

THE VALUE AND EFFECTIVENESS OF CONTEMPORARY COMMERCIAL MUSIC SYLLABI IN THE DEVELOPMENT OF VOCAL TECHNIQUE

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DECLARATION

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ABSTRACT

Contemporary Commercial Music (CCM) vocal training has become increasingly popular since I began teaching in the early 2000s. In general, my clients; comprising of high school students and adults from my private teaching practice, have a preference for CCM voice training over Classical training. For the Further Education and Training (FET) phase in the South African school system, there are currently two primary syllabi available for teachers of CCM practical instruments; these are the Trinity Rock & Pop syllabus and the Rockschooll syllabus. Since CCM vocal instructors are compelled to use the syllabi mentioned above, they have naturally become a guideline for voice teachers in the development of CCM vocal technique. Previous studies of CCM syllabi and vocal technique for the CCM singer are incomplete and do not definitively address the developmental value of the CCM syllabi for singers of CCM genres. The dissertation investigates vocal requirements for the CCM singer, focusing on CCM vocal development, vocal idioms, styles, pedagogy and pedagogues, and the use of these elements in the syllabi. The study uses a descriptive qualitative research design, and recruits for interviews ten FET phase vocal instructors familiar with Trinity Rock & Pop and Rockschooll syllabi. Interview data collection uses semi-structured interviews with open-ended questions. Alongside this, an in-depth analysis of both syllabi is conducted. The syllabi investigation measures each syllabus against their own criteria in conjunction with CCM vocal idiomatic requirements and the physical capabilities of the adolescent singer. The study found that both syllabi have areas of value, but these are not sufficient for the development of vocal technical ability. Vocal instructors prefer the Rockschooll syllabus, feeling that it has more 'substance'. However, the research shows that the Trinity Rock & Pop syllabus is more systematic in its progression of difficulty and graded content. The study established that the syllabi alone are not effectual in developing the technical abilities of the CCM singer, and the education and experience of the vocal trainer must be reasonably advanced to implement the requirements of the syllabi.

KEY CONCEPTS

CAPS, CCM syllabi, CCM vocalisation. CCM vocal pedagogy, IEB, Rockschooll, Trinity Rock & Pop, Vocal idioms.

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ABBREVIATIONS

- ABRSM The Associated Board of the Royal Schools of Music
- AMEB Australia has the Australian Music Examinations Board
- ANZCA Australian and New Zealand Cultural Arts Ltd. Music examinations
- BPM Beats per minute
- CAPS Curriculum Assessment Policy Statement
- CCEA Council for the Curriculum, Examinations and Assessment
- CCM Contemporary Commercial Music
- CPM Contemporary Popular music syllabus
- DBE Department of Basic Education
- DfES Department for Education and Skills
- FCP Free Choice Pieces (from Rockschool syllabus)
- FET Further Education and Training phase
- IAM Indigenous African Music
- IEB Independent Examinations Board
- IPA International Phonetic Alphabet
- LCM London College of Music
- LRSL Licentiate of Rockschool
- LTCL Licentiate of Trinity College London
- NSC National Senior Certificate
- NZMEB New Zealand Music Examinations Board
- OFQUAL Office of Qualifications and Examinations Regulation
- R&P Trinity Rock & Pop
- RSL Rockschool
- SAQA South African Qualifications Authority
- SQA Scottish Qualifications Authority
- TCL Trinity College of London
- UNISA University of South Africa
- WAM Western Art Music

CHAPTER 1: INTRODUCTION

1.1 BACKGROUND TO THE STUDY

My involvement in music education and voice training has extended over 16 years. During this time, I have been required to use selected syllabi as part of my formal instruction of Contemporary Commercial Music (CCM). I am obliged to use these syllabi, as graded syllabi are mandated for use by the South African Department of Basic Education; in the Curriculum and Assessment Standards (CAPS) document, to be used in the Further Education and Training (FET) phase in preparation toward the National Senior Certificate (NSC) qualification.

Currently, there are only two syllabi that offer graded CCM material in South Africa. These are the Trinity College London Rock & Pop syllabus (R&P) and the Rockschool syllabus (previously affiliated with Trinity College London). With the growing demand for CCM tuition, these two syllabi have become invaluable to any music instructor wanting to prepare students for the matriculation examinations or for those coaches who wish to participate in graded examinations in the CCM style of music.

Considering how CCM has become a principal element of current music education, and in view of the fact that 'music elective' students take subject music for their final three years of schooling in high school, it is important to establish whether these syllabi are adding value to the practical music lesson. The matter of vocal technical growth is of foremost concern for me. In my role as a voice trainer, I am responsible for those students who choose to major in voice as an instrument in high school from grades 10–12. From personal use of these syllabi, and also through my casual communications with colleagues, I started to question the value of the available CCM syllabi and their effectiveness for developing technical ability. I set about, therefore, exploring these aspects in the context of the CCM syllabi. When using the term 'value' in my research, I am referring to the musical worth or merit of the syllabi in the development of technically skilled singers. The term 'effectiveness' refers to whether the syllabi can independently, without further supporting technical teaching and learning material, produce students that have a level of technical competence required for matric music exams.

Classical training in music predates Contemporary Commercial Music education by many years. According to the Associated Board of the Royal Schools of Music (ABRSM) website, Royal Schools celebrated their 125th year of music tuition in 2015 (ABRSM, 2016), while the Trinity Rock & Pop syllabus, for example, was launched in 2012 (Faber Music, 2012) making it a fledgling of seven years at the time of writing this dissertation. Trinity RockschooL was first published in 1991 and split from Trinity, forming its syllabus in 2014 (RockschooL, 2014).

The term Contemporary Commercial Music includes all genres of music that are not classical music (Kempfer, 2014; LoVetri & Weekly, 2003). This study will, therefore, investigate genres that fall solely under the CCM classification. The Jazz genre, it is important to note, though technically falling under the CCM umbrella, has a dedicated syllabus in South Africa, offered by UNISA¹. Trinity College London offers Musical Theatre grades 1–8, but this graded examination falls under the ‘Drama and Speech’ classification in TCL documentation. Unlike the ‘Music’ or ‘Rock & Pop’ categories, it is very much a drama-centred examination. ABRSM also has a Musical Theatre syllabus for grades 1–3². This syllabus launched in October 2018.

As ‘Music’ is selected by students as an NSC subject from grade 10 to grade 12, it is most beneficial in this dissertation to focus the research on the mandated requirements for the FET phase (grade 10–12); practical music grades 2–6. The NSC requirements are not syllabus dependent, and students are required to achieve these practical music grades whether they are using ABRSM, UNISA, RockschooL, Trinity College London or Trinity Rock & Pop. The Trinity Rock & Pop (R&P) and the RockschooL (RSL) syllabi both offer material for the standard CCM instruments: guitar, vocals, drums, bass and keyboard. Research for this dissertation, however, is restricted to the vocal syllabi.

1.2 GRADED SYLLABI

The Associated Board of the Royal Schools of Music (ABRSM) alone has over 620,000 individuals from 90 countries taking examinations annually (Kampmeier, 2011). Graded exams are thought to present a “benchmark of achievement” (Davidson & Scutt, 1999: 81). They offer a “linear method of evaluation”; The higher the grade,

¹ UNISA Jazz syllabus: Vocal.

² For voice.

the more demanding the examination expectations. (ibid). Grading is usually from Grade 1 to Grade 8, but there are some examining bodies that offer the 'Initial Grade' or the 'Prep Test', for Pre-Grade 1 level students. Graded music examinations serve a function by creating focus, both technically and mentally; "examinations are a means to an end and not an end themselves" (Sell, 2003: 232).

In the main, educators who register their students for external examinations are doing so on a motivational basis; these examinations are not done in isolation and form a part of the overall learning programme (Davidson & Scutt, 1999). External examinations are a manner in which practical instrument music educators can assess student progress and growth (ibid).

Several examination bodies offer graded music examinations in South Africa: Trinity College of London (TCL), since 1877 (Trinity College London, 2019), the University of South Africa (UNISA) since 1945 (UNISA, 2017), and the Associated Board of the Royal Schools of Music (ABRSM) began examinations in 1889 (ABRSM, 2018). ABRSM is possibly the most internationally well-known examining body and appears to be the guideline most graded syllabi base their systems upon (Davidson & Scutt, 1999). ABRSM however, only offers examinations for classical musicians. CCM graded examination bodies are: in the UK, Trinity College London, London College of Music (LCM) and RockschooL. Australia has the Australian Music Examinations Board (AMEB) offering the Contemporary Popular music syllabus (CPM), and the Australian and New Zealand Cultural Arts Ltd. music examinations (ANZCA). ANZCA is also offered in New Zealand and South-East Asia. New Zealand has the New Zealand Music Examinations Board (NZMEB), though CCM content is limited. It is important to note that there are no equivalent graded exams in the U.S.A., although ABRSM and Trinity College London offer examinations in that country.

1.3 CURRICULUM ASSESSMENT POLICY STATEMENT (CAPS)

The National Curriculum and Assessment Policy Statement (CAPS) is a single, comprehensive, and concise policy document "... for all the subjects listed in the National Curriculum Statement." The statement represents a policy for learning and teaching in South African schools for Grades R–12 (Department of Basic Education: Republic of South Africa, 2018). The CAPS document has three streams: Western Art Music (WAM), Jazz, and Indigenous African Music (IAM). This study will base

investigations on the IEB syllabus, which incorporates all three into their FET music programme.

1.4 TEACHING CCM SINGING

Students learn from their mentors, and in general, when they become teachers, they continue to use the same teaching practices that they studied (O'Bryan & Harrison, 2014). In the case of CCM genres, however, 19% of those teaching CCM have had no actual training or professional experience at all (LoVetri & Weekly, 2003) and often there is no accountability for many assume that if one can sing, one can teach (Austin, 2002). Based on personal observations, there are hundreds of vocal studios in South Africa with teachers from various musical backgrounds, all teaching CCM genres. Many teachers appear to draw from the idea that their teaching techniques apply to all voices and genres. According to Riggs and Carratello (1992), however, most teachers are unable to teach CCM and are limited when it comes to applying genre specifics. Teachers tend to apply a 'one size fits all' approach to all styles of CCM, yet broad-spectrum vocal training techniques are not suitable for all CCM styles of singing (Baldy, 2010), and each style requires a different pedagogical approach (O'Bryan & Harrison, 2014). Some teachers, nevertheless, seem unwilling to change their vocal technical expectations in terms of tone quality and registration (Bartlett, 2014). On the other hand, the limited course material on vocal pedagogy application (Shewell, 2009) does create obstacles when there is a desire to teach something new. Without available materials to self-develop, singing teachers will continue to propagate an inaccurate broad-spectrum model (LoVetri & Weekly, 2003) and the "integrity of the art form" will be lost (National Association of Teachers of Singing, 2008: 4).

A further challenge is an apparent disconnection between the language used to discuss the voice from a scientific viewpoint, and that used to discuss the pedagogical viewpoint (O'Bryan & Harrison, 2014). It is the teacher, however, not the scientist that carries the responsibility to promote healthy singing (ibid). The teacher, therefore, must be schooled in both the scientific and the pedagogical elements of vocal education (Shewell, 2009). Shewell (2009) suggests that teachers should cover three categories of instruction in their lessons: the vocal mechanism, the "core techniques to develop and protect the voice", and the "relevant knowledge and practice in the areas of music and performance" (Shewell, 2009: 8). The ideal environment in which

to implement these techniques is the one-on-one setting (O'Bryan & Harrison, 2014), that is, the private music lesson.

1.5 TECHNICAL DEVELOPMENT FOR THE CCM SINGER

As early as the ninth century, what is believed to be the first guide to singing was released by an unknown author. Written for monks, the primary singers of that time, the guide contains the fundamentals of singing (Potter & Sorrell, 2012). Following that, Arezzo Guido (990–1050) wrote 'Micrologus' in 1026. 'Micrologus' comprises vocal instruction for young treble boys. Instructions aim to improve the sound of the chant rather than to improve individual singing style (Potter & Sorrell, 2012). In 1100, John of Affligem (1053–1121) wrote 'De Musica Cum Tonario' to assist singers with performance practice (Potter & Sorrell, 2012). Nicola Porpora (1686–1768) was one of the most influential Italian singing teachers of the 18th Century. Teaching several of the most celebrated castrati (Potter & Sorrell, 2012), he became a pivotal figure in the distribution of pedagogical ideas. Alexis de Garaudé (1778–1854), a professor of singing at the Conservatoire de Paris (1816–1841), began writing pedagogical material from 1809, publishing the renowned 'Méthode Complète de chant' in 1841. Manuel Garcia (1805–1906), who has been referred to as one of the greatest singing teachers in history, wrote 'A Complete Treatise on the Art of Singing' in 1841 and part two of this manual in 1847. His methodology was based on the bel canto style of singing (Coffin, 1989). Garaudé and Garcia independently published the most detailed singing manuals before the twentieth century. They were the first writers of singing pedagogy to base their material on scientific information (Potter & Sorrell, 2012). In 1854, Heinrich Panofka (1807–1887) wrote 'L'Art de Chanter' (1854). His exercises were created to develop agility and vocal musculature. His books also contained exercises for, legato and portamento singing, connecting registers and "various sorts of vocal attack" (Potter & Sorrell, 2012: 122).

While the information above does not have a direct impact on this study, having an awareness of the progression of teaching methodology through the centuries, is essential. This brief history of vocal pedagogy indicates the emphasis, by pedagogues on vocal technical elements and idioms, from breath control to glottal onset.

The development of singing technique methodologies is therefore not a new concept, and as the preceding shows, the evolution of singing methods, has in the past, been

in-line with the evolution of music trends. Unfortunately, it seems that at some point, this evolution stalled, and many educators seem reluctant to embrace changes in music. Indeed, most CCM styles are seen as inferior (Edwin, 2007). This sentiment has most likely contributed to the slow development of CCM vocal pedagogy, and it is evident that CCM pedagogy and its characteristics are not as well documented, as the classical pedagogy in the works mentioned above.

1.6 RESEARCH QUESTIONS

Contemporary Commercial Music vocal instructors have limited academic resources in vocal pedagogy from which to draw on. While there is an unlimited supply of online material, without guidance or in-depth knowledge, it is difficult to establish what is relevant, beneficial and safe to use for vocal technique and performance instruction. Teachers, therefore, are obliged to use the Trinity Rock & Pop and the Rockscool syllabi as they are the only CCM syllabi available and accepted for use in the South African schooling system. Do these resources, however, add value to students' music skills development and are they effectual in the development of technically sound singers?

The study aimed to ascertain the value and effectiveness of both syllabi. It also aimed to establish whether the syllabi lead to quality vocal development; and whether they enabled students to perform successfully and skilfully to the level required of Grade 12 subject music vocal students in South Africa.

The primary research question is:

To what extent do the Contemporary Commercial Music (CCM) syllabi, Trinity Rock & Pop and Rockscool, support the technical development of the CCM singer?

The sub-questions are:

- What is considered appropriate vocal technical ability for CCM singers?
- How do the technical exercises and repertoire³ in the syllabi improve vocal technical ability?
- How do the two CCM curricula compare to each other?
- What are South African vocal instructors' opinions on the value and efficacy of the two syllabi?

1.7 RESEARCH DESIGN AND RESEARCH METHODOLOGY

This study evaluated the two CCM syllabi, Rockscool and Trinity Rock & Pop. It employed the qualitative research approach and applied descriptive research design. Collection of data took place through literature investigation and semi-structured interviews. The syllabi content: technical exercises and repertoire, were analysed to determine how technical vocal proficiency could develop through syllabi content. The two syllabi were compared to each other to gauge CCM syllabi benchmarks.

10 South African vocal instructors who trained learners from Independent Education Body (IEB) or the Department of Education and Training (DET) high schools, participated in semi-structured interviews as a representative sample group. Participants had hands-on experience with the syllabi under discussion. This experience included a minimum of three years' experience, teaching subject music vocal students at Grade 10, 11 and 12 levels. Participants communicated their observations of the material and discussed syllabi vocal technical development efficacy. Evaluation of the responses from the sample group was in line with information garnered from literature study and syllabi analysis. The literature review, participant interviews, and information obtained from syllabi analysis led to the achievement of data triangulation.

1.8 VALUE OF THE STUDY

Since little to no academic research had been conducted on these CCM syllabi at the initiation of this study, contribution to the technical/musical advancement of CCM musicians is still unknown (Keskinen, 2013). It is often an assumption that CCM styles,

³ The terms 'repertoire', 'songs' and 'pieces' are used interchangeably in this dissertation.

for the most part, can forgo formal technical training. This research, with an emphasis on vocal technical progress, provides a deeper understanding of the value of the Trinity Rock & Pop and the Rockscool syllabi both for the South African School system and as independent examination bodies.

1.9 DISSERTATION OUTLINE

This chapter presented the background and the purpose of the study, with an overview of the research design and methodology. Chapter 2 presents the literature which describing CCM pedagogy and CCM singing for the FET singer. The third chapter discusses the research design of the study and analysis procedures. Chapter 4 provides an in-depth analysis of the Trinity Rock & Pop and the Rockscool syllabi. Chapter 5 describes the interviews and data findings. The study concludes with chapter 6 in which the research findings are presented and discussed, research questions are answered, and recommendations are given.

CHAPTER 2: LITERATURE REVIEW

This chapter presents an overview of existing scholarship relating to four bodies of literature: (a) Contemporary Commercial Music (CCM) vocal idioms, (b) CCM genres, (c) Vocal maturity for the CCM singer/Anatomy and Physiology, and (d) Vocal pedagogues and pedagogies for Contemporary Commercial Music. First impressions of available research material show the disparity between resources available for classical and non-classical styles of vocal pedagogy. Comprehensive information exists for classical pedagogies as to the philosophy, technical approach, suitable vocal technique, stylistic approach, and breathing technique (Barthes, 1977; American Academy of Teachers of Singing, 2008; Potter & Sorrell, 2012) while for CCM genres, far less scholarly material is available (Edwin, 2002). One can assume that this is due to the fact that classical music has had centuries longer to develop and comparatively CCM is in its infancy (Potter & Sorrell, 2012). Along with an unwillingness amongst some academics to accept CCM styles as credible (Edwin, 2007), a shortage of conclusive CCM material seems to contribute to the lack of an authoritative viewpoint to date (Bartlett, 2014; Fisher, 2011; Woodruff, 2011).

Chapter 2 will discuss the fundamental elements of CCM singing and will serve as the foundation for the analysis of the syllabi (refer to Chapter 4) and the formulation of the interview questions (refer to Chapter 5). The elements of discussion will include vocal idioms, genres, physiology and pedagogy.

2.1 VOCAL IDIOMS IN CCM

A vocal idiom is a term created by James Stark (1995) to better capture the holistic meaning of the terms ‘vocal elements’ or ‘vocal qualities’. Idioms are a part of creating music genre identity; the genre characteristics created by the approach to and attack of the music notes. The techniques that create these vocal idioms are separated, according to Stark (ibid), into two areas. ‘The first set of techniques is titled ‘idioms of vocal quality’; these techniques encompass different glottal settings, breath pressure, the position of the larynx, the singer’s formant, vocal register, vibrato, and use of dynamics. The second area identified by Stark (ibid) is ‘vocal articulation’ which describes how the vocal tones link together, how they begin, connect, separate and end. This area also includes the rhythmic approach to singing notes (Stark, 1995).

Vocal idioms for classical singing include a clear ringing tone, balanced chiaroscuro (bright and dark)⁴, the use of legato, healthy singer's formant and vocal projection, steady vibrato, smooth connection of the registers and sound breathing technique (Lebon, 2006; American Academy of Teachers of Singing (AATS), 2008). Ideal vocal idioms for the CCM voice, on the other hand, as suggested by Bartlett (2010), Edwin (2002), American Academy of Teachers of Singing (AATS) (2008), Stark (1995) and Phillips (2011), are:

- the use of the chest-voice,
- a bright tone,
- little to no use of vibrato,
- separate yet balanced vocal registers,
- neutral to a higher larynx and high back of tongue positions and a narrowed vocal tract,
- the ability to sing with amplification,
- breathiness and nasality,
- vernacular singing with effective use of consonants.

2.1.1 IDIOMS OF VOCAL QUALITY

Idioms of vocal quality relate, in general, to timbre and the manipulation thereof. These include larynx and tongue position, singers' formant, use of the glottis and pharynx, vibrato, dynamics and breath control.

2.1.1.1 Position of the Larynx, Tongue and Vocal Tract

A singer can influence the position of the larynx through the use of the external laryngeal muscles and the tongue, an action which creates changes in the vocal tract and subsequently changes the vocal sound (Chandler, 2001; Kempfer, 2014; Mesiä & Ribaldini, 2015). The manipulation of the vocal tract contributes to the creation of tone and resonance. Along with the tongue, the position of the larynx contributes to the length of the vocal tract (Kempfer, 2014).

The position of the tongue affects the position of the larynx, "a higher tongue will generally raise the larynx ... , helping to create the bright sound" (Kempfer, 2014: 54). A lowered larynx causes the vocal tract to lengthen, creating a darker sound, which is

⁴Vocal timbre utilising brightness and depth simultaneously (Miller, 1986).

considered the ideal laryngeal position for classical vocalists. Conversely, a raised larynx causes the vocal tract to shorten, creating a brighter 'twangy' sound (Chandler, 2014; Mesiä & Ribaldini, 2015; Stark, 1995; Sundberg, 1977). The most common position of the larynx for CCM singers is the neutral or a raised position.

2.1.1.2 *Singer's Formant*

When we refer to the resonance frequencies of the vocal tract, we use the term formant (Katok, 2016; Kayes, 2004). A singer's formant does not occur naturally and must be developed (Jahn, 2013). A singer's formant develops as the singer learns to manipulate and position the larynx appropriately within the vocal tract; contributing to the formant frequencies and therefore the projection of sound (Jahn, 2013; Wang, 1986). Areas resonating outside of the vocal tract, the head and the chest, conversely, do not contribute directly to the singer's formant (Sundberg, 1977).

The singer's formant is "a grouping of harmonics" (Hoch, 2014: 163) or overtones which creates additional resonance. Additional resonance allows for effortless vocal projection. The shape of the vocal tract dictates the type of resonance that a singer can create (Puryear, 2016; Sundberg, 1977). The tract changes shape with the movement of the jaw, the larynx and the lips (LeBorgne & Rosenburg, 2014). Singer's formant is mostly present in male vocalists (Hoch, 2014; Katok, 2016; Potter & Sorrell, 2012).

2.1.1.3 *Glottal Attack/Glottal Stop*

Laryngeal control affects 'how' we approach the singing of notes. This approach is referred to as 'attack' as in 'vocal attack' or 'glottal attack', also identified as 'glottal stop'. These terms denote the approach to, or a vocal commencement of singing (Hirose & Gay, 1973; Jahn, 2013). There are three primary types of 'vocal attack': the breathy or aspirate attack, the soft or simultaneous attack and the hard or glottal attack (ibid). How we 'attack' notes has a direct influence on the sound we create for specific genres. The glottal attack can fall under both the 'vocal quality' and 'vocal articulation' idioms.

Glottal articulation was first used predominantly in the early seventeenth century in Italian Opera. "[I]t is produced by separating successive notes in a phrase with a rapid opening and closing of the glottis" (Stark, 1995: 84), creating a percussive sound when

the glottis is closed or stopped; Kain (2003) likens it to a cough. This glottal attack or glottal stop causes the 'stream' of sound to be momentarily interrupted (Kain, 2003; Stark, 1995). The consonant 'h' is most often used in front of a word that utilises a soft attack and a 'voiced' consonant such as 't' or 'k' would have a hard attack with a glottal stop (Hirose & Gay, 1973). Coordination of breathy soft and hard attacks and stops is controlled by the laryngeal muscle action of the adductors and abductors (Hirose & Gay, 1973). Glottal articulation is easier for female voices and tenors than for bass singers

2.1.1.4 Vibrato

The vibrato idiom is not present naturally in any other musical instrument except the voice, though its quality is widely emulated (Stark, 1995). Vocal vibrato is a "periodic oscillation of the voice, in which there is a fluctuation of pitch, intensity, and timbre" (Stark, 1995: 80). It is a "regular pulsating change in the tone or undulation of the fundamental frequency" (Mesiä & Ribaldini, 2015: 7). Vibrato is a manipulated idiom and can be planned or spontaneous (Mesiä & Ribaldini, 2015), depending on a singer's vocal control. Research shows that only one in five children have a natural vibrato (Isherwood, 2009). Vibrato does not interfere with the singer's formant (Isherwood, 2009)

There are several opinions as to how many, and what types of vibrato are in existence. Sadolin (2012) suggests that there are three; the first is 'hammer', or 'vocal cord' vibrato in which the constant pitch is recognised as a pulsation or sustained use of glottal attacks on one note (Sadolin, 2012). The second is 'diaphragmatic' vibrato, created by support muscle pulsations occurring in trained singers using diaphragmatic control (Riggs & Carratello, 1992; Sadolin, 2012; Stark, 1995). The third is, 'laryngeal' or 'throat' vibrato, with which there are audible pitch changes. This type of vibrato is created by moving the larynx up and down and is usually slower since the distance between the notes is greater than 'hammer' and 'diaphragmatic' vibrato (Sadolin, 2012). The acceptable pitch oscillation is usually less than a semitone (Stark, 1995) and the standard rate of vibrato between five and eight fluctuations per second (Phillips, 2011; Stark, 1995). Zangger Borch refers to only two types of vibrato, 'natural (pitch variation)' and 'pop (intensity fluctuation)' (Chandler, 2014).

Isherwood (2009) dissected this idiom entirely, listing 15 types of vibrato in current use. These are “straight tone, bel canto vibrato, molto vibrato, tremolo, head shake, gentle glottal vibrato, hard glottal vibrato, goat vibrato, horse vibrato, lip vibrato, tongue vibrato, harmonics vibrato, diaphragmatic vibrato, finger vibrato, and hand vibrato” (Isherwood, 2009). Not all of these are thought to be vocally healthy forms; tremolo, tongue and goat, for example, are regarded as unnatural and harmful (Isherwood, 2009). Historically, the preferred vibrato has been ‘bel canto’ (Isherwood, 2009), which dictates continuous vibrato throughout a phrase (Katok, 2016).

Classical singers in the eighteenth century believed that vibrato was an essential part of vocal production and contributed to a greater, volume and projection (Baldy, 2010). Currently, the “general setting” for vibrato is “light and even” (Chandler, 2014) for CCM singers, with a predominant “straight tone”. The straight tone is in principle, the act of singing without audible vibrato. It is a degree of natural vibrato (Katok, 2016) and is, in CCM, a primary contributor to the creation of vocal emotion and intensity (Isherwood, 2009). Vibrato, for the most part, is created by the “partially impeded functioning of the vocal folds” (Isherwood, 2009: 274).

Though there is a standard type, vibrato modification, according to the genre is essential. Some genres require a faster vibrato while others, a slower vibrato speed (Chandler, 2014; Seashore & Seashore, 1938). In addition, vibrato style will change according to tempo; a faster piece requires a more energetic vibrato, while a slower song, a slower oscillation. Many genres in the CCM style follow similar vibrato patterns. In musical theatre, the use of vibrato is more prevalent in earlier musicals, while the more contemporary productions do not call for vibrato in excess, keeping in line with the typical CCM vibrato pattern (Phillips, 2011). This use of vibrato means that the CCM singer should use a pattern that uses both oscillating and straight tone vibrato. The pattern begins on a straight, sustained note that develops into an oscillation (Phillips, 2011; Stark, 1995). The use of vibrato in this manner is called the “vibrato-crescendo” (Stark, 1995: 81).

2.1.1.5 Dynamics

Varying levels of volume, loud and soft, are referred to as dynamics (Phillips, 2011; Riggs & Carratello, 1992). The use of dynamics, along with vibrato, is instrumental in the creation of emotional expression and intensity (Buchanan, 2014; LoVetri,

Saunders-Barton & Means Weekly, 2014). Just as in classical singing, CCM singers generally make use of the Italian terminology such as ‘piano’, ‘forte’ and ‘crescendo’ to discuss dynamic requirements (Phillips, 2011; Riggs, 2007).

Vocal folds stay closed for longer in louder vocalisation, and for softer tones, they open more quickly. Therefore, singing at louder volume levels requires more air pressure and vocal fold resistance, while for softer vocalisation, the vocal folds offer less resistance and, therefore, require less air pressure. One does not need more air to sing loudly, just more air pressure (Riggs & Carratello, 1992). CCM singers also make use of amplification which allows for an even greater range of dynamic options (Hoch & Lister, 2016).

2.1.1.6 Breath Control

Breathing, though the foundation of vocalisation (Borland, 2011), is in itself not an idiom; it is the application of breath to a music note when singing, which creates the idiom. Breath control is, therefore, considered as both a ‘vocal quality’ idiom and a ‘vocal articulation’ idiom. “Breath support entails the delivery of sufficient air pressure to the vocal folds through dynamic tension between the muscles of inhalation and exhalation” (McKinney, 2005).

Everyday breathing usually means shallow inhalation and exhalation and is, for the most part, unconscious (Phillips, 2011; Sadolin, 2012). On average, when breathing normally, we inhale approximately 12 times per minute or approximately 24 400 times a day (Dayme, 2005; Phillips, 2011; Sadolin, 2012). The entire cyclical process of ‘normal’ breathing takes on average four seconds, one second for inhalation and three for exhalation (Sell, 2003). “[B]reathing for singing [on the other hand] is more sophisticated” than speaking (Sell, 2003: 99), since sung phrases are more drawn-out than spoken phrases. The extended phrasing modifies the natural 4-second breathing cycle necessary by lengthening and controlling the exhalation phase (Sadolin, 2012; Sell, 2003).

Good posture is the starting point of correct breathing technique for both CCM and classical music as it facilitates effortless inhalation and exhalation (Sell, 2003). Two types of breathing are most utilised by singers, according to Miller (2004); ‘Appoggio’ and ‘Belly-breathing’. ‘Appoggio’ “encompasses a complete system of structural

support, during which the muscles of exhalation and those of [inhalation] maintain an antagonistic balance”. In this way, the abdominal muscles control the “speed at which the air exits” the body, and at the same time prompting the natural movement of the vocal mechanism (Miller, 2004: 1).

‘Belly-breathing is not controlled by the belly as the name suggests. Miller (2004) likens ‘belly-breathing’ to the German technique ‘Bauchaussentütze’ (outward-belly position). To use this technique, a singer distends the epigastrium and the abdominal wall during inhalation, keeping the distention on phonation. This action pushes the rib cage inward, and the sternum drops. The method blocks the release of air by creating resistance at the larynx (Miller, 2004). Miller (2004) states that appoggio is the preferred breathing management method for singers⁵.

2.1.2 IDIOMS OF VOCAL ARTICULATION

This group of idioms describes how notes are joined together when singing. Based on Stark’s description of the articulation idioms, the following qualities have been put together: Vernacular and legato singing, articulation, diction, twang, breaking voice and growl. Also included, vocal registers, improvisation and the use of the microphone.

2.1.2.1 Vernacular Vocalisation

Also referred to as speech-like singing, vernacular vocalisation (Mantie, 2013; Stark, 1995), forms the basis of most CCM styles and is essential for belting (Edwin, 2007; Potter, 1998). This technique is similar to speaking and takes on the natural tone of the vocalist. Therefore, in the same fashion that a person can sound nasal, loud, soft or dull in everyday speech, so too would they sound⁶ nasal, loud, soft or dull when singing (Popeil, 2007). The focus in this idiom is on lyric clarity and diction (Chandler, 2014; Hoch & Lister, 2016; Stark, 1995). Loose glottal closure is normal when employing vernacular vocalisation at a moderate dynamic level (Stark, 1995) and the sound resonates in the chest with very little head register engagement (Bartlett, 2010;

⁵ For more information refer to Miller, R. (2004) Solutions for Singers: Tools for Performers and Teachers: Part 1.

⁶ Two primary elements contribute to the commonalities seen in the speaking and the singing voice; these are the singer’s formant and dynamic modulation and their synchronisation with the singer’s vibrato (Aso et al., 2010).

Popeil, 2007). Projection is generally limited, and CCM singers most often require amplification (Popeil, 2007).

Miller (1986) states that “vowel modification may well be the most subtle of all the technical aspects in the teaching of singing”, even though vocal nuances in vernacular singing are as prevalent as they are in daily speech. Vocal nuances include diphthongs; best described as two vowel sounds tied together, moving from one position in the mouth to another in a single syllable (Bartlett, 2010). For CCM styles, particularly when singing in English, the second sound of the diphthong is emphasised (Stark, 1995). For example, when singing the word “hello”, /hə'leʊ/ (hell – oh – oo) (Phonemic Chart Keyboard, 2017), the final sound of the last vowel is sustained, leaving the “oo” to ring out.

Tempo rubato is another characteristic of this idiom (Stark, 1995); it gives the singer space to vary the tempo slightly without changing the overall pace of the piece, allowing the singer to “steal time” (Ashley, Desain, Heijink & Timmers, 2001: 3). This technique is common in CCM styles, particularly in Jazz (Stark, 1995).

2.1.2.2 Legato

In contrast to vernacular vocalisation, legato singing is not a fundamental CCM idiom (Hoch & Lister 2016). It is, however, the epitome of good sound for classical singers (Hoch & Lister 2016). The smooth and joined sound of legato does not assist a CCM singer in achieving the vernacular CCM singing ideal, as the evenness of the notes makes it almost impossible to add the nuances necessary to the vernacular genres (Katok, 2016). In classical singing, legato articulation is an indication of correct singing training (Stark, 1995) while evident tonal breaks and interruptions are considered poor technique (ibid). While not a focus in CCM styles, the use of legato in training does help to develop breath control and connection for all singers (Hoch & Lister 2016).

2.1.2.3 Articulation and Diction

Articulation and diction are not alike, although they are often confused (Sell, 2003). Articulation is “the physical process of making sounds” (ibid: 184) “with clarity and precision” (Phillips, 2011: 101) through the correct shaping of the articulators (Phillips, 2011), and the consonant sounds which create separation between words (Jones,

n.d.). Articulation is how formed sounds create language in a musical phrase (Stark, 1995).

For CCM styles, articulation is more relaxed than classical (Phillips, 2011). The vowels and consonants of the lyrics still need to be clear, but the approach is less particular (ibid). The articulators comprise; the mouth, the teeth, the tongue, the lips, the jaw, the hard palate, the velum or soft palate and the pharynx (Björkner, 2006; Edwin, LoVetri, Douglas & McCoy, 2014; Katok, 2016; Sell, 2003). They do not produce sound (Story, 2015) but are able, through subtle adjustments, to manipulate the vocal sounds produced (Björkner, 2006). Different genres require that the articulators work differently together, to produce the necessary vocal idioms (LoVetri, 2002).

For classical singing, the use of legato plays a vital role in the articulation and the joining of musical phrases. When singing legato, there ought to be no interruptions to the tone (Stark, 1995). CCM styles, on the other hand, requiring vernacular tone, rely more significantly on the emphasis that articulators add to phrases and consonants. Consonant types, for all genres, are divided into voiced and unvoiced. “Sounds with vocal cord vibration are voiced [‘b’, ‘d’, ‘g’ and ‘j’] and sounds without vocal cord vibration are voiceless”. Unvoiced sounds are ‘ch’, ‘f’, ‘k’, ‘p’, ‘s’, ‘sh’ and ‘wh’ (Phillips, 2011: 104).

Diction is defined as “the discipline and study of text pronunciation” (Hoch, 2014: 51) and influences musical expression and interpretation (Hoch, 2014: 61). Jones (n.d.) states that diction is, in fact, the most critical idiom for singing and the style of diction used, varies depending on the genre performed (Hoch, 2014). Classical singing training encourages short consonants and long vowels, although vocal pedagogues have written of the importance of the use of consonants to improve resonance and, therefore, tone quality (Sell, 2003).

2.1.2.4 Twang

Twang has a metallic, often piercing tone (Mesiä & Ribaldini, 2015). It is a nasal quality and does require some air to move through the nasal passages (Salsbury, 2014). This idiom should not be confused with nasality, as the sound is not solely produced through the use of nasal resonance.

There are two types of twang: nasal and oral twang (Salsbury, 2014). For nasal, the tone comes from the manipulation of the soft palate during phonation (Salsbury, 2014) and the raised larynx during vocalisation (Mesiä & Ribaldini, 2015; Salsbury, 2014). When using nasal twang, vocal projection happens without much effort (ibid; ibid). Oral twang has a similar metallic tone to nasal twang, making it difficult for an untrained ear to tell the two apart although oral twang has a brighter quality. This type of twang is more challenging to vocalise, as air does not pass through the nose at all. Physiologically, to create oral twang, the movement within the oral cavity mimics the swallowing action. This action closes the laryngeal area and can inhibit sound production (Salsbury, 2014). For this reason, Salsbury (2014) advocates nasal over oral twang. The glottis should be fairly adducted to create twang, using a “higher closed quotient”⁷ and “higher subglottal pressures”⁸, along with “vowel nasalisation”, open mouth and constricted tightening of the aryepiglottic fold (Bourne & Garnier, 2012: 1).

2.1.2.5 Breaking or Cracking voice

This vocal idiom is best described as the quick switch between the falsetto and chest registers (Wise, 2007) and it can be likened to the sound of crying or a glottal stop (Chalker, 2002). The effect stems primarily from the yodel as “all the falsetto-break vocal effects are ... yodelling in one form or another” (Wise, 2007: para: 6). The switch occurs mostly between the intervals of a major 6th or an octave (Baumann, 2001; Paul & Huron, 2010). The sound is deliberate and percussive for effect (Wise, 2007). Found in many genres of music, ‘breaking voice’ is most characteristic of country music. Classical music pedagogy does not recognise breaking voice as an idiom (Wise, 2007).

⁷Closed quotient refers to the way in which air is ‘allowed’ to move through the vocal folds (Miller & Schutte, 2000).

⁸ Subglottal pressure is the build-up of air pressure below the vocal folds (Jahn, 2013).

2.1.2.6 Growl

The growl or grunt (Mesiä & Ribaldini, 2015) is classified as an ‘Extreme Vocal Effect’ (EVE) along with fry scream or roughness (Nieto, 2013). EVE’s are usually associated with extreme metal genres and hard rock (Nieto, 2013; Mesiä & Ribaldini, 2015). The growl is a different idiom to vocal fry, though they share similar characteristics (Sakakibara, Fuks, Imagawa, & Tayama, 2004). Sadolin (2012) considers the growl and the grunt as two different vocal effects; the growl has a fundamental pitch, while the grunt does not.

The growl technique is often referred to as ‘Cookie Monster’ singing, a name stemming from the puppet character from the television production ‘Sesame Street’. The association came about because of the similar rapid, ‘machine-gun’ sound and the deep throaty, aggressive vocalisation that the ‘Cookie Monster’ character and the growl idiom mimic. Neither utilises excessive melody nor modulation (Fusilli, 2006). Even though the growl sounds completely guttural, the style of singing is very controlled (Fusilli, 2006), with the sound stemming more from the vibrations of the parts of the larynx than from the vocal folds (Mesiä & Ribaldini, 2015). Technically, to perform the growl safely and to ensure that no vocal damage takes place, the sound should not “scrape the throat” (Marino, 2005). The larynx, though often raised (Marino, 2005; Sakakibara et al., 2004), is best in the neutral position for a healthier growl, and the diaphragm ought to be fully engaged to reduce the tension on the folds (Marino, 2005). The growl idiom is also applied as a sporadic effect in Ethnic song, as well as Jazz, Rock ‘n Roll and Classic Rock (Marino, 2005).

2.1.2.7 Registers

Vocal registers are not idioms, but they carry out a significant role in the creation of idioms. A vocal register is the position of a group of notes in the vocal tract (Manning, 2005; Potter & Sorrell, 2012; Titze, 1988; Wise, 2007) and is a result of changes in vocal fold vibration, vocal tract location and resonance (Edwin et al., 2014). Vocal resonance plays an essential role in the formation of the tonal differentiation heard between the different registers (Titze, 1988).

Vocal registers have been considered as crucial in the act of singing from as early as the medieval period, (Potter & Sorrell 2012; Sell, 2003). In the 16th century, most vocal

scholars recognised that there were three vocal registers (high, middle and low) (Potter & Sorrell, 2012; Sell, 2003). Some scholars, however, thought there to be only two, the natural or full voice and the false voices or falsetto (Reid & Reid, 2000). Pedagogical experts recognise that there is a fair amount of register controversy and misunderstanding, across all vocal genres (Story, 2015; Wise, 2007). The debate is most likely due to the fact that there is little known about the actual production of each register in both CCM and classical styles. What is known is that actual production of sound is the same across all genres of singing despite the difference in stylistic timbre (American Academy of Teachers of Singing (AATS), 2008; Story, 2015).

With current advancements in science, The American Academy of Teachers of Singing (AATS) set out in 2014 to standardise register terminology to try and eliminate ongoing confusion. They discuss ten commonly used terms for vocal registration: “Chest, middle, head, falsetto, belt, mix, belt-mix, head-mix, vocal fry, whistle” (Edwin et al., 2014: 8). In general, lower tones are associated with the chest register, while the higher tones, with head voice. What is more, registers do not always work in isolation; there is an overlap when a singer is able to sing the same notes in two different registers (Švec & Pešák, 1994; Wise, 2007); these are the ‘mix’ and middle registers. It is important to note that, despite referring to different locations such as chest and head, registration is not produced in these areas (Edwin et al., 2014).

Registers for classical singing ought to blend smoothly with the voice and carry the same tone quality throughout (American Academy of Teachers of Singing (AATS), 2008; Stark, 1995). CCM predominantly makes stylistic use of separated registers, and a dramatic switch between registers is common (American Academy of Teachers of Singing (AATS), 2008). In general, singers of CCM styles, excluding Musical Theatre, are less conscious of their vocal registers than singers of classical styles. LoVetri asserts that knowing vocal registers when singing classical and musical theatre genres is essential to ensure accurate casting for vocal roles in theatrical productions (Woodruff, 2011).

Without discussing the in-depth physiology of the vocal registers, as this would be another study on its own, below is an overview of the most commonly used registers in the South African teaching environment.

i Chest Register

The chest register is referred to as the modal register (Mesiä & Ribaldini, 2015; Paul & Huron, 2010; Potter & Sorrell, 2012) *voce di petto*, ring register or heavy mechanism (Hoch & Lister, 2016: 12). The chest is the register we use when we speak (Story, 2015). It is considered to be the ‘heaviest register’, and one can feel the resonance in the chest. The timbre is deeper and richer than in other registers (Kain, 2003; Manning, 2005; Mesiä & Ribaldini, 2015). When singing in the chest register, the vocal folds are short and thick (Stark, 1995). Due to its connection with the vernacular sound, the chest is a common register for CCM styles (Hoch & Lister, 2016).

ii Head Register

The head register, less commonly referred to as *loft*, *voce di testa* or light mechanism (Hoch & Lister 2016), is the highest part of the natural range and resonance is felt in the head and skull (Manning, 2005; Phillips, 2011). It is the register most noticeably used in classical genres by female singers though all voice types have a head voice (Hoch & Lister, 2016).

iii Falsetto Register

Falsetto is “pure head resonance” and is “produced mostly in the upper throat and nasal cavity” (Surmani & Mitchell, 1997: 41). It is, in general, the lightest sound that the male voice can create (Hoch & Lister, 2016; Phillips, 2011). Manning (2005: 7, 16) describes falsetto as having a “lack of depth and colour” in comparison to the head register. The description most likely stems from the fact that the falsetto sound is produced with partially open vocal folds, leaving the quality in the lower falsetto register to be breathy. Once the singer vocalises falsetto at a higher pitch, it becomes stronger (Mesiä & Ribaldini, 2015). While not frequently discussed, females also possess a falsetto register. In comparison, however, it is not as obvious as the male register and is harder to access. (Katok, 2016; Mesiä & Ribaldini 2015).

iv Vocal Fry

Vocal Fry, also referred to as ‘pulse’ register (Hollien, 1974; Mesiä & Ribaldini, 2015; Story, 2015), ‘creak’ or ‘creaky’ voice (Gerratt & Kreiman, 2001), ‘glottal fry’, ‘mode 0’ (Hoch & Lister, 2016) and ‘Stroh bass’ (Emerich, Nix & Titze, 2005; Wise, 2007), is created by vocalising at a very low frequency which generates a series of “pulses”

(Gerratt & Kreiman, 2001: 376). These pulses do not have a particular pitch (Katok, 2016). Vocal Fry has only recently been recognised as a legitimate vocal register (Emerich et al., 2005).

The vocalisation of fry requires a relaxed glottis, and an 'ah', as opposed to an 'ee' or 'ooh' sound, is most natural for vocalisation (Vennard, 1967). Fry portrays emotion (Sadolin, 2012) and in speech, it is an indication that the voice or speaker is lethargic or tired (Mesiä & Ribaldini, 2015).

v Whistle Register

The whistle register or flageolet, flute or mode 3 (Hoch & Lister, 2016) is the register associated with the highest frequencies of the voice and is most common in females and children, though some men are also able to whistle (Hoch & Lister 2016; Mesiä & Ribaldini, 2015). The whistle register is not often a requirement for classical and CCM genres, though classical singers are trained to use whistle (Hoch & Lister, 2016).

vi The Belt Voice

The belt voice does not belong to a genre or era. Instead, it refers to a type of vocal sound production (Golda, 2010; Woodruff, 2011). The register is nonetheless chiefly synonymous with the high-energy characteristics of CCM styles (Phillips, 2011). While classified as a vocal register, the belt voice does not come naturally to all singers.

Owing to the new trend in operatic compositions in the Romantic era of the 19th century, a new approach to singing the higher vocal register became necessary. The sound required a heavier, more urgent and dramatic vocal approach (Golda, 2010; Tommasini, 2008). This new approach utilised the full chest voice for higher notes, as opposed to the earlier light and smooth style that one got from the head voice or falsetto registers. This approach was the beginning of the belt.

There were two prominent types of singers in the 1930s: those who sang 'legit', and those who used the 'belt voice' (American Academy of Teachers of Singing (AATS), 2008). The term; legit; stemming from the word 'legitimate', legit singing was affiliated with classical singing and was a style used principally by those who had classical training. Legit singing was thought to be the purest, most "civilised" form of singing (Edwin, 2007: 213). Legit singers were expected to be able to project their voices to an audience in a concert hall and perform along with an orchestra. Belting, on the

other hand, was considered to be less refined (ibid). Belt singers performed in smaller, more intimate venues which lent to the use of vernacular high-energy vocals (American Academy of Teachers of Singing (AATS), 2008). Belt voice is often considered vocally unhealthy and potentially damaging. It is a principal reason that CCM vocalisation is seen in a negative light (McCoy, 2012).

The belt sound for CCM vocalisation, in general, is discussed by Bourne and Garnier (2012: 1587) as “a projected sound” that is “forward” and “speech-like” with “brightness” and “ring”. The belt for classical singers has a more enclosed sound because of the placement of vowels (Bourne & Garnier, 2012). Production of the belt is like that of a megaphone, the back of the mouth cavity; the pharynx, and raised larynx, is more constricted and the front of the mouth is very open (Bourne & Garnier, 2012). When vocalising the belt, most sources state that the larynx and tongue are raised (Bourne & Garnier, 2010; Golda, 2010; Potter & Sorrell, 2012), though it is clear that there is still a fair amount of contention around this idea.

According to Edwin (2002), there are four primary vocal belting tones. The first two are used in but are not exclusive to, musical theatre. The first tone is the ‘belt/mix’ tone. This tone is chest voice dominant, mixed with a fair amount of head voice. The second tone uses mostly chest resonance to create a belting tone. The third belt tone, customary in pop and rock genres is similar to the belt/mix, but the vocalists include small idioms such as twang, raspy or breathy elements to the belt tone. The final tone is utilised primarily by gospel, blues and R&B artists, who use the full extent of their vocal range, which places significant pressure on the vocal folds. Gospel, blues and R&B artists add elements such as growls, screams and shrieks to attain their desired belting effect.

2.1.2.8 *Improvisation*

In itself, improvisation or ad-libbing is not an idiom although idioms are incorporated into improvisation to create stylistically authentic performances. For all genres falling under the CCM umbrella, excluding the older musical theatre productions, the singer has, for the most part, improvisational freedom. Principally, vocalists are expected to improvise, using melodic and rhythmic phrases over a chord progression (Weir, 2015). The song, in this way, becomes individualised and unique (Green 2002: 4; Phillips 2011: 227). The term ‘improvisation’ also includes the concept of embellishment

(Green, 2002). Improvisational style differs from genre to genre, and it is necessary for vocalists to observe the stylistic rules within those genres (Green, 2002). CCM improvisation most often includes the ad-libbing of separate passages within the main structure of a song (Green, 2002).

According to Green (2002), there are three different types of improvisation: the first is 'original improvisation', or 'free improvisation'; this is the name given to the first performance of an improvised phrase. The second type of improvisation is 'memorised improvisation'; it is the opposite of 'original improvisation'. This second type of improvisation is the memorised performance of an original improvisation. In between the two lies 'changeable improvisation' wherein the performer slightly alters, with every performance of a memorised improvisation phrase notes, rhythms and timbre, (Green, 2002).

Licks, melismatic runs, embellishments and riffs are all techniques used for vocal improvisation (Jennings, 2014). They are often spoken about together, and used interchangeably, although each term in itself is not the same as the other (Hoch, 2014). A vocal lick is a short vocal improvisation and a riff, a short repetitive pattern (Hoch, 2014). A riff can be melodic, accompaniment or embellishment and is longer than a lick. Vocal runs begin on high notes and 'run' quickly down the scale to a low note or similarly begin on a low note and 'run' up the scale (Wheeler, 2012). Embellishments are additional notes added to the melody line to enhance an emotional connection (Deva, 2016). It is vital when singing a lick, run, riff or embellishment that one has the flexibility to support it, not every singer is naturally agile (Hoch & Lister 2016). As a part of these licks, runs, embellishments and riffs, scoops (or portamento) and slides are often used to connect passages (Hanlon, 2012).

2.1.2.9 Microphone

CCM styles of singing almost always require the use of a microphone (mic) (Hanlon, 2012). Microphones are used for both live and studio singing (ibid). First used on stage in 1930 (Edwards, 2014), mics changed, vocalisation for the CCM singer changed entirely (ibid). Vocal projection was no longer a critical factor in vocal performances (ibid); instead, emotional communication and vocal tone became key elements (Edwards, 2014). Microphones allowed for a more intimate vocal performance, which lent itself to the vernacular idiom of CCM music (Lebon, 2006). From a practical

standpoint, the fact that CCM instruments had become amplified made it was important for a vocalist to utilise a mic to help the voice carry over the louder instruments (ibid).

Nonetheless, microphones still require vocal technical control, since any weaknesses, such as breathlessness and imperfect pitching, are amplified through the speakers (Lebon, 2006; Riggs, 2007). Vocal tone can also be compromised or improved, through use of the mic. Thus the distance between the mouth and the head of the microphone (Hanlon, 2012), and the angle at which the microphone is held (Edwards, 2014) play a role in the sound quality amplified through the speakers. Different microphones have different qualities. CCM vocalists ought to have an understanding of the most commonly used vocal microphones (Edwards, 2014; Hanlon, 2012). Now that an overview of the idiomatic CCM vocal requirements has been established, the stylistic requirements of the literature will be explored.

2.2 CCM GENRES

Most easily defined as music that is 'non-classical' (LoVetri & Weekly, 2003), Contemporary Commercial Music is a term used to identify the genres of pop, rock, musical theatre, metal, jazz, R&B, country, disco, soul, and their sub-genres (LoVetri, 2008) of which there are many. CCM genres and sub-genres identified in this chapter are those most prevalently used in the CCM syllabi. Described below are the genres or styles, described, with relation to, genre-specific vocal idioms. It would be impossible in the scope of this study to include detailed descriptions of all genres and their numerous subgenres (Music Genres List, 2016). Therefore, brief descriptions are given based on research requirements for the CCM vocalist singing the genres available in Trinity Rock & Pop and the Rockschool syllabi.

2.2.1 MUSICAL THEATRE

A Musical is a stage or screen production, using song and dance to communicate a story (Kenrick, 2008). Telling the story, therefore, is vital when performing this genre (Phillips, 2011) and vocalisation of the score is expected to be conversational. In general, the singing should never overshadow the lyrical content (Phillips, 2011).

Many Musical Theatre productions require classically trained voices. The 'legit' voice, therefore, particularly for the older musicals written during the '30s, '40s, '50s and '60s

(Phillips, 2011; Ware, 1997), is a requirement. Modern musicals require, in general, a pop, belt tone.

Jones (2017) presents a more definitive split by citing four musical theatre categories for a singer. These are, Legit, Traditional, Contemporary and Pop/Rock. While the Legit style of musical theatre singing is primarily associated with the “Golden Age of Broadway” in 1943-1964 (Jones, 2017), there are none-the-less still several contemporary musicals that make use of the legit voice (ibid). Traditional Musical Theatre makes use of the belt voice, a sound initially used for comedic roles only (Jones, 2017). Contemporary Musical Theatre is a combination of the Traditional Musical Theatre sound and the Pop/Rock sound. This category uses the vernacular idiom (as explained in 2.1.2.1) and straight vibrato (as explained in 2.1.1.4) (Jones, 2017). The style is very much lyrically driven (ibid). It is important to note, however, that the pop sound for musical theatre is not the same as the vocal tone used in current pop music (ibid). The final category, Pop/Rock Musical Theatre, is entirely influenced by CCM genres, and its use of idioms relate directly to the CCM styles. Idioms used include glottal attack (as explained in 2.1.1.3) growl and fry (as explained in 2.1.2.6 and 2.1.2.7 respectively).

2.2.2 JAZZ

Originating in the USA, jazz evolved from Minstrels, Ragtime and Blues. The swing feel and blue notes (major and minor thirds, the flat seventh and flat fifth notes) are essential elements in all jazz performance (Ferris, 2013; Gioia, 2011). Improvisation is the primary characteristic of jazz. When improvising, the singer is expected to take on the sound of a musical instrument.

Scat singing or scatting is the terminology used when referring to vocal jazz improvisation; it makes use of syllables or sounds instead of words (Phillips, 2011). These syllables and sounds, without particular meaning, are called vocables (McLean & Wiggins, 2008). A superior musical ear and harmonic understanding are a necessity for jazz singers due to the improvisational nature of the genre.

2.2.3 FOLK

Karpeles described, as early as 1955, the challenges experienced when trying to formalise a definition for folk music. She made this assertion based on her attendance

at the International Folk Music Council conference in 1954. She stated at the time that while not all parties at the conference were satisfied with the definition, most agreed that “[f]olk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection.” (Karpeles, 1955: 6). Nettl and Myers (1976: 20) similarly described having the same challenge 20 years later; there is no consent as to the definition of folk music.

Current commercial folk music uses different methods of transmission than that of several decades ago (Dunaway & Beer, 2010). In the early 1900s, folk music was a bridge that could cross boundaries both in music and in politics in the USA. At that stage, R&B catered predominantly for a black audience and country & western for white audiences (Roy, 2002). The voice is the primary instrument in folk music, and the vocal tone quality is likely to change from singer to singer with the use of nasality, the amount of tension, ornamentation and vibrato used (Nettl & Myers, 1976). The vocal sound makes use of light and lyrical, full chest voice, while the honest and emotional portrayal of lyric content is essential (Green, 2015; Nettl, 2014). Vocal tone is dependent on the singer (Nettl, 2014). The use of well-blended vocal harmony is also considered stylistically important (ibid).

2.2.4 COUNTRY

Originally called ‘Old-time music’, ‘Hillbilly’, ‘Country & Western’ then finally ‘Country’ in the late 1930s (Hedges, 2014). Country music is a narrative genre, telling stories through song (Phillips, 2011). Due in part to the expressive speaking quality in the singing tone (Hoch & Lister, 2016; Phillips, 2011), country singers apply the idioms breaking voice, vocal fry (Gerratt & Kreiman, 2001) and vocal twang (Phillips, 2011). Country vocals have a “bright, edgy, metallic tone” (Combes, 2015: n.p). Mouth formation and tone quality are not essential elements (Phillips, 2011).

2.2.5 BLUES AND AFRICAN AMERICAN GOSPEL

While they are not the same genre, blues and African American gospel, stem from the same musical roots (Manning, 2005). Both styles originated from African American slave songs (Dixon, Godrich & Rye, 1997). A defining characteristic of these genres is the use of blue notes (see Jazz 2.2.2) and an emotionally expressive, often

impulsive, use of idioms such as wailing, screaming and growling (Oakley, 1997; Robinson-Martin, 2014). The use of falsetto and note bending is also common (Moore, 2011). Manning (2005) refers to these two styles as vocally 'extravagant' and relatively free with timing and phrasing. Blues and gospel are synonymous with call and response singing and the 12-bar blues form (Stoloff, 2003).

2.2.6 R&B

R&B (an abbreviation of Rhythm and Blues) is an African American genre originating in the 1950s. It emerged from an amalgamation of big band, gospel, and blues (Puryear, 2016). This genre uses a light approach to vocalisation, a great deal of embellishment and fast vibrato on sustained notes (Hoch & Lister 2016). Flexibility is essential to perform the classic riffs, or raves (Phillips, 2011) and lyrics are often fast-paced, requiring a conversational approach to notes (Phillips, 2011). The belt tone for the R&B genre has a more chest-like quality and forward nasal tone, although the tone is dependent on the lyric content and should be adaptable (ibid). This genre makes use of the full extent of the vocal register (Manning, 2005).

2.2.7 SOUL

The term soul originated in the 1950s, at the time it replaced the term R&B (Rudinow, 2010). Soul is synonymous with African American music and is an amalgamation of the Gospel, R&B, Blues and Rock 'n Roll genres. It is thought to be the extreme version of the Blues (Potter, 2001). Vocalisation for this genre is powerful, with elaborate runs and licks, and the use of screams and cries, and call and response are prevalent; thus demonstrating the style's gospel and blues roots (Potter, 2001).

2.2.8 POP AND ROCK

Pop and Rock 'n Roll began in the early 1950s and are rooted in the African American genres of the blues-boogie and rhythm & blues (Hatch & Millward, 1987). Just over a decade later, rock music branched off from pop with a harder, edgier sound (Pascal, 1984). Vocally, pop and rock are similar in approach to vocal sound production as both these genres predominantly utilise the belt voice, and there is no set vocal tone (Phillips, 2011). Phrases are vernacular in approach (Wells, 2006) and breaking voice is a frequently used idiom. Pop and rock vocal sounds are characteristically high-energy and sung with power, similar to singing metal (Hoch & Lister, 2016; Mesiä &

Ribaldini, 2015). Singers are expected to access the full spectrum of their vocal range (Kain, 2003) and personalise their sound through the use of different idioms (Potter & Sorrell, 2012). Rock improvisation requires syncopation, scoops and slides between pitches (Hanlon, 2012).

2.2.9 DISCO

Disco, originated from the term Discotheque, the name given to the dance clubs that played it. Disco is an amalgamation of elements of funk, soul, pop, and salsa (Gregory, 2006) becoming popular in the mid to late 1970s. Disco was associated with decadence and controversially thought to appeal mostly to marginalised groups in New York (Zeiner-Henrikson, 2010). Disco is said to be rhythmically rigid, and at the time of its popularity, people spoke of it as not being 'real' music (Zeiner-Henrikson, 2010). Synthesisers were very much a part of the disco sound (Thèberge, 2001).

2.2.10 NEW WAVE

New wave was a relatively short-lived genre, prevalent in the late 1970s, and ending in the early 1980s. New wave became the popular, more commercial version of the aggressive punk and rock genres. Keeping the appealing "danceable" energy of punk and rock (Cateforis, 2011) the genre had a four-to-the-floor bass drum beat, a hi-hat and syncopated bass groove demonstrating the influence of disco (ibid).

Attempts at finding a classification for New wave vocal idioms were unsuccessful, but if one refers to the new wave music influences of punk, rock and disco (Cateforis, 2011) one can assume that vocalisation, as with their parent genres are unrefined and performed with high-energy. Reynolds (2006: 160) describes new wave vocalisation as "high pitched, geeky and very "white".

2.2.11 HIP-HOP AND RAP

Hip-hop developed primarily in the Bronx and Harlem ghettos of New York (Gregory, 2006). It is "[t]he talking school of soul" music (Potter, 2001) and is considered by those involved as a lifestyle, not merely a music genre (Aldridge & Stewart, 2005). The hip-hop culture has several divisions contributing to its identity: These include the music-making elements of disc jockeying (DJing) and Rap (emceeing), dance and breakdancing, and graffiti and fashion (ibid). Traditionally played by DJs using turntables to create different rhythmic patterns and effects (Gregory, 2006), hip-hop

music took the root elements of disco (soul and latin music) and created a more beat-driven sound.

When DJs added street poetry to hip-hop beats, rap was born (Gregory, 2006). Rap is purposefully rebellious, with sexual and violent content (ibid). It is typically a 'spoken' genre. Vocalisation is expressive and unique to each. Rap has no defining vocal idioms. Rap vocalisation, however, does require that the performer is very energetic and assertive (Weiss, 2011). Rap vocalisation, compared to sung vocals, "holds a more rhythmic function" (ibid).

2.2.12 FUNK

Funk is the African American pop music of the 1970s (Vincent, 1996). It is "a deliberate reaction to - and a rejection of - the traditional Western world's predilection for formality, pretence, and self-repression" (Vincent, 1996: 5). Funk refers to a style of aggressive, urban dance music (Vincent, 1996) combining several styles; most often R&B with a dance tempo. The use of syncopation and complex polyrhythms is customary in funk music (ibid). Vocally, funk displays elements of gospel, blues, soul and jazz (Bolden, 2013). Idiomatic inspiration for funk performers came from the yells, shrieks and raw vocals of James Brown, the first credited singer of funk (ibid).

2.2.13 METAL

Metal originated in the 1960s with the Brit-pop bands' rebellious, loud and aggressive sound (Pearlin, 2014). In the 1980s, it separated into three primary subgenres. Though there have been many further subgenres created since the 1980s split, all primarily fall into the three primary subgenre categories from a vocal idiomatic perspective: traditional-metal, pop-metal and extreme-metal. Traditional-metal and pop-metal are similar in vocal approach with edgy, powerful vocalisation. Extreme metal is generally the most well-known idiomatically, using the growl, strong, high-pitched vocals, twang (Mesiä & Ribaldini, 2017) and undertone singing, created by using the ventricular folds inside the larynx (Eckers, Hütz, Kob, Murphy, Houben & Lehnert, 2009). Metal is the most extreme of the vocal genres and requires incredible intensity, using power, loudness and high-energy when performing (Zangger Borch & Sundberg, 2011), often imitating guitar distortion (Walser, 1993). Most techniques used for metal are not used to the same degree for other styles (Hoch & Lister, 2016).

2.2.14 REGGAE

Originating in Jamaica in the late 1960s, reggae has its roots in Afro-Caribbean calypso and American soul (Anderson, 2004). The influence of the soul genre is considered a contributing factor to the characteristic syncopated reggae beat (ibid). Western instruments with rhythmic guitar playing were used to accompany the raw lyrics (Shonk, Jr & McClure, 2017) which were carried by soul and R&B influenced vocal sounds (Alleyne, 2009). A characteristic of reggae vocal style is ‘toasting’, a form of lyrical rap chanted, usually by a DJ, over a music beat (Marshall, 2006). The primary themes illustrated through the genre, especially in its early years were of poverty and political oppression (Anderson, 2004).

2.2.15 INDIE

The indie genre originated in the United Kingdom during the 1980s and arose from the desire for musicians to remain independent from mainstream expectations (Novara & Henry, 2009). Genre definition is relatively unspecific (ibid), but indie does contain elements of rock and pop, utilising “sensitive lyrics masked by tonal abrasiveness and ironic posturing” (Novara & Henry, 2009: 816, 817). A “white, guitar-based” sound is typical of the genre (Cohan, 2001: 226). Due to its influences, indie is split in general into the subgenres of indie-pop and indie-rock.

The indie-pop vocal sound is known for its use of exaggerated and often misplaced use of diphthongs on the vowel ‘i’ in particular (Jones, Schellenberg & Gick, 2017). The sound and use of vowel articulation for indie vocals have become such a phenomenon that it has gained the title ‘indie-pop voice’ or ‘indie-girl voice’ (Hoppinjams, 2016: n.p.). The distinct sound evolved from early female jazz and blues vocalists but came to the fore in the last decade. The manipulation of the vowels is not an idiom but rather a singing accent (Hoppinjams, 2016). Jones et al. (2017: 181) found that “pharyngeal constriction via tongue retraction” contributed to the articulation of the ‘indie voice’ and the diphthong quality. The indie-rock sound is different, the term interchangeable with alternative rock, it was “grungy [and] noisy but at the same time frequently quite tuneful and sometimes playful” (Novara & Henry, 2009: 4).

2.2.16 PUNK

Punk music originated in the 1960s (McCarthy, 2013). “At its roots, punk [culture] and punk music hold the ideology of individualism and rebellion, with fast, aggressive beats and politically [in]fused lyrics” (ibid: 4). The music, lifestyle and fashion that grew from the genre developed from a desire to avoid anything mainstream. A principal factor for punk culture was self-expression. (ibid).

Punk is aggressive in vocal delivery, and vocalisation speech-like. Tone quality is the antithesis is of clean and beautiful (Potter & Sorrell 2012). Potter & Sorrell likened punk singing to “shouting that was not so far away from a Broadway belt or a football chant” (Potter & Sorrell 2012: 256) The genre is known for using a “three-chord guitar structure” (McCarthy, 2013: 2).

To vocalise CCM genres stylistically and with authenticity, singers should have an awareness of, and the ability to apply specific vocal characteristics and techniques to vocalisation. The creation of the desired sound for each genre is made possible through the application of appropriate vocal idioms.

Below is a table summary of sections 2.2 and 0. The summary illustrates the alignment of CCM genres with their characteristic vocal idioms.

Table 2-1: Application of Idioms and Vocal Registers in the Genres Used in the CCM Syllabi: Summary

GENRE	IDIOMS	REGISTERS	CHARACTERISTICS	OTHER
MUSICAL THEATRE	<ul style="list-style-type: none"> • Legit voice for older musicals. • Belt voice for current musicals. 	<ul style="list-style-type: none"> • Many musical theatre productions require classically trained voices, making use of the 'legit' voice, particularly the older musicals written during the '30s, '40s, '50s and '60s (Phillips, 2011; Ware, 1997). • Belt voice is used more in Jukebox musicals. 	<ul style="list-style-type: none"> • Telling the story is vital in musical theatre (Phillips, 2011). This is dissimilar vernacular singing. • The actual singing should never overshadow the lyrical context, and vocal lines should be understated in order to reinforce the text (Phillips, 2011). 	<ul style="list-style-type: none"> • Current musicals require, in general, a more Pop sounding tone. • There are no absolute rules of vocal production when it comes to musical theatre (Ware: 1997).
JAZZ	<ul style="list-style-type: none"> • Licks, runs and riffs (Hoch, 2014). • Growl (Marino, 2005). • Improvisation is crucial. • Jazz improvisation for singers is called scat singing or scatting (Phillips, 2011). 	<ul style="list-style-type: none"> • Chest. • Belt. 	<ul style="list-style-type: none"> • Jazz singers need to have a good musical ear due to the improvisational nature of the genre. 	<ul style="list-style-type: none"> • Scat singers use vocables when improvising (Phillips, 2011). • Singer imitates a musical instrument, usually a trumpet.
FOLK	<ul style="list-style-type: none"> • The honest and emotional portrayal of lyric content (Green, 2015; Nettl, 2014). • The vocal tone is dependent on the singer (Nettl, 2014). • Nasality, ornamentation and vibrato (Nettl & Myers, 1976). 	<ul style="list-style-type: none"> • Light and lyrical, full chest voice (Green, 2015; Nettl, 2014). 	<ul style="list-style-type: none"> • The use of well-blended vocal harmony is also considered important stylistically. 	<ul style="list-style-type: none"> • The acoustic guitar was the instrument of choice (Nettl, 2014).
COUNTRY	<ul style="list-style-type: none"> • Vernacular (Phillips, 2011). • Breaking voice. • Twang (Hoch & Lister, 2016; Phillips, 2011). 	<ul style="list-style-type: none"> • Vocal Fry (Gerratt & Kreiman, 2001). • Chest. • Belt. 	<ul style="list-style-type: none"> • Edgy, metallic, bright (Combes, 2015) Nasal-sounding tone (Mesiä & Ribaldini, 2015). 	<ul style="list-style-type: none"> • Mouth formation and tone quality are not important elements (Phillips, 2011).

GENRE	IDIOMS	REGISTERS	CHARACTERISTICS	OTHER
BLUES AND GOSPEL	<ul style="list-style-type: none"> • Trills, runs and licks (Manning 2005; online). • Extreme use of dynamics (Robinson-Martin, 2014). 	<ul style="list-style-type: none"> • Chest. • Belt. 	<ul style="list-style-type: none"> • Vocally 'extravagant' (Manning, 2005). • Liberties with timing and phrasing (Manning, 2005). • Emotional expression and passion (Robinson –Martin, 2014). 	
R&B	<ul style="list-style-type: none"> • Embellishment, including riffs and raves and fast vibrato on sustained notes (Hoch & Lister, 2016; Phillips 2011). • Vernacular vocalisation (Phillips, 2011). • Growl (Marino, 2005). 	Belt with predominant chest-like quality and forward nasal tone (Phillips, 2011).	<ul style="list-style-type: none"> • A light approach to vocalisation (Hoch & Lister, 2016). • Lyrics are fast-paced; it is important to not over-sing; keeping phrases conversational (Phillips, 2011). • Flexibility is essential (Phillips, 2011). • The full extent of vocal range should be utilised (Manning, 2005). 	
SOUL	<ul style="list-style-type: none"> • Elaborate runs and licks and the use of screams and cries and call and response (Potter, 2001). 	<ul style="list-style-type: none"> • Chest. • Belt. 	<ul style="list-style-type: none"> • Call and response (Potter, 2001). 	<ul style="list-style-type: none"> • African American music without 'soul' was thought to be insincere (Rudinow, 2010). • It is thought to be the extreme version of the blues (Potter, 200).
POP AND ROCK	<ul style="list-style-type: none"> • Vernacular (Phillips, 2011; Wells, 2006). • Breaking voice. • Idioms should be nuanced and personalised (Potter & Sorrell, 2012). • Licks and riffs (Hoch, 2014). • Growl (Marino, 2005). 	<ul style="list-style-type: none"> • Belt (Phillips, 2011; Wells, 2006). • Chest. 	<ul style="list-style-type: none"> • No prescribed vocal tone (Phillips, 2011; Wells, 2006). • High-energy and sung with power (Hoch & Lister, 2016; Zangger Borch & Sundberg, 2011). • Should make full use of vocal range (Kain, 2003). 	
DISCO	<ul style="list-style-type: none"> • Vernacular (Phillips, 2011). • Idioms personalised (Potter & Sorrell, 2012). 	<ul style="list-style-type: none"> • Chest. • Belt. • Falsetto. 	<ul style="list-style-type: none"> • Effects were added to vocals. 	<ul style="list-style-type: none"> • Amalgamation of elements of funk, soul, pop, and salsa (Gregory, 2006).
NEW WAVE	<ul style="list-style-type: none"> • Inspired by vocal idioms of punk, pop and disco. 	<ul style="list-style-type: none"> • Belt. • Chest. 	<ul style="list-style-type: none"> • “[H]igh pitched, geeky and very 'white'” (Reynolds, 2006: 160). • Unrefined and high-energy performance. 	

GENRE	IDIOMS	REGISTERS	CHARACTERISTICS	OTHER
		<ul style="list-style-type: none"> Belt with predominant chest-like quality and forward nasal tone. 		
HIP-HOP AND RAP	<ul style="list-style-type: none"> Typically, Hip-hop and rap are spoken genres with no defining vocal idioms. (Weiss, 2011). 	<ul style="list-style-type: none"> Chest. 	<ul style="list-style-type: none"> Expressive vocalisation performer emphasises important areas, such as lyrics or tone quality (Weiss, 2011). Rap vocalisation requires an energetic and assertive performer/performances (Weiss, 2011). 	<ul style="list-style-type: none"> Hip-hop is “[t]he talking school of soul” (Potter, 2011). Root elements of disco (soul and latin music (Gregory, 2006).
FUNK	<ul style="list-style-type: none"> Yells, Shrieks (Funk soul brother 2017). Trills, runs and licks (Manning, 2005). 	<ul style="list-style-type: none"> Chest. Belt. Falsetto. 	<ul style="list-style-type: none"> Rhythmic vocal patterns & polyrhythms (Vincent, 1996) Syncopation (Vincent, 1996) Short, repetitive, call and response phrases and vocal lines (Bolden, 2013). 	
METAL	<ul style="list-style-type: none"> Heavy vibrato in places (Eckers et al., 2009). Twang (Mesiä & Ribaldini, 2015). Growl/grunt used in extreme metal (Eckers et al., 2009; Mesiä & Ribaldini, 2015). 	<ul style="list-style-type: none"> Strong, high-pitched vocals (Mesiä & Ribaldini, 2015). Chest. Belt. 	<ul style="list-style-type: none"> Power, loudness and high-energy (Zangger Borch & Sundberg, 2011). Vocals often imitate guitar distortion (Walser, 1993). Vocal intensity. 	<ul style="list-style-type: none"> Metal is the most vocally extreme of the genres. (Hoch & Lister 2016). Undertone singing (Eckers et al., 2009). A growl sounds guttural; style is very controlled (Fusilli, 2006).
REGGAE	<ul style="list-style-type: none"> Inspired by R&B and jazz. Toasting (a lyrical rap) (Marshall, 2006). 	<ul style="list-style-type: none"> Belt with predominant chest-like quality and forward nasal tone (Phillips 2011: 84). 	<ul style="list-style-type: none"> Primary themes of poverty and political oppression should also be illustrated through the voice (Anderson, 2004). 	
INDIE	<ul style="list-style-type: none"> Articulation of the ‘indie voice’. Exaggerated use of diphthongs. 	<ul style="list-style-type: none"> Chest. Head. Falsetto. 	<ul style="list-style-type: none"> Sensitive lyrics with and abrasive tone (Novara & Henry, 2009). 	<ul style="list-style-type: none"> “A “white, guitar-based” sound (Cohan 2001: 226).
PUNK	<ul style="list-style-type: none"> Vocalisation speech-like (Potter & Sorrell, 2012). 	<ul style="list-style-type: none"> Belt. Chest. 	<ul style="list-style-type: none"> Aggressive vocal delivery. Tone quality is not meant to be clean and beautiful (Potter & Sorrell, 2012). 	<ul style="list-style-type: none"> Three chord guitar structure (McCarthy, 2013).

2.3 VOCAL MATURITY FOR THE ADOLESCENT CCM SINGER: ANATOMY AND PHYSIOLOGY

There is a perception that CCM singing styles are unhealthy and harmful (Woodruff, 2011). Ostrowski, Spiegel and Madden (2011) suggest the contrary, that singers of classical and CCM styles suffer in general, from the same vocal problems. Fatigue, limited range, tension, breath control and hoarseness are several examples that demonstrate that no one genre is safer to sing than the next (Woodruff, 2011).

This section will briefly explore the physical development and vocal production for high school singers in grade 10–12. The grade 10–12 group ranges on average from 16–18 years old. The mandated CAPS and IEB syllabus requirements should align with the vocal, physical capabilities of the student to ensure that the singing expectations are as risk-free as possible.

From childhood to puberty, physical changes lead to the development of vocal control and vocal quality (Sataloff & Linville, 2006) and by the time the singer reaches puberty they are physically ready to develop the primary singing areas of “breathing, posture, resonance, and diction” (Gebhardt, 2016: 33). Children from as young as eight can begin singing lessons; by this stage in their physical development, the lungs have matured to a point where phonation can be produced and sustained (Gebhardt, 2016).

Pre-adolescent singers, those under 12 years of age, have a range of less than one octave, and teenagers can sing between one to two octaves (Phillips, 2011). The development of the range and register between the ages of 6 to 16 years is minimal, and therefore attempting to expand the vocal range during this time in a singers’ physical development is not productive, and possibly damaging to younger voices (Sataloff & Linville, 2006).

From birth to the ages of 15-20, the larynx moves from a position in the neck at C3⁹ at the top of the cervical spine to the lower position of C6 or C7 (Sataloff & Linville, 2006). The vocal folds more than double in length from childhood to adulthood. At birth the vocal fold is 2.5-3 mm in length, reaching mature length when the child is between the ages of 10 and 14 years. The female vocal folds at maturation have reached 11-15 mm in length and males grow to 17-21 mm (Hirono, Kurita & Nakashima, 1983). The

⁹ See Addendum 1: Anatomy of the Spine.

vocal ligament, positioned in the vocal folds (Sataloff & Linville, 2006), extends from the thyroid to the arytenoid cartilages (Darling, 2016) and stops the vocal folds from overextension (Gebhardt, 2016). Without the full use of the vocal ligament, matured at 16 years of age, the singer is likely to over-sing (ibid). The primary transformation of the vocal folds, on average, takes one and a half years and is most prominent between the ages of 12^{1/2} to 14. Growth is usually complete when a child is 15^{1/2} years old. This change can also take as long as three and a half years.

The growth of the larynx is the cause of “mutation” or changes in the voice (Sataloff & Linville, 2006: 18), and during puberty, on average, the female voice lowers by a tone and a half and the male voice, by an octave (Sataloff & Linville, 2006). The vocal mechanism continues to grow in males into adulthood until the ages of 20 or 21 years (ibid; Welch, 2006) and in females until 18 years of age (Welch, 2006) with the epiglottis reaching complete functionality at puberty (Sataloff & Linville, 2006). Due to this laryngeal movement and change, vibrato is rare (Williams, 2009).

There are three main areas of vocal production, according to the American Academy of Otolaryngology (2018):

- The power source: stemming from the lungs and the exhalation of air. This source creates the power to produce sound from the vocal folds and the larynx,
- The vibrator or larynx: Housing the vocal folds that vibrate as the air is exhaled through them,
- The resonator: which includes the areas positioned above the folds, the mouth, nose and throat.

The singer can start using the ‘power source’ (Sataloff & Linville, 2006) once the chest cavity has reached maximum growth and the muscles in the abdomen have developed¹⁰ at around age 14 to 15 years old (Bastir, Matinez, Recheis, Barash, Coquerelle, Rios, Pena-Melian, Rio & O’Higgins, 2013). Most singers, singing through puberty, will experience breathiness while the vocal mechanism develops and the vocal folds become co-ordinated (Spurgeon, 2004). Sataloff and Linville (2006: 19) confirm that glottal gaps are common in young adults when singing at “high pitch

¹⁰ Muscle strength in males increases alongside physical growth which means that males continue strengthening through puberty until around age 20 or 21. Females level out at around 15 years (Neve, Girard, Flahault & Boule, 2002).

and/or soft loudness levels.” The ideal healthy adolescent voice is one that uses the head, and chest registers and a mix of the two¹¹ (Gebhardt, 2016). Young singers should avoid long phrases, and sing within a maximum range of an octave to an octave and a half, never pushing beyond their natural capabilities (Phillips, 2011; Gebhardt, 2016). To prevent vocal trauma, singers should develop a secure vocal technical ability before approaching ‘big’ and powerful notes (Phillips, 2011; Gebhardt, 2016).

Sataloff (2006) confirms that vocal training can be given during puberty, though one should not push a child’s voice to develop unnaturally and Kempfer’s study (2014) shows that there was no definite literature against teaching adolescents singers to belt (Kempfer, 2014). However, overuse and over projection should not be condoned, especially in children and adolescents (Sataloff, 2006). Songs, therefore, should not be too strenuous (Phillips, 2011). In addition, Gebhardt (2016) suggests that age-appropriate lyric content ought to be taken into consideration when working with children and adolescents.

It is important to note that poor singing technique is not the only factor contributing to vocal damage during adolescent years. Everyday activities such as cheering at sports events, working in a noisy environment, taking part in extra-curricular drama classes along with the regular malady of reflux can all affect the voice (Gebhardt, 2016).

Phillips, Williams and Edwin (2018: 51, 52), summarise the literature succinctly:

Voice techniques and repertoire need to be age-appropriate. Children are not little adults ...It is neither cute nor smart to have a child try to sing *Quando m'en vo* from La Boheme or Whitney Houston’s *Saving All My Love for You*. They may not understand the songs and they may do significant damage to themselves trying to copy the adult artists who sing these songs.

Phillips et al., (2018: 51, 52) also state that “[i]f the same range sensibilities are employed in CCM as are used in classical, both singers and the art of singing will be healthier.”

¹¹ See 2.1.2.7 Registers.

2.4 VOCAL PEDAGOGUES AND PEDAGOGIES FOR CCM

The term Contemporary Commercial Music (CCM) was first coined in 2000 by the American vocal pedagogue Jeanette LoVetri. She created the term in order to “draw all the CCM styles together as a genre equal to but different from classical styles”, and at the same time discourage the use of the term “non-classical” when referring to CCM genres (LoVetri, 2012); most academics have subsequently adopted the term.

Pedagogy is considered as “any conscious activity by one person designed to enhance learning in another” (Watkins & Mortimore, 1999). Therefore, CCM vocal pedagogy is the conscious, methodical training of the singing voice for CCM. The pedagogy of CCM singing links with that of classical singing since its foundation embodies, the same four principles that have influenced the initial development of institutional vocal pedagogy since the 16th century. These elements are intonation, breathing technique, diction and interpretation (Sell, 2003: 14).

Spurgeon (2004: 29) suggests that the following skills are essential elements for any pedagogue to foster, especially those teaching adolescents.

- An understanding of the fundamental physiological aspects of tone production: breathing, phonation and resonance
- Diagnostic skills to listen and look for vocal problems and devise solutions
- The ability to model suitable tone quality
- Knowledge of the male and female adolescent voice—tonal expectations, ranges, and healthy tessitura.

While the older (classical) schools of vocal technique have generally been passed down from vocal master to pupil (O’Byran & Harrison, 2014; Pilotti, 2009), CCM vocalists can attain information from a variety of sources, the most easily accessible is the internet, where many individuals and ‘experts’ have created websites and blogs, most containing enormous amounts of information. Not all online information is of equal authority, however, and it is imperative to ensure that material is reliable and comes from an authoritative source. The CCM syllabi are in a position to offer such a service. Despite the fact that research shows that there is comparatively less scholarly material for CCM vocal pedagogy than for classical vocal pedagogy (Bartlett, 2014; Edwin, 2007; Ware, 1997; Woodruff, 2011), it is clear that there is enough to assist the CCM vocal pedagogue in developing clear and informed teaching methods.

2.4.1 CCM PEDAGOGUES

Seven eminent CCM pedagogues were identified to assist further appreciation of vocal pedagogy for the CCM singer. Some pedagogues are more renowned than others, each, however, has had a valuable impact on CCM pedagogy in their own right. Pedagogues identified are Seth Riggs, Jo Estill, Meribeth Dayme, Anne Peckham, Jeanette LoVetri, Kim Chandler and Catherine Sadolin. All pedagogues discussed have compiled a 'learning to sing' technique. Under investigation are the historical and pedagogical contributions of each pedagogue. A common link will be established between the seven if any. The information provided below is minimal, and further study is advised to gain real insight into each methodology. It is important to note that there are several other pedagogues of high repute that are not discussed in this chapter; their contributions to CCM pedagogy are equally relevant.

2.4.1.1 Seth Riggs – Speech Level Singing Method

Seth Riggs is an American pedagogue known for the development of Speech Level Singing (SLS) and is known for having taught many of the top recording artists in the industry, including Michael Jackson, Stevie Wonder and Natalie Cole (Riggs & Carratello, 1992). Personal performances include appearances on Broadway and with the New York City Opera (Speech Level Singing, 2008). In his early teaching days in New York, his methods were considered unusual, and many institutions were reluctant to work with him, to the point where he was asked to leave the National Association of Teachers of Singing (Riggs & Carratello, 1992). It was once he moved to Los Angeles, began to attend lessons in preparation for movie and theatre roles (ibid). Riggs has a Bachelor of Science majoring in music (Speech Level Singing, 2008) and lectures at many institutions worldwide.

Riggs wrote his vocal training programme *Singing for the Stars* in 1992. His book includes vocal exercises along with details of his methodology and approach. The Speech Level Singing Method is a vocal technique suited according to Riggs, to any style of singing; from CCM to Classical and Opera (Riggs & Carratello, 1992). The premise for this method is that the larynx remains in the neutral position when singing, regardless of genre. The larynx is in a neutral position when we speak. (Speech Level Singing, 2008). Riggs' methodology develops and creates a smooth, connected bridge between the vocal registers.

Emphasis is not given to breath control in the Speech Level Singing Method and Riggs reasons that effective breath control does not necessarily lead to good singing (Babusek, 2011). Riggs states that natural, correct breathing becomes natural once one gains control of the passagio, and perform with good posture. Riggs suggests that song composition should determine the stylistic approach. He states that it is not necessary and it could be dangerous to adapt one's vocal technique or tone to sing in a specific style (Riggs & Carratello, 1992; Seth Riggs Vocal Studio, 2007).

2.4.1.2 Jo Estill – Estill Voice Training

Jo Estill, an American pedagogue (Salsbury, 2014), began her career as a classical singer before creating her singing and speaking methodology; 'Estill Voice Training' (EVT), formerly known as Estill Voicecraft, in the late 1980s (Estill Voice International, 2010a). Estill is predominantly known for her work with the belt voice and has been published in many academic journals, writing on the belt voice, vocal acoustics and quality, and vocal physiology discussing aryepiglottic constriction, the soft palate and laryngeal function (Estill Voice Training, 2010b). Lecturing across the world, Estill worked with speech pathologists, singers, actors and teachers, receiving an honorary degree of Doctor of Letters from the University of East Anglia in 2004 (ibid).

Her pedagogy has two levels; "Figures for Voice Control" (Lloyd, 2009: 16) originally called "Compulsory figures for voice" (Estill Voice International, 2010a; Sell, 2003) which concentrates on the 'Craft' of singing, that is, the development of control of the vocal mechanism; the tongue, the lips, the soft palate and the larynx. Level two titled "Figure Combinations for Six Voice Qualities", builds on level one by taking the "figures" mastered from that level, using them to create different vocal sounds depending on the genre (Lloyd, 2009: 16). These six 'figures' are belt, speech, falsetto, twang, sob and operatic and can be combined to create different vocal qualities (Estill Voice International, 2010a; Golda, 2010). While singing, each of these idioms is internally felt, and Estill developed specific exercises to help singer's isolate and 'feel' each mechanism individually (Sell, 2003). She advocated that "the healthy larynx floats up and down with the vocal range, to a greater or lesser degree depending upon the style of singing" (Lloyd, 2009).

Estill meant for her training to be a support method, not a replacement for current teaching systems (Lloyd, 2009). Its purpose is to prepare the voice for all genres, CCM

and classical (Golda, 2010). There are several books and workbooks available, *The Estill Voice Model: Theory and Translation* being most recently released by Estill Voice International in 2017.

2.4.1.3 Meribeth Dayme – CoreSinging

Meribeth Dayme, nee Bunch, is an American pedagogue with a PhD in music. She has also studied Alexander and Feldenkrais techniques as well as several different types of alternative healing methods (The Naked Vocalist TV, 2017b). She was a professor of voice and anatomy at the University of Delaware and has taught anatomy at the University of Southern Carolina (The Naked Vocalist TV, 2017b). When she was awarded a National Institutes of Health (NIH) post-doctoral fellowship at the Royal College of Surgeons, she moved to London, where she researched vocal anatomy (ibid). Her performances include choral conducting, solo work and musical direction (Dayme, n.d.).

Preferring to call her method an ‘approach’, she launched CoreSinging in 2009 (The Naked Vocalist TV, 2017b), stating that it is not just a singing technique, but rather a holistic approach to vocal training and lifestyle (The Naked Vocalist TV, 2017b). Dayme believes that “singers (and speakers) should develop both their inner and outer selves to enable a true message from the heart ...” so that they are heard. She stresses how important it is for singers to understand their voice quality and to sing using different vocal idioms (Dayme, 2009). She considers exploration and experimentation with different techniques critical (The Naked Vocalist TV, 2017b). Dayme (2009) asserts that it is impossible to sing CCM styles with just a classical vocal training background.

Dayme’s approach has five primary areas of focus when working with a voice (Dayme, 2009):

- Singing terminology,
- Understanding of the functional (or physiological) processes that produce sound,
- Relationship of these functional processes to the various teaching methods,
- Relationship of function to artistry,
- Relationship of personal growth to singing and artistry.

Dayme has published several books: *The Singing Book*, *The Dynamics of the Singing Voice*, *The Performers Voice and Presence*, *Confidence and Personal Power*.

2.4.1.4 Anne Peckham - Elements of Vocal Technique

Anne Peckham is an American pedagogue and professor of voice, based at Berklee College of Music since 1987. She lectures internationally specialising in rock, jazz, pop and R&B (Berklee, 2017; Peckham, 2010). Peckham has written several books, *Vocal Workouts for the Contemporary Singer*, *The Contemporary Singer: Elements of Vocal Technique*, and *Berklee in the Pocket: Singer's Handbook* and her book *The Contemporary Singer* is translated into Japanese, Korean, Chinese, Russian, and Brazilian Portuguese (Berklee, 2017). She has worked with Grammy-winning artists and is a member of the National Association of Teachers of Singing (ibid).

Peckham advocates that the fundamentals of vocal technique are, “support, full use of the vocal range, free tone production, flexible use of tone colours, resonance, and placement”. She states that the correct vocal technique allows for natural voice production, which will ensure vocal longevity (Berklee, 2017). Peckham also maintains that the correct breathing technique is a part of all areas of vocal production and is therefore essential. “Air powers your singing, and controlling the inflow and outflow of air requires the skilled use of breathing muscles and organs” (Peckham, 2010: 18). Vocal problems occur when there is no breath control, creating either overexertion of muscles or inadequate breath support (Peckham, 2010). Due to the nature of the vernacular singing style of CCM genres, diction and vowel modification is fundamental (Hanlon, 2012) and unnecessary jaw and tongue movement will hinder vocal precision (ibid). The larynx moves with pitch (Peckham, 2006), lifting on higher notes and returning to neutral for lower tones. Peckham emphasises the importance of technical foundations stating that CCM singers should not use a microphone to replace reliable technique; singers ought to vocalise correctly without having to rely on the microphone to improve and project their voices (Peckham, 2006). She stipulates the importance of using stylistic idioms (Hanlon, 2012).

2.4.1.5 Jeannette LoVetri - Somatic Voicework: The LoVetri Method

American, Jeannette LoVetri has been teaching singing since 1971 but created her pedagogy, *Somatic Voicework: The LoVetri Method*, in 2002 (LoVetri, 2017). Her students include Grammy winners and Tony award nominees. She received 'The Lawrence Fellowship award' in 1999 for her contribution to the science and advancement of non-classical voice pedagogy (LoVetri, 2017). LoVetri gives international workshops, speaking at seminars and symposiums.

Somatic Voicework: The LoVetri Method "is meant to unselfconsciously draw the mind of the singer into the physical process of making sound" (LoVetri, 2016). LoVetri speaks of bodywork as being a part of vocal development and how the use of breath in a 'deliberate way' is fundamental to her technique (Latour, 2014; *The Naked Vocalist TV*, 2017a). Her method is holistic and aims to enable singers to become more in touch with their body and the five senses, helping them to feel more relaxed and comfortable when singing. In this way, one can alleviate tension and create awareness of the physical processes of creating sound with the voice (Latour, 2014). The vocal exercises are function-based and founded on the mechanical workings of the voice, not just the sound quality (Latour, 2014; *The Naked Vocalist TV*, 2017a). LoVetri's pedagogy encourages the singer to allow their larynx to rise naturally as the voice rises in pitch (*The Naked Vocalist TV*, 2017a). Her approach is created to stand on its own and not in conjunction with other training. It does nonetheless "transfer very well into the hands of other people who teach" (ibid).

2.4.1.6 Kim Chandler – Funky and Fun and Voice Cross Trainer

Chandler is British, based in Mallorca, Spain and London and is considered to be one of the leading contemporary vocal specialists in the United Kingdom (Kim Chandler, n.d.). She has been in the industry for 25 years both as a session singer, and as a vocal coach to many of the top artists in the industry including Courtney Love, Birdy and Paloma Faith (Kim Chandler, n.d.). She has lectured at the London College of Music, Leeds College of Music and the British and Irish Music Institute (BIMI) and is positioned on many institutional panels of voice and music education in the UK (Kim Chandler, n.d.).

Chandler's methodology is not as detailed as pedagogues such as Riggs and Estill. She discusses three main areas of importance: the first is posture and alignment, the second, breathing and support, to promote a relaxed vernacular approach, and the third is tone (Chandler, 2014). She also advocates using exercise regimes such as Pilates and Yoga to assist singers in developing a balanced, relaxed posture. A good posture along with confidence and control leads to improved voice production (Chandler, 2014). She places importance on developing the ear as well as the voice (Voice Council Magazine, 2011). Her work is featured in *The Ultimate Guide to Singing* and *Teaching Singing in the 21st Century*. Chandler has also created a series of CDs; "Funky and Fun" and more recently a vocal mobile phone app "Voice Cross Trainer".

2.4.1.7 Catherine Sadolin – Complete Vocal Technique

Catherine Sadolin is one of the primary researchers of voice in the world (Johnson & Giles, 2018). She is an established performer in Europe performing classical, jazz and rock (Complete Vocal Institute, n.d.). She developed the Complete Vocal Technique (CVT) for singers based on her experiences and difficulties as a novice singer (Johnson & Giles, 2018). Referred to as a "pioneer on the dirty [vocal] sounds" (ibid), Sadolin states that it is not the vocal folds that cause the separation and difference of sound quality between the classical singer and the rock singer discussing that the tone quality for any genre is made in the vocal tract above the vocal cords (ibid). She says, knowing the anatomy and physiology of the vocal mechanism is essential for correct vocal tract and vocal fold use (Johnson & Giles, 2018). Sadolin uses unconventional terminology to describe four modes of vocalisation (Johnson & Giles, 2018; Katok, 2016). Believing that the terminology used for singing should be relatable, she states that her terminology gives "concrete examples of [vocal] settings" (Johnson & Giles, 2018). Her four vocal modes explain the different 'gears' in our voices (Complete Vocal Institute, n.d.; Johnson & Giles, 2018; Katok, 2016). No one mode is safer or more damaging than the other (Johnson & Giles, 2018). These modes are:

- Neutral: a soft, more familiar tone.
- Curbing: it is a "reduced metallic" sound and is between neutral mode and the overdrive and edge modes.
- Overdrive: metallic, shouting element and very powerful.
- Edge: similar to 'overdrive' because they both have a metallic element. Edge uses less resonance than 'overdrive'.

There are three basic vocal principles to Sadolin's method: support, avoiding tension in the jaw and lips, and necessary twang. These three principles do not create a unique sound but serve as the perfect foundation with which to create a unique sound (Johnson & Giles, 2018). "Necessary twang" is described for CVT singing as a narrowing of sound to make the voice more projected. The word 'necessary' refers to the amount of physiological narrowing above the vocal folds needed to ensure that there is enough twang. If there is not enough twang, the vocal folds will not be protected since they will be too open. It is the narrowing above the vocal folds that aids fold protection. Narrowing, or constricting the area above the vocal folds is how sound is created. "Not all teachers need to know about acoustics to be a good teacher," says Sadolin (Johnson & Giles, 2018).

2.4.2 PEDAGOGUE APPROACH SUMMARY

All pedagogues advocate for a healthy singing technique although their ideas of how to achieve healthy technique vary. Peckham and Chandler have perhaps the most accessible approaches to vocal training, with broader approaches that easily fit with the four institutional vocal pedagogy principles of intonation, breathing technique, diction and interpretation (Sell, 2003) as discussed above. Riggs, Estill, LoVetri, Dayme and Sadolin are far more prescriptive and designed.

Spurgeon's (2004) recommendations of essential pedagogue/pedagogy characteristics are a part of each of the described pedagogue's methodologies as they see it, and it is not for me, in this dissertation, to argue for, or against a particular method. What this research does show is that there are different CCM singing methodologies and approaches. Those teachers wanting to contribute actively to vocal education in South Africa and abroad should keep themselves abreast of CCM vocal trends.

All pedagogues described above support the development of proper singing technique, their techniques and methods may however vary. Peckham and Chandler have, perhaps, the most accessible approach to vocal training; with broader methods that fit with the four institutional vocal pedagogy principles of intonation, breathing technique, diction and interpretation (Sell, 2003). The methodologies of Riggs, Estill, LoVetri, Dayme and Sadolin are far more prescriptive and designed.

Spurgeon's (2004) recommendations of essential pedagogue/pedagogy characteristics, as highlighted earlier, are a part of each of the described methodologies. The effectiveness of each methodology is not relevant for this dissertation.

2.5 CHAPTER CONCLUSION

While classical vocal pedagogy is often thought of as an appropriate methodology for teaching CCM singers, research highlights that there are many requirements for CCM voice that differ from classical. It is the responsibility of the teacher to identify and mould lessons to student requirements. A knowledgeable teacher, versed in CCM pedagogy, should have the ability to teach all genres well. Shown in the research, all seven pedagogues advocate for a genre-specific approach to teaching. It is significant to note that jazz and musical theatre are often more specialised due to higher demand, making it is possible to specialise in jazz or musical theatre vocals only.

Given that CCM styles are more accessible than ever before and that the demand for these styles, in music education is on the rise, it seems that apropos that outdated ideology and prejudice is put aside so that students of CCM are considered to be as musically proficient and credible as their classical music peers. CCM syllabi could contribute toward this shift.

Researching and assimilating the information set out in this chapter has equipped me with enough information to begin to establish whether the Trinity Rock & Pop and Rockschool syllabi are valuable and effective in the development of vocal ability for CCM singers. The following chapter will describe the methodology used to collect the data and facilitate study conclusions.

CHAPTER 3: RESEARCH METHODOLOGY

This chapter clarifies the research methods used for the dissertation. It sets out the theoretical framework and the reasons for using the qualitative approach and descriptive design. The research process, including the interview protocol, will be explained along with the methods of data analysis. The reliability and validity of the study, the ethical considerations and the research limitations of the investigation are also described.

3.1 RESEARCH APPROACH: QUALITATIVE

Music education, a social science, generally falls into the qualitative research approach (Flick, 2014; Silverman, 2014). In research development, there has been a “pluralisation of life worlds” (Flick, 2014: 11), and qualitative research has become an established means of social study. Qualitative data is commonly used when information concerning a particular study area is limited, and knowledge about the subject matter and the existing research is not moving progressing (Elliott & Timulak, 2005). With this in mind, a qualitative approach is most appropriate for this research topic. It is clear from the literature that the general knowledge of CCM singing is incomplete, and therefore the use of a qualitative approach for this study is validated.

The qualitative approach is separated into three perspectives, the naturalistic, the interpretative and the post-positivist (Creswell, 1994). The former, selected as a method for this investigation, allows for authentic data collection without manipulation (Patton, 2002). Lincoln and Guba (1985) further describe how the naturalistic perspective gives one’s study the space to grow and transform naturally as the research progresses.

There are also qualitative approach assumptions within the study that must be addressed. These are the ontological (nature of the study), the epistemological (the relationship between researcher and the research topic), the methodical (research process) assumptions, the axiological (the role of study values) and the rhetorical assumption (the language of the research). The ontological assumption prescribes that the “reality” of the study when sampling, is participant multiplicity and subjectivity. The epistemological assumption requires that the researcher has a relationship with the research topic as the “subjective experiences” of the participants are a large part

of the study (Creswell, 1994). Methodical assumption prescribes the use of inductive data collection, an emerging research design, the development of theories and patterns based on research findings and finally that research accuracy and reliability are ensured (Creswell, 1994). The axiological assumption calls for researcher interpretation where, along with participant input, the researcher draws conclusions based on their viewpoint of the data collected (Creswell, 2013). The narrative of this dissertation has been 'shaped' by the axiological assumption and will be utilised during the collation of the research data to assist in drawing meaningful, research conclusions. An "informal and evolving" rhetoric is used (Creswell, 1994: 5). Qualitative design advocates for specific design methods (Lambert & Lambert, 2012). For this research, a descriptive design method was used, which draws on the fluidity of the naturalistic approach to gain information.

3.2 RESEARCH DESIGN: DESCRIPTIVE

Dulock (1993: 154) explains research design succinctly when she describes it as the "blueprint" created to answer research questions. She states that in general, research design groups are split into four, though these are not always universally agreed upon (Dulock, 1993). These groups are: Experimental, using random sampling assignment to investigate the causal relationship between X and Y (Trochim, 2006); Quasi-experimental which differs from experimental in that it does not use a random sample assignment (Trochim, 2006); Correlation design describes "the extent to which two factors are related, not the extent to which one factor causes changes in another factor" (Privitera, 2017: 240); and descriptive design, the method used for research in this dissertation.

Descriptive qualitative studies form the outline of data collection for the study and draw from the naturalistic inquiry style which does not follow a set of "pre-existing" rules (Lambert & Lambert, 2012: 256). This type of design assists in describing "systematically and accurately the facts and characteristics of a given population or area of interest". Researchers using descriptive design should give exact, detailed and methodical accounts of the research topic and gathered data (Dulock, 1993). Effective implementation of the descriptive design took place during the research, allowing for movement as the research has developed. Successful sampling forms a part of

efficient design implementation and creates reasonable delimitation (Henning, Van Rensburg & Smit, 2004).

3.2.1 SAMPLING METHODS

Sampling is a procedure in which a portion of the populace is used to represent the whole (Raj, 1972). There are two types of sampling; random sampling, usually employed in quantitative studies, and purposeful, usually applied to qualitative research (Nastasi, 1998). Purposive sampling is the purposeful selection of an interview participant for that person’s knowledge and experience (Silverman, 2014). Purposive sampling allows the opportunity for “quality assurance”, owing to participant familiarity with the subject matter, and therefore becomes an integral part of research validity (Patton, 2002: 243).

There are 16 Sampling Strategies, according to Creswell (2013), Miles and Huberman (1994), and Patton (2002). For concise understanding, information on Sampling Strategies was collected from these sources, and the table below was compiled.

Table 3-1: Sampling Strategies

SAMPLE	METHOD
Maximum Variation	A method that selects an assortment of cases to identify commonalities.
Homogenous	Focused, narrowing down participants by age and qualifications, into one concentrated interview group, for example.
Critical Case	Allows for generalisation and reasonable application of findings to other cases.
Theory Based	Studies and elaborates on theoretical frameworks.
Confirming and Disconfirming cases	Investigations are analysed, and variations within the data are identified.
The Snowball/Chain method	The method uses participants based on referrals. “[P]eople who know people” (Patton, 2002: 243).
Extreme/Deviant Case	Uses a study population which is ‘extreme’ to the investigation topic, such as enormous successes or colossal failures.
Typical Case	Demonstrates that which is standard, normal to a topic.
Intensity	Uses participants that are filled with information and highlights the phenomenon due to their vast knowledge.
Politically Important	Attracts or repels attention by including or excluding information, depending on the political goal.
Random Purposeful	Unsystematically selects individuals within the greater populace as a study participant.
Convenience	Selects the easiest, shortest, cheapest and the most convenient manner in which to identify participants.
Opportunistic/Emergent	Requires that the investigators are open to new paths of enquiry as they present themselves within the current enquiry.
Criterion Case	Primarily for quality assurance. Cases selected for this sampling should meet specific criteria to be valuable.
Combination/Mixed	Fulfils a range of sampling requirements.
Stratified Purposeful	Sampling allows for the illumination of particular facts within a specially selected sub-group.

From this list, stratified purposeful sampling revealed itself to be the most practical sampling method for the research. The method requires a small sample of purposive participants (Teddlie & Yu, 2007); it promotes comparison and helps to classify data characteristics (Nastasi, 1998). Since there are no absolute rules in qualitative studies with regards to sample size, Nastasi (1998) suggests estimating a sample size appropriate to the type of study and the data collection method one is using. She also highlights two aspects that will help in determining the size of the sample group. That is, to consider how many participants are needed to reach saturation and also to give thought to the size of the sample needed to represent variation amongst the participants. She states that a “rule of thumb” is that one should use an approximate sample size of five people when interviewing key participants. Key participants are those individuals selected through purposeful sampling.

It was estimated, with the utilisation of strategic purposeful sampling, that 8–10 participants would be enough to reach data redundancy, with the understanding that additional participants would be interviewed if saturation was not met. Data saturation is the optimum outcome. Saturation is indicated by data redundancy and repetition (Marshall, Cardon, Poddar & Fontenot, 2013), and the sample is sufficient when redundancy is achieved (Vanderstoep & Johnston, 2009).

3.2.2 SELECTION OF PARTICIPANTS

According to Creswell (2013), there are many ways in which to select study participants and choosing appropriate participants that will add value to the study is paramount. Using stratified purposeful sampling, participants who had relevant experience in teaching CCM vocals to FET phase subject music students were selected. They had to have a minimum of three years’ experience working with CCM syllabi, and they were required to have taught students at a matric level. The sample group came from vocal teachers instructing at private and government schools in Gauteng, South Africa. Participants were selected based on their use of the CCM syllabi in their day-to-day teaching. Personal contacts and referrals from colleagues led to the selection of the ten teachers.¹²

¹² A detailed account of the participants is provided in the following chapter.

3.2.3 DESCRIPTION OF PARTICIPANTS

The study had 10 participants: seven female and three male. All participants have taught at IEB institutions and four at DET schools. Participants ranged in experience from 2.5 years of CCM vocal training to 31 years. Age groups were spread evenly across participants: two fell into the 18–25 category, three into the 26–35 category, three in the 36–45 category and two into the 46 upwards category. Nationality and race were not relevant to this study, and therefore participants were not required to disclose such information.

3.2.4 DATA COLLECTION METHODS

There are four commonly used methods of data collection for a descriptive qualitative approach and design: observation, documentation, visual images and interviews (Creswell, 1994). “An interview is a conversation for gathering information” (Easwaramoorthy & Zarinpoush, 2006: 1). Consequently, interviews are suitable for topics that may need in-depth questioning to elicit interviewee experiences and viewpoints (Easwaramoorthy & Zarinpoush, 2006).

There are various ways in which to interview participants, by telephone, via email, online chat sites and face-to-face (Opdenakker, 2006). When first considering data collection for this research, it was apparent from the outset that it was paramount to interview participants with a close relationship to the CCM vocal syllabus. Meeting face-to-face with each participant seemed an ideal opportunity to gain their trust and gather as much information as possible, within the scope of the interview guideline. Face-to-face interviews, a form of synchronous communication (Opdenakker, 2006), enables a more spontaneous interview since there is no time delay between question and answer. Participants may answer with reticence if there is an opportunity to reflect on the answers before giving them (ibid).

Considering the nature of the questions, honest opinions from the participants about the syllabi was vital. There are two main factors to interview data collection in a qualitative study: that the interview process acquires a great deal of detail, and that freedom of conversation is encouraged between interviewer and interviewee (Dörnyei, 2007). Interviewers need to maintain neutrality to achieve unbiased results (Alshenqeeti, 2014). The drawback to face-to-face interviews is the possibility for

manipulation on the part of the interviewer as they could steer the participant in a particular direction through body language or tempered response (Opdenakker, 2006). For this reason, body language and facial expressions were carefully considered during the interviews, ensuring at all times to look engaged but neutral.

Easwaramoorthy and Zarinpoush (2006) list several steps to follow to achieve a successful interview; the steps pre-interview involve: assessing one's data collection objectives and deciding how best to achieve those through participant selection, recruitment and interaction, interview type, documentation of interviews and interview questions. During the interviews, Easwaramoorthy and Zarinpoush (2006) advocate for a friendly, open exchange of the study background and interview procedures. The interviewer should maintain focus while keeping the interview objectives in mind. The accepted post-interview steps include the transcription of data and the organisation of information so that it is ready for analysis (Easwaramoorthy & Zarinpoush, 2006).

3.2.5 SEMI-STRUCTURED INTERVIEWSMETHODS

There are three types of interviews: structured, unstructured and semi-structured interviews (Welman, Kruger & Mitchell, 2005). As the title suggests, semi-structured interviews fall between structured, in which all questions are standardised and planned, and unstructured, where interviews are casual and unplanned. The semi-structured interview allows for “varying degrees” of structure depending on the direction of interviews (Welman, Kruger & Mitchell, 2005: 166). Where the structured interview uses an interview schedule, a “compiled questionnaire”, the semi-structured interview uses a schedule guide which allows for more freedom (Welman, Kruger & Mitchell, 2005).

The research required an element of planning to ensure that the interview questions addressed all the necessary aspects of the study; without potentially excluding new insights and anecdotes. The list of questions was developed to allow ‘space’ in the interview for free-flowing discussion. The formulation of the questions stemmed from information that arose from the literature review. They were formulated to promote conversation, as suggested by Miller (2002).

3.2.6 INTERVIEW DATA COLLECTION PROCEDURES

An interview protocol was designed to facilitate qualitative research (Given, 2008). It ensured that the manner of data collection was consistent and accurate throughout the interview process (Vanderstoep & Johnston, 2009). The study protocol dictated the “broad” set of “procedures” used to carry out investigations (Yin, 2011: 103). The interview protocol for this research is detailed below.

Participants were identified and contacted telephonically. Once they had confirmed their suitability and willingness to be interviewed, we set a time and date. Before the meeting, participants were emailed documentation which detailed the research outline and supplied a consent form for ethics purposes. Participants were asked to bring a signed copy of the form to the interview, though a spare copy was available if they failed to bring theirs along. Interview locations were chosen by the participants themselves, which, according to Taylor, Bogdan and DeVault (2016), would lead to a comfortable and immediate rapport. Alshenqeeti (2014) recommends that interviewees select the location to aid information-rich conversation. Interview locations varied from work and home settings to coffee shops. While the coffee shops were a noisier environment, research data was still recorded adequately, without unfavourable distraction. In all circumstances, a test recording was made before the interview. Participants were reminded pre-interview that the interviews were recorded. The mobile device was checked throughout the interview to ensure that it was working. Once the consent forms were presented, and interviewees comfortable, the interviews began. Interviews varied in length from 22 minutes to an hour, depending on how the questions were answered.

3.2.7 INTERVIEW QUESTIONS

Interview questions¹³ are a critical part of successful data collection and must be designed to extract the most information possible from the participant (Turner III, 2010). The questions for this study, therefore, were compiled only after extensive literature and syllabi analysis. Questions, with research goals in mind, were planned to elicit information on several topics: usefulness of syllabi materials for technical development, teacher coaching strategies, appropriateness of syllabi material for

¹³ See Addendum 2: Interview Questions.

examination preparation, and suggested areas of improvement in the syllabi. Remembering that “[i]nterviewees are not just passive respondents” (Edwards & Holland, 2013: 72), interviews were conducted to ensure the “flow” (ibid) of the discussion by creating space within the question guideline for various interviewee responses (Edwards & Holland, 2013). This approach was supported through the use of open-ended questions.

Closed questions only allow for yes/no answers or are suitable for multiple-choice type questionnaires (Miller, 2002). The open-ended structure, on the other hand, gives space for the participants to share their views and interpretations of the interview topics (Creswell, 2013). Thus, questions were designed to avoid a one-word answer and were open-ended to allow for conversation and data-rich discussion.

3.2.8 BIOGRAPHICAL QUESTIONNAIRE

Biographical data questionnaires are designed to obtain specific information (Steenkamp, 1984) collecting, for analysis, comprehensive information about study participants. These questionnaires include information such as education, work background and experience (Nugent, 2013). It would have been challenging to capture particular biographic information through semi-structured interviews alone; therefore, an additional short biographical questionnaire to record data was considered appropriate. Biographic questions gathered information on participant age, education, CCM vocal teaching experience, pedagogical background and the frequency with which the participants made use of the syllabi.

The biographical questionnaires for this study are similar to self-report questionnaires. Completion of the questionnaire is encouraged due to the short straight-forward questions (Denscombe, 2010), and participants can answer them without prompting from the interviewer (Vanderstoep & Johnston, 2009). Completion of self-report questionnaires usually happens at the participant’s convenience. The interviewer need not be present during questionnaire completion. Participants were asked to complete the questionnaire at the interview meeting after the completion of the interview to ensure that there was no delay in obtaining data.

3.3 SYLLABI ANALYSIS

Investigation of the contents of the syllabi focused on four areas: DBE requirements for FET phase practical subject music vocal students, the Trinity Rock & Pop and the Rockscool parameters as provided by the examining bodies themselves, the technical requirements and capabilities of an adolescent CCM singer, as explored in the literature, and finally a comparison between the two syllabi. Analysis of the technical development exercises and the repertoire pieces are a part of the syllabi study presented in Chapter 4.

3.4 VALIDITY, RELIABILITY AND ETHICS

Research validity and reliability should be ensured to guarantee a valuable study. Reliability refers to the trustworthiness of the collected and analysed data (Welman, Kruger & Mitchell, 2005). Demonstration of the validity of the investigation happens when the objective of the study has embodied that which the researcher has been investigating (Welman, Kruger & Mitchell, 2005).

As a means of further ensuring research authority for a study, Steine (2004) and Elliot and Timulak (2005) suggest the use of triangulation. This method makes use of several sources to furnish the research outcomes, ensuring research is valid and reliable. Triangulation “is not a tool or a strategy of validation, but [rather] an alternative to validation” (Denzin & Lincoln, 2005: 5). Triangulation, in short, is a method that uses more than one methodology to address the same research problem (Vanderstoep & Johnston, 2009; Kumar, 2014). Guba and Lincoln (1981: 218, 219, 290) describe the specific reliability or trustworthiness criteria of “credibility”, achieved through triangulation. These criteria of trustworthiness are “transferability”, through saturation (Seale, 1999: 94), “dependability” of information, and data “confirmability” (Lincoln & Guba, 1985: 218, 219, 290).

The triangulation methods employed for this dissertation were 1. To study and compile a breakdown of CCM vocal technical requirements which included a look at CCM pedagogues and pedagogies. 2. To evaluate the CCM syllabi individually and comparatively, and 3. To collect data through semi-structured interviews, conversing with participants that used the syllabi on a day to day basis. These three segments of information should present valuable data saturation.

The investigation has been given ethical clearance by the Research Ethics Committee of the Faculty of the Humanities of the University of the Free State (UFS). The Ethics clearance number for this research is UFS-HSD2018/0261¹⁴. The full research proposal, an interview guide and biographic questionnaire, and the participant consent forms were submitted to the UFS Ethics Committee to gain research clearance; along with an application describing the research procedure and methodology in some detail. All aspects of the research had to be addressed and planned to achieve ethics clearance.

3.5 ROLE OF THE RESEARCHER, BIAS AND ASSUMPTIONS

The role of the quantitative researcher is to ask “how much?” and “how many?” The qualitative researcher, on the other hand, allows space in the interviews for “why?” (Fink, 2000: para. 8). We are required to “seek to understand the phenomenal world through the study of events, actions, talk, and interactions, and when the context of the study is a music classroom, through sound and gesture as well.” (Barrett, 2007: 417). Personal observations and contemplations form a part of this study along with the collection of sufficient data, through study and interactions, and also the development of valuable answers to the research questions. The assumption was made that if the syllabi were valuable and effective, then analyses of the syllabi would reveal a consistent progression from one grade to the next. It was also assumed that the syllabi would support the gradual development of general singing technique through the addition of increasingly challenging idioms, as well as specific CCM techniques. It was anticipated that the vocal teachers’ interviewed would report that the syllabi helped their students develop musically and vocally. Personal experience led me to question the value and effectiveness of these particular syllabi. Considering that the researcher is the “primary instrument for data collection” (Merriam & Tisdell, 2016: 187) and that there is the potential for subconscious bias (Alshenqeeti, 2014), it was vital to remain neutral and open-minded during the interviews. Personal bias, therefore, was taken into consideration during data collection and every effort was made not to let this influence the research outcome.

Over the years, an increasing number of vocal students have requested to enter external CCM graded vocal examinations and, consequently, a great amount of time

¹⁴ Addendum 10.

is spent working through the syllabi. This work with the syllabi led me to reflect on the extent to which I draw on my personal experience to assist singers with their examinations, both external and FET phase. I have had both Classical and CCM vocal training as part of my music education, and I am most fortunate to have had teacher training. I have studied music teaching pedagogy, classroom pedagogy and choral training, and I am a performer of Classical and CCM styles. I suspect most teachers who use the syllabi have not been as privileged, and do not have the necessary training to implement the syllabi effectively.

To achieve the most relevant and useful study, I have sought to maintain neutrality at all levels of research, the design, participant, data collection and analysis, and publication, thus avoiding all types of bias that may affect the study.

3.6 DATA COLLECTION AND ANALYSIS

Data collection for this study occurred in three phases: The first phase, the literature review, developed the foundation for the study and created a framework for the investigation. The second phase, an in-depth study of the Trinity Rock & Pop and the Rockschool syllabi, and the third phase used semi-structured interviews to engage with users of the CCM syllabi.

Merriam and Tisdell (2016) assert that qualitative data analysis should be “inductive and comparative”. This directive was taken into account during data analysis. Data analysis involves “consolidating, reducing and interpreting” participant data (Merriam and Tisdell, 2016: 202). To consolidate, reduce and interpret, each question was comprehensively analysed, observing for similarities and disparities in each. In this way, elements relevant to the research questions were identified. Elements identified by analysis are called categories or findings (Merriam & Tisdell, 2016). Units of data or relevant “segments” of data, as described by Merriam and Tisdell (2016: 203) were identified and used to group essential elements of information. In grouping elements together, the data was reduced into manageable information bundles (ibid).

There is no fixed method of analysing interview data (Alshenqeeti, 2014). Coding, however, is a widely used analysis tool. It facilitates information organisation so that the supporting research evidence is clear to the researcher (Smith & Davies, 2010). Coding works by reducing and “identifying and organising themes” from the qualitative

data collected (Cope, 2005: 282) and identifies “pattern development” (Miles, Huberman & Saldana, 2014: 5). Miles et al. (2014: 7, 8) describe codes as “labels that assign symbolic meaning to descriptive ... information”. That is, sections of analysed data that are alike, will share a unique code. “Coding is an interpretive activity ... it is not only labelling but linking data to an idea” (Theron, 2015: 4). For this investigation, a common form of coding, ‘content analysis coding’ was utilised. It is a system of identifying terms, phrases and themes and allows for data analysis by hand (Cope, 2005). I feel confident that all data records are accurate.

3.7 CHAPTER CONCLUSION

The descriptive, naturalistic qualitative approach using purposive stratified sampling and also triangulation ensured research trustworthiness, serving as a solid foundation from which to conduct this investigation. Interviews elicited valuable information in a ‘safe’ environment and were recorded and analysed. Data analysis applied coding methods to identify the obvious and the implied units of information, and all data is seen to be credible, transferable and dependable. All data can be confirmed and replicated.

CHAPTER 4: SYLLABI ANALYSIS

This Chapter reports the contents of the CCM Trinity Rock & Pop, and the Rockschool syllabi; along with the analysis of the vocal technical elements and the performance pieces of each syllabus. The evaluation of each syllabus took place in alignment with the respective syllabus expectations¹⁵ and offerings. The evaluation also considered syllabi alignment with the literature on the physical development of the adolescent vocal mechanism and CCM vocal technical rudiments as described in Chapter 2.

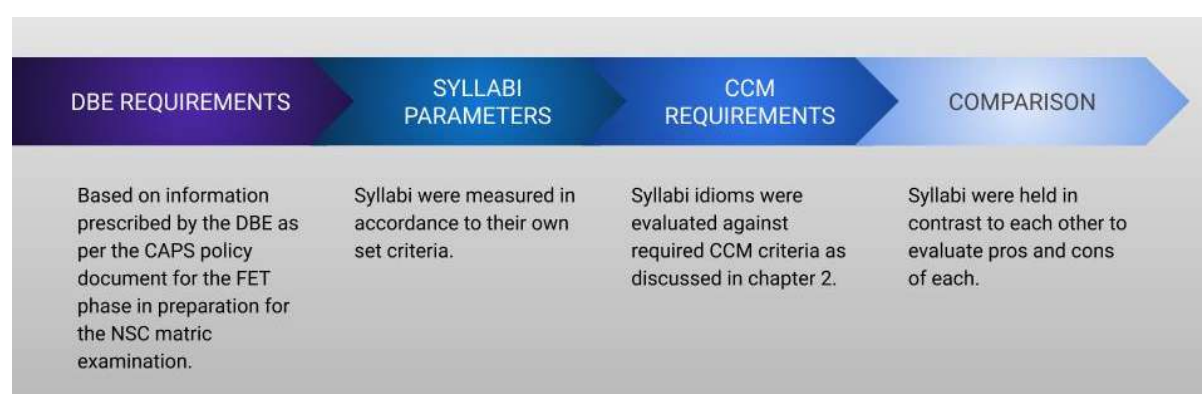


Figure 4-1: Outline of Syllabi Analysis

4.1 CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS)

Before actual evaluation takes place, it is necessary to understand the requirements laid out in the Curriculum and Assessment Policy Statement (CAPS) for practical instruments. The CAPS document dictates the practical instrument requirements for schools in South Africa. Therefore research investigations for this dissertation are based on CAPS requirements. The specifications listed below are for the practical instrument assessments; all specifications are minimum requirements (Department of Basic Education: Republic of South Africa, 2018: 11).

¹⁵ See addendum 4 and 5.

Table 4-1: CAPS Matric Practical Instrument Examination Specifications

(Department of Basic Education: Republic of South Africa, 2018: 58)

Practical Component Comparable to Grade 5 of external examining bodies	Maximum Marks
Technical Development: <ul style="list-style-type: none"> • Scales, arpeggios, exercises, studies. • Taken from one list of an official external examining body. 	20
Performance Pieces: (Grade 5 level) <ul style="list-style-type: none"> • Piece 1 - Own choice (solo piece). • Piece 2 - Own choice (solo piece). • Piece 3 - Own choice or Improvisation (Grade 5 level). • Piece 4 - Ensemble work.¹⁶ 	25 25 25 25
Sight-reading: <ul style="list-style-type: none"> • Unaccompanied¹⁷ reading of at least 12 bars. 	15
Aural Tests: ¹⁸ <ul style="list-style-type: none"> • Sight-singing. • Clapping of a rhythm from a score. • Sing triads: major, minor, diminished and augmented. 	5
TOTAL	150

Table 4-2: CAPS Grade 11 Practical Instrument Examination Specifications

(Department of Basic Education: Republic of South Africa, 2018: 11, 58; IEB, 2014: 6)

Practical Component Comparable to Grade 4 of external examining bodies	Maximum Marks
Technical Development: <ul style="list-style-type: none"> • Scales, arpeggios, exercises, studies. • Taken from one list of an official external examining body. 	20
Performance Pieces: (Grade 4 level) <ul style="list-style-type: none"> • Piece 1 - Own choice (solo piece). • Piece 2 - Own choice (solo piece). • Piece 3 - Own choice or improvisation (Grade 4 level). • Piece 4 - Ensemble work. 	25 25 25 25
Sight-reading: <ul style="list-style-type: none"> • Unaccompanied reading of at least 8 bars. 	15
Aural Tests <ul style="list-style-type: none"> • Sight-singing. • Clapping of a rhythm from a score. • Sing triads: major, minor, diminished and augmented. 	5
TOTAL	150

¹⁶ Ensemble work is examined separately. Applicable to all the entries in the tables regarding ensembles.¹⁷ Or accompanied, depending on external examining body. Applicable to all the entries in the tables regarding sight-reading.¹⁸ The aural section is taught in general by the subject music teacher. It has been included to give a full practical subject view but it is not a part of practical instrument lessons and therefore not relevant to this study. Applicable to all the entries regarding aural in the tables.

Table 4-3: CAPS Grade 10 Practical Instrument Examination Specifications

(Department of Basic Education: Republic of South Africa, 2018: 11, 58; IEB, 2014: 6)

Practical Component Comparable to Grade 2 of external examining bodies	Maximum Marks
Technical Development: <ul style="list-style-type: none"> • Scales, arpeggios, exercises, studies. • Taken from one list of an official external examining body. 	20
Performance Pieces: (Grade 2 level) <ul style="list-style-type: none"> • Piece 1 - Own choice (solo piece). • Piece 2 - Own choice (solo piece). • Piece 3 - Own choice or improvisation (Grade 2 level). • Piece 4 - Ensemble work. 	25 25 25 25
Sight-reading: <ul style="list-style-type: none"> • Unaccompanied reading of at least 4 bars. 	15
Aural Tests: <ul style="list-style-type: none"> • Sight-singing. • Clapping of a rhythm from a score. • Sing triads: major, minor, diminished and augmented. 	5
TOTAL	150

As displayed in the tables above, the external examining body requirements form the basis for the requirements for the FET practical instrument examinations phase. The examining bodies in South Africa are ABRSM, Trinity College London, UNISA and Rockschooll¹⁹. The CAPS document stipulates the use of any of these bodies in line with their requirements as summarised below:

Table 4-4: CAPS Practical Requirement Summary

(Department of Basic Education: Republic of South Africa, 2018)

CAPS Minimum Practical Instrument Requirements FET Phase	External Examining Body: ABRSM	External Examining Body: Trinity College London	External Examining Body: UNISA	External Examining Body: Rockschooll
School Grade	Practical Grade	Practical Grade	Practical Grade	Practical Grade
Grade 10	2	2	2	2
Grade 11	4	4	4	4
Grade 12	5	5	5	5

The IEB has amended its practical song requirements, even though their examination specifications and criteria are based on the NSC CAP statement.

¹⁹Rockschooll has accreditation limitations as discussed in Chapter 1.

Table 4-5: IEB Practical Requirement Summary

(IEB, 2014: 4, 5, 6)

IEB Minimum Practical Instrument Requirements FET Phase	External Examining Body: ABRSM	External Examining Body: Trinity College London	External Examining Body: UNISA	External Examining Body: Rockschool
School Grade	Practical Grade	Practical Grade	Practical Grade	Practical Grade
Grade 10	2	2	2	2
Grade 11	4	4	4	4
Grade 12	2 x Grade 5 pieces 1 x Grade 6 piece	2 x Grade 5 pieces 1 x Grade 6 piece	2 x Grade 5 pieces 1 x Grade 6 piece	2 x Grade 5 pieces 1 x Grade 6 piece

Practical Grades 2–6 were selected for analysis for this research, as described in the requirement summary. Although the CAPS document only requires Grade 5 as its minimum requirement, the IEB schools mandate that one piece must be at a Grade 6 level. The analysis, therefore, also includes Grade 6.

Analysis in this chapter was conducted from the perspective of preparing a singing student to achieve the minimum vocal requirements for an authentic performance at a high level of competency. Based on this premise, technical work and repertoire pieces were studied against their syllabus examination guidance criteria: the detailed representation of the syllabus learning outcomes and assessment criteria.²⁰ These criteria are provided by Trinity College London Rock & Pop and by Rockscool respectively and are freely available online. The value and effectiveness of the vocal technical components regarding CCM vocal requirements²¹ have also been considered in this chapter.

The NSC final performance examinations for CCM singers are similar to the CCM syllabi exams, in that there are a technical component and a performance component of three songs. Within the technical section for the NSC examination, the students are required to perform technical exercises: vocalises by Vaccai, Lütgen or Concone or the vocal technical exercises from the Rockscool syllabus. Also examined in the NSC practical examinations are Sight-reading and Aural Skills.²² Sight-reading and Aural skills are not, however, investigated in this dissertation as the primary focus is to

²⁰ See Syllabus Breakdown below and addendum 4, 5 & 6.

²¹ Chapter 2: Literature Review.

²² See IEB and CAPS documents in addenda for examination requirements.

ascertain the effectiveness and value of the syllabi in vocal technical development. Moreover, aural skills are primarily taught by the subject music teacher and generally fall outside of the scope of the practical music teacher. Sight-reading does not directly develop vocal technique and, therefore, is also not directly investigated.

4.2 SYLLABUS BREAKDOWN

This section will study the syllabi to answer the second sub-question, “How do the technical exercises and repertoire in the syllabi improve vocal technical ability?” The investigation will address the contents of both syllabi and detail individual syllabus examination requirements. Pieces and technical elements are examined against their particular specifications and in line with each other, and subsequently against CCM requirements as laid out in Chapter 2.

4.2.1 TRINITY ROCK & POP

From Initial (pre-Grade 1) up to Grade 5, the Trinity Rock and Pop syllabus combines the material for male and female singers into one book per Grade. The material provided in each book includes an assortment of eight male and female songs from various CCM genres. From Grade 6 to 8 the repertoire is split into separate male and female books, also with eight songs each. All books provide historical information for each song and its original performing artist. R&P books also include “Performance Tips” for every song, briefly stating areas in the song that require extra attention (see below). Also provided with each song are chord tabs and notation for piano and voice, a backing track and a demo guide, along with genre, tempo instructions and dynamic indications. The arrangements in comparison to the original song are simplified and edited, the lower the Grade, the more concise the piece. The books also give general R&P examination guidance, advice on choosing songs and backing tracks as well as copyright rules and general examination instructions.

BAD BLOOD

TAYLOR SWIFT

WORDS AND MUSIC: TAYLOR SWIFT, MAX MARTIN, SHELLBACK

02 VOCALS

SINGLE BY
Taylor Swift

ALBUM
1989

RELEASED
27 October 2014

RECORDED
2013-2014

LABEL
Big Machine Records

WRITERS
**Taylor Swift
Max Martin
Shellback**

PRODUCERS
**Max Martin
Shellback**

Taylor Swift started out as a country music artist in Nashville, Tennessee and topped the US country chart with her self-titled debut album at the age of 16. Her subsequent four albums all hit No. 1 on the overall album chart and saw her move ever more into pop territory to become one of the 21st century's biggest stars.

'Bad Blood' was released as the fourth single from Swift's fifth album, 2014's 1989, and was written with Swedish hitmakers Max Martin and Karl 'Shellback' Shuster. The trio first worked together on the hits 'We Are Never Ever Getting Back Together', 'I Knew You Were Trouble' and '22' for Swift's 2012 album Red. The successful collaboration continued with 1989's first three singles 'Shake It Off', 'Blank Space' and 'Style'. Like 'Shake It Off' and 'Blank Space', 'Bad Blood' topped the US singles chart and helped 1989 sell over ten million copies worldwide. The album topped both the US and UK album charts, was America's best-selling album of 2014 and saw Swift pick up the prestigious Album of the Year at the 2016 Grammy Awards.

⚡ PERFORMANCE TIPS

This song offers few moments of rest for the vocalist, and you should aim to build your stamina so that you can maintain the required force and energy throughout. You'll also need good control of range, which spans more than an octave here. And don't forget to sing with attitude!

Figure 4-2: Trinity Rock & Pop - Song Information and 'Performance Tips'
(Trinity College London: Rock & Pop, 2017a: 5)

BAD BLOOD

WORDS AND MUSIC:
TAYLOR SWIFT, MAX MARTIN, SHELLBACK

Rock $\text{♩} = 85$
N.C.

'Cause ba - by,

now we got bad blood. You know it used to be mad love. So take a

look what you've done, 'cause ba-by, now we got bad blood. Hey!

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Figure 4-3: Trinity Rock & Pop - Sheet Music Example
(Trinity College London: Rock & Pop, 2017a: 6)

GRADE **02**
VOCALS

SINGLE BY
Daft Punk

ALBUM
Random Access Memories

B-SIDE
Get Lucky (radio edit)

RELEASED
19 April 2013

RECORDED
2012

LABEL
Daft Life
Columbia

WRITERS
Thomas Bangalter
Guy-Manuel de Homem-Christo
Nile Rodgers
Pharrell Williams

PRODUCERS
Thomas Bangalter
Guy-Manuel de Homem-Christo

TECHNICAL FOCUS

GET LUCKY

DAFT PUNK

WORDS AND MUSIC: THOMAS BANGALTER, GUY-MANUEL DE HOMEM-CHRISTO, NILE RODGERS, PHARRELL WILLIAMS

French electronic duo Daft Punk first came to the world's attention with their 1995 single 'Da Funk' and 1997 debut album *Homework*, both top-ten hits in the UK. Comprising Thomas Bangalter and Guy-Manuel de Homem-Christo, over the course of four albums the enigmatic, robot-masked pair have become one of the world's biggest dance acts.

'Get Lucky', featuring Pharrell Williams on vocals and Chic's Nile Rodgers on guitar, was released as the lead single from Daft Punk's fourth studio album, 2013's US and UK No. 1 *Random Access Memories*. It swiftly hit No. 1 in numerous countries including the UK, selling over nine million copies worldwide. In the US it reached No. 2 for five weeks, held off the top by Robin Thicke's 'Blurred Lines' which also featured Williams. When Daft Punk first played Rodgers their demo of the song, he began experimenting with different guitar parts to find the right groove until he saw 'both guys smiling. Then I thought, OK, I'm there.' Williams came up with the lyrics and recorded his vocal at the French duo's Paris studio. Daft Punk won four Grammy Awards in 2014, including Album of the Year and Record of the Year for 'Get Lucky'.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Phrasing
- Intervals

Phrasing is a challenge in this song, and you will need to phrase effectively across three contrasting sections: the short, fragmented phrases at the opening; the longer, rising phrases at bar 13; and the highly syncopated, energetic phrases at bar 21. There are also some large **intervals** (fourths and fifths) at the section from bar 13. These need to be sung with accuracy.

Figure 4-4: Trinity Rock & Pop - Technical Focus Piece (TF) with 'Performance Tips'
(Trinity College London: Rock & Pop, 2017a: 18)

Three of the eight pieces in the books are categorised as ‘Technical Focus’ (TF) pieces. ‘Performance Tips’ for TF pieces are more detailed than for the other five, and the TF pieces are marked at 30/100 (see page 100 for an example) while the others are weighted 25/100. The syllabus explains that these TF pieces are an opportunity to “showcase your technical skills in a real-life context” (Trinity College London: Rock & Pop, 2017b: 3).

The R&P technical examination elements are called ‘Session Skills’ and have two skill ‘branches’, of which the examinee must select one skill: playback or improvisation. Both the playback and the improvisation are ‘unheard’ exercises and therefore cannot be learned by rote. There are, however, practice examples provided online and in a separate book available for ‘Session Skills’ preparation. The ‘Session Skills’ were removed from the books in the latest syllabus edition, released in August 2017.

EXAM GUIDANCE: MARKING

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed on page 15.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall. No marks are awarded for a section if no attempt is made.

The total mark for the exam corresponds to different attainment levels as follows:

Overall mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the voice effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

Marks are awarded for these, to form a maximum total mark for each song as follows:

Songs 1 & 2	Song 3	Component
8	8	FLUENCY & SECURITY
8	12	TECHNICAL CONTROL
9	10	COMMUNICATION & STYLE
25	30	TOTAL MAXIMUM MARK FOR EACH SONG

Figure 4-5: Trinity Rock & Pop - Marks Breakdown
(Trinity College London: Rock & Pop, 2017b: 34)

4.2.2 ROCKSCHOOL

Male and female singers are allocated separate books Grade 1 to Grade 8 in the Rockschoool (RSL) syllabus. There is no pre-Grade1 option. Each Grade has six, song options which are weighted equally in an RSL examination, 20/100 respectively (see page 102). Each piece has background information on the artist and the song, and there is also a short list of 'recommended listening' options for each song. The books provide sheet music with guitar tablature and arrangements for piano and vocal lines. The arrangements are, fundamentally, the same as the original pieces in length and arrangement. Pull-out sheet music with the vocal line only is also provided, along with a backing track for each song. There is no demo guide. No dynamic indications are notated, but genre and tempo are given.

The RSL technical elements are divided into two sections per Grade.²³ The first section; 'Technical Exercises' includes scales, arpeggios, intervals and depending on which Grade, backing vocals, melodic, with stylistic and dynamic elements and rhythmic studies. The second section; 'Supporting Tests', contains sight-reading, improvisation and interpretation, ear tests and general musicianship questions. Exercises (Grade 1-5) are on average, four bars long, and the 'quick study Pieces' in Grade 6, 12 bars.

²³ See Addendum 4: Rockschoool Syllabus which contains details of the technical work.

Blondie

SONG TITLE: CALL ME
 ALBUM: N/A
 RELEASED: 1980
 LABEL: CHRYSALIS
 GENRE: NEW WAVE

PERSONNEL: DEBBIE HARRY (VOX)
 CHRIS STEIN (GTR)
 FRANK INFANTE (GTR)
 NIGEL HARRISON (BASS)
 CLEM BURKE (DRUMS)
 JIMMY DESTRI (KEYS)

UK CHART PEAK: 1
 US CHART PEAK: 1

Fast ♩ = 132 ♩ = ³♩

Drums

BACKGROUND INFO

'Call Me' was a single released by the American new wave band Blondie in 1980. It was the group's fourth Number 1 in the UK and second in America.

THE BIGGER PICTURE

Blondie formed in New York in 1974. The band was part of the 'new wave' of groups that emerged after punk who retained the attitude of punk rock but incorporated other sounds and genres too. Singer Debbie Harry was a former Playboy Bunny whose sex appeal gave the band its name (after passing truckers' shouts of 'Hey blondie!'). Blondie's self-titled debut album was released on the independent label Private Stock Records to little fanfare in 1976. However, in 1977 Chrysalis Records bought out Blondie's contract with Private Stock, reissued their debut album and released its follow-up, *Plastic Letters*. Two singles from their sophomore, 'Denis' and '(I'm Always Touched By Your) Presence, Dear', charted in the UK and the group turned to British producer Mike Chapman to record their third album, the classic, commercially successful *Parallel Lines*, released in 1978. The hits kept on coming until the band split up in 1982. Blondie reformed in the 1990s and continue to tour to this day.

NOTES

'Call Me' was written by the groundbreaking electronic musician and producer Giorgio Moroder, who had a hit with Donna Summer's 'I Feel Love' in 1977 and featured more recently on Daft Punk's *Random Access Memories*. Moroder had been commissioned to compose the theme song for the film *American Gigolo*, starring Richard Gere. He had originally approached Stevie Nicks from Fleetwood Mac to collaborate on a then instrumental track he was calling 'Man Machine', but due to contractual obligations, Nicks was unable to commit. Debbie Harry was then asked to come up with lyrics and a melody – a process she says took just a few hours. The track was then re-recorded from scratch with the rest of Blondie playing their instruments and Moroder in the producer's chair.

RECOMMENDED LISTENING

'The Tide Is High' was Blondie's 1980 cover of a reggae song by The Paragons that went to Number 1 in America and Britain. 'Atomic' is the band at its dark, disco-imbued best, while 'Maria', released during the group's comeback in the 1990s is simply classic guitar pop. *Atomic: The Very Best Of Blondie* is a worthy addition to any record collection.

5 Female Vocals Grade 2

Figure 4-6: Rockscool - Song Information (Rockscool, 2014: 5)

Call Me

Blondie

Words by Deborah Harry
Music by Giorgio Moroder

Fast ♩ = 132

Drums

1. Col - our me... your col - our, ba - by;
2. Cov - er me... with kiss - es, ba - by;

col - our me... your car...
cov - er me... with love...

Col - our me... your col - our, dar - ling;
Roll me in... de - sign - er sheets... I'll...

Figure 4-7: Rockscool – Sheet Music Example
(Rockscool, 2014: 6)

Entering Exams, Exam Procedure & Marking Schemes

Entering Exams

Entering a Rockschoool exam is easy. You can enter online at www.rslawords.com or by downloading and filling in an exam entry form. The full Rockschoool examination terms and conditions as well as exam periods and current fees are available from our website or by calling +44 (0)845 460 4747.

Exam procedure

In the exam you can decide whether to start with the Performance Pieces or the Technical Exercises. These will be followed by the Supporting Tests (Ear Tests, Sight Reading and Improvisation & Interpretation) and General Musicianship Questions.

Use Of Microphone

At Level 1 (Grades 1-3) microphone use is optional, although candidates may use one if they feel it will enhance their performance. At Level 2 (Grades 4-5) microphone use is obligatory for all pieces and at Level 3 (Grades 6-8) for the whole exam.

Marking Schemes

Below are the marking schemes for the two different types of Rockschoool exam.

GRADE EXAMS | GRADES 1-5

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 2	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 3	12-14 out of 20	15-17 out of 20	18+ out of 20
Technical Exercises	9-10 out of 15	11-12 out of 15	13+ out of 15
Either Sight Reading or Improvisation & Interpretation	6 out of 10	7-8 out of 10	9+ out of 10
Ear Tests	6 out of 10	7-8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
TOTAL MARKS	60%+	74%+	90%+

PERFORMANCE CERTIFICATES | GRADES 1-8

ELEMENT	PASS	MERIT	DISTINCTION
Performance Piece 1	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 2	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 3	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 4	12-14 out of 20	15-17 out of 20	18+ out of 20
Performance Piece 5	12-14 out of 20	15-17 out of 20	18+ out of 20
TOTAL MARKS	60%+	75%+	90%+

Figure 4-8: Rockschoool - Marks Breakdown
(Rockschoool, 2014: 54)

4.3 SYLLABI ANALYSIS: PROCESS

To make the study more relevant to the NSC programme and to ensure that the research question was answered appropriately, syllabus specifications and criteria were considered. Where R&P provide all criteria in the body of their syllabus (Trinity College London: Rock & Pop, 2017b), the RSL syllabus does not include repertoire specifications. The criterion for RSL 'Free Choice Pieces' (FCP)²⁴, also available for download from the website, was utilised therefore as parameter measurement (RSL (Rockschool LTD), 2014). While the information in the RSL FCP document is the outline for the 'additional song choice' criteria, it was assumed that the same criteria apply to the songs in the books, the primary syllabus sources.

The investigation first evaluated the syllabus against its examination guidance criteria²⁵ to ascertain whether the content provided was in line with the syllabus criteria. Performance criteria in both syllabi include range and register. Repertoire analysis, as shown above, highlight that IEB, CAPS, RSL and R&P all require three pieces for an examination. In light of this number, three pieces seemed a suitable number for examination for this study. It did not seem necessary to explore the alternative song options offered online by both R&P and RSL as the material in the books can be considered to be the ideal selection, given that they are in the primary syllabus source. The first three songs of different genres in each Grade book was assessed to ensure unbiased evaluation and all technical exercises were studied

4.3.1 TRINITY ROCK & POP SYLLABUS ANALYSIS AGAINST ITS OWN CRITERIA

The following tables and analysis thereof illustrate the syllabus criteria as listed in the R&P syllabus document.²⁶ The tables are divided into two sections, technical work and repertoire, according to the outline in the books.²⁷ The syllabus guideline expectations were studied first and then checked against the material provided. If the criteria from the syllabus specifications matched the syllabus content, criteria were marked with ✓. If syllabus criteria were missing from the book content, they were marked in the table

²⁴ See Addendum 6: Rockscool FCP. Available from the RSL website.

²⁵ The syllabus specifications and criteria as laid out in the respective syllabus documents were measured against actual syllabus contents. See page 90.

²⁶ See Addendum 4: Trinity Rock & Pop Syllabus.

²⁷ See 0. Syllabus breakdown: Trinity Rock & Pop.

with ×. Criteria not described in the examination guidelines, but were requirements in the Sessions Skills or repertoire were marked with Δ. The repertoire pieces were selected as described in the previous section.²⁸ The criteria and headings are taken directly from the syllabus.

4.3.1.1 Trinity Rock & Pop Grade 2: Analysis

Analysis of Table 4–6**Table 4-6: Trinity Rock & Pop Grade 2 - Specifications Analysis** shows that most Session Skills specifications detailed in the syllabus are followed. The playback component of the Session Skills in the first column of the table, however, shows a discrepancy. The syllabus stipulates, under ‘Keys’, in the table, that F major and its relative minor; D minor, is the criterion for key signatures for Grade 2. F major/D minor has not been used in either of the two Playback examples. The exercise examples do indeed use the criteria laid out for Initial and Grade 1, and the syllabus outline does state that criteria are cumulative, nevertheless, given that these keys are stated for specific use in Grade 2, it is logical that they should be included in the exercises most readily available, i.e. the online practice examples.

Repertoire pieces analysed for Grade 2 are *Bad Blood* (Taylor Swift), *Dancing in the Moonlight* (Toploader) and *Get Lucky* (Daft Punk) the TF piece.²⁹ Genres employed for the songs are Rock, Pop and Disco respectively. Repertoire analysis from the tables shows several areas that do not fulfil the listed criteria. It also shows that there are areas included in the repertoire pieces that extend beyond the requirements laid out in the specifications:

- Dynamics: While crescendos are used frequently, there is no call in the arrangement for decrescendos as laid out as a requirement in the specifications for Grade 2. Dynamically, song one’s arrangement calls for fortissimo (*ff*). Both *ff* and *pp* (pianissimo); however, only become a parameter in Grade 3.
- Range and register: Due to the arrangement in the books for both songs two and three, the pieces lose the necessity to utilise the higher registers for a prolonged amount of time. The head register does not need as much strength with the new arrangement as it is used less, depending on the voice. The key

²⁸ See page 102 in Addendum 4: Trinity Rock & Pop Syllabus.

²⁹ See page 96 in Addendum 4: Trinity Rock & Pop Syllabus.

of song three has also been altered, lowered from F# minor to D minor and song two is a semi-tone lower.

- Melody and intervals: Repertoire analysed showed that arrangements had been modified by the removal of the octave interval jump. This interval removal affects vocal register use in songs two and three since the change in arrangement reduces/eliminates the need for the vocalist to switch to the upper register, depending on the voice type. Intervals of a 7th in any of the three songs analysed. Song three uses intervals of a 5th as a regular part of the melody; however, in the specifications, only intervals of a 4th are prescribed.
- Time signatures: Time signature specifications in Initial and Grade 1 include 4/4, 2/2 and 3/4. In Grade 2, a 2/4 time signature is added to the syllabus parameter guidelines. It is not used in any of the prescribed songs in the Grade 2 book, only 4/4 and 2/2 are observed throughout. It was also noted that while 2/4 is a requirement for the repertoire, it is not for the Session Skills. Therefore, nowhere in the primary syllabus or online Session Skills do they offer 2/4 examples. It is also worthy to state that both the 2/2 songs notated in the books originally have a 4/4 time signature.

In general, the repertoire requirements are more challenging than the Session Skills requirements. The range and interval criteria for playback state that the range of a 6th and intervals of a perfect 4th are required. The repertoire parameters, on the other hand, set criteria at a range of up to a 10th and intervals of a 7th. Other inconsistencies show that the repertoire requires the use of crescendo and decrescendo at this level. The Session Skills only bring these in at a Grade 4 level. Rhythmically the repertoire arrangements have been changed by adding quaver rests in places where they do not fall in the original arrangement.

The improvisation idiom is only incorporated into the repertoire in Grade 4. However, it is included as a Session Skill from the 'Initial Grade'. Improvisation, therefore, could potentially be incorporated into the pieces from the outset.

Table 4-6: Trinity Rock & Pop Grade 2 - Specifications Analysis

GRADE 2 SESSION SKILLS: SPECIFICATIONS/EXAM GUIDELINES					GRADE 2 REPERTOIRE: SPECIFICATIONS/EXAM GUIDELINES					
Playback	Criteria*		Improv	Criteria*		Criteria	Song 1	Song 2	Song 3 TF	
Length	8 bars.	√	Total bars	4 bars.	√	Duration	1.5 – 3 minutes.	√	√	√
Time signatures	3/4.	√	Time signatures & Rhythm	4/4, 3/4.	√	Rhythmic values	Range of rhythmic variety, occasional complexity and unexpected rhythmic patterns within broadly straightforward rhythms.	√	√	√
Note & Rest Values	♩, ♪, ○, ♫, ♮.	√	Harmonic changes	One chord per bar.	√	Syncopation	Syncopation becoming a standard part of the melody.	√	√	√
Dynamics & articulation	<i>p</i> and <i>f</i> .	√	Solo break	N/A at this Grade.	√	Dynamics	<i>p</i> , <i>mp</i> . <i>mf</i> , <i>f</i> . <i>Crescendos</i> within phrases. <i>Decrescendos</i> within phrases. Greater use of contrasts. <i>ff</i>	× √ √ × √ Δ	√ √ × × × √	√ √ √ × √ √
Keys	F major, D minor.	×	Keys	Any major or minor key.	√	Range and register	Up to a 10 th . Use of both lower & upper registers. No swift changes between the two.	√ √	√ ×	√ √
Intervals	Stepwise movement. Major/minor 3 rd . Perfect 4 th .	√ √ √	Chords	I, IV & V chords, simple major, minor & diatonic chords on any scale degree (not diminished or augmented).	√	Keys	Up to four sharps/flats.	√	√	√
Melodic Range	6 th .	√	Styles	Simple Rock, Pop, ballad, Heavy rock, Country.*	√	Melody and intervals	Occasional leaps up to a 7 th , intervals up to a 4 th a standard part of the melody. 5 th standard part of the melody.	×	×	× Δ
Additional Criteria	Ties.	√	√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications *All requirements are cumulative.		Other directions/ techniques	Long notes and sustained phrases. Chest voice or lower range with projection.	√ √	× √	√ √	
Repeated sections	2 bars.	√			Improvisation	None.	√	√	√	√
					Time signatures	2/4, occasional changes of time signature.	×	×	×	×
					Tempo	50–160 bpm. ³⁰	√	√	√	
					Accompaniment	Relatively supportive with some rhythmic independence.	√	√	√	

³⁰ Beats per minute.

4.3.1.2 Trinity Rock & Pop Grade 3: Analysis

Session Skills analysed in Table follow most specifications set out by the syllabus. The criteria for Improvisation in column two, however, highlights that the 2/2 time signature is not included as a practice example in the Session Skill, Improvisation. The 2/2 time signature is a new requirement mandated for Grade 3, as an addition to the cumulative time signatures from the Initial grade and grades 1, 2. It seems illogical that the new time signature has not been used given that it is a new requirement for the grade.

Repertoire analysis was completed on the pieces *Adventure of a Lifetime* (Coldplay), *Brass in Pocket* (The Pretenders), the TF piece, and *Don't Know Why* (Norah Jones). Genres were Pop, Rock and ballad, respectively. The following was noted:

- Dynamics: *Pianissimo* is set out in the criteria, but that dynamic has not been used in any of the songs analysed, and *fortissimo* has not been used in two of the three pieces studied.
- Keys: Key signatures for songs one and two are different from the original versions. Song one was originally in A minor; it has been raised to B minor. Song two is originally in A major and has been raised to C major.
- Melody and intervals: There are no intervals of up to a 7th across any of the songs analysed. Instead, two of the three show intervals of an octave. The interval of a 5th is also used extensively, though criteria indicate up to a 4th as a standard requirement.
- Time signatures: All repertoire pieces in the book except for one in 12/8, are in 4/4. The new time signature specifications are 6/8 and 12/8. I would expect, therefore that there are also pieces that utilise the 6/8 time signature.

When studying the relationship shown in the table between Grade 3 technical work and repertoire pieces, there are a few misaligned elements: Playback, shown in column one, has specifications for *staccato* and *legato*. There are no indications for either in the pieces. In general, repertoire specifications are more challenging than Session Skills specifications. Playback, for example, has a melodic range of an octave while the repertoire requires a 10th. In addition, repertoire specifications allow for intervals of a 7th, the Session Skills call for smaller intervals of a perfect 5th. Improvisation Skills too are not aligned. Singers are required to improvise for 8 bars, as highlighted in column two, but as indicated in the Grade 2 analysis, there is no allowance for Improvisation at all in the repertoire pieces until Grade 4.

Table 4-7: Trinity Rock & Pop Grade 3 - Specifications Analysis

GRADE 3 SESSION SKILLS: SPECIFICATIONS/EXAM GUIDELINES					GRADE 3 REPERTOIRE: SPECIFICATIONS/EXAM GUIDELINES						
Playback	Criteria*		Improv	Criteria*			Criteria*	Song 1	Song 2 TF	Song 3	
Length	8-12 bars.	√	Total bars	8 bars.	√	Duration	1.5 – 3.5 minutes.	√	√	√	
Time signatures	4/4, 3/4, 2/4.	√ ×	Time signature & Rhythm	4/4, 3/4, swung quavers. 2/2.	√ ×	Rhythmic values	Increasing rhythmic complexity and variation.	√	√	√	
Note Values & Rest Values	♩, swung ♩, * ♩	√ √	Harmonic changes	One chord per bar.	√	Syncopation	Can be present throughout.	√	√	√	
Dynamics and articulation	<i>f, mp, mf, p.</i> <i>Staccato, legato.</i> Accents.	√ √ √	Solo break	N/A at this Grade.	√	Dynamics	<i>mp, mf, f, p,</i> <i>pp, ff</i> Increased use of <i>crescendos/diminuendo</i> on longer phrases and long notes.	√ √ √	√ ×	√ ×	
Keys	D major, B minor.	√	Keys	Any major or minor key.	√	Range and register	Up to a 10 th . Use of both lower and upper registers, swift changes between the two.	√ √	√ √	√ √	
Intervals	Perfect 5 th .	√	Chords	As in Grade 2, with 7 th chords.	√	Keys	Up to four sharps/flats.	√	√	√	
Melodic Range	An Octave.	√	Styles	Heavy Rock, Blues.	√	Melody and intervals	Leaps up to a 7 th . Intervals up to a 4 th a standard part of the melody. Intervals up to an 8 th are standard. Intervals up to a 5 th are standard.	×	×	×	
Additional criteria	Ties, blues scale, chromatic melodic notes.	√	√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. *All requirements are cumulative.			Other directions/ techniques	Grace notes, staccato phrases. The vocal emphasis of consonants to enhance style/emotion in fast rhythms, and in slow, sustained ballads.	×	√	×	
Repeated sections	2-4 bars.	√				Improvisation	None.	√	√	√	√
						Time signatures	6/8, 12/8.	×	×	×	
						Tempos	Full range of tempos. Tempo changes within songs.	√ ×	√ ×	√ ×	
						Accompaniment	Relatively supportive accompaniment, more independent vocal entries, less guidance in accompaniment.	√	√	√	

4.3.1.3 Trinity Rock & Pop Grade 4: Analysis

Table analysis of Grade 4 indicates that Session Skills, in general, are in alignment with syllabus requirements; the Improvisation exercises meet all specifications set out by R&P. Playback fulfilled most criteria. However, a melodic range of an 11th is not included as indicated in table 4-8 despite that being a criterion for Grade 4.

Repertoire pieces studied were: *Don't Speak* (No Doubt), *I Wish* (Stevie Wonder) and *Son of a Preacher Man* (Dusty Springfield), the TF piece. Genres used are Rock ballad, Funk and Soul. Several areas did not align:

- Range and register: None of the three songs has a range of an 11th. Two are less by a tone and a semitone, and one only has the range of an octave. None has octave leaps.
- Improvisation: Repertoire pieces one and two do not include improvisation section.
- Tempo: Pieces two and three do not include tempo changes, as suggested by R&P.

General issues regarding songs show that the range of an 11th is a requirement across both Session Skills and repertoire. The range, however, is not exercised in the Grade 4 syllabus. Also remarkable is that song three is notated and demonstrated an octave lower than originally sung. The lower octave vocalisation would inevitably change the energy output required of the singer. A mistake in sheet music shows a key signature of B \flat minor. Melody and chords are in original key E \flat minor.

When reflecting on the association between the Session Skills and repertoire highlighted in the table, a general theme shows that the Session Skills requirements are significantly lower than the requirements for the repertoire. Improvisation is an exception to this; the singer is required to improvise over 8 bars for the Session Skills. The repertoire only asks for 4 bars. Taking into consideration criteria for Grade 3 and Grade 4: the Grade 3 repertoire guidelines fit the actual Grade 4 repertoire better.

Table 4-8: Trinity Rock & Pop Grade 4 - Specifications Analysis

GRADE 4 SESSION SKILLS: SPECIFICATIONS/EXAM GUIDELINES					GRADE 4 REPERTOIRE: SPECIFICATIONS/EXAM GUIDELINES					
Playback	Criteria*		Improv	Criteria*			Criteria*	Song 1	Song 2	Song 3 TF
Length	8-12 bars.	√	Total bars	8 bars.	√	Duration	2.5 – 4 minutes.	√	√	×
Time signatures	6/8.	√	Time signatures & Rhythm	6/8. Syncopation.	√ √	Rhythmic values	All rhythms can be used, increasing in complexity as the level increases.	√	√	√
Note Values & Rest Values	Quaver triplets & dotted crotchet rests.	√	Harmonic changes	Some use of 2 chords per bar.	√	Syncopation	Present throughout, increasing in complexity as the level increases.	√	√	√
Dynamics & Articulation	<i>Crescendo</i> and <i>Diminuendo</i> .	√	Solo break	N/A at this Grade.	√	Dynamics	All dynamics.	√	×	×
Keys	A major, C minor.	√	Keys	Any major or minor key.	√	Range and register	Up to an 11 th . Moving between high and low registers. More common, including fast changes.	×	×	×
Intervals	6 th major. 6 th minor.	√ √	Chords	Major & minor 7 th chords.	√	Keys	Any key, including key changes.	√	√	√
Melodic Range	11 th .	×	Styles	Reggae, R&B.	√	Melody and intervals	Octave leaps can be used. Melodic writing can use any interval. Occasional chromaticism.	×	×	×
Additional criteria	Syncopation.	√	√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. *All requirements are cumulative.			Other directions/ techniques	Increasing complexity to test articulation and melodic agility.	√	√	√
Repeated sections	2-4 bars.	√				Improvisation	Improvised solos of about four bars.	×	×	√
						Time signatures	All regular time signatures.	√	√	√
						Tempos	Full range of tempos. Tempo changes within songs.	√ √	√ ×	√ ×
						Accompaniment	Moderately supportive backing.	√	√	√

4.3.1.4 Trinity Rock & Pop Grade 5: Analysis

Session Skills analysis for Grade 5, shown in Table, indicate that all specifications were met. Repertoire analysed included Britney Spears' *Everytime*, *Let's Dance* (David Bowie) and *Sunday Morning* (Maroon 5) the TF piece. Genres included ballad, Pop and Soul (swung) respectively.

There were several disparate elements between the repertoire pieces and the syllabus specifications. Of the three repertoire pieces, song one is particularly out of sync with the syllabus requirements and fulfil less than half of the criteria.

- Duration: Song one is 2:04 minutes in length. The specifications state that the songs should be a minimum of 2:5 minutes. The song is, therefore, shorter by almost half a minute.
- Rhythmic value: Song one did not show a progression in complexity.
- Syncopation: While there is a small amount of syncopation, in songs one and two, increased levels of complexity in comparison to the Grade 4 syllabus are not displayed.
- Dynamics: Syllabus criteria call for all dynamic indications to be used. *Pianissimo* is not utilised in any of the three songs, and in song one and three, *piano* is not called for. Leaving out these dynamic indications is an enormous omission, particularly for song one as the 'performance tips' for that song discuss that "the song requires careful control of softer dynamics" (Trinity College London: Rock & Pop, 2017b: 27). The softest indication shown for song one is *mezzo piano*. Song three does not indicate for the use of *piano* either, and it only has one *crescendo* and no *decrescendos*.
- Range and Register: Song two does not fit the parameter and only has a range of a 6th. The syllabus requires "up to a 12th".
- Keys: Song two was the only song that has a key change.
- Melody and intervals: No pieces show increased chromaticism when compared with the Grade 4 pieces.
- Improvisation: Neither piece one nor two allow for the prescribed 8 bar improvisation.
- Time signatures: Criteria call for irregular time signatures and frequent changes within pieces. This requirement is not fulfilled in any way; songs analysed show

equal time signatures. All the repertoire pieces have equal time signatures of either 4/4 or 2/2.

It is clear from the table that playback requirements are easier on paper than the repertoire selection; the intervals and range are smaller in the playback. Improvisation, on the other hand, expects more of the singer who is required to improvise for twelve bars. In the song, they need to sing over 8 bars. No suspended chords have been used in the songs, though they are mandated in the improvisation guideline. The funk and disco styles for the improvisation section aligns nicely with the melody requirement of blues and pentatonic scales in the pieces.

Table 4-9: Trinity Rock & Pop Grade 5 - Specifications Analysis

GRADE 5 SESSION SKILLS: SPECIFICATIONS/EXAM GUIDELINES						GRADE 5 REPERTOIRE: SPECIFICATIONS/EXAM GUIDELINES				
Playback	Criteria*		Improv	Criteria*			Criteria*	Song 1	Song 2	Song 3 TF
Length	12 to 16 bars.	√	Total bars	12 bars.	√	Duration	2.5 – 4 minutes.	×	√	√
Time signatures	12/8.	√	Time signatures & rhythm	12/8.	√	Rhythmic values	All rhythms can be used, increasing in complexity as the level increases.	×	√	√
Note Values & Rest Values	Dotted quavers and dotted quaver rests.	√	Harmonic changes	Some use of 2 chords per bar.	√	Syncopation	Present throughout, increasing in complexity as the level increases.	×	×	√
Dynamics and articulation	<i>pp</i> , <i>ff</i> and <i>sfz</i> .	√	Solo break	N/A at this Grade.	√	Dynamics*	All dynamics.	×	√	×
Keys	E major, G minor.	√	Keys	Any major or minor key.	√	Range and register	Up to a 12 th .	√	×	√
Intervals	7 th major/minor.	√	Chords	Sus 4 chords.	√	Keys	Any key, including key changes.	×	√	×
Melodic Range	11 th .	√	Styles	Funk, disco, shuffle.	√	Melody and intervals	Use of pentatonic, increased chromaticism, Blues scales.	√ × ×	× × √	√ × ×
Additional criteria	Chord symbols used in the song chart.	√	√ Yes – included in exercise/piece. × No – not included in exercises/piece. Δ Higher than specifications. *All requirements are cumulative.			Other directions/ techniques	Melisma.	√	×	√
Repeated sections	2- 4 bars.	√				Improvisation	Improvised solos of about eight bars.	×	×	√
						Time signatures	Irregular time signatures, more frequent changes of time signature.	×	×	×
						Tempos	Full range of tempos, tempo changes within songs.	√	×	×
						Accompaniment	Moderately supportive backing.	√	√	√

4.3.1.5 Trinity Rock & Pop Grade 6: Analysis

Session Skills fulfil all criteria set out in the syllabus guidelines, indicated below in Table. From the Grade 6 level, the syllabus books split into male and female, creating more song options for the singer. Due to this split, six songs are analysed for Grade 6, three pieces for male singers, and three pieces for female singers. Pieces analysed for male singers are, *I Don't Want to Miss a Thing* (Aerosmith), *Just the Way You Are* (Billy Joel) and *Saturday Night's Alright for Fighting* (Elton John). Pieces for female singers are *Ain't Nobody* (Rufus and Chaka Khan), *Dog Days are Over* (Florence and the Machine) and *Golden Lion* (Yeah, Yeah Yeahs). Genres for the male pieces are Rock, ballad and Rock n Roll, and for the female, Funk, Pop and Rock. The analysis shows the following discrepancies:

- Range and register: Four of the six pieces are not up to a range of a 13th. Female song one ranges a 12th, female song two a 9th. Male song one's range is an octave and male song three, an 11th. Female song three reaches beyond the specifications and extends for a range of a 13th.
- Keys: None of the six pieces includes key changes.
- Improvisation: Four of the six do not allow for improvisation.
- Time signature: Repertoire criteria call for "frequent time signature changes" (Trinity College London: Rock & Pop, 2017b: 26, 27) within a piece. Only one of the six pieces, however, change time signatures within the piece. The specifications also stipulate the use of irregular time signatures, and none are used in any of the pieces in the male or female books. The male repertoire does display different time signatures: 6/8, 2/4, 2/2, 3/4, and 4/4 but the female repertoire only uses 4/4 for all pieces.
- Tempo: Five of the six songs have no tempo changes.

Session Skills and repertoire seem equally challenging, although there is little alignment between the technical work and the song pieces. For example, the Playback Session Skill stipulates *tenuto*³¹ and *subito*,³² as "dynamic and articulation" criteria as seen in Table 4-10: Trinity Rock & Pop Grade 6 - Specifications Analysis, below. No further instructions are given. *Subito*, which is used in context with other dynamic indications

³¹ *Tenuto*: To "hold, hold back, restrain" a single note or a group of notes (Fallows, 2001).

³² *Subito*: "suddenly, immediately" a direction used in context with another instruction such as "*subito piano*" (Oxford Music Online, 2001).

such as *subito piano* or *subito fortissimo* is not shown as criteria. The syllabus refers to both in isolation.

In addition, latin and metal are stipulated styles for the improvisation Session Skill, yet there are no latin or metal pieces in the books. The Grade 6 syllabus shows a definite progression in difficulty; Grade 6 songs are challenging, the female pieces in particular.

Table 4-10: Trinity Rock & Pop Grade 6 - Specifications Analysis

GRADE 6 SESSION SKILLS: SPECIFICATIONS/EXAM GUIDELINES						GRADE 6 SONGS: SPECIFICATIONS/EXAM GUIDELINES											
Playback			Improv					Song 1		Song 2		Song 3					
Length	16 to 20 bars.	✓	Total bars	16 bars.	✓	Duration	3 – 4.5 minutes.		M	F	M	F	M	F			
Time signatures	9/8, 2/2, 3/8.	✓	Time signatures & Rhythm	9/8	✓	Rhythmic values	All rhythms can be used, increasing in complexity as the level increases.		✓	✓	✓	✓	✓	×			
Note Values & Rest Values	↓ Triplets. Dotted ♪. Demisemiquaver. ♪ Triplets. Semiquaver rests.	×	Harmonic changes	Some use of Two chords per bar.	✓	Syncopation	Present throughout, increasing in complexity as the level increases.		×	✓	✓	✓	✓	✓			
Dynamics and articulation	<i>Tenuto, subito.</i>	✓	Solo break	Up to 2 bars.	✓	Dynamics	All dynamics.		✓	✓	✓	✓	✓	×			
Keys	Any major or minor key up to 5 sharps or flats.	✓	Keys	Any major or minor key.	✓	Range and register	Up to a 13 th . #13 th .		×	×	✓	×	×	×			
Intervals	Octave.	✓	Chords	Power chords, added 6 th chords (major/minor), slash chords.	✓	Keys	Any key, including key changes.		×	×	×	×	×	×			
Melodic Range	11 th .	✓	Styles	Latin, metal.	✓	Melody and intervals	Leaps of over an octave, technically more challenging downward leaps can appear.		✓	×	✓	✓	✓	✓			
Additional Criteria	Chord symbols included in the song chart.	✓	✓ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. *All requirements are cumulative.			Other directions/ techniques	Vocal creaks, growls, slides, screams, glottal & theatrics/dramatisations; occasional rap elements.		✓	✓	×	✓	✓	✓			
Repeated sections	4 to 8 bars.	✓				Improvisation	Improvised solos of about 12 bars.		×	✓	×	✓	×	×	×		
						Time signatures*	Irregular time signatures, more frequent changes of time signature.		✓	×	×	×	×	×			
						Tempos	Full range of tempos, tempo changes within songs.		×	×	×	✓	×	×			
						Accompaniment	Backing becoming independent.		✓	✓	✓	✓	✓	✓			

4.3.2 ROCKSCHOOL SYLLABUS ANALYSIS AGAINST ITS OWN CRITERIA

Analysis of the RSL syllabus proved to be less straightforward than that of the R&P syllabus. There are less assessable criteria than the R&P syllabus, and many of the specifications set by RSL are student performance orientated and, therefore, cannot be analysed on paper. For instance, the specifications for Grade 2 technical work include a 'rhythmic studies' section — criteria for this include "accuracy" (Rockschool, 2016: 24). Singer accuracy cannot be determined the context of this dissertation and therefore, is not analysed in this section.

Other areas that are not assessable on paper are³³:

- Tone: "Consistent/maintained tone with some colouring and variation" (RSL (Rockschool LTD), 2014: 4).
- Expressive Techniques: "Some personal phrasing" (RSL (Rockschool LTD), 2014: 4).

Tone colour and personal phrasing are vocal qualities that can only be evaluated when hearing the singers themselves. It is therefore not possible to analyse these criteria in this context, and therefore they are qualities that cannot be considered as a part of this dissertation.

The criteria set for 'register' are also seen as a performance instruction:

- Register - "the singer should display a solid chest register when performing" (RSL (Rockschool LTD), 2014: 4).

In this instance, each piece was analysed for chest register suitability for an authentic CCM performance. Additionally, the dynamic criterion for the repertoire could not be analysed as there were no dynamic indications shown in the syllabus arrangements. As the grades progress, further criteria non-assessable criteria are included in the syllabus specifications. These criteria are addressed as they arise. Aside from the non-assessable elements, RSL also have fewer measurable criteria than R&P do, making this section challenging to present as thoroughly as the R&P syllabus is presented. Six pieces were analysed from the RSL syllabus as there are two books per grade. Under examination were three pieces from the male book and three pieces from the female book.³⁴

³³ These criteria can only be assessed by listening to a singer and, therefore, could not be evaluated in this research.

³⁴ See song selection: 4.3. 1

4.3.2.1 **Rockschool Grade 2: Analysis**

As displayed in Table, all exercise specifications are in alignment with the exercises in the book. The repertoire pieces, however, are not in alignment with syllabus requirements and are, across all six songs, far more challenging than the criteria stipulates.

Pieces analysed for males were: *Could You Be Loved* (Bob Marley), *Get Lucky* (Daft Punk) and *I Need a Dollar* (Aloe Blacc). Female songs studied were *Call Me* (Blondie), *Poker Face* (Lady Gaga) and *Rehab* (Amy Winehouse). Genres included for male: reggae, disco-funk and soul respectively, and for female pieces: New wave, pop two and R&B.

The analysis shows that:

- Duration: All songs are longer than required by a minute, on average.
- Register: All of the six pieces require a 'solid' chest register as stipulated in the criteria. The pieces, however, all also require a solid head, falsetto and even a belt register to perform these songs authentically, and these additional registers are not discussed. Male song one, if sung authentically would require the use of the upper chest voice, head and belt exclusively.
- Intervals: All six songs have intervals bigger than a 3rd, though the criteria only call for "up to a 3rd" (RSL (Rockschool LTD), 2014: 4). On average, the intervals are in 5^{ths}, but there are also intervals of an octave in one of the pieces.
- Range: Five of the six pieces extend over an octave which is in line with parameter requirement. The sixth piece extends over a 7th.

The analysis shows that theoretically there is some alignment between the technical work and the pieces; the interval specifications are the same, though the songs do not fulfil the parameter criteria, in that they are more challenging than prescribed. In this case, an interval exercise using 5^{ths} would be more suitable to create alignment between Grade 2 exercises and pieces, or, the songs should be easier to match the technical exercise criteria. Practising minor scales and arpeggios are appropriate preparation for the many of the songs analysed and will help with intonation for a song such as Blondie's 'Call Me'.

If the songs adhered to the criteria set in the FCP, they would align solidly. The songs, however, exceed the criteria stated. The interpretation and improvisation exercise uses

the rock genre as its foundation. The female repertoire does not include a rock piece; the male repertoire does.

Table 4-11: Rockscool Grade 2 - Specifications Analysis

GRADE 2 TECHNICAL WORK: SPECIFICATIONS/EXAM GUIDELINES				GRADE 2 REPERTOIRE: SPECIFICATIONS/EXAM GUIDELINES							
Exercises	Criteria	M	F		Criteria	Song 1		Song 2		Song 3	
Scales	Natural Minor. Tempo: 80bpm, 4/4 time signature.	√	√			M	F	M	F	M	F
Arpeggios	Minor. Tempo: 80bpm. 4/4 and 3/4 time signatures.	√	√	Duration	1min-3min.	×	×	×	×	×	×
Intervals	Major 3 rd , Minor 3 rd . Tempo: 90bpm. 4/4 time signature.	√	√	Tone	Consistent/maintained tone with some colouring and variation.	■	■	■	■	■	■
Rhythmic Studies	Tempo: 85–120bpm. 4/4 time signature. Accuracy.	√	√	Register	Solid chest voice. Head, falsetto and belt.	√	√	√	√	√	√
Melodic Studies	Dynamic changes. Tempo: 85–120bpm, 4/4 time signature.	√	√	Intervals	Up to a 3 rd .	√	Δ	Δ	Δ	Δ	Δ
		√	√	Range	At least an octave.	√	√	√	√	√	×
Sight-reading	Female & Male: F major or A minor. Range up to a Major 3 rd . Tempo: 70bpm.	√	√	Dynamics	Some dynamic changes.	None given					
Improv & Interpretation	Key: Am. Tempo: 80-90bpm.	√	√	Expressive Techniques	Some personal phrasing.	■	■	■	■	■	■
Ear Tests				√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. ■ Cannot be analysed in this context.							
Melodic Recall	C Major. Consecutive notes: higher or lower recognition. Tempo: 85bpm.	√	√								
Rhythmic Recall	Crotchets, quavers and crotchet rests. Tempo: 90bpm	√	√								
General Musicianship											
Identify	Pitch names excluding, ♯, and ♭. Semibreve, minim, crotchet, quaver, semi-quaver, rests.	√	√								
Identify and Explain	4/4 time signature, repeat marks, first & second time-bars, staccato marks, slurs.	√	√								
Provide explanation	Diction, tone, breathing in songs, singing posture.	√	√								

4.3.2.2 *Rockschool Grade 3: Analysis*

Analysis of Grade 3 in Table 4–12, in column two, found that ‘Technical Work’ criteria are not met in the ‘Ear Test’ technical section. Here, ‘Melodic Recall’ uses an interval of a 4th, not a 5th as required. In the same section, ‘Rhythmic Recall’ did not display all of the “equivalent rests” (Rockschool, 2016: 26), only the quaver rest was used. ‘Rhythmic Studies’ criteria again includes “accuracy” (Rockschool, 2016: 24) as a technical requirement. Singer rhythmic error or correctness cannot be determined, therefore has not been analysed in this section.

Songs analysed are, for males, *Crazy* (Gnarls Barkley), *Heroes* (David Bowie) and *Hey Ho* (Lumineers). For the female repertoire; *22* (Taylor Swift), *Ain’t got no* (I got life) (Nina Simone) and *Domino* (Jessie J) were identified. All the female pieces in the book are pop, and male genres analysed were soul, rock and folk-rock.

- Intervals: Four of the six songs had intervals greater than the required interval of a 3rd.
- Dynamics: Instructions were nebulous, for example, “the piece should allow for some dynamic changes including gradual changes” (RSL (Rockschool LTD), 2014: 5). All pieces analysed, met specifications. No dynamic indications are given in the sheet music.
- Styles: It is significant to note that all the songs in the female book are classified by the syllabus as pop. Considering that “stylistic awareness” is an additional parameter for this Grade (RSL (Rockschool LTD), 2014: 5), it is unfortunate that all genres in the female book are the same. The songs in the male book show more variety than the female book. Furthermore, the term ‘stylistic awareness’ does not give much direction in terms of vocal approach to the pieces. Along with the other non-assessable criteria stated above, stylistic awareness is a quality that cannot be assessed without having the singer present

Analyses of repertoire show that the pieces are more compliant with the parameters than the previous Grade. The alignment between the technical work and the repertoire is strong. Major and minor scales and arpeggios are required criteria; these align well with all the pieces. Interval requirements for the technical work align with the repertoire vocal arrangements; however, under the syllabus specifications, the criteria for intervals for the pieces are smaller. The interval specifications for the pieces are

intervals of a 3rd, for the technical work, intervals of 4^{ths} and 5^{ths} are stipulated. In Grade 3, the 'Interpretation and Improvisation' exercise uses the pop genre as its foundation; both the female and male books include pop songs in their repertoire.

Table 4-12: Rockschool Grade 3 - Specifications Analysis

GRADE 3 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 3 REPERTOIRE: SPECIFICATIONS/GUIDELINES							
Exercises	Criteria	M	F		Criteria	Song 1		Song 2		Song 3	
						M	F	M	F	M	F
Scales	Major and Natural Minor. Tempo: 90bpm, 4/4 time signature.	✓	✓								
Arpeggios	Major and Minor. Tempo: 90bpm, 3/4 time signatures.	✓	✓	Duration	1.30min-4min.	✓	✓	✓	✓	✓	✓
Intervals	Perfect 4 th , perfect 5 th . Tempo: 90bpm, 4/4 time signature.	✓	✓	Tone	Consistent tone with some colouring & variation.	■	■	■	■	■	■
Rhythmic Studies	Tempo: 95–100bpm. 4/4 time signature. Accuracy.	✓	✓	Register	Solid chest & head voice Some consistency of register changes.	✓	✓	✓	✓	✓	✓
		■	■			■	■	■	■	■	■
Melodic Studies	Quick dynamic changes and bends. Tempo: 85–120bpm, 4/4 time signature.	✓	✓	Intervals	Up to a 3 rd .	x	x	x	✓	x	✓
				Range	At least an octave.	✓	✓	✓	✓	✓	✓
Sight-reading	Female: C major or D minor; Male: F major or E minor. Range: Up to a Perfect 5 th . Tempo: 75–85bpm.	✓	✓	Dynamics	Some dynamic changes, including gradual changes.	None given					
Improv & Interpretation	Key: G major or E minor. Tempo: 80-90bpm.	✓	✓	Expressive Techniques	Some personal phrasing.	■	■	■	■	■	■
Ear Tests				Styles	Some stylistic awareness.	■	■	■	■	■	■
Melodic Recall	Female: C major or A natural minor scale. Male: F major or A natural minor scale. Tempo: 90bpm. Up to the first five notes of the scale.	✓	✓	✓ Yes – included in exercise/piece. x No – not included in exercise/piece. Δ Higher than specifications. ■ Cannot be analysed in this context.							
Rhythmic Recall	Crotchets, quavers. Equivalent rests. Tempo: 90bpm.	x	x								
		✓	✓								
		✓	✓								
General Musicianship											
Identify	All pitch names, including b, #, ♮, ♭, ♮, ♯, ♯, ♯, triplet ♯, any rests.	✓	✓								
Identify and Explain	As in Grade 2 with <i>crescendo/diminuendo</i> , <i>D.C.</i> , <i>D. al Coda</i> and <i>al Fine and ad-lib.</i>	✓	✓								
Provide explanation	Vocal break, transition, sustained note support, good & bad foods to eat before a performance?	✓	✓								

4.3.2.3 *Rockschool Grade 4: Analysis*

Analysis in Table 4–13 of the technical work shows that most specifications are met and it is only the arpeggio exercise that has different requirements. The time signature 3/4 is stipulated as a parameter, but in the books, the exercise is in 4/4. Exercise tempos do not show a progression; they are faster and slower over the Grades with no apparent developmental process. The ‘Melodic Recall’ exercise criteria only include notes up to a 4th from the root note, while the criterion is “up to a 5th” (Rockschool, 2016: 34). The exercise has been written specifically for the syllabus; therefore it seems an oversight that the exercise is not written to fit the maximum parameter. Grade 3’s ‘Melodic Study’ exercise has the same parameter set, and also extends to the 4th of the scale. The analysis also shows that rhythmic exercises have been removed to make way for backing vocals and harmony components.

Again, as is clear from the table analysis, the specifications laid out for the pieces are suitable for this analysis, the criteria call, in general, for a specific approach to the piece which can only be brought by the singer. Therefore, the following elements cannot be analysed; tone, register, expressive techniques, styles (interpretation) and a new parameter for this Grade, ‘Diction’ - “the piece should show good use of diction and articulation” (RSL (Rockschool LTD), 2014: 6). This instruction is in itself ambiguous and difficult to analyse; this is an idiom that the singer should display when performing the piece. What is shown is that regardless of parameter instructions, there are no guidelines in the syllabus clarifying or demonstrating how one can achieve good diction and articulation, or for that matter how one sings with stylistic awareness.

The repertoire pieces analysed are, for men: *Town Called Malice* (The Jam), *Broken Strings* (James Morrison) and *Forget You* (Cee Lo Green). For women: *Closest Thing to Crazy* (Katie Melua), *One Day I’ll Fly Away* (Nicole Kidman from the film *Moulin Rouge*) and *Skinny Love* (Birdy). Genres for the pieces include for female, pop, musical theatre and indie pop; for male, punk-rock, pop and soul.

Comprehensive repertoire analysis shows:

- Duration: two of the six songs were longer than the stipulated 4:00.
- Intervals: Male song one matches the criteria in that it has descending intervals of a 5th but falls short in that the ascending intervals are only in 3rds. The set criteria “a 4th or more” (RSL (Rockschool LTD), 2014: 6).
- Range: Five of the six songs fulfil the criteria of at least an octave.
- Other: It is interesting to note that male song two is a duet and the sheet music provided is arranged for two voices. There are no guidelines; however, as to what examination expectations are for this song when performing it as a solo piece which one assumes is an option.

The alignment between the technical work and the repertoire show little natural feed-in. For example, the ‘Interpretation and Improvisation’ exercise is a stylistic study in jazz. There are no prescribed jazz songs across the female or male repertoire. The technical work includes slides and trills down in its ‘Melodic Study’ exercise. There are no slides and trills indicated in the sheet music, and there is also no space in the repertoire allowing for ad-libbing. The singer is required, however, to ad-lib in the exercises. There are several pieces in the book that lend themselves to ad-libbing, for example, James Brown’s *I Got You (I Feel Good)*, is a fairly simple song to improvise to, as it has a simple and repetitive chord sequence. There is no space in the arrangement however that allows for ad-libbing. It is noted that the syllabus encourages “stylistic interpretation” (Rockschool, 2016: 7) but at this level, it is unlikely that the candidate will add much of their style without being given the space to do so. The analysis does show that the backing vocals exercise is written in the pop style; there are pop songs in both the male and female repertoire, and therefore some link is achieved between the technical and the repertoire sections.

Table 4-13: Rockschool Grade 4 – Specifications Analysis

GRADE 4 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 4 REPERTOIRE: SPECIFICATIONS/GUIDELINES							
Exercises	Criteria	M	F		Criteria	Song 1		Song 2		Song 3	
Scales	Major Pentatonic. Tempo: 80bpm, 4/4 time signature.	√	√			M	F	M	F	M	F
Arpeggios	Major & Major (ascending), Dominant 7 (descending). 80bpm. 3/4 time signatures.	√	√	Duration	2min-4min.	√	Δ	Δ	√	√	√
Intervals	Major 6 th , Major 7 th . 90bpm, 4/4 time signature.	√	√	Tone	Consistent tone, confident colouring & variation.	■	■	■	■	■	■
Melodic Studies	Slides and trill downs. 4/4 time signature. Tempo: 115bpm.	√	√	Register	Well-controlled chest & head voice/falsetto Fluent register transitions.	■	■	■	■	■	■
Backing Vocals	Tempo: 115bpm. 4/4 time signature.	√	√	Intervals	A 4th or more.	√	√	√	√	√	√
				Range	At least an octave.	×	√	√	√	√	√
Sight-reading	D major, B \flat major, B minor, D minor, E minor. Up to an Octave. 80–90bpm.	√	√	Dynamics	Contrasting dynamic colouring.	None given					
Improv & Interpretation	D major, B \flat major, E minor, D minor, A minor. 95bpm.	√	√	Expressive Techniques	Developed phrasing.	■	■	■	■	■	■
Ear Tests				Styles	Show stylistic awareness.	■	■	■	■	■	■
Melodic Recall	Female: D major or B natural minor scale. Male: G major or E natural minor scale. 90bpm. Up to the first 5 notes of the scale.	√	√	Other	The piece should show good use of diction & articulation.	■	■	■	■	■	■
				Rhythm	Some variety/complexity of rhythms.	√	√	√	√	√	√
Harmony Vocals	Female: C major or A major Male: D major or F major. Tempo: 90–100bpm. I, IV, chords.	√	√	√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. ■ Cannot be analysed in this context.							
General Musicianship											
Identify	All pitch names, including \flat , \sharp , \natural , \circ , \downarrow , \uparrow , \updownarrow , triplet \updownarrow , any rests.	√	√								

GRADE 4 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 4 REPERTOIRE: SPECIFICATIONS/GUIDELINES				
Exercises	Criteria	M	F		Criteria	Song 1	Song 2	Song 3
	Any interval up to a 7th between two adjacent notes (major, minor, perfect not required).	√	√					
Identify and Explain	Time signatures, <i>ad-lib</i> , dynamic & tempo marking.	√	√					
Provide explanation	Consistent vocal tone, creation of breathy (aspirate) tone, use of vibrato, microphone amplification?	√	√					

4.3.2.4 *Rockschool Grade 5: Analysis*

Table 4–14 analysis shows that all specifications for the Grade 5 technical work are met. Limited progression is shown from Grade 4 to Grade 5 and in terms of key signatures and tempo; there often does not seem an obvious progression from Grade 4 to Grade 5. For example, in the ‘melodic recall’ exercise, the keys used are B \flat major or A natural minor scale for the female singer and D major or C natural minor scale for the male singer, while in Grade 4 they are, for female: D major or B natural minor scale and for male: G major or E natural minor scale. Key signatures are relevant as the students are presented with the sheet music to assist them with the exercise. They are therefore reading as well as ‘recalling’ the exercise.

The intervals exercises show some progression as seen in the table; Grade 4 requirements are in a major key, and the requirements for Grade 5 are the same intervals in a minor key. Although the sight-reading exercise fits into the specifications of “up to an octave” (Rockschool, 2016: 41), the actual exercise only goes up to a perfect 4th. For a Grade 5 level, the sight-reading exercises are not particularly challenging.

Songs analysed are *Mama Do* (Pixie Lott), *Spotlight* (Jennifer Hudson) and *Nutbush City Limits* (Tina Turner) for female singers, and male songs are *Hall Of Fame* (The Script ft. Will.i.am), *Money On My Mind* (Sam Smith) and *Take Me Out* (Franz Ferdinand). Genres of pieces analysed are pop, R&B and funk-rock for the female repertoire, and pop-rock, R&B and indie rock for the male pieces. Repertoire pieces, for the most part, are in line with the set criteria, with a few discrepancies:

- Duration: Female song two is almost a minute longer than the 4-minute guideline.
- Intervals: Female song two also does not meet criteria in terms of intervals. The criteria require “a 5th or more” (RSL (Rockschool LTD), 2014: 7) and while there is an interval of a 6th in the piece, intervals of 4ths are most common.
- Rhythm: All songs do “demonstrate variety & complexity of rhythms” (RSL (Rockschool LTD), 2014: 7) however no obvious progression in difficulty is shown from the previous Grade to this one.

Technical work alignment with repertoire shows that the minor pentatonic scale is useful for aural development for some pieces, and the 'Backing Vocals' technical exercise is in the rock genre, working well with several songs in the male repertoire. There is only one funk-rock song in the female repertoire. 'Melodic studies' call for melisma and scoops; these are not indicated in the sheet music, neither are dynamic indications. Again, the elements of tone and register are not measurable against syllabus specifications.

It is important to note that criteria have changed marginally over the Grades. Expressive techniques and styles now require "advanced" (RSL (Rockschool LTD), 2014: 7) execution of those criteria by the singer.³⁵

³⁵ 'Expressive Techniques' require "advanced phrasing" and 'Styles' for "advanced, well-executed stylistic awareness & technique" (RSL (Rockschool LTD), 2014: 7).

Table 4-14: Rockscool Grade 5 - Specifications Analysis

GRADE 5 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 5 REPERTOIRE: SPECIFICATIONS/GUIDELINES							
Exercises	Criteria	M	F		Criteria	Song 1		Song 2		Song 3	
Scales	Minor Pentatonic. Tempo: 80bpm, 4/4 time signature.	√	√			M	F	M	F	M	F
Arpeggios	Major (ascending) with dominant 7 (descending). 80bpm, 3/4 time signatures.	√	√	Duration	2min-4min.	√	√	√	Δ	√	√
Intervals	Minor 6 th , Minor 7 th . 90bpm, 4/4 time signature.	√	√	Tone	Consistent & maintained tone.	■	■	■	■	■	■
Melodic Studies	Melisma and scoops. 125bpm, 4/4 time signature.	√	√	Register	Well-controlled chest, head/falsetto voice. Fluent register switches.	■	■	■	■	■	■
Backing Vocals	Tempo: 120bpm. 4/4 time signature.	√	√	Intervals	5th or more.	√	√	√	×	√	√
		√	√	Range	At least a 9 th .	√	√	√	√	√	√
Sight-reading	D major, B♭ major, B minor, E minor or D minor. Up to an Octave. Tempo: 85–95bpm.	√	√	Dynamics	Stylistic and varied dynamic colouring.	None given					
		√	√								
		√	√	Expressive Techniques	Advanced phrasing.	■	■	■	■	■	■
Improv & Interpretation	D major, B♭ major, E minor or D minor or A minor. Tempo: 100bpm.	√	√	Styles	Advanced, well-executed stylistic awareness & technique.	■	■	■	■	■	■
Ear Tests											
Melodic Recall	Female: B♭ major or A natural minor. Male: D major or C natural minor scale. 90bpm.	√	√								
		√	√								
Harmony Vocals	Female: A major, F major, C major. Tempo: 90–110bpm. I, IV, V chords.	√	√	Other	Good use of diction & articulation.	■	■	■	■	■	■
		√	√	Rhythm	Demonstrate variety & complexity of rhythms.	√	√	√	√	√	√
		√	√								
General Musicianship											
Identify	All pitch names including ♭, ♯, ♮ ○, ♩, ♪, ♫, triplet ♪. ♩, ♪, ♫, ♮ and adjacent rest combinations. Any interval up to an octave between two adjacent notes (major, minor, perfect not required).	√	√	√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. ■ Cannot be analysed in this context.							
Identify and Explain	Time signatures, <i>ad-lib</i> , dynamics, tempo, keys (major or relative minor), swung rhythm.	√	√								

GRADE 5 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 5 REPERTOIRE: SPECIFICATIONS/GUIDELINES				
Exercises	Criteria	M	F		Criteria	Song 1	Song 2	Song 3
Provide explanation	Use of articulators to modify bright or dull sounds.	√	√					
	Prevention of straining during loud singing.	√	√					
	Dynamic development exercises examples.	√	√					
	Microphone technique.	√	√					

4.3.2.5 *Rockschool Grade 6: Analysis*

Table 4–15 shows that technical work specifications are met, with the exception of one element in the stylistic study section. The tempo is slower, at 65bpm than the prescribed minimum of 80bpm. Again, little technical development is displayed through the specifications, although the introduction of two new technical exercises places a focus on genre study. The ‘General Musicianship’ question draws attention to significant vocalisation techniques; they are not however explained or described in the syllabus.

Repertoire, for female singers, is: *Angel* (Sarah McLachlan), *Halo* (Beyonce) and *On My Own* (from the musical *Les Misérables*) and for males: *Ain’t No Sunshine* (Bill Withers), *Counting Stars* (One Republic), and *I Can’t Quit You Baby* (Led Zeppelin). Genres include pop, pop-R&B and musical theatre for the female singers and male singers, soul, pop and blues-rock. Song criteria are for the most part met, with a few exceptions:

- Duration: Male song one is particularly short for a Grade 6 piece. It is less than 2 minutes in length.
- Intervals: Male song one does not include intervals of a 6th or more, as specified in criteria. There are intervals of a 4th instead, making the song easier from that aspect.
- Range: Female song three only covers a range of a 10th; criteria stipulate at least an 11th is covered in range.
- Rhythm: Rhythmic values in male song two are not “complex and varied” (RSL (Rockschool LTD), 2014: 8), particularly in comparison to previous Grades.

Four of the six songs analysed do not seem to have a place at a Grade 6 level. The songs analysed for the previous Grade 5, are more challenging than the Grade 6 repertoire.

The blues scale technical exercise requirements work well as aural preparation for at least one song of the six analysed. An improvisation section within a song that requires the use of a blues scale-type improvisation, however, will perhaps be more beneficial. With the inclusion of the ‘Quick study pieces’, there is space for the singer to practise improvisation over 8 bars. No allowance is made in the repertoire pieces for ad-libbing.

Additionally, the interval requirements for the technical work are lower than those of the repertoire specifications.

Table 4-15: Rockschool Grade 6 - Specifications Analysis

GRADE 6 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 6 REPERTOIRE: SPECIFICATIONS/GUIDELINES							
Exercises	Criteria	M	F		Criteria	Song 1		Song 2		Song 3	
						M	F	M	F	M	F
Scales	Blues. Tempo: 100bpm, 4/4 time signature.	√	√								
Arpeggios	Major and diminished. 100bpm, 4/4 time signatures.	√	√	Duration	2.30min-5min.	×	√	√	√	√	√
Intervals	Major/minor 7th & major/min 6th sequence. 90bpm, 4/4 time signatures.	√	√	Tone	Well maintained & varied tone through registers.	■	■	■	■	■	■
Backing Vocals	Tempo: 120bpm. 4/4 time signature.	√	√	Register	Solid chest voice & head voice/falsetto. Fluent register switches.	■	■	■	■	■	■
Stylistic Study	Pop and Musical Theatre. Soul and R&B. Jazz and Blues. Rock and Indie. 80–125bpm, 4/4 time signature.	√	√	Intervals	A 6th or more.	×	√	√	√	√	√
		√	√	Range	At least an 11 th .	√	√	√	√	√	×
Quick Study Piece	Pop and Musical Theatre. Soul and R&B. Jazz and Blues. Rock and Indie. 4 bars melody, 8 bars improvisation. 70–160bpm.	√	√	Dynamics	Contrasting dynamic colouring.	None given					
		√	√	Expressive Techniques	Developed and personal phrasing.	■	■	■	■	■	■
Ear Tests					Styles	Stylistic awareness & technique.	■	■	■	■	■
Melodic Recall	Female: A major & C natural minor. Male: E major or D natural minor scale. 90bpm.	√	√	Other	Good use of diction & articulation.	■	■	■	■	■	■
Harmony Vocals	C major, A major, G major. Tempo: 90–120bpm. I, IV, V, VI chords.	√	√	Rhythm	Varied and complex rhythms.	√	×	√	√	√	√
General Musicianship					√ Yes – included in exercise/piece. × No – not included in exercise/piece. Δ Higher than specifications. ■ Cannot be analysed in this context.						
Identify	Any notation from chosen pieces. Recognition of any interval up to an octave between two adjacent notes (major, minor, perfect).	√	√								

GRADE 6 TECHNICAL WORK: SPECIFICATIONS/GUIDELINES				GRADE 6 REPERTOIRE: SPECIFICATIONS/GUIDELINES				
Exercises	Criteria	M	F		Criteria	Song 1	Song 2	Song 3
Provide explanation	Three singing resonators. Aspirate onset glottal onset. Safe exercises for a tired voice or a sore throat. Mic technique for chest & head/falsetto switch.	√	√					

4.3.3 FINDINGS FROM SYLLABUS ANALYSIS

This section discusses the Trinity Rock & Pop and Rockschool syllabi analysis results; first separately, and then comparatively. Consolidation of syllabus data can thus take place to allow for the eliciting of conclusions.

4.3.4 TRINITY ROCK & POP SYLLABUS ANALYSIS: FINDINGS

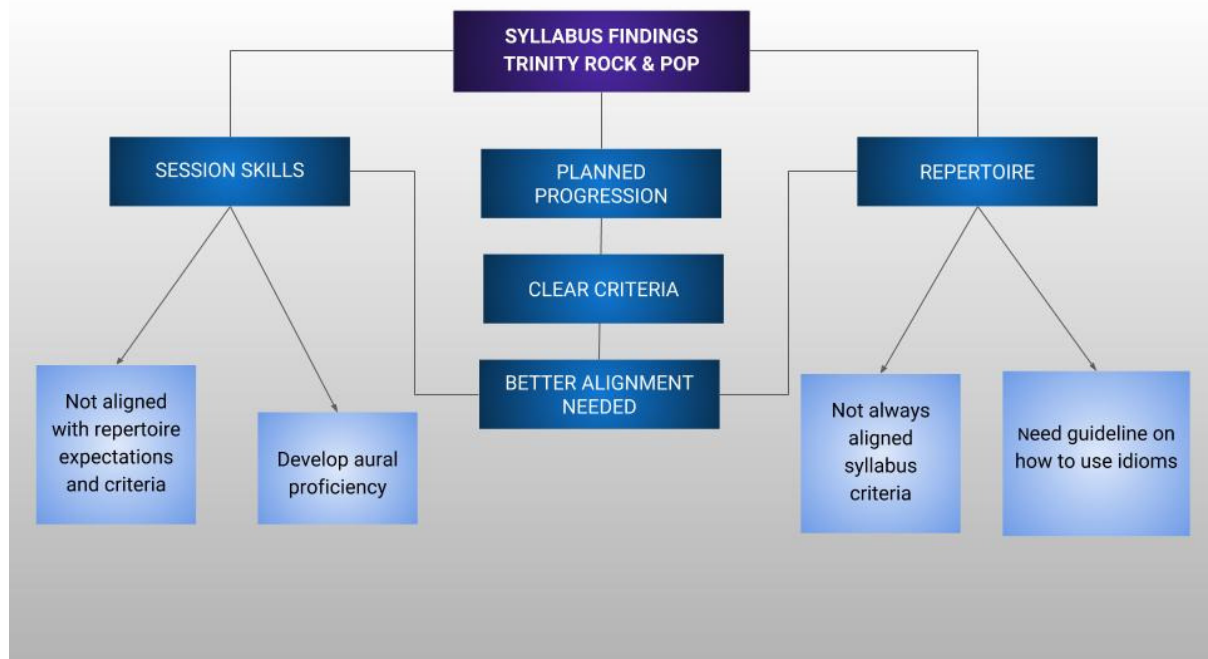


Figure 4-9: Trinity Rock & Pop Findings

Analysis of the Trinity Rock & Pop syllabus revealed the following:

- The Trinity Rock & Pop syllabus displays a structured and consistent approach to the compilation of the syllabus criteria, and the difficulty levels progress with each grade consistently and logically. Both the Session Skills and the repertoire become increasingly challenging the higher the grade and the singer must possess better technical and aural ability as the grades increase, to achieve satisfactory examination results. The syllabus specifications are clear and detailed in terms of examination expectations.
- Ear training exercises such as intervals, pitch and chord recognition develop aural proficiency, thus aiding the identification of essential music components through the development of the “inner ear” (Øye, 2013: 26). The playback and the improvisation Session Skill exercises develop these competencies. The skills cannot develop technical ability as they do not involve or require vocal technical control to achieve competent results.

- In Grade 6, the vocal idioms: growls, slides, screams and glottal onset, are syllabus requirements. At no point in the syllabus, however, is there an indication of what these idioms sound like, where they fit in stylistically, how they are created vocally, and how they should be incorporated into the repertoire. Indications for slides are shown in the sheet music, but that is all. Other specifications, for example, require for singers in Grade 4 to move quickly between high and low registers. Switching between registers is challenging for many singers, and again, there is no guidance in the syllabus as to how one should achieve these fast changes. There is also for that matter, no mention at any point as to what a vocal register is.
- The syllabus criteria for the repertoire do not always align with the actual pieces in the books. For example, repertoire specifications for Grade 5 call for key changes and irregular time signatures. There are no key changes or irregular time signatures requirements in the Grade 5 pieces.
- The Session Skills criteria and the repertoire criteria do not always align with each other. One example shows that the Session Skills discuss *tenuto* and *subito* and *staccato* and *legato*; these dynamic and articulation criteria are not referred to in the pieces. Moreover, the time signatures of 4/4, 3/4 and 2/4 are Session Skills requirements in Grade 3; however, the repertoire piece requirements are 6/8 and 12/8 time signatures, evidently far more challenging. Improvisation is included in the syllabus as a Session Skill from the Initial Grade but only from Grade 4 upwards does the syllabus 'allow' for improvising or 'ad-libbing'³⁶ in the repertoire pieces.
- It is encouraging to note that idioms are considered and mentioned in the syllabus criteria. Without actual implementation instruction and guidance, however, their inclusion seems perfunctory.

³⁶ Improvise and 'ad lib' are used interchangeably (Cambridge Dictionary, 2019). R&P uses the term 'ad-lib' or 'ad-libbing' as an instruction in their sheet music.

4.3.5 ROCKSCHOOL SYLLABUS ANALYSIS: FINDINGS

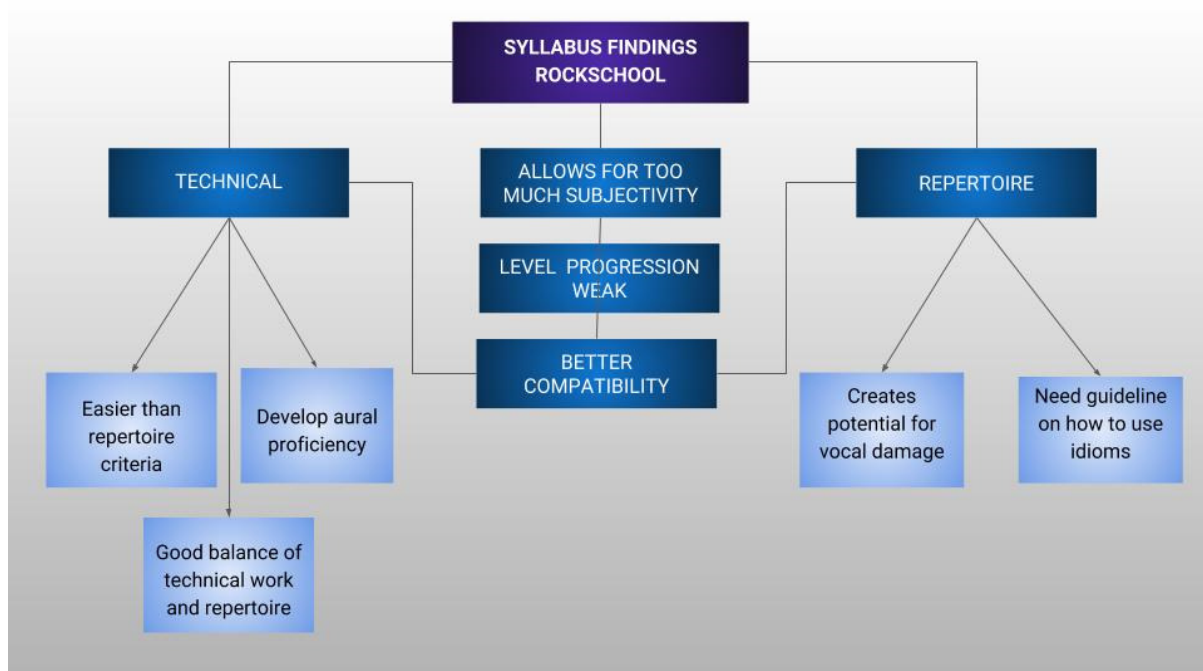


Figure 4-10: Rockschoool Syllabus Findings

The analysis of the Rockschoool syllabus revealed the following:

- The syllabus specifications are not sufficiently defined and allow for too much personal interpretation; overall, the criteria are fairly broad. Ambiguous criteria allow for subjectivity and possible misinterpretation. For example, the rhythmic parameter for Grade 4 requires ‘some rhythmic complexity and variety.’ It is difficult to gauge the quantity of “some”; what is complicated for one individual may not be complicated for the next. Specifications for ‘tone’ in Grade 3 ask for “Consistent tone with some colouring and variation” (RSL (Rockschoool LTD), 2014). Again, ‘some’ colouring and variation is a nebulous instruction, and ‘consistent’ tone can also be misinterpreted. If a singer sings with a consistently weak tone, then they are in essence fulfilling the criteria.
- Progression from one grade to another is for the most part not consistent; although intervals, for example, do show logical progression, moving from 4ths and 5ths to major and then minor 6ths and 7ths. In terms of key and time signatures, logical progression when new keys are added is not forthcoming. Repertoire pieces, likewise, do not display a logical progression of difficulty. The pieces, in general, are no more or less intricate between grades and the level of difficulty between the pieces in the book change a fair amount from song to song.

- Technical work is in general, reasonably well aligned with the repertoire in terms of the syllabus criteria provided. However, there is not much evidence of compatibility when it comes to using the skills from the exercises in the pieces. For example, in Grade 5, the technical work includes an exercise for melisma and scoops, but there is no discussion as to their purpose and where and how they are incorporated into pieces. Overall, the repertoire pieces are far more challenging than the technical work, especially in the lower grades.
- The technical work develops aural proficiency through the scale, arpeggio, backing vocal and related exercises. These particular exercises do not involve or require vocal technical ability to perform competently. Instead, a good ear and musical memory are desirable for these exercises. The exercises focusing on style and use of idioms are valuable, though there is no description or explanation of how to utilise the idioms appropriately; there are also no developmental exercises to help with idiom vocalisation. The idioms are simply a part of the exercise.
- The Rockschooll syllabus does offer a substantial amount of technical work, and though the exercises do not necessarily develop technique, the technical components lend gravitas to the syllabus. One needs to focus on the technical work and on the pieces equally to achieve satisfactorily.

4.3.6 ANALYSIS FINDINGS: DISCUSSION

Complete analysis findings demonstrate merit in both syllabi, although those merits differ between the two. Where R&P has a logical structure in terms of syllabus and examination criteria with a reasonable progression of difficulty from one grade to the next, the syllabus has limited practical exercises and those that are available, do not develop CCM vocal technical ability. The R&P repertoire pieces are simplified for the earlier grades, which render the pieces more manageable for the beginner singer. The disadvantage is that often, the pieces lose character due to this simplification.

The Rockschooll syllabus, on the other hand, contains more than double the technical work than that of R&P, which gives the syllabus a greater sense of gravitas. However, upon examination, there is a minimal methodical progression in difficulty, and the higher grade exercises are not especially challenging; particularly when compared to the R&P syllabus. The RSL pieces, on the other hand, are rather demanding on the whole, and the concern is that the lower Grades will attempt to oversing to mimic the original performing artist. That being said, the literature in Chapter 2 shows that the voice at

ages 16 to 18 years has, for the most part, reached maturity and therefore, with guidance, the adolescent singer can technically manage ‘adult’ repertoire from the books. Thus the repertoire in principle is achievable for singers in the FET phase. The section below highlights in more detail how the syllabi fit into the requirements for 16–18-year-old singers.

4.3.7 DEVELOPMENT OF IDIOMS IN THE SYLLABUS

The table below shows the requirements for CCM vocalisation, as discussed in Chapter 2. The second and third columns show the idioms mentioned in the syllabi and the last two columns confirm whether the syllabus has provided instruction on how to vocalise those idioms.

Table 4-16: CCM Vocal Criteria and Syllabus Analysis

CCM CRITERIA	TRINITY ROCK & POP	ROCKSCHOOL	TRINITY ROCK & POP	ROCKSCHOOL
	REFERRED TO IN SYLLABUS		DEVELOPMENTAL GUIDANCE/EXERCISES PROVIDED	
GENERAL				
Range	√	√	×	×
Register	√ Chest, head/falsetto.	√ Chest, head/falsetto.	×	×
Dynamics	√	√	√	√
Improvisation	√	√	√	√
Stylistic/genre awareness	√	√	√	√
IDIOMS OF VOCAL QUALITY				
Larynx position	×	×	×	×
Glottal attack	×	×	×	×
Vibrato	√	√	×	×
Breath Control	√	√	×	×
IDIOMS VOCAL OF ARTICULATION				
Vernacular singing	×	×	×	×
Legato Singing	√	×	×	×
Articulation & diction	√	√	×	√
Twang	×	×	×	×
Growl	√	×	×	×
Microphone	√	√	×	×

Analysis of syllabi against CCM vocal criteria shows two significant themes:

- There is little developmental guidance and/or vocal exercises that assist the singer in developing essential CCM vocal criteria.
- While many idioms are referred to within the syllabus, there is little to no context given for the use of these idioms.

All the idioms are addressed in both syllabi in the 'general' section of the table; these idioms are range, dynamics, improvisation, and stylistic/genre awareness. The syllabi offer exercises that utilise dynamics, stylistic/genre awareness and improvisation, although there is no reference to developmental exercises for the development of vocal range. Three of the six registers are mentioned; the chest, the head and the falsetto registers. The syllabi do not include information concerning the registers despite the use of register being the foundation of CCM vocalisation. For the syllabi not to discuss them, even briefly, seems quite an omission. For the main part, registers left out of the syllabi; vocal fry, belt voice and whistle, are a significant part of creating the CCM sound. Vocal fry is a 'safe' register according to the research. It can add tone, colour and variation, requirements in both syllabi. Based on experience it is also an enjoyable register to teach and to experiment with. The belt voice, as discussed in the literature, is the cornerstone of CCM vocalisation. Mixed feelings for the belt voice aside, it is none-the-less known to be the defining sound of CCM singing and should not be excluded from the syllabi. The whistle register is the third register not discussed. Due however to it being a reasonably uncommon register, it is understandable that it is not a vocal requirement for the repertoire pieces in the books.

Based on the table above, two of the four idioms of 'vocal quality' are referred to in the syllabi; these are vibrato and breath control. There are no related exercises to develop these criteria, despite breathing technique forming the foundation of all singing. Larynx position and glottal attack are not a consideration at all according to the syllabi.

So far, in the analysis, both syllabi have focused on the use of the same idioms. The section, 'idioms of articulation', however, shows three differences. Legato singing mentioned in the R&P syllabus (no exercises are provided), is not mentioned in the RSL syllabus. Articulation and diction are discussed in both syllabi, but only RSL has designated exercises, and growl is a criterion in R&P but not RSL, no guidelines or exercises are provided. The idioms of breaking or cracking voice are in both syllabi, but no instructions for their use are given. Use of the microphone is addressed in both although again, no instructions are presented. RSL do ask reasonably detailed

questions about microphone use, but presumably, singers are expected to source the answers themselves. Idioms not mentioned at all are twang and vernacular singing. Vernacular singing, in particular, is a pivotal part of authentic stylistic CCM interpretation and as with the belt voice, not including it in the syllabus specifications seems a critical oversight.

4.4 CCM VOCAL TECHNICAL AND SYLLABI REPERTOIRE REQUIREMENTS

The following set of tables show essential techniques required for the successful performance of a CCM repertoire piece. This table has been included to ascertain the value and effectiveness of the syllabi in developing CCM vocal techniques and vocal qualities. The primary idioms, as established in the literature, were measured against what was presented in the syllabus specifications. This section intends to answer the main research question, “How do the Contemporary Commercial Music (CCM) syllabi, Trinity Rock & Pop and Rockschool, support the technical development of the CCM singer?”

The tables below use the information summarised from Table 2–1 and the analysis of the syllabus completed earlier in this chapter. Idioms are marked with √ if presented in the syllabus. If an idiom is not presented, it is marked with ×. An idiom is considered ‘presented’ if it is referred to at any point in the syllabus. It is important to note, that while it may be assumed that specific idioms should always be present in CCM repertoire, if that idiom has not been introduced in the syllabus, it cannot be assumed that a singer has an awareness of that particular idiom, or that it will automatically be included in a singer’s performance.

4.4.1 TRINITY ROCK & POP SYLLABUS IDIOMS

Idioms presented in the R&P syllabus are displayed in the far right-hand column.

Table 4-17: CCM Vocal Idioms in the Syllabus - Trinity Rock & Pop Grade 2

TRINITY ROCK & POP GRADE 2					
PIECES	ARTIST	RELEASE DATE	GENRE	CCM VOCAL REQUIREMENTS	IDIOMS PRESENTED
Bad Blood	Taylor Swift	2014	Rock	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x x x x x √ x √
Dancing in the Moonlight	Toploader	1999	Pop	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x x x x x √ x x
Get Lucky	Daft Punk	2013	Disco	<ul style="list-style-type: none"> • Vernacular vocalisation. • Idioms are personalised. • Chest voice. • Belt. • Falsetto. 	<ul style="list-style-type: none"> x x √ x √

Table 4-18: CCM Vocal Idioms in the Syllabus - Trinity Rock & Pop Grade 3

TRINITY ROCK & POP GRADE 3					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Adventure of a lifetime	Cold Play	2015	Pop	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x x x x x √ √ √
Brass in Pocket	The Pretender	1978	Rock	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x x x x x √ √ √
Don't Know Why	Norah Jones	2002	Pop ballad	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x x x x √ √ √

Table 4-19: CCM Vocal Idioms in the Syllabus - Trinity Rock & Pop Grade 4

TRINITY ROCK & POP GRADE 4					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Don't Speak	No Doubt	1995	Rock ballad	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Full use of the vocal range. 	<ul style="list-style-type: none"> x √ x √ x x √ x √
I Wish	Stevie Wonder	1976	Funk	<ul style="list-style-type: none"> • Yells, shrieks. • Trills, runs and licks. • Chest. • Belt. • Falsetto. 	<ul style="list-style-type: none"> x √ √ x √
Son of a preacher man	Dusty Springfield	1968	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks. • Use of screams and cries and call and response. • Chest. • Belt. 	<ul style="list-style-type: none"> √ x √ x

Table 4-20: CCM Vocal Idioms in the Syllabus - Trinity Rock & Pop Grade 5

TRINITY ROCK & POP GRADE 5					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Everytime	Britney Spears	2003	Pop (ballad)	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x x ✓ ✓ x x ✓ x ✓
Let's dance	David Bowie	1983	Pop	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ x x ✓ x x ✓ ✓
Sunday Morning	Maroon 5 (TF)	2002	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks. • Use of screams and cries and call and response. • Chest. • Belt. 	<ul style="list-style-type: none"> ✓ x ✓ x

Table 4-21: CCM Vocal Idioms in the Syllabus - Trinity Rock & Pop Grade 6

TRINITY ROCK & POP GRADE 6					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Ain't Nobody	Rufus & Chaka Khan	1983	Funk	<ul style="list-style-type: none"> • Yells, shrieks. • Trills, runs and licks. • Chest voice. • Belt. • Falsetto. 	<ul style="list-style-type: none"> ✓ ✓ ✓ × ✓
Dog days are over	Florence + the Machine	2008	Pop	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × × ✓ ✓ × ✓ ✓ ✓
Golden Lion	Yeah Yeah Yeahs	2006	Rock	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × × ✓ ✓ × ✓ ✓ ✓
I don't want to miss a thing	Aerosmith	1998	Rock	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × × ✓ ✓ × ✓ ✓ ✓
Just the way you are	Billy Joel	1977	Pop Ballad	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × × ✓ ✓ × ✓ ✓ ✓
Saturday Night's Alright for Fighting	Elton John	1973	Rock n Roll	<ul style="list-style-type: none"> • Vernacular. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × × ✓ ✓ × ✓ ✓ ✓

Analysis of the information in the tables above shows that idiom progression is present in the R&P syllabus from one grade to another. Grade 2 shows an average of two idioms per song; Grades 3 and 4 show three idioms per song on average. Grade 5 shows an average of four idioms per song, and Grade 6 highlights five idioms as average per song.

What is notable is the small percentage of idioms used in total. For example, the rock genre has nine idioms, highlighted in Table 2–1. In Grade 2, only two of those are presented in the syllabus, ‘chest voice’ and ‘full use of vocal range’. In Grade 6, five of the nine idioms are presented for the same rock genre. While it is not expected that singers utilise all listed idioms within a piece, the more stylistically appropriate idioms used would ultimately lead to more authentically accurate performances.

Analysis of CCM vocal requirements versus syllabus specification shows that although progression is evident, idioms are not adequately addressed in the Trinity Rock & Pop books. Idioms that are referred to, such as ‘growling³⁷ and scream’, are spoken of briefly, nonetheless even then, there are no instructions as to how to sing those idioms within the context of the song. The vernacular idiom³⁸ and belt register³⁹ are two primary factors for CCM vocalisation (Edwin, 2007; Phillips, 2011; Potter, 1998), and they are not addressed at all.

The assumption before analysis had been that the syllabus would allow for vocal growth through the addition of more challenging idioms as the grades progressed. The R&P syllabus does show that indeed there is definitive advancement in technical requirements. However, since singers are not given adequate instruction on how to achieve these requirements, including them in the syllabus seems to be somewhat ineffective. A description of and guidance through CCM idioms would add enormous value to the syllabus.

³⁷ Refer to 2.1.2.6.

³⁸ Refer to 2.1.2.1.

³⁹ Refer to 2.1.2.7.

4.4.2 REPERTOIRE SELECTION

Of the 18 repertoire pieces under analysis for R&P, three of those (17%) were released in the last decade (2010-current), five songs (27%) come from the early 2000s (2000-2009), three (17%) were released in the 1990s, two (11%) in the 1980s, four (22%) were released in the 1970s and one song (6%) from the 1960s. This span of music through the decades offers a balanced selection of pieces, and singers are likely to find in the books, repertoire that they are familiar with, and also pieces that serve as an introduction to new and different material.

Below are the idioms as presented in the RSL syllabus. Once again, the supposition is that the level of difficulty increases with each successive grade.

4.4.3 ROCKSCHOOL SYLLABUS IDIOMS

Idioms presented in the RSL syllabus are displayed in the far right-hand column.

Table 4-22: CCM Vocal Idioms in the Syllabus - Rockschool Grade 2

ROCKSCHOOL GRADE 2					
PIECES	ARTIST	RELEASE DATE	GENRE	CCM VOCAL IDIOM REQUIREMENTS	IDIOMS PRESENTED
Call Me	Blondie	1980	New Wave	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Belt with predominant chest-like quality and forward nasal tone. 	<ul style="list-style-type: none"> × × √ × × × × ×
Poker Face	Lady Gaga	2008	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × × √ × × × × √ × ×
Rehab	Amy Winehouse	2006	R&B	<ul style="list-style-type: none"> • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Vernacular singing. • Growl. • Belt with predominant chest-like quality and forward nasal tone. • Lyrics are fast-paced, it is important to not over-sing; keeping phrases conversational. • Flexibility is essential. • The full extent of the vocal range should be utilised. 	<ul style="list-style-type: none"> × × × × × × × × ×
Could You Be Loved	Bob Marley	1980	Reggae	<ul style="list-style-type: none"> • Belt with predominant chest-like quality and forward nasal tone. • Licks, runs and riffs. • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Vernacular singing. • Growl. • Toasting. 	<ul style="list-style-type: none"> × × × × × × ×
Get Lucky	Daft Punk	2013	Disco Funk	<ul style="list-style-type: none"> • Vernacular singing. • Idioms are personalised. • Yells, Shrieks. • Trills, runs and licks. • Chest. • Belt. • Falsetto. 	<ul style="list-style-type: none"> × √ × × √ × ×
I Need A Dollar	Aloe Blacc	2010	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks and the use of screams and cries and call and response. • Chest. • Belt. 	<ul style="list-style-type: none"> × √ ×

Table 4-23: CCM Vocal Idioms in the Syllabus - Rockscool Grade 3

ROCKSCHOOL GRADE 3					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
22	Taylor Swift	2013	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × √ √ √ × × √ × √
Ain't Got No (I Got Life)	Nina Simone	1968	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × √ √ √ × × √ × √
Domino	Jessie J	2011	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × √ √ √ × × √ × √
Crazy	Gnarls Barkley	2005	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks and the use of screams and cries and call and response. • Chest. • Belt. 	<ul style="list-style-type: none"> × √ ×
Heroes	David Bowie	1977	Rock	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> × √ √ √ × × √ × √
Ho Hey	The Lumineers	2012	Folk Rock	<ul style="list-style-type: none"> • The honest and emotional portrayal of lyric content. • Light and lyrical, full chest voice. • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Belt. • No prescribed vocal tone. • Nasality. • Vibrato. 	<ul style="list-style-type: none"> √ √ × × √ √ × × × × ×

Table 4-24: CCM Vocal Idioms in the Syllabus - Rockschool Grade 4

ROCKSCHOOL GRADE 4					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
The Closest Thing To Crazy	Katie Melua	2003	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ ✓ x ✓ x ✓ x ✓
One Day I'll Fly Away	Moulin Rouge	2001	Musical Theatre	<ul style="list-style-type: none"> • Belt voice. • Chest. • Head. 	<ul style="list-style-type: none"> x ✓ ✓
Skinny Love	Birdy	2011	Indie Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • Head voice. • Falsetto voice. • Should make full use of vocal range. • Articulation of the 'indie voice'. 	<ul style="list-style-type: none"> x ✓ ✓ x ✓ x ✓ ✓ ✓ ✓ ✓ x
Town Called Malice	The Jam	1982	Punk/Rock	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. • Belt • Aggressive vocal tone. 	<ul style="list-style-type: none"> x ✓ ✓ ✓ x x ✓ x ✓ x x x
Broken Strings	James Morrison	2008	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ ✓ x ✓ x ✓ x ✓
Forget You	Cee Lo Green	2010	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks and the use of screams and cries and call and response. • Chest • Belt 	<ul style="list-style-type: none"> x ✓ x

Table 4-25: CCM Vocal Idioms in the Syllabus - Rockschool Grade 5

ROCKSCHOOL GRADE 5					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Mama Do	Pixie Lott	2009	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ ✓ ✓ x x ✓ x ✓
Spotlight	Jennifer Hudson	2008	R&B	<ul style="list-style-type: none"> • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Vernacular singing. • Growl. • Belt with predominant chest-like quality and forward nasal tone. • Lyrics are fast-paced, it is important to not over-sing; keeping phrases conversational • Flexibility is essential. • The full extent of the vocal range should be utilised. 	<ul style="list-style-type: none"> ✓ x x x ✓ x ✓
Nutbush City Limits	Tina Turner	1973	Funk Rock	<ul style="list-style-type: none"> • Yells, Shrieks. • Trills, runs and licks. • Chest voice. • Belt. • Falsetto. • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Growl. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ ✓ x ✓ x ✓ ✓ x x ✓
Hall Of Fame	The Script, ft. Will.i.am	2012	Pop Rock	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> x ✓ ✓ ✓ x x ✓ x ✓
Money On My Mind	Sam Smith	2014	R&B	<ul style="list-style-type: none"> • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Vernacular singing. • Growl. • Belt with predominant chest-like quality and forward nasal tone. • Lyrics are fast-paced, it is important to not over-sing; keeping phrases conversational. • Flexibility is essential. • The full extent of the vocal range should be utilised. 	<ul style="list-style-type: none"> ✓ x x x x x ✓
Take Me Out	Franz Ferdinand	2004	Indie Rock	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. 	<ul style="list-style-type: none"> x ✓ ✓ ✓ x x

ROCKSCHOOL GRADE 5					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
				<ul style="list-style-type: none"> • Chest voice. • Head voice. • Falsetto. • Should make full use of vocal range. • Articulation of the 'indie voice'. 	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ x

Table 4-26: CCM Vocal Idioms in the Syllabus - Rockschool Grade 6

ROCKSCHOOL GRADE 6					
PIECES	ARTIST	RELEASE DATE	GENRE	IDIOMS REQUIRED	IDIOMS PRESENTED
Angel	Sarah McLachlan	1998	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ × × ✓ × ✓
Halo	Beyoncé	2009	Pop/R&B	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Growl. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. • Embellishment, including riffs and raves and fast vibrato on sustained notes. • Belt with predominant chest-like quality and forward nasal tone. • Lyrics are fast-paced, it is important to not over-sing; keeping phrases conversational. • Flexibility is essential. 	<ul style="list-style-type: none"> ✓ ✓ ✓ × ✓ × ✓ ✓ × ✓ ✓
On My Own	Les Misérables	2012	Musical Theatre	<ul style="list-style-type: none"> • Legit voice for older musicals; 1930's-1960. • Belt voice for current musical 1970 onward. 	<ul style="list-style-type: none"> × ×
Ain't No Sunshine	Bill Withers	1971	Soul	<ul style="list-style-type: none"> • Elaborate runs and licks. • Use of screams and cries and call and response. • Chest. • Belt. 	<ul style="list-style-type: none"> ✓ × ✓ ×
Counting Stars	One Republic	2013	Pop	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Licks and riffs. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. 	<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ × × ✓ × ✓
I Can't Quit You, Baby	Led Zeppelin	1969	Blues/ Rock	<ul style="list-style-type: none"> • Vernacular singing. • Breaking voice. • Idioms should be nuanced and personalised. • Growl. • Belt. • Chest voice. • High-energy and sung with power. • Should make full use of vocal range. • Trills, runs and licks. • Extreme use of dynamics. 	<ul style="list-style-type: none"> ✓ ✓ ✓ × × ✓ ✓ × × ×

4.4.4 ROCKSCHOOL CCM VOCAL IDIOMS PRESENTED IN THE SYLLABUS: ANALYSIS

Analysis of idiomatic progression through the RSL grades shows that the progression of idiomatic stylistic requirements, as shown in Table 2.1, is weak. Grade 1 requires on average one idiom per song, and Grades 2, 3, 4, 5 and 6 all call for four idioms each on average. While levels of difficulty are not consecutive, most idioms are addressed in the technical studies and stylistic pieces exercises. Using these, the student can practise the idioms to a small degree. The investigation did find however that while the idioms are included to a degree in the technical work, the singer is not shown how, and where to utilise them in the context of a song.

4.4.5 REPERTOIRE SELECTION

The date of release for the 30 songs analysed from the Rockscool syllabus ranges from the 1960s to the last decade. The figures show that the syllabus included 11 songs (37%) released in the last decade (2010-current), ten (30%) came from the early 2000s (2000-2009), one song (3%) was released in the 1990s, three (10%) in the 1980s, three (10%) in the 1970's and two (6.7%) in the 1960s. The breakdown shows that most pieces are from the last decade.

4.4.6 CCM TECHNICAL REQUIREMENTS AND PHYSICAL LIMITATIONS FOR THE FET AGE SINGER, AND SYLLABUS REQUIREMENTS ALIGNMENT

Table 4–26 below displays the CCM vocal idioms as identified in Chapter 2. It then shows those idioms against the physical limitations of a singer between the ages of 16–18, also identified in Chapter 2. Evaluation of the physical requirements for a singer using the syllabi for FET studies then took place. This evaluation was done to ascertain whether the physical maturity of the FET aged individual is in alignment with the syllabus requirements, shown in the last two columns.

Table 4-27: CCM Requirements and Limitations: Syllabus Analysis

		TRINITY ROCK & POP	ROCKSCHOOL
VOCAL IDIOMS	AGE APPROPRIATE PHYSICAL REQUIREMENTS	SYLLABUS ALIGNMENT WITH PHYSICAL MATURITY	
GENERAL			
Range	1-2 Octaves	A*	A
Register	All. No excessive belting	A	A
Dynamics	No <i>ff</i>	DA**	A
Improvisation	Agility required	A	A
Genre use	N/A	N/A	N/A
Age-appropriate repertoire	Lyric content	×Not addressed in the syllabus	×Not addressed in the syllabus
IDIOMS OF VOCAL QUALITY			
Larynx position	Lengthens from age 15–20. Affects pitch & tone quality	×Not addressed in the syllabus	×Not addressed in the syllabus
Glottal attack	Breathy	×Not addressed in the syllabus	×Not addressed in the syllabus
Vibrato	Possible but inconsistent	×Not addressed in the syllabus	×Not addressed in the syllabus
Breath Control	Essential	A	A
IDIOMS VOCAL OF ARTICULATION			
Vernacular singing	Possible	A	A
Legato singing	Possible	A	A
Articulation & diction	Possible	A	A
Twang	Possible	×Not addressed in the syllabus	×Not addressed in the syllabus
Breaking or Cracking voice	Possible but inconsistent	A	A
Growl	Possible but dangerous	DA	×Not addressed in the syllabus
Microphone	Possible	A	A
*A= Aligns **DA = Does not align			

Analysis of the syllabi shows that both are in alignment with the physical maturity requirements for FET singers of 16-18 years. The literature illustrates that many of the idioms needed to sing CCM genres (refer to 0) are suitable for the pubescent singer (refer to 2.3). Lung maturity is reached by eight years old (Gebhardt, 2016), therefore adolescent singers can physically support the breath control to sing the songs analysed. Teenage singers have on average a two-octave range (Phillips, 2011). Therefore, all songs within the syllabus should have a range of two octaves or less to be achievable to students in the FET phase. Investigation showed that all songs analysed fell within two octaves and were therefore within the capabilities of an adolescent singer.

There are; however, three areas of concern gathered from the table above; these lie with the register, dynamic and growl idioms. Literature cautions against over-projection (Phillips, 2011; Gebhardt, 2016), therefore the inclusion of *fortissimo* or even *forte* as a specification could be dangerous unless properly managed. There is also the potential to over-sing (Gebhardt, 2016), and although this is a primary concern in children under the age of 16, many young singers might still struggle with dynamic and register control if the vocal ligament has not reached full maturation (Gebhardt, 2016). R&P in this instance is the only syllabus that explicitly calls for the use of *fortissimo*, although it is essential to note that in RSL there are no limitations placed within the songs, and the singer is free to interpret them dynamically in any way they wish.

Concerns regarding vocal registers arise from the same principle. Although both syllabi only call for the use of chest, head and falsetto registers, there are no limitations established. Many of the songs, as sung by the original artists, call for and include strong, big, high belt sounds to perform an authentic interpretation of the song; this is not suitable for younger singers (Phillips, 2011; Gebhardt, 2016). The vocal growl is required for use by the singer in R&P from Grade 6 upwards, and that too is inadvisable for a maturing singer especially if the singer has not mastered full control over their instrument, which is unlikely to happen before full maturity is reached (Welch, 2006).

It is important to reiterate that while several idioms are referenced in the syllabi, they are not discussed to any degree in the text and there is no guidance or suggestions on how to avoid inappropriate singing.

4.5 CHAPTER CONCLUSION

An in-depth analysis of the syllabi has been completed, giving greater insight into the efficacy and value of both the technical and repertoire components. Both syllabi display qualities of effectiveness but also of weakness.

R&P specifications and criteria are explicit and seemingly well thought out. The syllabus show progression from the lower grades to the higher grades, and it is evident that vocal stamina is taken into consideration with the simplification and editing of repertoire pieces. The specifications, while well designed, are often not requirements in the actual exercises and repertoire pieces themselves, which leave several gaps in the practical progression of the singer despite their looking effective on paper. Several CCM vocal idioms are referred to in the repertoire specifications, though there is no real reference to how one should apply the idioms contextually. In addition, repertoire requirements

are more advanced than session skills requirements which would seem to indicate that there has not been much consideration of how the two syllabus components could work together. The syllabus would be more effective if there were better alignment between the session skills and the repertoire pieces. Finally, the analysis found that both the improvisation and the playback session skills focus on aural development and do not develop vocal technical ability.

Repertoire selection for the R&P syllabus is in the main, equally balanced through the eras of CCM, from the 1960s onward. With the least number of those analysed from the 1960s. By offering pieces from several decades, R&P exposes the singer to diverse genres and influential artists and bands.

In terms of physiological appropriateness and alignment for the FET phase singer, neither syllabus includes any obvious vocal limitations, nor do the technical requirements for the pieces fall outside the physical capabilities of the 16-18-year-old singer. There are idiomatic requirements; however, that may prove dangerous to a young singer if there is no appropriate supervision, and the singer runs the risk of over-singing, especially in the RSL syllabus where all the songs are in their original form and somewhat long.

The RSL syllabus appears to be less well designed compared to the R&P syllabus. While RSL contains more than triple the technical requirements than the R&P, the actual progression of the concepts and levels of difficulty are ill-defined, and one grade is only slightly more demanding than another particularly in terms of repertoire. In addition, the increase in the level of difficulty is not consistent through the grades.

The technical components and the pieces are generally in alignment, though the syllabus specifications are relatively broad, making it easy for different elements to slot in together. There are some valuable RSL exercises for the CCM singer that require the use of specific idioms to complete the task, but there are no developmental exercises for the idioms themselves. For example, some exercises require the use of melisma (licks and runs), which require flexibility. There are no exercises geared toward the development of flexibility.

Syllabus specifications for the repertoire are not followed in general, and the pieces are very challenging compared to the technical requirements. Singers would benefit from guidance as to how the technical elements should be implemented into the repertoire pieces. The repertoire arrangements are available in their original form; for the higher

grades this is beneficial in terms of stamina development but for the lower grades, singing a four-minute song is very challenging.

Analysis of the technical components find that many exercises in the syllabi develop aural proficiency. While aural skills are undoubtedly invaluable for all musicians, aural development is not the primary factor in CCM vocal development.

With the analysis above, a clearer picture of the contents of the syllabus has been formulated. In the next chapter, vocal trainers will be interviewed concerning their feelings toward the syllabi contribute to the technical development of the CCM singer.

CHAPTER 5: INTERVIEWS

This chapter will reveal the findings of the semi-structured interviews and biographic questionnaires. It will document and summarise the findings of the analysed data to answer the research sub-questions, “How do the technical exercises and repertoire in the syllabi improve vocal technical ability?”, “What is considered appropriate vocal technical ability for CCM singers?” and “What is South African vocal instructors’ opinions on the value and efficacy of the two syllabi?”

5.1 INTERVIEW DATA ANALYSIS

Interview questions set out to ascertain the following aspects: the usefulness of syllabi materials for technical development, teacher coaching strategies, appropriateness of syllabi material for examination preparation and suggested areas of improvement in the syllabi.

5.2 SEMI-STRUCTURED INTERVIEW FINDINGS

Below are the findings of the data collected during the interviews. Prominent data will be shown through the use of themes and sub-themes. Participants have been given pseudonyms to conceal their identity.

5.2.1 QUESTION ONE

Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschooll exam?

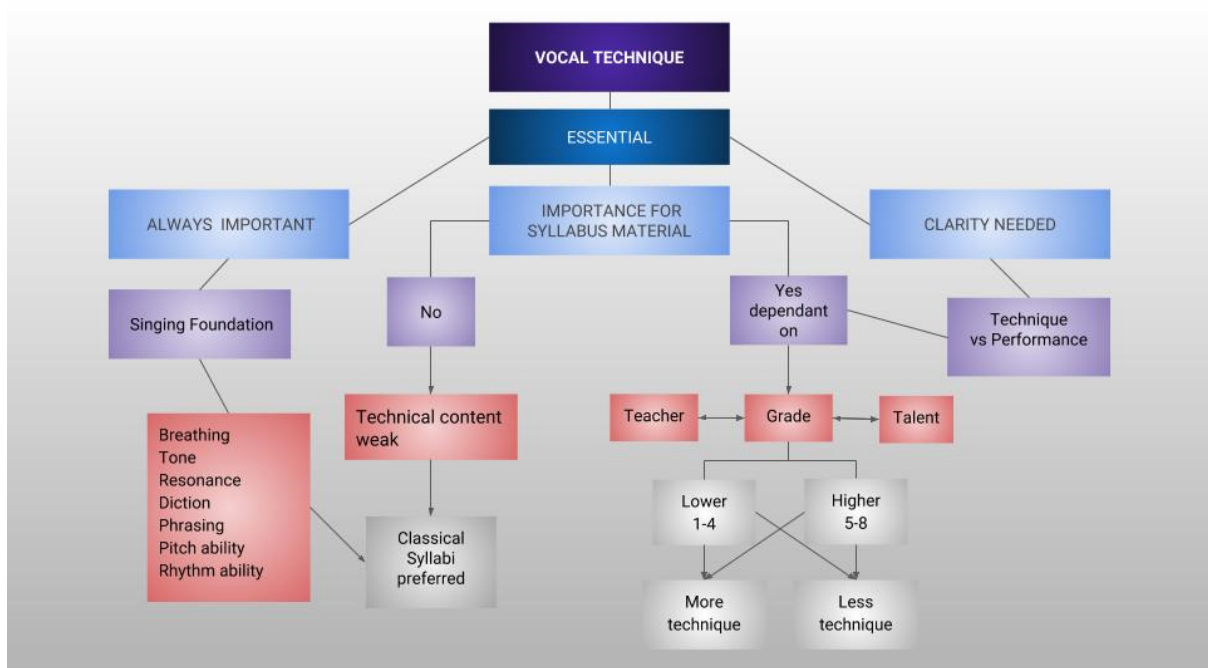


Figure 5-1: Question 1 - Themes and Sub-themes

When analysing the interview data for question one, one primary theme and three sub-themes are noted. The primary theme shows that participants consider vocal technical ability an essential part of singing. Highlighted in the first sub-theme by eight of the ten participants, is the significance of vocal technical control to create a singing 'foundation'. Angela said, "singing isn't just about the three months that you put in before the exam; it's about how you've treated your instrument as a whole over a long period, ... like any athlete would have to do if they were training for a high-level competition". Technical aspects discussed are breathing, resonance and tone, diction and phrasing, pitch and rhythmic ability. Participants were frustrated that the contents of the CCM syllabi are not as substantial their classical equivalents. Nine of the ten participants confirm that the classical syllabus model is preferable to the CCM models since they are far more detailed and rigorous. Noah articulates, "I don't think for vocal development [the CCM syllabi have] any meat ... Development for me doesn't come out of the syllabi". Participants expressed that the CCM syllabus seems not to be taken seriously by academics or in music education circles. Ned stated that technical skill across all genres is equally important, "we've got one set of vocal cords, how do they know whether it's pop, how do they know it's opera? So when it comes to style, it's a mind thing in my books."

The next sub-theme shows that the completion of a successful CCM examination is grade dependent. Grade selection is influenced; by teacher involvement, the natural talent of the student and the age of the student. Oliver remarked: "[A]s the grades go higher, technical security becomes more and more important". Oliver also observed that one could get away with having little to no technique in the lower grades and said concerning students, "as long as there is a voice ... I think that perhaps those [lower] grades are ... more aimed at just getting into singing". Nellie, on the other hand, believed that "the further you go [up the grades] the more they [the examining bodies] care about performance ... the message of the song becomes a lot more important, and vocal technique becomes secondary". Oliver and Nellie show the ambiguity referred to in the previous chapter. Despite their differences in viewpoint, however, they emphasise the sentiments of the other eight participants; different grade levels require different vocal technical skills. Three participants stated that students could complete the examinations with little technique, two of those participants, admitted that this would likely affect the examination outcome negatively. Anne, Ned and Hester confirmed that they believe that teachers were an essential link to successful vocal training no matter the end goal.

The final sub-theme presents a lack of syllabi clarity. Participants expressed confusion concerning performance versus technical expectations. Clearer examination guidelines would be beneficial to eliminate the ‘guess-work’ from examination preparation.

5.2.2 QUESTION TWO

What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

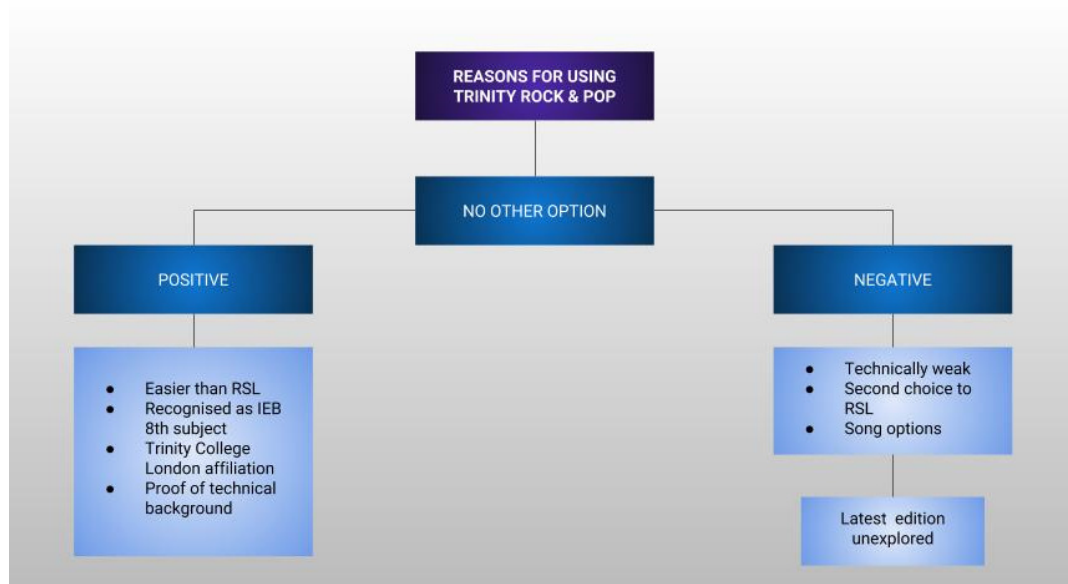


Figure 5-2: Question 2 - Themes and Sub-themes

Question 2 shows one primary theme and two sub-themes. The primary theme illustrates that participant use of the R&P syllabus is, for the most part, obligatory. Further questioning highlighted sub-themes as participants were able to elucidate positive and negative syllabus features.

Eight of the ten participants no longer used the syllabus at the time of the interview; due, primarily, to its weak technical elements, though they also cite outdated song options as a factor. It was apparent during the interviews that most teachers had not explored the syllabus since its latest update in 2017, as most songs given as examples of ‘old-fashioned’ material, came from the earlier edition.

Lucy was the only participant to use R&P exclusively and confessed that if she had a choice, she would use something else. Lucy had not heard of the RSL syllabus before our interview, which made R&P her only alternative. Nellie was the other participant to use the R&P syllabus regularly. When she explains her reasons for this, she says that:

Trinity has a very big reputation with their Classical vocal exams. Their Rock & Pop became the logical next step for a lot of students who want to go into Contemporary music. That’s the only reason I teach it.

At several points during our interview, Nellie mentions that the structure of the R&P syllabus is preferable to that of RSL. When asking what was meant by the word ‘structure’, Nellie expands, saying, that though R&P has less technical content, the available content is superior to that of RSL.

Oliver, Angela, Abigail and Noah admit that though they are not currently using the R&P syllabus if faced with a weaker singer who cannot manage the RSL syllabus, they will revert to R&P. Oliver confirmed its positive aspects stating, “I think that R&P has got a very important place, especially for students that aren’t so great a performer or a singer”. He cited other positive factors: since RSL is not registered with SAQA, R&P is the only option for students wanting to complete IEB 8th subject examinations in CCM music.

5.2.3 QUESTION THREE

What are the reasons why you choose to use the Rockschool syllabus?

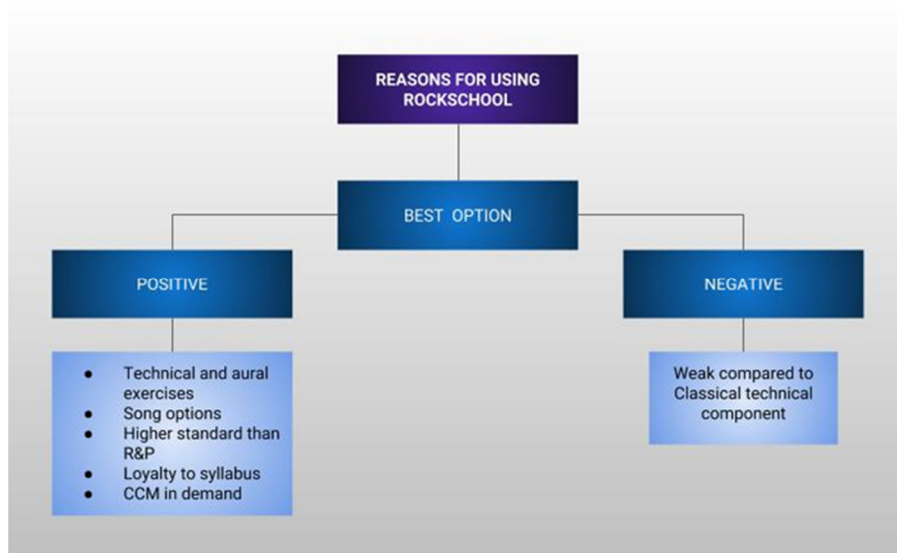


Figure 5-3: Question 3 - Themes and Sub-themes

As in the previous question, there is one dominant theme, with two sub-themes. The dominant theme shows that the chief reason for using the RSL syllabus is that it is the better option of the two syllabi. The sub-themes illustrate the positive and negative aspects of the syllabus. The first sub-theme highlights the positive elements of RSL and shows that technical exercises and song selection are principal reasons for participants to use the RSL syllabus over the R&P syllabus. There are more song options and exercises, and all nine⁴⁰ participants using RSL feel that both the technical elements and the repertoire in the RSL are more challenging than R&P.

⁴⁰ Lucy the 10th participant could not answer as she only used R&P.

Four of the ten participants cite loyalty to the syllabus as it was the first to offer graded exams for CCM in South Africa. Anne, Oliver, Ned and Angela all admit their loyalty to the books from inception. Their support of the Rockschooll syllabus became entrenched after disappointing experiences with the R&P syllabus. Amanda, on the other hand, made it clear that the only reason she uses a CCM syllabus at all is “because it’s what’s in demand. In today’s day and age, no one wants to sing classical”. Angela, who did her teaching licentiate through Rockschooll is, of the 10 participants, RSL’s greatest supporter:

If you look at the general musicianship questions at the back of the book, if you look at the technical exercises, if you look at the aural tests and the song choices, there are specific things within the songs that you can cross-reference within the same grade so beautifully. You can really use it as a holistic tool.

The second sub-theme shows that while the RSL syllabus is the favoured choice, 8 of the ten participants feel that it would be beneficial for RSL to take inspiration from the classical syllabi. They found RSL weak comparatively. Abigail said:

There needs to be more technical, more scales because if you compare the Rockschooll technical to the UNISA classical syllabus for example and all the scales and exercises and technical studies that you have to do there for singing, it’s very, very substantial. So, I don’t feel like the Rockschooll technical is on par with its repertoire, although it’s better than Rock & Pop.

Participants also voiced their frustration that the technical work is less challenging in the latest RSL edition, affirming the need for additional material to assist in FET examination preparation.

5.2.4 QUESTION FOUR

What is your opinion of the song selections for each grade?

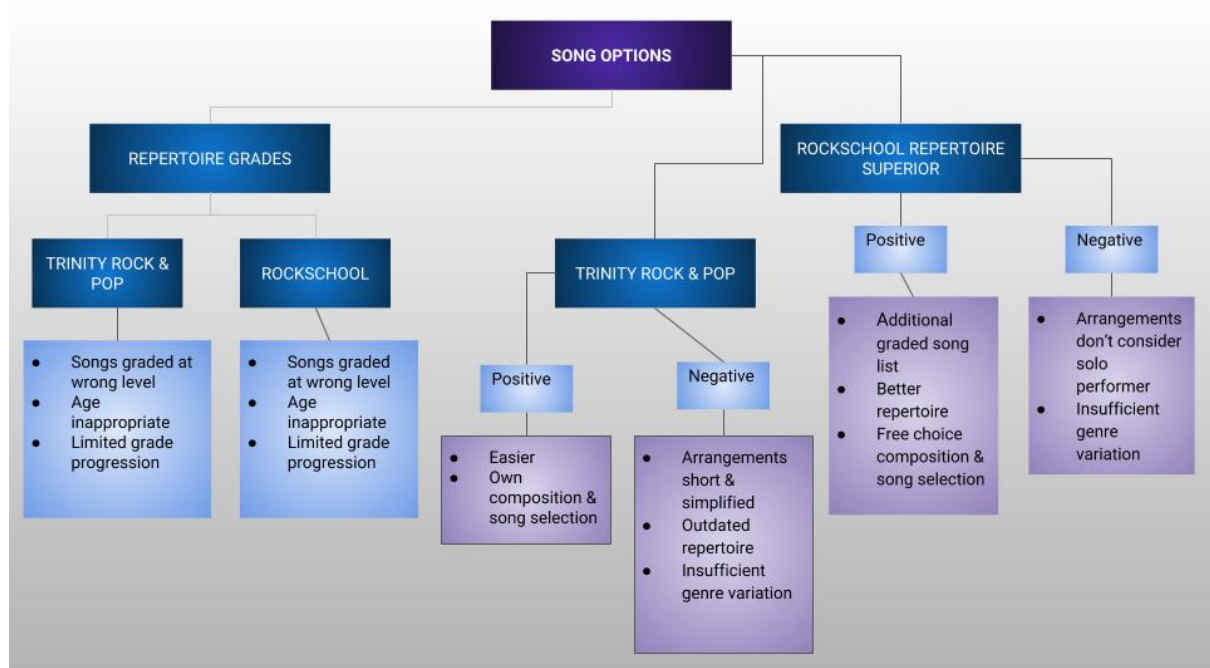


Figure 5-4: Question 4 - Themes and Sub-themes

As in the previous question, there is one dominant theme, with two sub-themes. The dominant theme shows that the chief reason for using the RSL syllabus is that it is the better option of the two syllabi. The sub-themes illustrate the positive and negative aspects of the syllabus. The first sub-theme highlights the positive elements of RSL and shows that technical exercises and song selection are principal reasons for participants to use the RSL syllabus over the R&P syllabus. There are more song options and exercises, and all nine⁴¹ participants using RSL feel that both the technical elements and the repertoire in the RSL are more challenging than R&P.

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Participants also voiced their frustration that the technical work is less challenging in the latest RSL edition, affirming the need for additional material to assist in FET examination preparation.

5.2.5 QUESTION FIVE

What do you feel could be improved about the proffered technical elements in Trinity Rock & Pop?

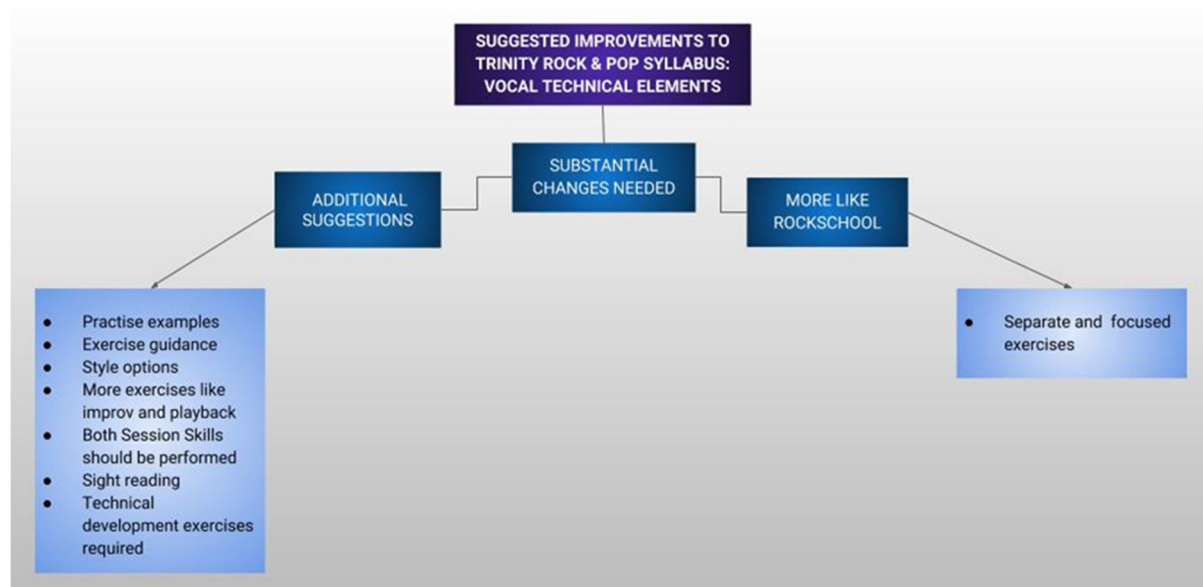


Figure 5-5: Question 5 - Themes and Sub-themes

There is one primary theme and one sub-theme for question 5. The primary theme shows that participants want substantial changes to the R&P syllabus before they commit to using it. The sub-theme shows that the RSL syllabus content motivated many of the suggestions for improvement to the R&P syllabus. The sub-theme highlights participants' call for focused exercises, like those in RSL, directed at working on specific vocal elements. The R&P Session Skills; improvisation and playback are not enough to

develop the voice; “there are a lot of things you need to achieve within the context of one exercise ... for most of my students, it’s more achievable for them to be able to concentrate on one skill at a time” said Angela.

Hester summarised the general sentiment:

There is no structure to use, no scales at all or arpeggios, or upper extensions or anything like that. It is basically just a melody line that you have to repeat [for the playback] and I think for the improv as well in R&P there is absolutely no guideline, I’ve had a brief look, but I don’t think it explains ... well, how to actually approach improv if you have never done it.

Two of the ten participants agree that the ‘improvisation’ and ‘playback’ skills have some value and the exercises are well constructed: “I think, what they have in there, is well done; but they are missing everything else” said Amanda. Nellie, however, questions the value of the ‘playback’ skills. “Playback is not a skill! Playback is not a skill”, and Lucy questions in what manner, improvisation, facilitates growth in a singer, especially if the singer already has an aptitude for improvisation. She added, “Session Skill-wise, there isn’t enough. They [the students] don’t gain enough. I have to give them extra content material.” Three participants suggest that the syllabus could immediately be improved if examinees were required to perform both improvisation and playback skills in the exam. Participants also express that more examples should be available for student practise with better exercise guidelines. The online improvisation examples do not give enough information: “I find that if a teacher does not have improvisational skills themselves, it’s very hard to teach”, said Abigail, wanting more direction.

Noah, Hester and Nellie suggest a complete rewrite of the syllabus, Hester saying “I would completely restructure. I would take these books and actually throw them away or get something new, or I’d completely rewrite it. I think it is a very badly designed book in many ways.” Nellie added, “I actually don’t think the syllabus was done by a vocalist ... it’s not singers writing the syllabus”.

Lucy gives her views on the ‘Technical Focus’ pieces. Since she has the most practical experience with the syllabus, her experience is also unbiased as she had not worked with RSL previously, one can assume that she has a strong sense of the contribution of the ‘technical focus’ pieces toward the development of technical ability. “I don’t think that [the students] really learn techniques from a song. You can learn to sing a technique within a song, but those techniques actually need to be taught from various exercises.”

5.2.6 QUESTION SIX

What do you feel could be improved about the proffered technical elements in Rockscool, and what would you add to the syllabus to assist with vocal technical development?

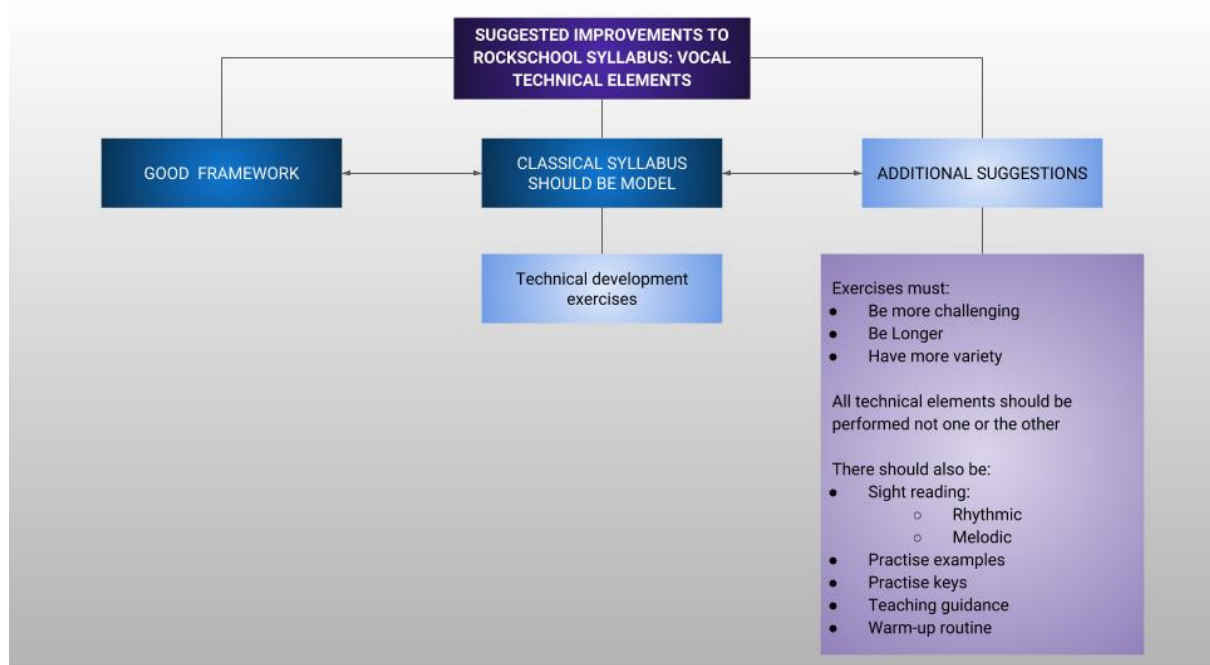


Figure 5-6: Question 6 - Themes and Sub-themes

Question six shows two clear themes. The first theme confirms that RSL is considered a good framework from which to teach. “Their technical studies... I like what I see here, and I utilise these studies, definitely” said Ned. Nevertheless, participants voiced the need for more material for teaching effectively. Amanda said,

I think the exercises in their own right are very well placed ... but I think they are too short ... so they almost just touch on the concept but don't give you enough to practise ... [In the first edition], the grade 6 or 8 scale was two pages long, and here it is, one chromatic scale going up and down and ta-da you're finished ... They could make it more like an exercise.

Suggestions for syllabus improvements include many elements; seven participants want more extended, challenging exercises, and five participants request a greater variety. Noah gives an example of helpful inclusions, “so if its major scales, sing lots of major scales, sing major scales in different ranges. If this is major arpeggios, do major arpeggios throughout and explain to them what an arpeggio is.”

Participants also want the syllabus to include far more sight-reading. The small reading component in the syllabus is considered insufficient. Hester suggests that a quick-study sight-reading piece is sent out via email 24 hours in advance, and Angela suggests an

online sight-reading (and technical exercise) learning facility. Oliver confirms, “Sight-singing and clapping a rhythmical pattern. Yes, that’s the only thing I think they can really improve on, in the technical exercises.”

Five of the ten participants demonstrate a wish for more examples, in various keys with which to practise. Ned said, “Definitely more transposed keys for studies will be very nice, and then you can also use them to train the voice higher or get them into the lower resonators.” Two participants’ express that more guidance and information would be beneficial. Three participants suggest the inclusion of a warm-up routine.

The second theme clearly illustrates that participants feel the classical syllabi are the ideal prototype for the RSL syllabus. Classical syllabi include technical development exercises and more advanced content. Anne articulated, “I don’t understand how a harmonic minor is a Grade 7 scale ... I mean what we did when we did the UNISA stuff; it needs to be closer to that.”

5.2.7 QUESTION SEVEN

Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

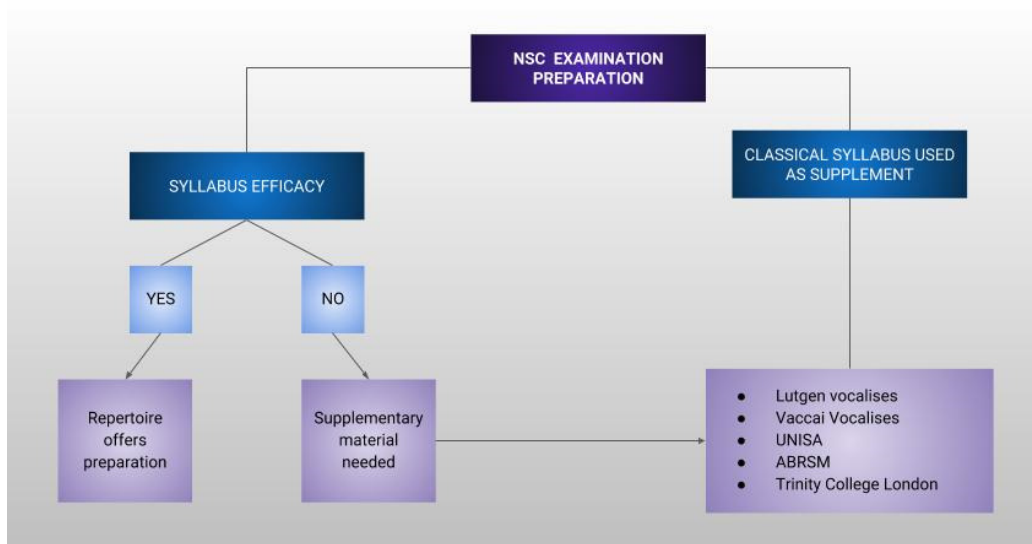


Figure 5-7: Question 7 - Themes and Sub-themes

There are two apparent themes to this question. 1. The pieces are suitable for the NSC examination; the technical elements are not, and 2. The classical syllabi are used to supplement missing CCM syllabus material. According to all participants, both syllabi need additional material in order to fulfil the matric examination requirements. Anne

said, “I think that both systems are lacking because ... you still have to teach from one of the classical books ... I think the fact that you have to combine syllabi is a problem.” Ned and Angela, however, answer this question in support of the RSL material. Ned responds, “[preparation] for matric? Definitely.” Both Ned and Angela, however, discuss, at other points in the interview, that they use additional material for their lesson preparation. Ned uses additional material for sight-reading and technique and Angela for sight-reading.

Six participants mention the use of the Lütgen and Vaccai vocalises as their primary source of additional vocal technical material. Although, along with the remaining four participants, they also draw from the UNISA, Trinity College London and ABRSM material: “I usually add in UNISA and ABRSM technical work with that just to say that I’ve done a little bit more classical as well. If you’re going to sing popular [music] songs, that’s fine, but to have a good classical presentation is good” said Oliver.

Except for Ned and Angela, the participants specifically discuss, in reply to the question, that there is not adequate sight-reading material available to prepare a student for the requirements of the final practical matric examination, which requires that sight-reading is at a grade 5 level. Oliver confirmed this and stated,

I think more should be done with sight [reading] ... no words, just sight-reading pitch with rhythm ... [the syllabus] does prepare them well for IEB and CAPS but they still [want] the sight-reading and clapping and hearing cadences and inversions of triads ... which according to me, they don’t have.

In terms of the repertoire preparation, two participants stated that they work on pieces higher than the minimum NSC requirement level. NSC requires two grade 5 pieces and one grade 6 piece; both participants aim to have their students perform grade 8 level pieces.

5.2.8 QUESTION EIGHT

In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

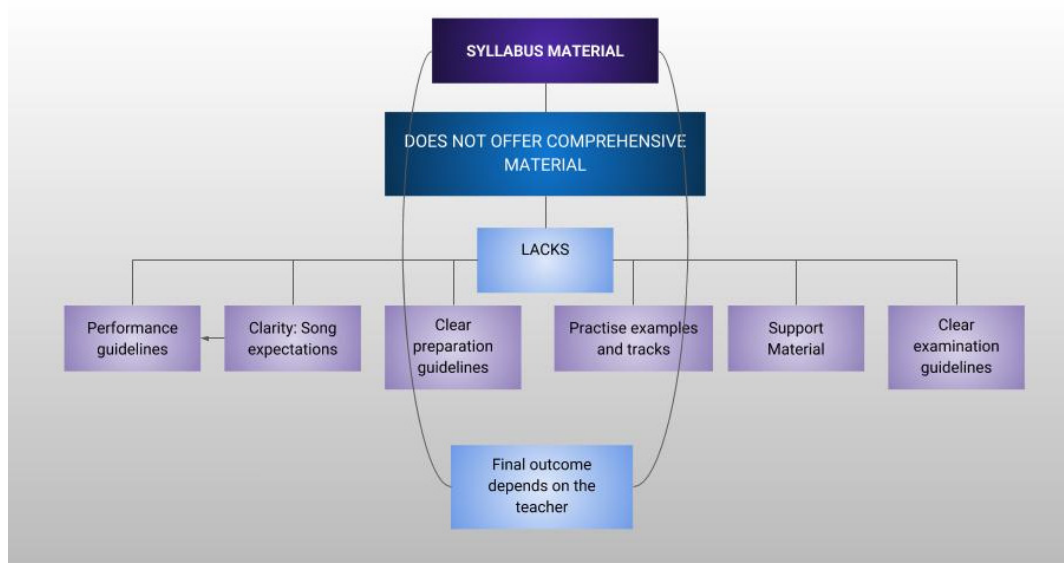


Figure 5-8: Question 8 - Themes and Sub-themes

Question 8 has one emerging theme and one sub-theme. The central theme arising shows that the available CCM syllabi material is not comprehensive enough to prepare students for the syllabus examination. Nine participants express this sentiment, Angela explained, “They don’t prepare them comprehensively ... it relies heavily on supplementary material ... I really feel like it’s not a comprehensive syllabus, honestly.” Participants discuss several areas that are lacking; they feel that in particular, the syllabi need to show/include:

- Clarity with regards to song expectations and performance guidelines.
- Clear preparation guidelines.
- Practice examples and tracks.
- Support material for technical development.
- Better examination guidelines and feedback.

Lucy, Angela and Nellie mentioned that there was little assistance offered when they approached the examining bodies. Nellie asked about mark allocations and was told simply; “That is to the discretion of the examiner.” Disappointed with the vague response she said, “I don’t doubt that these examiners know what they are doing at all, but I feel like there is a gap in communication between, how they come to their opinion and how they formulate it, what they think is most important versus what we’re assuming [is important]”. All participants speak of the fact that the syllabi require additional material

for technical development. Seven interviewees’ feel that more examples and more exercises for the students to practise with would be helpful. Amanda said,

I think they could offer more because some students start memorising or start getting well acquainted with the stuff you do repetitively, to the point where you have to go and create your own exercises if you want to give them more practice. Otherwise, they just remember what they’ve heard before.

The sub-theme shows that preparation and examination results are dependant on the teacher. Three participants refer directly to this point, and six others speak of the involvement of the teacher in the development of the singer. For examination preparation, Noah asserts that it “depends on the teacher. So if you have a good teacher, [the student] will go in there, and they will know what they do, and they’ll do well ... But if the teacher isn’t giving them everything, they’re in trouble.” Hester agreed with this point; “[y]ou need to know the ins and outs of the voice. There is not much explained about the actual voice [in the syllabus].”

5.2.9 QUESTION NINE

Which specific Session Skills/technical exercises do you feel develops the voice the most?

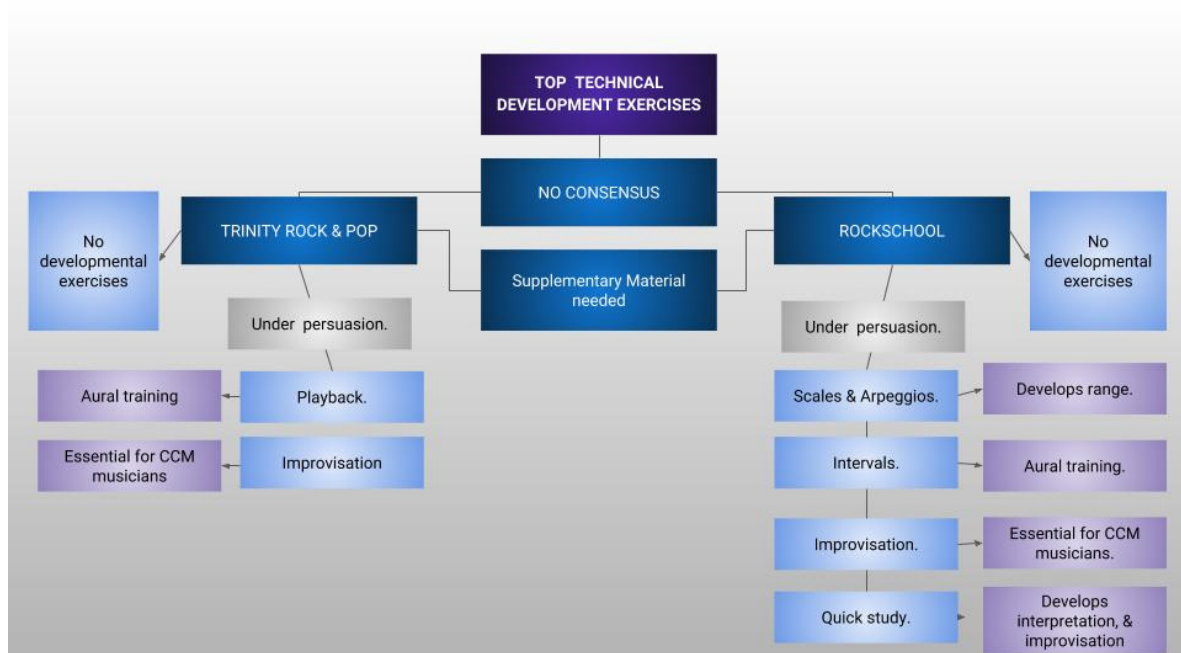


Figure 5-9: Question 9 - Themes and Sub-themes

There is no consensus to question 9, although the underlying theme indicates that participants do not believe that either syllabus develops the voice technically. Five participants said that there are no suitable exercises for vocal development across both syllabi. Hester, referring to R&P, said: “none. I mean I don’t think that there is really a

technical, a proper technical approach in it” and Amanda said of RSL, “No, I don’t think anything really develops the voice on the technical side.”

Although five participants named particular exercises, it is evident from the reactions from four of the five, that exercises are named merely to answer the question. All suggestions both in the figure above and in the discussion below are included in this answer to demonstrate the difference in viewpoints. Hester said that she feels the scales and arpeggios in RSL are the most beneficial as they develop the vocal range, though the exercises should be in numerous keys and not only one key for effective practice. Angela was the most positive and in terms of the RSL syllabus she said: “I think they all [develop the voice], but if I could say the one that I find the most valuable would be intervals.” She said that intervals exercises develop the ear and thus the “singer’s ability to sing.”

Anne spoke of the RSL Quick Study piece as being her favourite exercise: “Yes, I love the quick study. I love, love, love those quick studies!” She refers to its applied benefits, “the interpretation, and then the improv and ad-lib, that is very real world.” Anne does, however, suggest longer quick study pieces; a recommendation she made for all the exercises. Nellie prefers the improvisation exercises and cited their importance in CCM musicianship. Lucy, who had only worked with the R&P syllabus reluctantly chose playback from the two exercises available. “I suppose playback; I suppose that you need to have a bit of an advanced ear to actually remember how to do things.”

5.2.10 QUESTION TEN

How much of a preparation period do you allow for each examination?

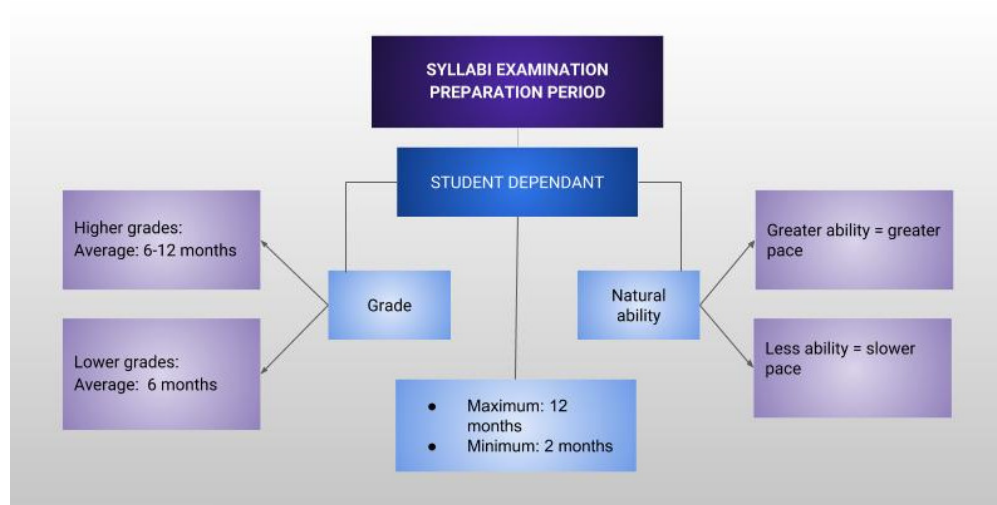


Figure 5-10: Question 10 - Themes and Sub-themes

One primary and two sub-themes are observable. The primary theme shows that the examination preparation period is student dependant and nine participant's state as much. Anne is the only person who keeps to one exam per year regardless of the student. Two sub-themes show that the pace at which the students prepare for the syllabus examinations are dependent on 1. The grade of the examination entered and 2. The natural ability of that student. Participants generally feel that the lower the grade, the less challenging the syllabus and therefore, it takes a shorter amount of time to prepare. If the student has a natural singing ability and an aptitude for the examination requirements, the time needed for exam preparation is less.

Abigail expresses that the examination pressure is slightly different for IEB and CAPS subject music students versus those that are taking the examinations for 'fun'. "[D]epending on whether they're doing subject music or not, sometimes with the subject music pupils you have to push. But then I would rather skip grades than to rush through." Lucy also discusses that she often skips grades if she feels the student is capable of moving forward.

The longest preparation time is one year with pre-preparation work done by Anne and Amanda on harmony or improvisation, for example. The shortest amount of time taken to ready the students is two months. Nellie justifies this shorter period, "a lot of my students only need two months ... it's Pop music!"

5.2.11 QUESTION ELEVEN

What are your teaching strategies when preparing students for a specific exam?

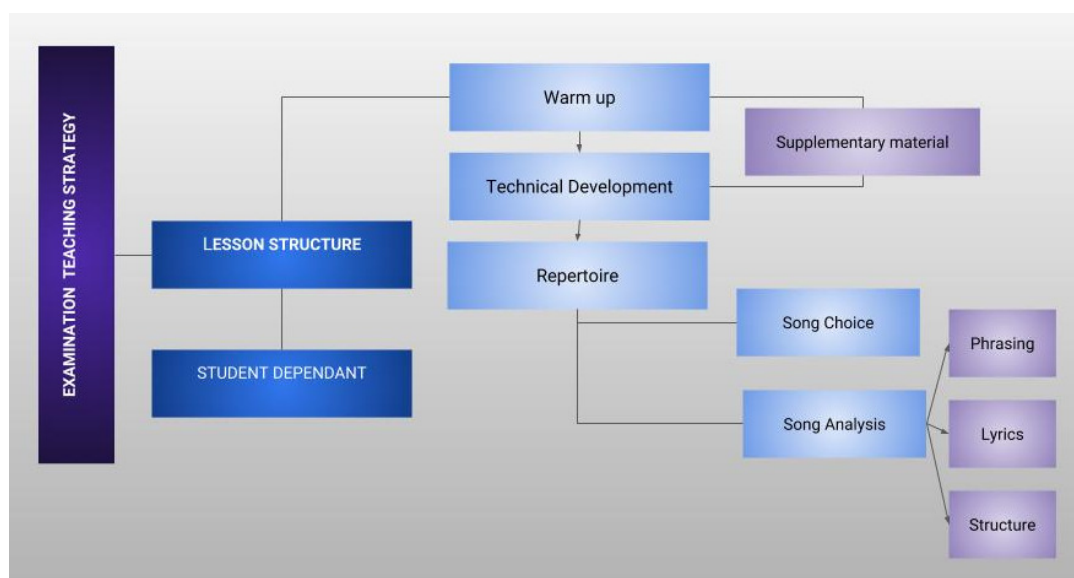


Figure 5-11: Question 11 - Themes and Sub-themes

There is one emergent theme for question 11. It illustrates that all participants follow a basic lesson structure. In general, lessons follow a similar format: vocal warm-ups focused technical vocal development, and then repertoire study. That structure, however, is dependent on student needs and aptitude. Nellie, for example, speaks of different 'categories' of students, "I've got students who don't do exams and only do competition work, I've got students who sing because they want to learn how to sing and I've got students who do exams." Song preparation is a significant factor in lesson structure and keeps the students engaged.

Closer examination shows that seven of the ten interviewees discuss starting lessons with warm-ups and then they move-on to technical development. All participants work on songs at some point during the lesson. Nine participants use additional technical material for the technical development lesson component. Vocal warm-up exercises also do not come from the syllabi. When starting preparation on a new syllabus, five participants claim that they look at the song options and select all the songs before looking at the technical requirements of the syllabus "we start choosing songs, that's so exciting" said Ned. After selection, the pieces are analysed, looking at areas such as phrasing, lyric content and song structure, not necessarily in that order.

Additional teaching strategies show that Anne and Amanda prepare their students in advance. Consequently then, when it comes time to focus on work in the syllabus, students are better equipped to manage the material. Two participants said that they use mock exams to aid mental preparation and Abigail teaches her students *how* to practise as a part of pre-examination preparation. "Practice method is very important to me, and that's something that I drill and teach all the time. Practice method. How you practise is crucial."

5.2.12 QUESTION TWELVE

What purpose do you think graded syllabi serve in music education in general?

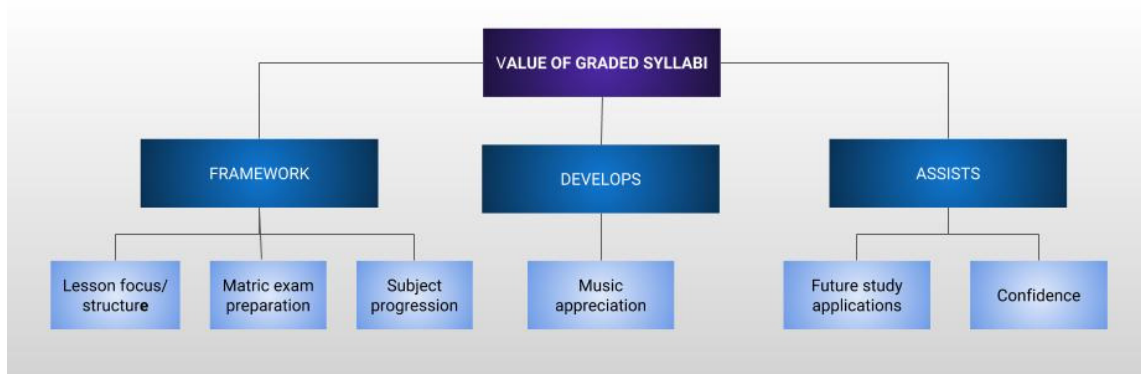


Figure 5-12: Question 12 - Themes and Sub-themes

Three themes arise from the final question: 1. Using syllabi as a lesson framework, 2. Developmental potential of graded syllabi and 3. Graded syllabi and the development of confidence and creation of further study opportunities. Nine participants feel that the structure and the framework offered by the syllabi are essential for their lessons. Noah validated the other participants' sentiments, "...forgetting that perhaps the quality of CCM [syllabi are] not ... where we want it to be, I think graded syllabi is important because it does [give] a feeling of progression from one to the other step." By offering a framework, the syllabi give lessons focus, they show subject progression and help in preparation for NSC exams. The second theme observes that graded syllabi help develop music appreciation and the final theme highlights the view that the syllabi assist in tertiary music study applications. Six participants additionally agree that the syllabi facilitate confidence building through subject prestige and a sense of achievement.

It is evident from nine of the 10 participants that the graded music syllabi serve a vital role in the vocal classroom. The syllabi add weight and value to the work. Anne said, "to legitimise something that gives pleasure; I think that there is an incredibly powerful thing in that." Oliver added, "It really cultivates a love for music."

Lucy is the only participant who does not advocate for graded exams, "if it didn't offer something in black and white, I would never have [my students] doing this. I don't think it's as beneficial as what it should be, and I don't really think its a true reflection on ability." Lucy has sung several classical examinations and believes that "classical [is] a whole other ball game. It was really, really difficult. For those exams, we would prep almost a year and a half in advance." She goes on to say of the Rock & Pop syllabus

“that the exams aren’t graded that strictly specifically against classical ... in comparison, they are miles apart

5.3 BIOGRAPHICAL QUESTIONNAIRE FINDINGS

Records of participant backgrounds in education and training, participant age and years in the CCM industry have been compiled through information collected from biographical questionnaires. Participants provided information on their previous experiences with, and use of CCM vocal pedagogy. Participant genre specialisation in performance and study is also worth noting, considering that all are currently teaching CCM genres.

The questionnaires show that all participants have studied music. Hester has an MMus degree, Amanda a BMus (Hons) degree, Ned a BTech degree, Anne, Nellie and Oliver a BMus degree, Noah and Abigail have National Diplomas, and Lucy and Angela have licentiates in teaching. Participants have studied various styles of voice, two participants jazz⁴² vocals, four participants classical/opera and four participants CCM vocals. Three participants have trained in classical piano, and one of those has also trained in classical flute and jazz and CCM saxophone. Most participants perform. Jazz and opera are the most common performance genres amongst the interviewees.

When faced with the questions concerning vocal pedagogy many participants are unfamiliar with the term, and only two participants can in fact name particular pedagogies. Both these participants have studied *The Eve Boswell Method*⁴³, and one of those two participants has also learned the Seth Riggs’ *Speech Level Singing* method. Vaccai and Lütgen vocalises are primarily listed as being a part of current teaching strategies, as explained above in the data presentation.

Five of the ten interviewees have used the CCM syllabi in their teaching practice for more than ten years. One person for 7–9 years and three, for 3–6 years. One participant states that while she has only used the books for 3–6 years for teaching, she has used them in a personal capacity for over ten years. Options for “frequency of syllabi use in the teaching studio” included “occasionally”, “regularly”, and “all the time”; four

⁴² There are many institutions world-wide that offer Jazz Vocals only. For this reason I have grouped it separately to the other CCM genres for this section.

⁴³ The first edition of *The Eve Boswell Method for Contemporary Students of Voice* was released in 1995. The method, founded by Hungarian Eve Boswell a prominent performer from the 1940s (Boswell & Nel, 1995) and 1950s (Gifford, 1998). Her method aimed to help any individual with a desire to sing, create good, healthy singing technique (Boswell & Nel, 1995).

participants indicate that they use the syllabi regularly: “a few students a year”, and six participants indicate that they use the syllabi “all the time”. Not one of the interviewees indicates that they use the syllabi “occasionally” Only three participants have completed CCM examinations themselves: One participant has sung Grades 6, 7 and 8 for both the R&P and RSL examinations. When asked what her motivation was she says, “I just felt like it”. Another participant has a Grade 8 and an LTCL (Licentiate of Trinity College London). Her motivation for taking the examinations was to create additional opportunities for her in music education. The last of the three to participate in the CCM examinations completed Grade 8 and an LRSL (Licentiate of Rockschoo) so that she was able to get a sense of what her students were experiencing during the examinations.

5.4 CHAPTER CONCLUSION

The aim of this chapter, along with the findings from Chapter 4 was to answer the three sub-questions, “How do the technical exercises and repertoire in the syllabi improve vocal technical ability?”, “How do the two CCM curricula compare to each other?” and “What are South African vocal instructors’ opinions on the value and efficacy of the two syllabi?”. These questions are answered through the identification of arising themes and sub-themes from participant interviews and by summarising the experiences of the interviewees who use the CCM syllabi material.

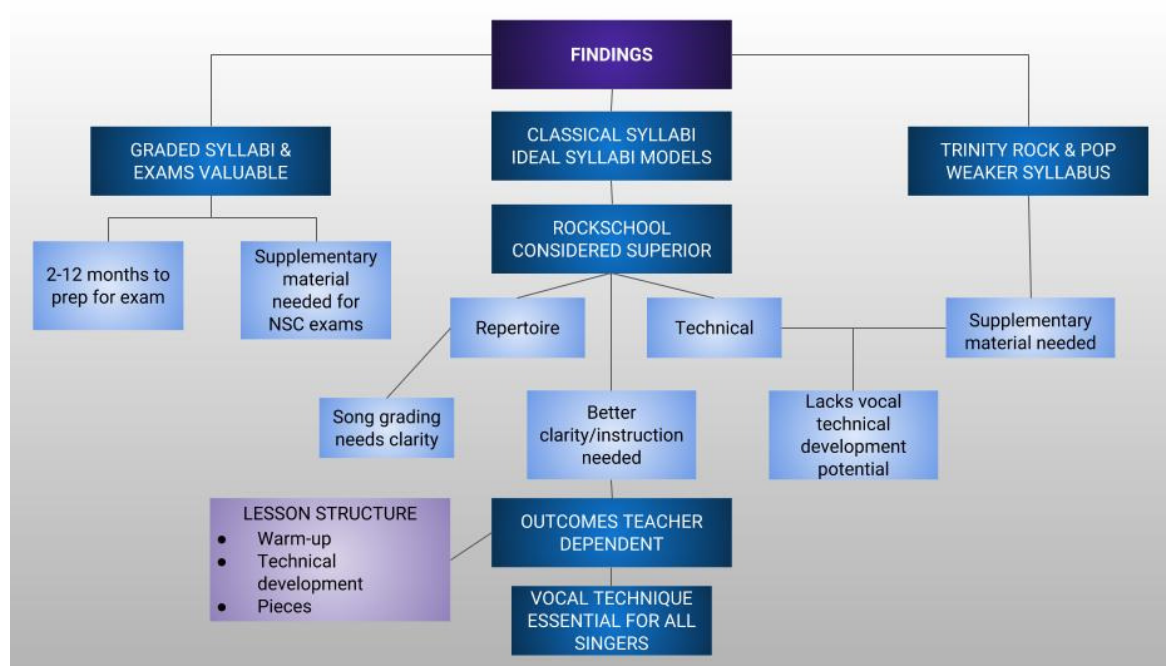


Figure 5-13: Conclusion - Themes and Sub-themes

Six themes arise from analysed interview data. Themes emerging show that the classical syllabi are considered to be model syllabi; content is more substantial than the CCM syllabi, and there is more focus on vocal development. The classical syllabi also include aural and sight-singing elements. The inclusion of these components in the classical syllabi are preferable to sourcing the material; as is the current procedure for the CCM syllabi. Another theme highlights a clear preference for the RSL syllabi in both the technical elements and the repertoire. According to the data, RSL has a higher quantity of focused exercises. The focused exercises in RSL are more beneficial than those exercises in R&P as these cover several technical areas in one exercise. The RSL repertoire is considered more current and therefore, more accessible to students and the arrangements more substantial.

Vocal technical development exercises are not present in either syllabus, and additional material to develop technique and prepare singers for the NSC examinations is required. A further concern with regards to the grading of repertoire pieces is expressed, and participants feel that better explanations and instructions across the syllabus would help with student progress. The R&P syllabus is seldom used, unless obligatory. R&P is considered the weaker option overall both from a technical and a repertoire perspective.

Participants expressed that the singing teacher is an essential part of achieving a successful practical outcome, and all participants believe that vocal technical development is an essential part of a lesson. All teachers show commitment to giving their students the best training possible though it is evident that, in general, they are not sure where to go to find information and material. Graded examinations are seen to form some foundation to the CCM vocal lesson. Participants are advocating for a CCM syllabus with gravitas, a syllabus which holds equal credibility to its classical equivalent.

The following chapter will consolidate and close the study, stating the concluding answers to the research questions. Findings from the interviews and the analysis of the syllabi will be considered from the viewpoint of the literature review.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

The final chapter in this dissertation consolidates the data collected from the literature, the interviews and the syllabus analysis. Based on these findings, answers to the research questions are given, and the chapter concludes with further study suggestions and recommendations.

Syllabi analyses show that both the Trinity Rock & Pop and the Rockschool syllabi have valuable features. There are also less constructive aspects to both. RSL shows a seemingly unsystematic approach to their syllabus construction regarding Grade requirements and vocal ability. RSL exercises, however, are far more varied and focused, and they cover more material than R&P. Nevertheless, the RSL syllabus is superficial in terms of vocal technical development.

On the other hand, the R&P syllabus is far more systematised with its expectations and requirements, and there appears to be enhanced understanding of vocal ability concerning technical progression. The Session Skills offered in R&P are very substantial in their own right, but there is not enough variety to be genuinely challenging. Exercises are primarily training the 'ear', and not so much the voice.

Both syllabi refer to crucial vocal elements and techniques, and some of these have corresponding exercises, such as the melisma in RSL and the improvisation in R&P. Neither emphasise, however, nor allow for focused practice in actual vocal technique. Nor do they prepare singers for the demands of the repertoire. The repertoire pieces for R&P tend to be more Grade appropriate and show logical progression, where RSL does not seem to consider vocal ability and stamina in their song selection.

Data received from the interviews show a clear preference for the Rockschool syllabus over the Trinity Rock & Pop syllabus. There is also an apparent predilection toward the technical elements and expectations of classical syllabi. The Trinity College of London, ABRSM and the UNISA syllabi are graded syllabi that received special mention.

All participants agree that additional material must be drawn on and is essential if they wish to develop technically sound singers. The syllabi do not fulfil that role and participants are desirous of improved, extended, and more challenging exercises. Additionally, the interview data reveals that sight-reading is not emphasised satisfactorily in either syllabus; moreover, it would be beneficial for sight-reading to be a compulsory examination requirement, instead of optional.

Interview data shows that participants feel that R&P's repertoire is outdated. This judgement is accurate in the sense that only 17% of the repertoire analysed, comes from the last decade, whereas 40% of RSL material is from the last decade. Nonetheless, the R&P material is equally sourced through the decades and. RSL include a lesser amount of material from the 1960s, '70s, '80s and '90s. While the interviewees favour the wide choice of current songs from the RSL syllabus, believing that this makes the material more accessible to younger students. One could consider that genres used from a single decade, tend to be stylistically similar and therefore less educationally stimulating. Considering the emphasis on style in CCM vocalisation and the CCM syllabi, it would seem plausible to include more stylistic variety. The stylistic balance that R&P displays seems far more suitable for a singer who is still learning about styles and their voice.

Interviewees are unclear about the examination expectations and want to know; to what degree the focus is on performance or technique? No assistance is forthcoming from the examining bodies and participants are exasperated that they cannot get answers.

Most participants expressed enthusiasm at the opportunity to engage with someone interested in their teaching methods. They find it challenging working in a 'bubble' without any clear teaching and examination guidelines.

6.1 ANSWERS TO THE RESEARCH QUESTIONS

The primary research question was:

How do the contemporary commercial music (CCM) syllabi, Trinity Rock & Pop and Rockschool, support the technical development of the CCM singer?

The study found that the syllabi do not fully support the technical development of the CCM singer. Both the Trinity Rock & Pop and the Rockschool syllabus require additional input for the singer to harness the technical skills required to perform the songs and technical components with absolute competence and authenticity. The material provided in the syllabi should be more comprehensive and concentrated, with instructions as to the technical approach and stylistic use of the idioms. The technical elements in the syllabi show an emphasis on aural development rather than technical development. The syllabi do not incorporate elements of breathing, vocal quality and sound production which include fundamentals such as physiology and glottal onset. Without understanding these components, it is difficult for a singer to attempt a growl

for example (required in Trinity Rock & Pop) or to switch between registers (required in Rockschool).

What is evident, is that without a conscientious and skilful vocal trainer guiding the singer through the material in the syllabi, the singer can most likely work through the grades without showing technical development at all. Most teachers, if they intend to embrace the full potential of the syllabi, need guidance to be able to use the syllabi material effectively.

Sub-question 1:

What is considered appropriate vocal technical ability for CCM singers?

General technical requirements, as seen in the literature were highlighted by Bartlett (2010), Edwin (2002), American Academy of Teachers of Singing (2008), Phillips (2011) and Stark (1995):

- the use of the chest voice,
- a bright tone,
- little to no use of vibrato,
- separate yet balanced vocal registers,
- neutral to higher larynx and high back of tongue positions and a narrowed vocal tract,
- the ability to sing with amplification,
- breathiness and nasality,
- vernacular singing with strong use of consonants.

However, there is no one definitive school of thought when it comes to appropriate CCM vocal technical ability. Various pedagogues subscribe to different theories. Some pedagogies share similar methods, and others use entirely specialised terminology. Most common CCM terminology is also under debate as are CCM vocal registers. More research concerning the fundamentals of CCM vocalisation is required. There is still amongst music puritans, the idea that CCM vocalisation, belt voice, in particular, is damaging and unhealthy (McCoy, 2012).

Sub-question 2:

How do the technical exercises and repertoire in the syllabi improve vocal technical ability?

The syllabi contents do not improve vocal technical ability, without additional input. A singer can, however, benefit, to varying degrees, depending on the individual and the teacher, from the aural skills that develop through the exercises in preparation for the examinations. Nevertheless, if the singer has a natural ear for improvisation or harmonies, for example, it is unlikely that there will be much development during examination preparation. It is therefore improbable that the singer will learn anything new from performing these exercises.

Teacher input at this point is crucial if the syllabi are to have any value in the technical development of the singer. Based on the interviews, not all teachers have the knowledge, the inclination or the time to work through the syllabi effectively. In addition, if there were better alignment between the technical elements and the repertoire in the syllabi, and also if technically detailed guidance was available, the syllabi could serve as a valuable method of instruction. Not merely as a means to obtain a music certificate.

Sub-question 3:

How do the two CCM curricula compare to each other?

The interviews highlight the view of teachers that the Rockschooll syllabus is the stronger of the two syllabi due to its extensive technical section and current repertoire. There is no doubt that the RSL syllabus is more substantial than the R&P syllabus. Working through it will create a sense of achievement for any student. In comparison, the R&P Session Skills barely need preparation before an examination. Research findings however show that the R&P syllabus is more considered. The exercises available are extensive, and the repertoire selection more balanced and manageable. Taking into consideration the preceding research, one can conclude that neither syllabus, in its current form, is considered successful when it comes to the development of vocal technical ability.

Sub-question 4:

What are South African vocal instructors' opinions on the value and efficacy of the two syllabi?

Data shows that the syllabi hold great value for vocal instructors. Teachers believe that the syllabi provide learning motivation and create lesson structure. Syllabi also give those intending to study music further, more credibility. Instructors respond better to the Rockschool syllabus, preferring the numerous exercises available in the books over the small number in the Trinity Rock & Pop syllabus. They also prefer the more current RSL repertoire, feeling that the songs have more appeal to students. Despite this, the instructors feel that the material is, for both syllabi, not sufficient for the development of vocal technical ability. They cite that the exercises available are not aimed at technical development. Ultimately, vocal instructors value the classical syllabi over the CCM syllabi for vocal technical.

6.2 RESEARCH LIMITATIONS

Creswell (1994: 150) suggests that the “indirect” method of data capture through open-ended, semi-structured interviews can at times be restricting since information gathered from participants may be considered an opinion stemming from a specific viewpoint. The presence of the researcher, therefore, may affect the answers given during the interviews and restrict honest participant communication. It is also worthy to note that participant self-confidence as a CCM vocal instructor may influence interview responses. In this instance, if intimidated by the questions, participants may be less vocal about their viewpoints.

One should be mindful of the fact that participants do not have equal syllabi knowledge. It proved challenging to find participants who taught both RSL and R&P at a FET level. It would have been ideal if more persons who use both syllabi, equally, were available for the study. A potential bias could occur based on participant association with one or other of the CCM vocal examining bodies.

For a compelling study, many separate elements were drawn together, and a substantial amount of literature was consulted. Given the limitations of a Masters' dissertation, the information provided in the literature review in Chapter 2 is only an outline of the topics under discussion, it is therefore conceivable that some detail may have unintentionally been overlooked.

6.3 RECOMMENDATIONS FOR FURTHER STUDIES

Based on the results of this investigation, further studies in the following areas would be beneficial:

- The use and application of CCM idioms when singing particular genres.
- Training the classical singing teacher to teach CCM styles effectively.
- The role of CCM syllabi in music education.
- CCM singing and vocal maturity.

6.4 CONCLUSION

With a still limited comprehension of the techniques involved in CCM vocalisation amongst singers and vocal trainers, particularly in South Africa, the CCM syllabi serve a pivotal role in CCM vocal instruction. The syllabi have the potential to actively contribute to the development of technically sound, knowledgeable singers, and serve as comprehensive guidebooks for vocal trainers. While the CCM syllabi currently seem to fulfil a need by providing a means for singers to perform CCM vocals for subject music in matric, it is clear that, in general, graded syllabi are highly valued and they have a critical place in the vocal lesson. As they are used currently in the South African vocal classroom, however, the syllabi alone are not adequate for the technical development of the singer. The value and effectiveness of the CCM syllabus, is, therefore, very much based on the individual vocal trainer and their initiative and commitment to vocal development. The syllabi should contribute more actively to CCM technical vocal development. Active contribution can be achieved through the improvement of the support system for vocal trainers with practical training workshops and syllabus related manuals that include grade-specific CCM pedagogical information and guidance.

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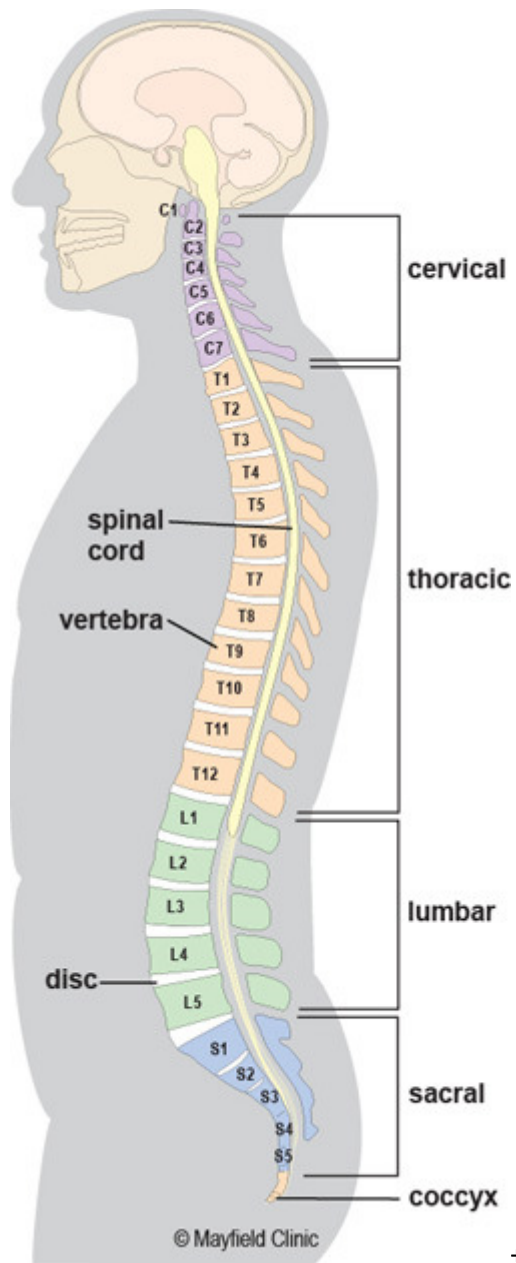
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ADDENDA

Addendum 1: Anatomy of the Spine



(Mayfield Brain and Spine Clinic, 2016)

Addendum 2: Interview Questions

Interview Schedule Guide

1. Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschoo exam.
2. What are the reasons why you choose to use the Trinity Rock & Pop syllabus?
3. What are the reasons why you choose to use the Rockschoo syllabus?
4. What is your opinion of the song selections for each grade?
5. What do you feel could be improved about the proffered session skills in Trinity Rock & Pop?
6. What do you feel could be improved about the proffered technical exercises in Rockschoo?
7. Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?
8. In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?
9. Which specific session skills/technical exercises do you feel develops the voice the most?
10. How much of a preparation period do you allow for each examination?
11. What are your teaching strategies when preparing students for a specific exam?
12. What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?
13. What would you add to the Rockschoo syllabus to assist with vocal technical development?
14. What purpose do you think graded syllabi serve in music education in general?

Addendum 3: Biographical Questionnaire

Biographical Questionnaire

1. Name (your name will not appear in the dissertation):

2. Age

18 – 25

26 – 35

36-45

46-70

3. What is your highest qualification in music?

4. How long have you been a professional coach in Contemporary Commercial Music (CCM)?

5. What schools have you or do you currently teach at?

Government (DBE)

Private (IEB)

Both

6. Were you trained specifically in CCM pedagogy (methodology)?

Yes

No

7. If yes, which particular pedagogy/ pedagogies did you train in?

8. Do you subscribe to any specific vocal training pedagogue/methodology? Which one?

9. If not, please explain your education background.

10. Are you affiliated with any music and/or education bodies? If so, which ones?

- _____
- _____
- _____
- _____

11. If and when you do perform, what genres do you sing?

12. How frequently do you use the CCM syllabi on average?

Occasionally, once or twice every few years

Regularly, a few students per year

All the time, every student is required to enter a CCM practical examination

13. For how long have you been using these syllabi?

3-6 years

7-9 years

10 +

14. Have you as a teacher ever taken a Trinity Rock & Pop exam? Which grade?

15. Have you as a teacher ever taken or a Rockschool exam? Which grade?

16. What was your reason for entering a CCM examination? If applicable.

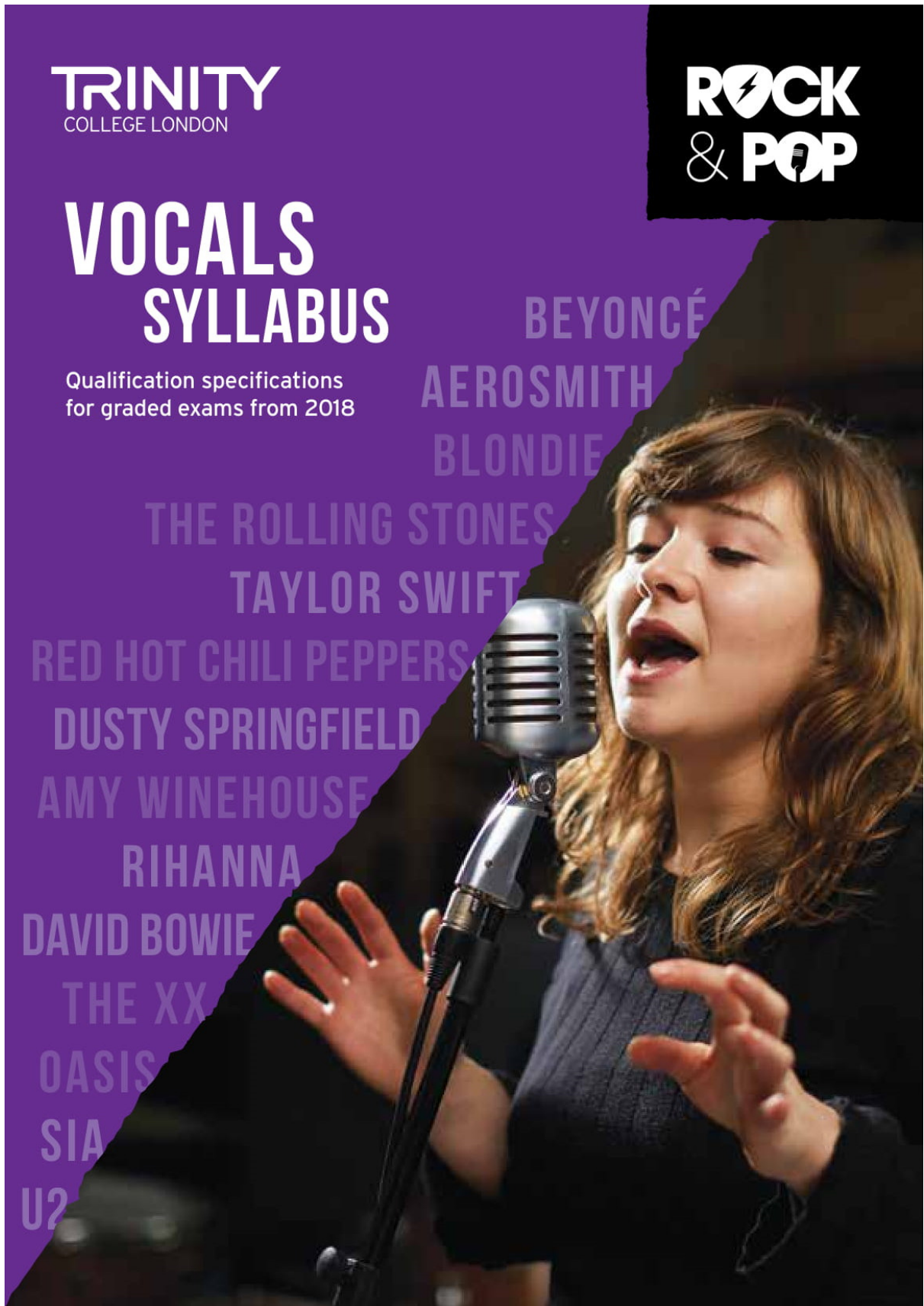
TRINITY
COLLEGE LONDON

ROCK
& **POP**

VOCALS SYLLABUS

Qualification specifications
for graded exams from 2018

BEYONCÉ
AEROSMITH
BLONDIE
THE ROLLING STONES
TAYLOR SWIFT
RED HOT CHILI PEPPERS
DUSTY SPRINGFIELD
AMY WINEHOUSE
RIHANNA
DAVID BOWIE
THE XX
OASIS
SIA
U2



WHAT'S CHANGED?

This syllabus features the following changes from the 2015-2017 syllabus:

- ✔ New selection of songs at all levels, expertly arranged for the grade and in a wide range of styles
- ✔ Revised marking criteria, providing examiners, teachers and candidates with increased detail on how exams are marked (see pages 36-39)
- ✔ Revised parameters for own-choice songs (see pages 22-27)
- ✔ Revised requirements for using a microphone when performing songs
- ✔ Technical focus songs now feature two technical elements
- ✔ Band exams are no longer offered

KEEP UP TO DATE WITH OUR SYLLABUSES

Please check trinityrock.com to make sure you are using the current version of the syllabus and for the latest information about our Rock & Pop exams.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 January 2018. The 2015-2017 syllabus will remain valid until 31 December 2018, giving a one year overlap. During this time, candidates may present songs from the 2015-2017 syllabus or the syllabus from 2018, but not both. Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

VOCALS SYLLABUS

Qualification specifications
for graded exams from 2018

Trinity College London
trinitycollege.com

Charity number | 1014792
Patron | HRH The Duke of Kent KG
Chief Executive | Sarah Kemp

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Trinity College London accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published on our website and in reprints of the document.

WELCOME

Welcome to Trinity College London's Rock & Pop Vocals syllabus. Whether self-taught or taking lessons, learning for fun or heading for a career in the music industry, these exams help musicians develop real technical and performance skills to achieve their musical ambitions. We place performance at the heart of our Rock & Pop exams, so everything in this syllabus is assessed within a performance context that mirrors the skills you need in the industry.

REAL SONGS

Perform the music you love with our huge range of hit songs spanning all contemporary styles. Choose your set list from the eight songs in our graded songbooks, perform a song of your own choice, or perform a song you've written yourself.

REAL SKILLS

Develop the improvisation and playback session skills that professional musicians need. Showcase your technical skills in a real-life context through our technical focus songs and demonstrate your ability to deliver a compelling live performance.

REAL PROGRESS

Achieve your goals with an externally regulated and internationally recognised qualification. Trust the 140-year heritage Trinity brings to contemporary music, and benefit from marks and comments on your performance from industry experts.

The exams are supported by a range of resources that provide essential support for learners:

- ✔ graded songbooks containing all the songs needed for the exam, background information on the songs, and performance hints and tips
- ✔ demo and backing tracks for the songs in the books, as downloads or on CD
- ✔ additional Trinity Rock & Pop arrangements suitable for use as own-choice songs, available at trinityrock.com/extra-songs – check the website for the latest additions
- ✔ session skills example tests books.

We hope you enjoy exploring the songs on offer in this syllabus and we wish you every success in the exams and your wider music-making.

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 750,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

INTRODUCTION TO TRINITY'S ROCK & POP EXAMS

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded Rock & Pop exams provide a structured yet flexible framework for progress, which enables a learner to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess music performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music.

WHO THE QUALIFICATIONS ARE FOR

Trinity's Rock & Pop exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

We are committed to making our exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn

ASSESSMENT AND MARKING

Trinity's graded exams in Rock & Pop are assessed by external examiners, who are industry experts trained and moderated by Trinity. Examiners provide marks and comments for each section of the exam using the marking criteria on pages 36-39.

The exam is marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 34-39 for further information about how the exam is marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as shown in the next column.

Grade 6

UCAS POINTS
PASS **6** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS
PASS **10** | MERIT **12** | DISTINCTION **16**

Grade 8

UCAS POINTS
PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded Rock & Pop exams represent a personal goal or objective, they can also be used as a progression route towards:

- ✔ music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ✔ employment opportunities in music and the creative arts.

HOW TO BOOK AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinityrock.com/exam-centres, and candidates should contact their local Trinity representative for more information.

In the UK you may book a public centre exam session online at trinityrock.com/book. Alternatively, schools and private teachers with sufficient candidates may apply for an exam visit (please see trinityrock.com/exam-visit for details).

TRINITY QUALIFICATIONS THAT COMPLEMENT THE ROCK & POP QUALIFICATIONS

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams (available for classical instruments and voice) focus entirely on performance, including separate marks for presentation skills. Find more information about graded exams at trinitycollege.com/gradedexams and about certificate exams at trinitycollege.com/certificates

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate in classical subjects, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find more information about diploma exams at trinitycollege.com/diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find more information about the Trinity CME at trinitycollege.com/CME

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find more information about Music Tracks at trinitycollege.com/musictracks

We also offer:

- ✔ graded, certificate and diploma qualifications in drama-related subjects
- ✔ English language qualifications
- ✔ teaching English qualifications
- ✔ Arts Award (only available in certain countries).

Specifications for all these qualifications can be downloaded from trinitycollege.com

Table showing music qualifications available

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks†	Solo Certificates†	Group Certificates†
7	7	FTCL					
6	6	LTCL		LMusTCL			
4	5	ATCL		AMusTCL			
		Certificate for Music Educators (Trinity CME)					
3	4	Grade 8	Grade 8	Grade 8		Advanced	Advanced
		Grade 7	Grade 7	Grade 7			
		Grade 6	Grade 6	Grade 6			
2	3	Grade 5	Grade 5	Grade 5		Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4			
1	2	Grade 3	Grade 3	Grade 3		Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2		
		Grade 1	Grade 1	Grade 1	Track 1		
Entry Level 3	1	Initial	Initial		Initial Track		
Entry Levels 1-2					First Access Track		

INTRODUCTION

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS

Regulated title	Qualification number
Initial TCL Graded Examination in Rock and Pop (Initial) (Entry 3)	600/3695/3
Grade 1 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 1)	600/3546/8
Grade 2 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 2)	600/3588/2
Grade 3 TCL Level 1 Award in Graded Examination in Rock and Pop (Grade 3)	600/3590/0
Grade 4 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 4)	600/3591/2
Grade 5 TCL Level 2 Certificate in Graded Examination in Rock and Pop (Grade 5)	600/3592/4
Grade 6 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 6)	600/3593/6
Grade 7 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 7)	600/3594/8
Grade 8 TCL Level 3 Certificate in Graded Examination in Rock and Pop (Grade 8)	600/3595/X

LEARNING OUTCOMES AND ASSESSMENT CRITERIA

INITIAL

(RQF Entry Level 3)

LEARNING OUTCOMES

The learner will:

1.

Produce a performance that demonstrates a basic foundation on their instrument and shows some interpretation

2.

Perform audibly with a sense of enthusiasm and enjoyment and with some awareness of audience

3.

Demonstrate that the foundations of a secure technique have been established

4.

Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

1.1 Perform with adequate continuity and a sense of pulse

1.2 Perform with some evidence of individual interpretation

2.1 Demonstrate some sense of performance with some confidence and capacity for audience engagement

3.1 Demonstrate a generally adequate technique

3.2 Perform with an adequate basic sound

4.1 Respond to a quick study piece with attention to note values and pitches

4.2 Improvise with some melodic development, some harmonic awareness, and a basic use of instrumental/vocal resources relevant to Initial level

GRADE 1

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates preparation and the beginnings of interpretation

- 2.**
Perform accurately and be able to create and convey mood to the audience

- 3.**
Show evidence of a basic familiarity with the fundamentals of instrumental/vocal technique

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with general continuity and a sense of pulse
- 1.2** Perform with a developing feeling of individual interpretation

- 2.1** Give a performance that is essentially accurate with general fluency and attention to musical and notational details
- 2.2** Demonstrate an overall sense of performance with basic confidence and some capacity for audience engagement

- 3.1** Demonstrate a generally reliable technique
- 3.2** Perform with an adequate basic sound with some evidence of tonal control and projection

- 4.1** Respond to a quick study piece with continuity of pulse and attention to note values and pitches
- 4.2** Improvise with some melodic development, harmonic awareness, and use of basic instrumental/vocal resources relevant to Grade 1

GRADE 2

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates preparation, understanding and the beginnings of thoughtful interpretation

- 2.**
Perform clearly and accurately and be able to create and convey mood to the audience

- 3.**
Show evidence of a technical command of the instrument/voice

- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with generally secure rhythm and a sense of pulse
- 1.2** Perform with a general feeling of individuality and commitment

- 2.1** Give a performance that is generally accurate and fluent with fair attention to musical and notational details
- 2.2** Demonstrate a competent sense of performance

- 3.1** Demonstrate a competent level of technical ability with varied use of instrumental/vocal resources
- 3.2** Perform with a good-quality sound that is flexible and well-projected

- 4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and some sense of musical interpretation
- 4.2** Improvise with a creative approach to melodic responses, awareness of harmonic implications, and generally wide use of instrumental/vocal resources relevant to Grade 2

GRADE 3

(RQF Level 1)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates careful preparation, understanding and the beginnings of thoughtful interpretation
- 2.**
Perform clearly and accurately, with a sense of spontaneity and be able to create and convey mood to the audience
- 3.**
Show evidence of a fluent technical command of the instrument/voice
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or an improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with secure rhythm and pulse
- 1.2** Perform with clear evidence of an emerging musical personality
- 2.1** Give a performance that is accurate and fluent with perceptive attention to musical and notational details
- 2.2** Demonstrate a confident, communicative and consistent sense of performance
- 3.1** Demonstrate a solid command of technique with musical and sensitive control of intonation and other instrumental/vocal resources
- 3.2** Perform with good production and projection of sound
- 4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation
- 4.2** Improvise with controlled melodic development, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 3

GRADE 4

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates an understanding of the material, leading to a personal interpretation
- 2.**
Perform clearly and with projection, supporting mood and character and engaging with the audience
- 3.**
Show evidence of a basic exploration of and familiarity with the fundamentals of instrumental/vocal technique
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Give a performance that pays attention to musical and notational details
- 1.2** Perform with some evidence of stylistic awareness and a general attempt to convey individual musical intent
- 2.1** Demonstrate an overall sense of performance with confidence and some capacity for audience engagement
- 3.1** Perform with a generally reliable technique
- 3.2** Perform with an adequate basic sound with some evidence of tonal control and projection
- 4.1** Respond to a quick study piece with continuity of pulse, attention to note values and pitches, and a sense of musical interpretation
- 4.2** Improvise with melodic development, harmonic awareness, and use of instrumental/vocal resources relevant to Grade 4

GRADE 5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a performance that demonstrates a sound understanding of the material, leading to a personal and imaginative interpretation
- 2.**
Perform confidently with projection, control and engagement with the audience
- 3.**
Show evidence of consistent application of developing technical skills and sound production
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Give a performance that pays close attention to musical and notational details
- 1.2** Perform with awareness of and sensitivity to appropriate style, with evidence of an emerging musical personality
- 2.1** Give a performance that is rhythmically secure and has a strong sense of pulse
- 2.2** Perform confidently with a consistent sense of performance and engagement with the audience
- 3.1** Perform with a solid command of technique, good intonation and a musical control of other instrumental/vocal resources
- 3.2** Perform with consistently good production, flexibility and projection of sound
- 4.1** Respond to a quick study piece with fluency, accurate notes and tonality, and detailed phrasing, articulation and dynamics
- 4.2** Improvise with well-controlled and imaginative melodic development, strong planning and structure, appropriate harmonic vocabulary, and full use of instrumental/vocal resources relevant to Grade 5

GRADE 6

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a stylistic awareness and mature grasp of the material
- 2.**
Perform with confidence and a sense of ownership and self-awareness that engages the audience wholeheartedly
- 3.**
Show familiarity with the full compass of the instrument/voice and use some advanced techniques
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with attention to dynamics, articulation and phrasing
- 1.2** Perform with general evidence of stylistic awareness and some attempt to convey individual musical intent and commitment
- 2.1** Demonstrate an overall sense of performance with general confidence and a recognisable capacity for audience engagement
- 3.1** Give a performance that is technically reliable with generally secure intonation and a good quality of tone
- 4.1** Respond to a quick study piece with mostly accurate notes and tonality, adequate continuity, musical development, and well-planned use of instrumental/vocal resources
- 4.2** Improvise with imaginative melodic development, appropriate harmonic procedures, well-planned length, and use of instrumental/vocal resources

GRADE 7

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a sensitive stylistic interpretation
- 2.**
Perform with confidence and a sense of ownership and self-awareness, which engages the audience
- 3.**
Show familiarity with the full compass of the instrument/voice and employ advanced techniques
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with a good standard of dynamics, articulation and phrasing
- 1.2** Perform with a clear awareness of appropriate style, with an individual musical personality
- 2.1** Demonstrate a comfortable sense of performance with consistent audience engagement
- 3.1** Give a performance that is fluent and accurate, with a strong technical facility and a high quality of tone and intonation
- 4.1** Respond to a quick study piece with general accuracy in notes and tonality, with continuity and creative musical development, and with a wide use of instrumental/vocal resources
- 4.2** Improvise with creative melodic development, harmonic awareness, appropriate length and a wide use of instrumental/vocal resources

GRADE 8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

- 1.**
Produce a secure and sustained performance that demonstrates a discriminating and sensitive personal interpretation
- 2.**
Perform with confidence and a sense of authority and control that engages the audience wholeheartedly
- 3.**
Show familiarity with the full compass of the instrument/voice and employ advanced techniques with even control across all registers
- 4.**
Demonstrate a range of technical and musical abilities through either a quick study piece or improvisation

ASSESSMENT CRITERIA

The learner can:

- 1.1** Perform with keen attention to dynamics, articulation and phrasing
- 1.2** Perform with a high level of musical sensitivity and a convincing grasp of appropriate style, with a clear, distinctive and authoritative musical personality
- 2.1** Perform with confidence and effective engagement with the audience
- 3.1** Perform with a strong command of technique with musical and sensitive control of intonation and other instrumental/vocal resources
- 4.1** Respond to a quick study piece with accuracy in notes and tonality, fluency, imaginative musical development, strong planning and construction, and full and creative use of instrumental/vocal resources
- 4.2** Improvise with well-controlled and imaginative melodic development, clear and appropriate harmonic vocabulary, appropriate length and full and creative use of instrumental/vocal resources

ABOUT THE EXAM

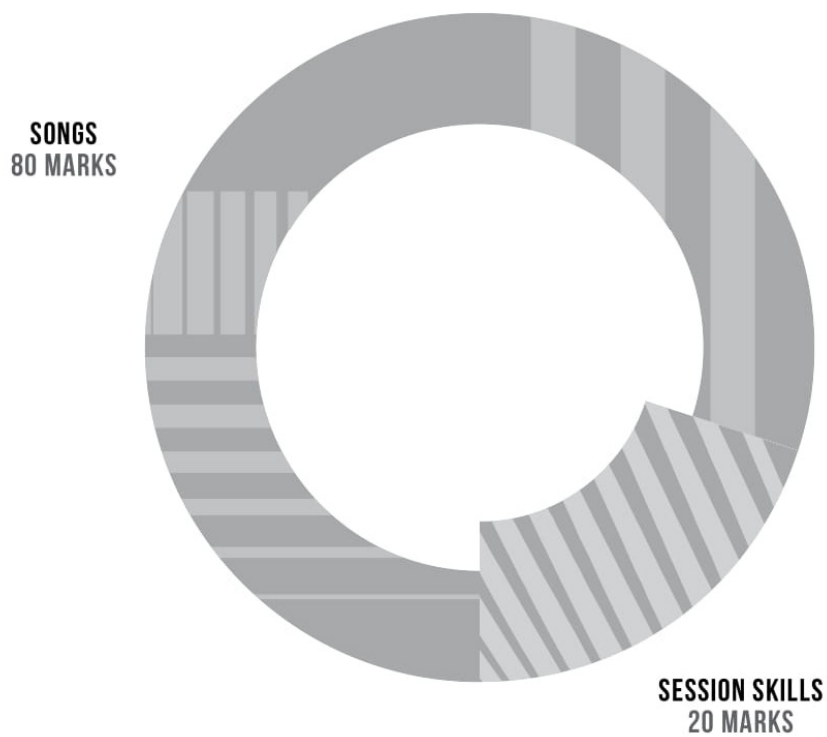
Each exam has two main sections: songs and session skills.

SONGS (80 MARKS)

Choose three songs, including a technical focus song.

SESSION SKILLS (20 MARKS)

Choose either playback or improvising.



EXAM STRUCTURE AND MARK SCHEME

	Maximum marks
SONG 1	25
<hr/>	
A song chosen from the current Trinity Vocals songbook, sung to a backing track	
SONG 2	25
<hr/>	
Either a different song chosen from the current graded Trinity Vocals songbook	
or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs	
or an own-choice song	
or a song composed by the candidate	
If song 2 is an own-choice song or one composed by the candidate it may:	
<ul style="list-style-type: none"> ✔ be unaccompanied ✔ be sung to a backing track (which can be pre-recorded by the candidate) ✔ include a live self-played accompaniment on any instrument ✔ include an accompaniment played or sung live by another musician 	
SESSION SKILLS	20
<hr/>	
Either playback or improvising	
SONG 3	30
<hr/>	
A technical focus song chosen from the current graded Trinity Vocals songbook, containing specific technical elements, sung to a backing track	
TOTAL	100
<hr/>	

ORDER OF THE EXAM

Candidates can choose the order of the sections of their exam, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, the exam will follow the order listed on page 15.

EXAM DURATIONS

Exams are designed to include sufficient time for setting up and presenting all sections, and overall durations are as follows:



Initial
13 mins



Grade 1
13 mins



Grade 2
15 mins



Grade 3
15 mins



Grade 4
20 mins



Grade 5
20 mins



Grade 6
25 mins



Grade 7
25 mins



Grade 8
30 mins

THE EXAM ROOM

The exam room will be equipped with the following:

- ✔ stereo pair of left and right PA speakers
- ✔ amplifiers suitable for bass, guitar, keyboards and vocals
- ✔ CD player
- ✔ small mixer connected to examiner's laptop (used for playing backing tracks)
- ✔ digital or acoustic piano (contact centre for details)
- ✔ jack-to-jack and mic leads
- ✔ table, chairs and a music stand
- ✔ vocal microphone and adjustable microphone stand
- ✔ adjustable piano stool
- ✔ a good-quality drum kit which comprises:
 - snare drum with adjustable drum-kit-sized stand
 - toms (three minimum): high/medium/low
 - bass drum (18-22")
 - hi hat (12-14")
 - ride cymbal (18-22")
 - crash cymbal (14-18")
 - adjustable drum stool

A mains power supply will be available at centres – candidates are responsible for the electrical safety of any of their own equipment used in their exam.

There may be a warm-up room or area where candidates can prepare just before the exam. Facilities will vary between centres.

TUNING AND SET-UP

Assistance in set-up is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to set up equipment without assistance.

TYPES OF VOICE

All types of male and female voice may enter for the exams. See page 19 for guidance on transposing songs into different keys or performing songs written for other voices.

MICROPHONES

These exams encourage the development of good microphone technique. The requirements below apply for performance of songs.

- ✔ Initial: Candidates are encouraged to use a microphone, but this is not compulsory for any song.
- ✔ Grades 1-3: Candidates must use a microphone for song 3; it is advised but not compulsory for songs 1 and 2.
- ✔ Grades 4-5: Candidates must use a microphone for songs 1 and 3. Use of a microphone is advised for song 2, unless this is sung with live piano or guitar accompaniment.
- ✔ Grades 6-8: Candidates must use a microphone for songs 1 and 3, and for song 2 unless this is sung with live piano or guitar accompaniment.

At all grades it is optional to use a microphone for session skills.

IN THE EXAM ROOM

Most candidates will perform standing up, but may sit down for some songs if desired for a particular effect.

The examiner will have all the backing tracks for songs in the Trinity songbooks so the candidate's backing tracks are only required as back-up copies.

At the beginning of the exam, the examiner will play the first few bars of the backing track of the first song as a sound check, and any adjustments to volume and set-up can be made before the exam begins.

WHAT TO BRING TO THE EXAM

Essential – candidates must bring:

- ✔ an original Trinity Rock & Pop songbook and backing tracks, even if performing from memory
- ✔ their completed appointment form
- ✔ if performing an own-choice song – the original score and one copy for the examiner, plus the backing track in MP3 format on USB stick or CD (if appropriate).

Optional – candidates may bring:

- ✔ their own microphone and lead
- ✔ any other equipment (eg props) required for their performances.

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Assistance in set-up is permitted up to and including Grade 5. From Grade 6 onwards, candidates are expected to set up equipment without assistance.

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- ✔ Grades 4-5: Candidates must use a microphone for songs 1 and 3. Use of a microphone is advised for song 2, unless this is sung with live piano or guitar accompaniment.
- ✔ Grades 6-8: Candidates must use a microphone for songs 1 and 3, and for song 2 unless this is sung with live piano or guitar accompaniment.

At all grades it is optional to use a microphone for session skills.

IN THE EXAM ROOM

Most candidates will perform standing up, but may sit down for some songs if desired for a particular effect.

The examiner will have all the backing tracks for songs in the Trinity songbooks so the candidate's backing tracks are only required as back-up copies.

At the beginning of the exam, the examiner will play the first few bars of the backing track of the first song as a sound check, and any adjustments to volume and set-up can be made before the exam begins.

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Optional – candidates may bring:

- ✔ their own microphone and lead
- ✔ any other equipment (eg props) required for their performances.

EXAM GUIDANCE: SONGS



The vocals arrangements are as authentic as possible to the original songs. All songs should be sung with attention to breath control, articulation, diction appropriate to the style, ad libs consistent with the genre, control of tone in sustained notes and when moving across the vocal range, and attention to the dynamics. It's important to musically represent the lyrics.

Ranges are given alongside each song, using the Helmholtz system:



Although at Grades 6-8 there are different lists for male and female voices, these are interchangeable and any song may be sung by another voice.

All songs can be transposed into a different key to suit the range of the performer. The transposition tool available at trinityrock.com enables songs to be transposed by +/- 5 semitones; the new key versions can be saved to MP3 and used in the exam. Please note that the examiner will not have their own transposed versions of backing tracks, so it's important that candidates bring their transposed tracks to the exam.

As we assess microphone technique, if one is used, candidates may bring their own (see page 18 for full requirements).

For song 2 only, candidates can perform a song written in another language as an own-choice selection. Candidates must supply a copy of the original language and a translation of the lyrics into English for the examiner.

Songs 1 and 3 must be sung with the backing track. Only song 2 may be sung unaccompanied (if appropriate – see further details below).

SONG 1

Song 1 must be selected from the current Trinity Vocals songbook for the grade, and must be performed with the Trinity backing track.

SONG 2

Song 2 may be selected from the current Trinity Vocals songbook for the grade, or it can be an own-choice song.

Own-choice songs must be equivalent in standard to the songs in the Trinity Vocals songbook for the grade. Parameters indicating the length and level of difficulty required at each grade are listed on pages 22-27. Please note that revised own-choice parameters apply for this syllabus.

The own-choice song can be:

- ✔ sheet music from a printed or online source
- ✔ an original song that the candidate has written
- ✔ a cover version that the candidate has arranged.

Own-choice songs can:

- ✔ be unaccompanied
- ✔ be sung to a backing track (not including the solo part) – this can be self-created

- ✔ include added accompaniment, performed live by the candidate on any instrument
- ✔ be accompanied live by a musician, either playing or singing – the additional musician should remain in the exam room for song 2 only and may be a teacher.

Candidates must provide a (photo)copy of their chosen song for the examiner, with name and candidate number clearly shown. The examiner will retain this copy. Own-choice songs may be presented as an original score, handwritten or computer generated, in one of the following formats:

- ✔ a lead sheet with lyrics, chords and melody line
- ✔ a chord chart with lyrics
- ✔ a full score using conventional staff notation.

A song from the 2015-2017 Trinity Rock & Pop syllabus may be selected as an own-choice song, provided that it meets the current own-choice parameters. A list of suitable songs can be found at trinityrock.com

SONG 3

Three of the songs in each Trinity songbook are identified as technical focus songs, and these are marked with [TF] in the song list sections of this syllabus. One of these should be chosen for song 3, and it must be performed with the Trinity backing track.

These songs are designed to develop technical skills, and each song has two technical elements identified. Guidance on the preparation of these technical skills is included in the songbooks.

For the technical focus song, higher marks are available in the technical control component to reflect the increased emphasis on this area. Examiners will refer to the technical elements in their comments.

If a candidate includes two or three technical focus songs in their set list, they should clearly indicate on the appointment form which one is to be examined as the technical focus song.

PERFORMANCE AND INTERPRETATION

Trinity's Rock & Pop exams are designed to encourage musical performances that reflect a candidate's own personal style and approach. This is because we understand that contemporary music is flexible in its stylistic interpretation, particularly at the higher grades. However, performances should not be simplified and musical integrity should always be maintained.

REPEATS, EXPRESSIVE TECHNIQUES AND TEMPI

All songs should be prepared in full with all repeats, *da capo* and *dal segno* instructions and 1st and 2nd time bars observed. Candidates are encouraged to include a range of expressive techniques such as vibrato, grace notes, slides, *staccato*, changing vocal qualities, etc appropriate to the style of the song, particularly in the higher grades. Candidates should observe terms showing tempo, dynamics, character and style of the music

BACKING TRACKS

Backing tracks for own-choice songs must be of good quality, in MP3 format and presented on a USB stick or computer-readable audio CD. They must not include the solo part.

PERFORMING FROM MEMORY

Candidates may perform any or all of their songs from memory. However, this is not compulsory and no additional marks are given for this.

MUSIC AND COPIES

It is essential that candidates bring an original copy, or an authorised download, of the music being performed into the exam room. If an unauthorised copy is used, Trinity may not award marks for that song. Original copies of own-choice sheet music can be purchased or downloaded from music shops and publishers. Proof of purchase will be required for downloads. Allowances cannot be made for delays in obtaining printed music.

COPYRIGHT IN A SONG

Points to remember:

- ✔ Candidates can create a cover version of a song and perform it in an exam or other non-public performance.
- ✔ Candidates cannot record a cover version or make recordings available to others (by uploading it to a website or copying it) without the appropriate licence.
- ✔ Candidates own the copyright of any songs they have written themselves.

Further information is available at trinityrock.com/syllabus

OBTAINING MUSIC FOR THE EXAM

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. They are available from trinityrock.com/shop or from your local music shop. See page 52 for further details.

PARAMETERS FOR OWN-CHOICE SONGS

Own-choice songs should match the standard of songs in the Trinity Vocals songbook for the appropriate grade.

The following tables give guidelines for what might be included at each grade. All techniques are cumulative, but it is not expected that songs will contain everything in the list – this is intended to be a general guide to the type of techniques appropriate at each grade.

Please note that if the length of the song is towards the maximum end of the time limit then examiners may stop the performance once they have heard enough to form a balanced assessment. Songs that exceed the required duration will be stopped when the maximum length is reached. Own-choice songs may be shortened from the original if necessary, for example by cutting instrumental intros and outros, or by limiting the number of verses.

If candidates choose a style of song which relies on spoken or 'belted' sections (eg rap, metal, story-telling ballad, etc) they must ensure there is sufficient demonstration of vocal techniques appropriate to the grade.

INITIAL

Duration	45 seconds - 2 minutes
Rhythmic values	Simple rhythms, can include swung quavers
Syncopation	Occasional simple syncopation
Dynamics	<i>mp, mf, f</i> – few changes, simple contrasts only
Range and register	No more than an octave, within one register
Keys	To suit vocal range – normally no more than one or two sharps or flats, can include modal tonality
Melodic writing and intervals	Simple melodies – mainly stepwise movement within phrases
Other directions/ techniques	Slurs and <i>legato</i> phrasing, simple breath control through balanced phrase lengths
Improvisation	None
Time signatures	$\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$
Tempos	60-130 bpm
Accompaniment	Supportive backing with clear entries guided by accompaniment

GRADE 1

Duration	1-2.5 minutes
Rhythmic values	More rhythmic variety – triplets can appear but rhythms still mostly simple and straightforward
Syncopation	Simple syncopation featuring more often
Dynamics	<i>p, mp, mf, f</i> with occasional hairpins
Range and register	As Initial
Keys	Occasional use of up to four sharps/flats if musically appropriate, but mainly maximum two sharps/flats
Melodic writing and intervals	Wider melodic leaps up to a 6th used sparingly
Other directions/ techniques	Mainly <i>legato</i> singing with some more accented and articulated phrases, blue notes
Improvisation	None
Time signatures	As Initial
Tempos	60-160 bpm
Accompaniment	Relatively supportive backing

GRADE 2

Duration	1.5-3 minutes
Rhythmic values	Wider range of rhythmic variety, occasional complexity and unexpected rhythmic patterns within broadly straightforward rhythms
Syncopation	Syncopation becoming a standard part of melodic writing
Dynamics	As Grade 1 but with <i>crescendos/decrescendos</i> within phrases and greater use of contrasts
Range and register	Up to a 10th, use of both lower and upper registers but no swift changes between the two
Keys	Up to four sharps/flats
Melodic writing and intervals	Occasional leaps up to a 7th, intervals up to a 4th a standard part of melodic writing
Other directions/techniques	Long notes and sustained phrases, chest voice or lower range with projection
Improvisation	None
Time signatures	$\frac{2}{4}$, occasional changes of time signature
Tempos	50-160 bpm
Accompaniment	Relatively supportive with some rhythmic independence

GRADE 2

Duration	1.5-3 minutes
Rhythmic values	Wider range of rhythmic variety, occasional complexity and unexpected rhythmic patterns within broadly straightforward rhythms
Syncopation	Syncopation becoming a standard part of melodic writing
Dynamics	As Grade 1 but with <i>crescendos/decrescendos</i> within phrases and greater use of contrasts
Range and register	Up to a 10th, use of both lower and upper registers but no swift changes between the two
Keys	Up to four sharps/flats
Melodic writing and intervals	Occasional leaps up to a 7th, intervals up to a 4th a standard part of melodic writing
Other directions/techniques	Long notes and sustained phrases, chest voice or lower range with projection
Improvisation	None
Time signatures	$\frac{2}{4}$, occasional changes of time signature
Tempos	50-160 bpm
Accompaniment	Relatively supportive with some rhythmic independence

GRADE 3

Duration	1.5-3.5 minutes
Rhythmic values	Increasing rhythmic complexity and variation
Syncopation	Can be present throughout
Dynamics	<i>pp, ff</i> ; increased use of <i>crescendo/diminuendo</i> on longer phrases and long notes
Range and register	As Grade 2 but with occasional faster register changes
Keys	As Grade 2
Melodic writing and intervals	As Grade 2, leaps more frequent
Other directions/ techniques	Grace notes, <i>staccato</i> phrases, vocal emphasis of consonants to enhance style/emotion in fast rhythms and in slow sustained ballads
Improvisation	None
Time signatures	$\frac{6}{8}$, $\frac{12}{8}$
Tempos	Full range of tempos, tempo changes within songs
Accompaniment	Relatively supportive accompaniment, more independent vocal entries, less guidance in accompaniment

GRADE 4

Duration	2.5-4 minutes
Rhythmic values	All rhythms can be used, increasing in complexity as the level increases
Syncopation	Present throughout, increasing in complexity as the level increases
Time signatures	All regular time signatures
Dynamics	All dynamics
Range and register	Up to an 11th; moving between high and low registers more common, including fast changes
Keys	Any key, including key changes
Melodic writing and intervals	Octave leaps can be used, melodic writing can use any interval, occasional chromaticism
Other directions/ techniques	Increasing complexity to test articulation and melodic agility
Improvisation	Improvised solos of about four bars
Accompaniment	Moderately supportive backing

GRADE 5

Duration	2.5-4 minutes
Time signatures	Irregular time signatures, more frequent changes of time signature
Range and register	Up to a 12th
Melodic writing and intervals	Increased chromaticism, use of pentatonic and blues scales
Other directions/ techniques	Melisma
Improvisation	Improvised solos of about eight bars
Accompaniment	Moderately supportive backing

GRADE 6

Duration	3-4.5 minutes
Range and register	Up to a 13th
Melodic writing and intervals	Leaps of over an octave, technically more challenging downward leaps can appear
Other directions/ techniques	Effects such as creaks, growls, slides, screams, glottal and theatrics/ dramatisations; occasional rap elements
Improvisation	Improvised solos of about 12 bars
Accompaniment	Backing becoming independent

GRADE 7

Duration	3-4.5 minutes
Range and register	Up to a 14th
Melodic writing and intervals	Further development of downward leaps, a high level of agility and freedom of movement between registers
Other directions/ techniques	Further development of techniques introduced at Grade 6, greater use of rap if musically appropriate
Improvisation	Improvised solos of about 16 bars
Accompaniment	Almost fully independent backing

GRADE 8

Duration	3.5-5 minutes
Range and register	Up to two octaves
Melodic writing and intervals	Vocal parts requiring advanced tonal and melodic control; leaps across the complete range if musically appropriate, including downward leaps
Other directions/ techniques	Full range of techniques
Improvisation	Multiple improvised solos of any length
Accompaniment	Backing can be fully independent

EXAM GUIDANCE: SESSION SKILLS



Contemporary musicians need to develop a range of listening and improvisation skills, whether they are an artist or session musician. The session skills tests have been specifically designed to develop and reinforce those skills.

Candidates choose either **playback** or **improvising**, and can choose whether to use a microphone.

PLAYBACK

Professional musicians need excellent listening and sight reading skills. The playback test develops both.

Candidates choosing this option are required to perform some music they have not seen or heard before.

Candidates are given a song chart and have 30 seconds to study it and try out any sections. The starting note is given at the start of this period. The examiner then plays the backing track.

Candidates should listen to the backing track, repeating what they hear, reading the music from the song chart if they wish. The test consists of a series of short melodic phrases, and candidates should repeat each of these straight back in turn. A count-in is given at the beginning of the backing track, and a backing rhythm is played throughout.

In the exam, candidates have two chances to sing along with the track:

- ✔ first time – for practice
- ✔ second time – for assessment.

Candidates should follow the musical direction in the written score, and copy the expressive techniques heard on the track. No variation or improvisation is required – the song chart/recording should be copied as accurately as possible, including details of phrasing, articulation and dynamics.

Technical expectations for the playback test are given in the table on pages 30-31.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 52) and free examples can be downloaded from trinityrock.com

IMPROVISING

Improvisation is a key skill for contemporary musicians. Many of the best songs came from studio improvisation sessions. Improvisation skills allow singers to work with other musicians to bounce creative ideas around and develop their own songs or unique cover versions. When on stage, improvisation can help bring excitement and colour to the live performance. Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce candidates to improvisation gradually, creatively and with a range of supporting resources.

Candidates choosing this option are required to improvise in a specified style over a recorded backing track that they have not seen or heard before. The backing track consists of a passage of music played on a loop.

Candidates are given a chord chart and the examiner plays a short section of the backing track so they can get a feel for the tempo and style. They then have 30 seconds to study it and try out any sections. The examiner then plays the backing track.

Candidates should improvise in the given style over the backing track, which is played four times through before fading out. A count-in is given at the beginning of the recording, and a backing rhythm is played throughout.

In the exam candidates have two chances to sing along with the track:

- 🎧 first time – for practice
- 🎧 second time – for assessment.

Candidates are responsible for choosing a suitable tone quality and using appropriate expressive techniques to communicate the style of the music. This may include (depending on the grade of exam being taken): choosing a suitable phrase or lyric; changing the vocal tone, range and rhythmic pattern at some point to add contrast and develop the material sung; using a variety of dynamic levels; use of sustained phrases, vocal effects and articulations appropriate to the style.

Technical expectations for the improvisation test are given in the table on pages 32-33.

All requirements are cumulative, meaning that tests may also include requirements from lower grades.

Sample tests are available in our Session Skills books (see page 52) and free examples can be downloaded from trinityrock.com

Playback

	Initial	Grade 1	Grade 2	Grade 3
Total length	8 bars			8 to 12 bars
Length of repeated sections	2 bars			2 to 4 bars
Time signatures	$\frac{4}{4}$	$\frac{2}{4}$	$\frac{3}{4}$	
Note values	minims, crotchets	semibreves, quavers	dotted minims	dotted crotchets, semiquavers, swung quavers
Rest values		crotchets		semibreves, minims, quavers
Dynamics and articulation	no dynamics or phrasing	<i>p</i> and <i>f</i>		<i>mp</i> and <i>mf</i> , <i>staccato</i> and <i>legato</i> , accents
Keys	C major, A minor	G major, E minor	F major, D minor	D major, B minor
Intervals	stepwise movement only	major/minor 3rd	perfect 4th	perfect 5th
Overall melodic range	a 4th	a 6th		an octave
Additional parameters			ties	blues scale, chromatic melodic notes

Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12 to 16 bars	16 to 20 bars		20 to 24 bars
		4 to 8 bars		
$\frac{6}{8}$	$\frac{12}{8}$	$\frac{2}{2}, \frac{3}{8}, \frac{9}{8}$	$\frac{7}{4}, \frac{7}{8}, \frac{5}{4}, \frac{5}{8}$	time signature changes
quaver triplets	dotted quavers	crotchet triplets, dotted semiquavers, demisemiquavers, semiquaver triplets		duplets
dotted crotchets	dotted quavers	semiquavers		
<i>crescendo</i> and <i>diminuendo</i>	<i>pp</i> , <i>ff</i> and <i>sfz</i>	<i>tenuto</i> , <i>subito</i>	any common terms and signs	
A major, C minor	E major, G minor	any major or minor key up to 5 sharps or flats	any major or minor key	
major/minor 6th	major/minor 7th	octave	major/minor 10th	major/minor 12th
an 11th				a 12th
syncopation	chord symbols included in the song chart			key changes within the song

Improvising

	Initial	Grade 1	Grade 2	Grade 3
Total bars	4			8
Time signatures & rhythm	$\frac{4}{4}$		$\frac{3}{4}$	$\frac{2}{2}$, swung quavers
Harmonic changes	1 chord per bar			
Solo break				
Keys	Any major key	Any major or minor key		
Chords	I, IV and V chords, simple major and minor chords only	diatonic chord on any degree of the scale (not diminished or augmented)		7th chords
Styles	simple rock, pop	ballad, heavy rock	country	blues

Please note that all requirements are cumulative.

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
	12	16		
6 8, syncopation	12 8	9 8	5 7 4, 8	time signature changes
some use of 2 chords per bar			more varied rate of harmonic change	
		up to 2 bars		up to 4 bars
major 7th and minor 7th chords	sus 4 chords	power chords, added 6th chords (major and minor), slash chords	major and minor 9ths, diminished and augmented chords	any common chords
reggae, R 'n' B	funk, shuffle, disco	Latin, metal	jazz, boogie-woogie, boogie-style rock	any common style including hybrid styles (eg jazz funk, Latin soul, samba)

EXAM GUIDANCE: MARKING

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed on page 15.

It is not necessary to pass all sections or any particular section in order to achieve a pass overall. No marks are awarded for a section if no attempt is made.

The total mark for the exam corresponds to different attainment levels as follows:

Overall mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE SONGS ARE MARKED

Each song is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are:

Fluency & security

Fluency, synchronisation with the backing track, security in notes and rhythm.

Technical control

Ability to control the voice effectively, achieving the various technical demands of the song; sound quality.

Communication & style

Stylistic understanding (eg mood and character), musical detail (eg dynamics and articulation), audience engagement.

Marks are awarded for these, to form a maximum total mark for each song as follows:

Songs 1 & 2	Song 3	Component
8	8	FLUENCY & SECURITY
8	12	TECHNICAL CONTROL
9	10	COMMUNICATION & STYLE
25	30	TOTAL MAXIMUM MARK FOR EACH SONG

The marks for song 3 are different because higher marks are awarded under technical control to reflect the two areas of technical focus.

Total marks awarded for songs correspond to the attainment levels as follows:

Songs 1 & 2	Song 3	Attainment level
22-25	26-30	DISTINCTION
19-21	22-25	MERIT
15-18	18-21	PASS
11-14	14-17	BELOW PASS 1
0-10	0-13	BELOW PASS 2

HOW SESSION SKILLS ARE MARKED

Session skills are awarded a single mark that corresponds to different attainment levels as follows:

Overall mark	Attainment level
17-20	DISTINCTION
15-16	MERIT
12-14	PASS
9-11	BELOW PASS 1
0-8	BELOW PASS 2

HOW THE SONGS ARE MARKED

Examiners use the criteria below to decide on the mark:

Fluency & security	8 MARKS Excellent fluency and synchronisation. Very high level of security in notes and rhythm.	7 MARKS Very good sense of fluency and synchronisation with only momentary lapses. High level of security in notes and rhythm with minimal inaccuracies.	6 MARKS Good sense of fluency and synchronisation though with occasional lapses. Good level of security in notes and rhythm despite occasional inaccuracies.
Technical control (Songs 1 & 2)	8 MARKS Technical demands fulfilled to a very high degree. Excellent sound quality.	7 MARKS Technical demands fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	6 MARKS Technical demands largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Technical control (Song 3)	12 MARKS Technical focus elements fulfilled to a very high degree. Excellent sound quality.	10-11 MARKS Technical focus elements fulfilled with only momentary insecurities. Very good sound quality with minimal blemishes.	8-9 MARKS Technical focus elements largely fulfilled though with occasional insecurities. Good sound quality despite occasional lapses.
Communication & style	9 MARKS (SONGS 1 & 2) 10 MARKS (SONG 3) Highly convincing communication and engagement. Excellent stylistic understanding and realisation of musical detail.	8 MARKS (SONGS 1 & 2) 9 MARKS (SONG 3) Very good communication and engagement with only momentary insecurities. Very good stylistic understanding and realisation of musical detail with minimal lapses.	6-7 MARKS (SONGS 1 & 2) 7-8 MARKS (SONG 3) Good communication and engagement overall though with occasional insecurities. Good stylistic understanding and realisation of musical detail despite occasional lapses.

5 MARKS

Generally reliable level of fluency and synchronisation though with some lapses.
Reasonable level of security in notes and rhythm despite some inaccuracies.

3-4 MARKS

Unreliable fluency and synchronisation.
Unreliable level of security in notes and rhythm.

1-2 MARKS

Little or no sense of fluency or synchronisation.
Extremely unreliable level of security in notes and rhythm.

5 MARKS

Technical demands generally fulfilled though with some insecurities.
Basic sound quality achieved despite some lapses.

3-4 MARKS

Technical demands often not fulfilled.
Unreliable sound quality.

1-2 MARKS

Technical demands hardly or not at all fulfilled.
Basic sound quality not achieved.

7 MARKS

Technical focus elements generally fulfilled though with some insecurities.
Basic sound quality achieved despite some lapses.

4-6 MARKS

Technical focus elements often not fulfilled.
Unreliable sound quality.

1-3 MARKS

Technical focus elements hardly or not at all fulfilled.
Basic sound quality not achieved.

5 MARKS (SONGS 1 & 2)
6 MARKS (SONG 3)

Generally reliable level of communication and engagement though with some insecurities.
Reasonable stylistic understanding and realisation of musical detail despite some lapses.

3-4 MARKS (SONGS 1 & 2)
4-5 MARKS (SONG 3)

Unreliable communication and engagement.
Unreliable stylistic understanding and realisation of musical detail.

1-2 MARKS (SONGS 1 & 2)
1-3 MARKS (SONG 3)

Little or no communication and engagement.
Extremely unreliable stylistic understanding and realisation of musical detail.

HOW SESSION SKILLS ARE MARKED

Examiners use the criteria below to decide on the mark:

Playback	19-20 MARKS Very high level of security in notes and rhythms. Excellent sense of fluency and synchronisation. Excellent sound quality and attention to musical detail.	17-18 MARKS High level of security in notes and rhythms with only minimal inaccuracies. Very good sense of fluency and synchronisation. Very good sound quality and attention to musical detail.	15-16 MARKS Good level of security in notes and rhythms despite occasional inaccuracies. Good sense of fluency and synchronisation. Good sound quality and attention to musical detail.
Improvising	19-20 MARKS Highly convincing stylistic communication and development. Excellent fluency and synchronisation. Excellent sound quality and command of vocal resources.	17-18 MARKS Very good level of stylistic communication and development with only minimal limitations. Very good fluency and synchronisation. Very good sound quality and command of vocal resources.	15-16 MARKS Good level of stylistic communication and development despite occasional limitations. Good sense of fluency and synchronisation. Good sound quality and command of vocal resources.

12-14 MARKS

Generally reliable level of security in notes and rhythms though with some inaccuracies.

Basic level of fluency and synchronisation.

Basic sound quality and attention to musical detail.

7-11 MARKS

Unreliable level of security in notes and rhythms.

Unreliable level of fluency and synchronisation.

Unreliable sound quality and attention to musical detail.

1-6 MARKS

Little or no accuracy in notes and rhythms.

Little or no fluency and synchronisation.

Little or no sound quality and attention to musical detail.

12-14 MARKS

Generally reliable level of stylistic communication and development though with some limitations.

Basic level of fluency and synchronisation.

Basic sound quality and command of vocal resources.

7-11 MARKS

Unreliable level of stylistic communication and development.

Unreliable level of fluency and synchronisation.

Unreliable sound quality and command of vocal resources.

1-6 MARKS

Little or no stylistic communication and development.

Little or no fluency and synchronisation.

Little or no basic sound quality and command of vocal resources.

INITIAL

EXAM STRUCTURE

The Initial exam contains the following:

	Maximum marks
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SONG 1 25

A song chosen from the Trinity Initial Vocals songbook, sung to a backing track

SONG 2 25

Either a different song chosen from the Trinity Initial Vocals songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS 20

Either playback **or** improvising

SONG 3 30

A technical focus song chosen from the Trinity Initial Vocals songbook, containing specific technical elements, sung to a backing track

TOTAL 100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Initial Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

ANGELS	The XX [b-f']
FADE INTO YOU [TF]	Mazzy Star [b-g']
HERE COMES THE SUN [TF]	The Beatles [e'-c#']
HOLD ON, WE'RE GOING HOME [TF]	Drake [e'-d'']
KNOCKIN' ON HEAVEN'S DOOR	Bob Dylan [e'-b']
THE LAST TIME	The Rolling Stones [c'-bb']
SONGBIRD	Oasis [c#'-b']
THREE LITTLE BIRDS	Bob Marley & the Wailers [a-a']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Initial exam lasts 13 minutes.

GRADE 1

EXAM STRUCTURE

The Grade 1 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 1 Vocals songbook, sung to a backing track	
SONG 2	25
<p>Either a different song chosen from the Trinity Grade 1 Vocals songbook</p> <p>or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs</p> <p>or an own-choice song</p> <p>or a song composed by the candidate</p> <p>If song 2 is an own-choice song or one composed by the candidate it may:</p> <ul style="list-style-type: none"> ✔ be unaccompanied ✔ be sung to a backing track (which can be pre-recorded by the candidate) ✔ include a live self-played accompaniment on any instrument ✔ include an accompaniment played or sung live by another musician 	
SESSION SKILLS	20
Either playback or improvising	
SONG 3	30
A technical focus song chosen from the Trinity Grade 1 Vocals songbook, containing specific technical elements, sung to a backing track	
TOTAL	100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 1 Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

A NIGHT LIKE THIS	Caro Emerald [c#'-b']
HOW LONG WILL I LOVE YOU [TF]	Ellie Goulding [b-b']
IMAGINE	John Lennon [d'-d'' (f'')]
JUST LOOKING [TF]	Stereophonics [c'-d'']
OCTOPUS'S GARDEN	The Beatles [d'-d'']
THE TIDE IS HIGH [TF]	Blondie [c'-d'']
VALERIE	Mark Ronson, feat. Amy Winehouse [b-d'']
YOU'VE GOT A FRIEND	Carole King [bb-d'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 1 exam lasts 13 minutes.

GRADE 2

EXAM STRUCTURE

The Grade 2 exam contains the following:

Maximum
marks

SONG 1 25

A song chosen from the Trinity Grade 2 Vocals songbook, sung to a backing track

SONG 2 25

Either a different song chosen from the Trinity Grade 2 Vocals songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS 20

Either playback **or** improvising

SONG 3 30

A technical focus song chosen from the Trinity Grade 2 Vocals songbook, containing specific technical elements, sung to a backing track

TOTAL 100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 2 Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

BAD BLOOD	Taylor Swift [b-d'']
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DANCING IN THE MOONLIGHT	Toploader [a-d'']
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GET LUCKY [TF]	Daft Punk [a-c'']
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LET IT BE	The Beatles [c'-d'']
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(SOMETHING INSIDE) SO STRONG [TF]	Labi Siffre [a-d'']
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SUMMER OF '69	Bryan Adams [a-a']
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UNDER THE BRIDGE	Red Hot Chili Peppers [a-d'']
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UPTOWN FUNK [TF]	Mark Ronson, feat. Bruno Mars [c'-d'']
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SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 2 exam lasts 15 minutes.

GRADE 3

EXAM STRUCTURE

The Grade 3 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 3 Vocals songbook, sung to a backing track	
SONG 2	25
<p>Either a different song chosen from the Trinity Grade 3 Vocals songbook</p> <p>or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs</p> <p>or an own-choice song</p> <p>or a song composed by the candidate</p> <p>If song 2 is an own-choice song or one composed by the candidate it may:</p> <ul style="list-style-type: none"> ☑ be unaccompanied ☑ be sung to a backing track (which can be pre-recorded by the candidate) ☑ include a live self-played accompaniment on any instrument ☑ include an accompaniment played or sung live by another musician 	
SESSION SKILLS	20
Either playback or improvising	
SONG 3	30
A technical focus song chosen from the Trinity Grade 3 Vocals songbook, containing specific technical elements, sung to a backing track	
TOTAL	100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 3 Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

ADVENTURE OF A LIFETIME	Coldplay [a-b']
BRASS IN POCKET [TF]	The Pretenders [a-e'']
DON'T KNOW WHY	Norah Jones [bb-c'']
FREE FALLIN' [TF]	Tom Petty [a-c#'']
PERFECT DAY [TF]	Lou Reed [bb-d'']
ROYALS	Lorde [a-c'']
UPSIDE DOWN	Diana Ross [a-c'']
YOU KNOW I'M NO GOOD	Amy Winehouse [c'-bb']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 3 exam lasts 15 minutes.

GRADE 4

EXAM STRUCTURE

The Grade 4 exam contains the following:

Maximum
marks

SONG 1 25

A song chosen from the Trinity Grade 4 Vocals songbook, sung to a backing track

SONG 2 25

Either a different song chosen from the Trinity Grade 4 Vocals songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS 20

Either playback **or** improvising

SONG 3 30

A technical focus song chosen from the Trinity Grade 4 Vocals songbook, containing specific technical elements, sung to a backing track

TOTAL 100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 4 Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

DON'T SPEAK No Doubt [b \flat -db'']

THE FIRST TIME EVER
I SAW YOUR FACE [TF] Roberta Flack [a-b']

I WISH Stevie Wonder [b \flat -bb']

IT'S TOO LATE Carole King [a-b']

ONLY GIRL (IN THE
WORLD) Rihanna [g-d'']

SON OF A PREACHER
MAN [TF] Dusty Springfield
[a-c#']

VIDEO GAMES Lana Del Rey [a-d'']

YOU DO SOMETHING
TO ME [TF] Paul Weller [d'-e'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 4 exam lasts 20 minutes.

GRADE 5

EXAM STRUCTURE

The Grade 5 exam contains the following:

	Maximum marks
SONG 1	25
A song chosen from the Trinity Grade 5 Vocals songbook, sung to a backing track	
SONG 2	25
<p>Either a different song chosen from the Trinity Grade 5 Vocals songbook</p> <p>or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs</p> <p>or an own-choice song</p> <p>or a song composed by the candidate</p> <p>If song 2 is an own-choice song or one composed by the candidate it may:</p> <ul style="list-style-type: none"> ☑ be unaccompanied ☑ be sung to a backing track (which can be pre-recorded by the candidate) ☑ include a live self-played accompaniment on any instrument ☑ include an accompaniment played or sung live by another musician 	
SESSION SKILLS	20
Either playback or improvising	
SONG 3	30
A technical focus song chosen from the Trinity Grade 5 Vocals songbook, containing specific technical elements, sung to a backing track	
TOTAL	100

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 5 Vocals songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

EVERYTIME	Britney Spears [ab-eb'']
LET'S DANCE	David Bowie [ab'-f'']
RATHER BE	Clean Bandit, feat. Jess Glynne [a-e'']
REACH OUT I'LL BE THERE	Four Tops [c'-a']
SHAKE IT OFF [TF]	Taylor Swift [g-d'']
SUNDAY MORNING [TF]	Maroon 5 [g-c'']
WRECKING BALL	Miley Cyrus [g-c'']
YOU MAKE LOVING FUN [TF]	Fleetwood Mac [g-e'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 5 exam lasts 20 minutes.

GRADE 6: FEMALE

EXAM STRUCTURE

The Grade 6 exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Grade 6 Vocals (female) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 6 Vocals (female) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 6 Vocals (female) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 6 Vocals (female) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

AIN'T NOBODY [TF]	Rufus & Chaka Khan [ab-eb'']
DOG DAYS ARE OVER	Florence + the Machine [a-d'']
GOLD LION	Yeah Yeah Yeahs [a-g'']
LET IT GO	Demi Lovato [g-e'']
NOTHING COMPARES 2 U [TF]	Sinéad O'Connor [a-f'']
ON & ON [TF]	Erykah Badu [g-b']
RESCUE ME	Fontella Bass [a-d'']
SKYFALL	Adele [bb-c'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 6 exam lasts 25 minutes.

GRADE 6: MALE

EXAM STRUCTURE

The Grade 6 exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Grade 6 Vocals (male) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 6 Vocals (male) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 6 Vocals (male) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 6 Vocals (male) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

I DON'T WANT TO MISS A THING	Aerosmith [f#-a']
JUST THE WAY YOU ARE	Billy Joel [G-e']
ONE	U2 [e-g']
SATURDAY NIGHT'S ALRIGHT FOR FIGHTING [TF]	Elton John [f-bb']
TAKE ME TO CHURCH [TF]	Hozier [c-a']
WAKE ME UP	Avicii [d-a']
WE ARE THE CHAMPIONS	Queen [g-c'']
WITH A LITTLE HELP FROM MY FRIENDS [TF]	Joe Cocker [e-g']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 6 exam lasts 25 minutes.

GRADE 7: FEMALE

EXAM STRUCTURE

The Grade 7 exam contains the following:

	Maximum marks
--	------------------

SONG 1	25
---------------	-----------

A song chosen from the Trinity Grade 7 Vocals (female) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 7 Vocals (female) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 7 Vocals (female) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 7 Vocals (female) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

DON'T WANNA FIGHT [TF]	Alabama Shakes [ab-f"]
------------------------	------------------------

FEELING GOOD	Nina Simone [a-d"]
--------------	--------------------

HELLO	Adele [g-g"]
-------	--------------

IF I AIN'T GOT YOU	Alicia Keys [g-d"]
--------------------	--------------------

JÓGA [TF]	Björk [g-c#"]
-----------	---------------

SAVING ALL MY LOVE FOR YOU	Whitney Houston [g-g"]
----------------------------	------------------------

SINGLE LADIES (PUT A RING ON IT)	Beyoncé [f#-d"]
----------------------------------	-----------------

STREET LIFE [TF]	The Crusaders, feat. Randy Crawford [bb-d"]
------------------	---

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 7 exam lasts 25 minutes.

GRADE 7: MALE

EXAM STRUCTURE

The Grade 7 exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Grade 7 Vocals (male) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 7 Vocals (male) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 7 Vocals (male) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 7 Vocals (male) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

BILLIE JEAN [TF]	Michael Jackson [B-e'']
FEEL	Robbie Williams [A (d)-bb']
I WANT TO KNOW WHAT LOVE IS	Foreigner [B-b']
LIFE ON MARS?	David Bowie [f-bb']
SINCE YOU BEEN GONE [TF]	Rainbow [d-b']
SMELLS LIKE TEEN SPIRIT	Nirvana [f-bb']
SWEET DISPOSITION [TF]	The Temper Trap [a-b']
WHEN I WAS YOUR MAN	Bruno Mars [f-bb']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 7 exam lasts 25 minutes.

GRADE 8: FEMALE

EXAM STRUCTURE

The Grade 8 exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Grade 8 Vocals (female) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 8 Vocals (female) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 8 Vocals (female) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 8 Vocals (female) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

CHANDELIER	Sia [ab-gb'']
FALLIN'	Alicia Keys [b-e'']
I NEVER LOVED A MAN (THE WAY I LOVE YOU) [TF]	Aretha Franklin [ab-f'']
NO MORE DRAMA	Mary J Blige [a-c#'']
OVER THE RAINBOW	Eva Cassidy [ab-eb'']
THIS WOMAN'S WORK [TF]	Kate Bush [ab-eb'']
VISION OF LOVE [TF]	Mariah Carey [g-g'']
WASTING MY YOUNG YEARS	London Grammar [ab-eb'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 8 exam lasts 30 minutes.

GRADE 8: MALE

EXAM STRUCTURE

The Grade 8 exam contains the following:

	Maximum marks
SONG 1	25

A song chosen from the Trinity Grade 8 Vocals (male) songbook, sung to a backing track

SONG 2	25
---------------	-----------

Either a different song chosen from the Trinity Grade 8 Vocals (male) songbook

or a song from the additional Trinity vocals arrangements at trinityrock.com/extra-songs

or an own-choice song

or a song composed by the candidate

If song 2 is an own-choice song or one composed by the candidate it may:

- ✔ be unaccompanied
- ✔ be sung to a backing track (which can be pre-recorded by the candidate)
- ✔ include a live self-played accompaniment on any instrument
- ✔ include an accompaniment played or sung live by another musician

SESSION SKILLS	20
-----------------------	-----------

Either playback **or** improvising

SONG 3	30
---------------	-----------

A technical focus song chosen from the Trinity Grade 8 Vocals (male) songbook, containing specific technical elements, sung to a backing track

TOTAL	100
--------------	------------

SONGS

See pages 19-21 for requirements about the selection of songs.

The following songs are included in the Trinity Grade 8 Vocals (male) songbook.

Technical focus songs are indicated with [TF].

Parameters for own-choice songs are listed on pages 22-27.

FOR ONCE IN MY LIFE Stevie Wonder [f-eb'']

IT'S A MAN'S MAN'S MAN'S WORLD [TF] James Brown [f-d'']

I'VE BEEN LOVING YOU TOO LONG Otis Redding [e-a']

LAY ME DOWN [TF] Sam Smith [c#-c#']

SOMEBODY TO LOVE [TF] Queen [eb-eb'']

STAIRWAY TO HEAVEN Led Zeppelin [c-c'']

SWEET CHILD O' MINE Guns N' Roses [db'-eb'']

WAKE ME UP BEFORE YOU GO-GO Wham! [c-c'']

SESSION SKILLS

Candidates choose either **playback** or **improvising**.

See pages 28-33 for full details of the requirements and parameters.

EXAM DURATION



The Grade 8 exam lasts 30 minutes.

PUBLICATIONS

The following Trinity publications support this syllabus. All are available from trinityrock.com/shop or from your local music shop.

ROCK & POP SONGBOOKS FROM 2018

Trinity's Rock & Pop songbooks contain eight songs (including three technical focus songs), plus background information on the songs and performance tips. Each also contains a code that gives free access to downloadable MP3 files of demo and backing tracks for the songs.

Vocals Initial	TCL 017253
Vocals Grade 1	TCL 017260
Vocals Grade 2	TCL 017277
Vocals Grade 3	TCL 017284
Vocals Grade 4	TCL 017291
Vocals Grade 5	TCL 017307
Vocals Grade 6 (female voice)	TCL 017345
Vocals Grade 7 (female voice)	TCL 017352
Vocals Grade 8 (female voice)	TCL 017369
Vocals Grade 6 (male voice)	TCL 017314
Vocals Grade 7 (male voice)	TCL 017321
Vocals Grade 8 (male voice)	TCL 017338

SESSION SKILLS

Specimen playback and improvising tests are available in Trinity's Session Skills series. A CD is included with each book.

Vocals Session Skills Initial-Grade 2	TCL 014368
Vocals Session Skills Grades 3-5	TCL 014375
Vocals Session Skills Grades 6-8	TCL 014382

DEMO AND BACKING TRACK CDS

The demo and backing tracks that accompany the graded songbooks (and are free as downloads with the purchase of a songbook) are also available as graded CDs.

Vocals Initial CD	TCL 017734
Vocals Grade 1 CD	TCL 017741
Vocals Grade 2 CD	TCL 017758
Vocals Grade 3 CD	TCL 017765
Vocals Grade 4 CD	TCL 017772
Vocals Grade 5 CD	TCL 017789
Vocals Grade 6 CD (female voice)	TCL 017826
Vocals Grade 7 CD (female voice)	TCL 017833
Vocals Grade 8 CD (female voice)	TCL 017840
Vocals Grade 6 CD (male voice)	TCL 017796
Vocals Grade 7 CD (male voice)	TCL 017802
Vocals Grade 8 CD (male voice)	TCL 017819

Syllabuses and Rock & Pop songbooks are also available for:

- 🎸 bass
- 🥁 drums
- 🎸 guitar
- 🎹 keyboards.

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Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or their parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

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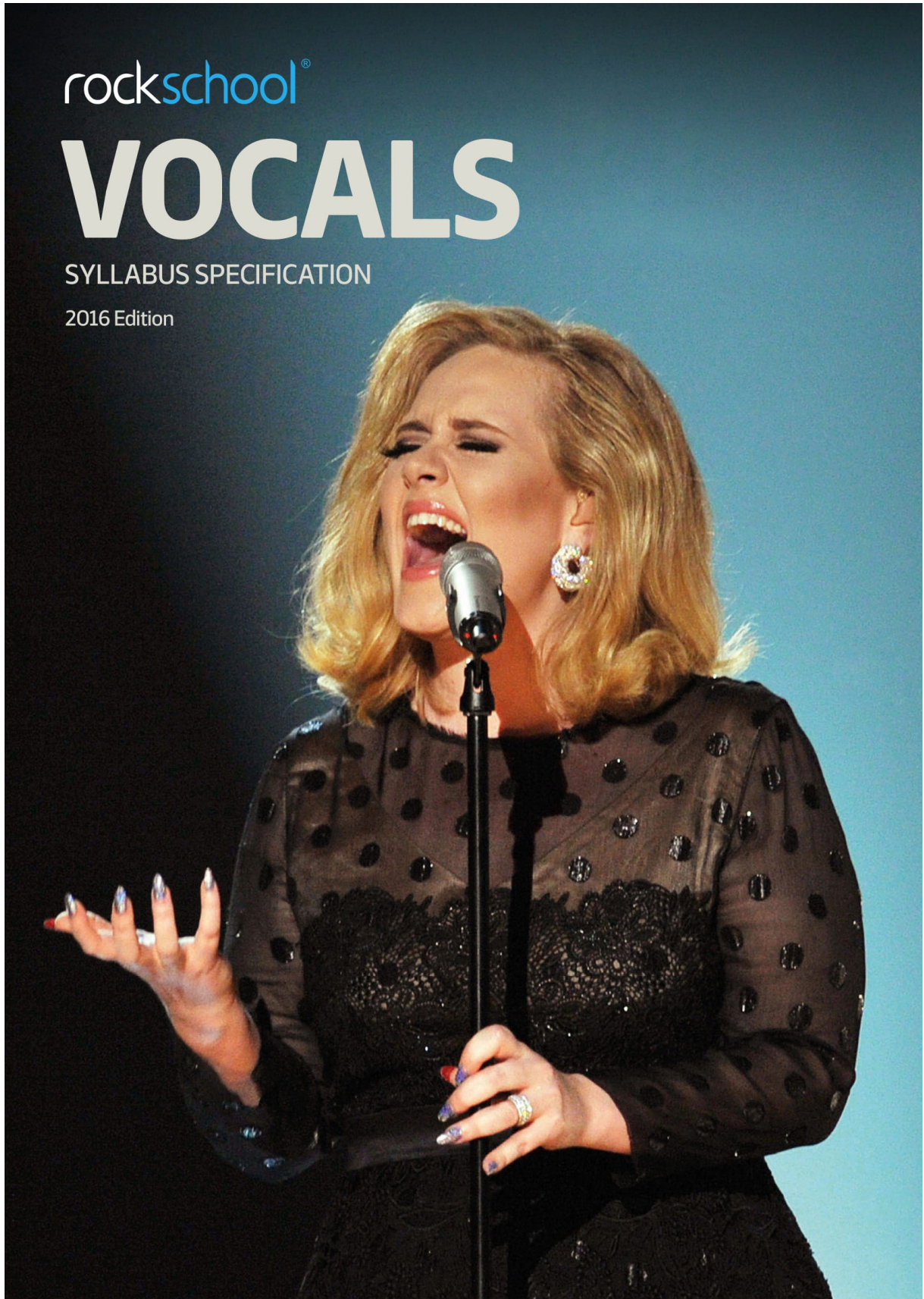
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VOCALS

SYLLABUS SPECIFICATION

2016 Edition



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3 **RSL** Vocals Syllabus Specification 2016 Edition

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Introduction

Welcome to the Rockscool syllabus specification for vocals, 2016 edition. This syllabus specification is designed to give teachers, learners and candidates practical information on the graded examinations run by Rockscool.

The Rockscool website, www.rslawards.com has in-depth information on all aspects of our examinations including examination regulations, detailed marking schemes, assessment criteria and free choice piece criteria as well as notated and audio examples to help you prepare for the examination.

This Syllabus Specification covers the following vocal Examinations:

- Graded Examinations Grades 1–8
- Performance Certificates Grades 1–8

Please note that there is no debut exam in this series.

EXAMINATIONS

GRADE EXAMINATIONS

Grade Examinations are available at Grades 1–8 and consist of the following elements:

- **Three Performance Pieces:** Grades 1–8
- **Technical Exercises:** Grades 1–8
- **Sight Reading OR Improvisation & Interpretation:** Grades 1–5
- **Quick Study Piece:** Grades 6–8
- **Ear Tests:** Grades 1–8
- **General Musicianship Questions:** Grades 1–8

These elements fall into two categories:

- **Prepared work:** This consists of three Performance Pieces and Technical Exercises
- **Unprepared work:** This consists of Sight Reading OR Improvisation & Interpretation (Grades 1–5), Quick Study Piece (Grades 6–8), Ear Tests (Grades 1–8) and General Musicianship Questions (Grades 1–8)

PERFORMANCE CERTIFICATE

Performance Certificates are available at Grades 1–8 and consist of the following elements:

- **Five Performance Pieces**

REPERTOIRE

Rockscool publishes more than 90 established hits associated with top international vocalists for use in the vocal exams. Individual books are available at each grade (1–8) and these are split into male and female with six songs in each. Candidates may mix and match the pieces as they wish and a backing track is provided on the download card. Candidates are also permitted to change the key of any song according to their range. In this situation a backing track must be presented to the examiner at the beginning of the exam.

EXAMINATION STRUCTURE

The examination structure for the Grade Examination is shown below:

Grades 1-5

- Performance Pieces*
- Technical Exercises*
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

Grade 6-8

- Performance Pieces*
- Technical Exercises*
- Quick Study Piece
- Ear Tests
- General Musicianship Questions

*These elements can be taken first or second at the candidate's request

EXAMINATION TIMINGS

Examination Timings for Grade Exams:

- Grade 1: 25 minutes
- Grade 2: 25 minutes
- Grade 3: 30 minutes
- Grade 4: 30 minutes
- Grade 5: 30 minutes
- Grade 6: 36 minutes
- Grade 7: 36 minutes
- Grade 8: 36 minutes

Examination Timings for Performance Certificates:

- Grade 1: 25 minutes
- Grade 2: 25 minutes
- Grade 3: 25 minutes
- Grade 4: 25 minutes
- Grade 5: 25 minutes
- Grade 6: 30 minutes
- Grade 7: 30 minutes
- Grade 8: 30 minutes

FREE CHOICE PIECES

Candidates are able to perform a number of Free Choice Pieces in the examination:

- Grade Examinations: **Two** Free Choice Pieces (at least one piece must be from the grade book)
- Performance Certificates: **Three** Free Choice Pieces (at least two pieces must be from the grade book)

In vocal exams Free Choice Pieces can be selected from our list of Wider Repertoire - a full list of suggested pieces which can be found on our website, www.rslawards.com.

Alternatively, Candidates can choose or compose any song in any genre outside of the grade book and wider repertoire. These songs should demonstrate a comparable level of technical and musical demand to the pieces given in the set selections in the grade books which can be referred to as an indication of appropriate level. Candidates should refer to the Free Choice Piece Criteria available on our website when accessing the level of a potential piece, www.rslawards.com/music/graded-music-exams/free-choice-pieces.

All pieces must be performed to a backing track. Free Choice Pieces must be available in fully notated sheet music and Candidates need to bring a copy of the sheet music for the examiner to refer to during the examination.

If there is any doubt about the appropriateness of the chosen piece, please contact freechoicepieces@rslawards.com.

MUSICAL INTERPRETATION

Musical Interpretation is allowed at all grades in both the Grade Exam and Performance Certificate. Rockscool encourages individual musicality, articulation, expression and use of dynamics when performing. This applies anywhere in the exam other than the technical exercises where articulation when specified must be observed. Candidates are reminded that all musical interpretation should be stylistically appropriate.

USE OF MICROPHONES

- At Grades 1-5 the use of a microphone is optional, although candidates may perform with a microphone if they feel it will enhance their performance
- At Grades 6-8 all sections of the exam are to be performed with a microphone
- Candidates can provide their own microphone for the examination should they prefer to use their own equipment, otherwise a microphone and lead will be provided by the centre

MARKING SCHEMES AND ATTAINMENT BANDS

MARKING SCHEME

All Rockscool exams are marked out of **100**

GRADE EXAMS

Grade 1-5 (marks)

- Performance Piece [20]
- Performance Piece [20]
- Performance Piece [20]
- Technical Exercises [15]
- Sight Reading/Improvisation & Interpretation [10]
- Ear Tests [10]
- General Musicianship [5]

Grade 6-8 (marks)

- Performance Piece [20]
- Performance Piece [20]
- Performance Piece [20]
- Technical Exercises [15]
- Quick Study Piece [10]
- Ear Tests [10]
- General Musicianship [5]

PERFORMANCE CERTIFICATES

- Performance Piece 1 [20]
- Performance Piece 2 [20]
- Performance Piece 3 [20]
- Performance Piece 4 [20]
- Performance Piece 5 [20]

ATTAINMENT BANDS

The attainment bands for **Grade Examinations** are as follows:

Pass: 60%–73%

Merit: 74%–89%

Distinction: 90% and above

The attainment bands for **Performance Certificates** are as follows:

Pass: 60%–74%

Merit: 75%–89%

Distinction: 90% and above

Grade 1

The Grade 1 vocals exam is for candidates who have mastered the key basic skills in vocal performance. There are two types of exam: Grade Exams and Performance Certificates. Please see the 'Examinations' section on **page 3** for further details.

The use of a microphone is not mandatory at Grade 1, but candidates may use one if they feel it will enhance their performance.

Grade 1

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

A Sight Reading test OR an Improvisation & Interpretation test must be completed at the candidate's choice. This is followed by two Ear Tests: Melodic Recall (Test 1) then Rhythmic Recall (Test 2). The Rhythmic Recall will also require identification of the correct rhythm from two choices given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Four** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece) and **one** question will be asked on understanding of the voice. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 1 exam lasts **25 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 1 there are **four** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 70bpm

4/4 time signature

The major scale must be prepared. The candidate may select any starting note between A–E and may choose to sing along to a metronome click or to hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 70bpm

4/4 and 3/4 time signatures

Two different patterns of a major arpeggio need to be prepared and the examiner will select one of these to be performed in the exam. This test **must** be performed to a metronome click and any starting note between A–E may be selected by the candidate. The chosen starting note will be played before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm

4/4 time signature

In this group the following intervals must be prepared:

- Major 2nd interval
- Major 3rd interval

The candidate will be asked to perform one of these intervals in the exam, as chosen by the examiner. The examiner will choose a starting note within the range of A–C (female) and D–F (male). The candidate will then be required to sing the root note followed by the major 2nd or major 3rd at the examiner's choice. The candidate may choose to sing along to a metronome click throughout or to hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test may be performed using any vocal sound except humming or whistling.

GROUP D: TECHNICAL STUDIES

Tempo: 85–120bpm

4/4 time signature

In this group the following studies must be prepared:

- Rhythmic: Rhythmic accuracy
- Melodic: Dynamic change

The examiner will ask the candidate to perform one of the above studies in the exam. The examiner will decide which, so both must be prepared before the exam. The Rhythmic Study starts with a four-beat count-in and consists of a four-bar rhythm spoken with lyrics. The Melodic Study starts with the root note followed by a four-beat count-in. The exercise consists of a four-bar melody to be sung with lyrics and a dynamic change. Both tests need to be performed to the appropriate backing track which can be found on the download card.

SIGHT READING / IMPROVISATION & INTERPRETATION

At Grade 1 a choice between Sight Reading OR Improvisation and Interpretation will be offered. A previously unseen test will be used in the exam and an example of this can be found in the Grade 1 book.

SIGHT READING

Key:

- Female: C major
- Male: C major

Tempo: 70bpm

Range: Up to a Major 3rd

At Grade 1 the Sight Reading test consists of whole notes (semi-breves), half notes (minims) and quarter notes (crotchets) in 4/4. The test is four bars long and starts with the root note. The examiner will allow **90** seconds preparation time and will offer the option of practising with a metronome click throughout or a four-beat count-in at the start of the practice time. Whichever option is chosen, the practice time will start with the examiner playing the root note and the same choice is available when performing the test.

This test may be performed using any vocal sound except humming or whistling.

IMPROVISATION & INTERPRETATION

Key:

- Female: C major
- Male: C major

Tempo: 70-80bpm

At Grade 1 the examiner will give the candidate a chord sequence in the key of C major. The candidate must improvise a melody over the backing track. The test is four-bars long and will be heard three times. The first and second time is for rehearsal and the third time is for the candidate 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.

This test may be performed using any vocal sound except humming or whistling.

EAR TESTS

MELODIC RECALL

Tempo: 85bpm

The examiner will play three consecutive notes. The candidate will need to identify whether the last two notes are higher or lower in sequence. This means the candidate will need to tell the examiner whether the second note is higher or lower than the first, and whether the third note is higher or lower than the second. The test will be heard twice, each time with a four-beat vocal count-in.

RHYTHMIC RECALL

Tempo: 90bpm

Part 1: Rhythmic Recall

The examiner will play a two-bar rhythm played on a single note to a drum backing. The test will be heard twice and 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 to practise after each playthrough. Next a vocal count-in will be heard, after which the rhythm must be sung back. For this exercise 'da' or 'ba' vocal sounds must be used.

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 the candidate is still practising.

The test is made up of quarter notes (crotchets), eighth notes (quavers) and equivalent rests.

Part 2: Identification

The candidate will then be asked to identify the rhythm heard in part 1 from two printed examples shown by the examiner.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. Four of these questions will be about general music knowledge and the fifth question will be about the voice.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **four** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to *identify*:

- The treble clef
- The time signature
- Whole (semi-breve), half (minim), quarter (crotchet) and eighth (quaver) note values
- A rest in the piece

VOICE

Part 2: Your Voice

The examiner will also ask **one** question about the voice. Brief demonstrations to assist answers are acceptable. Candidates will be asked one of the following questions:

- Where is your diaphragm?
- Where is your larynx?
- What is the difference between head voice and chest voice?
- Why is it important to warm up before singing?

PERFORMANCE CERTIFICATE

The Grade 1 exam lasts **25 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- Performance certificate: **Three** Free Choice Pieces

To view our list of Wider Repertoire, please visit the website: www.rslawards.com.

Grade 2

The Grade 2 vocals exam is for candidates who have mastered the solid basic skills in vocal performance. There are two types of exam: Grade Exams and Performance Certificates.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is not mandatory at Grade 2 but candidates may use one if they feel it will enhance their performance.

Grade 2

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

A Sight Reading test OR an Improvisation & Interpretation test must be completed at the candidate's choice. This is followed by two Ear Tests: Melodic Recall (Test 1) then Rhythmic Recall (Test 2). The Rhythmic Recall will also require identification of the correct rhythm from two choices given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Four** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece) and **one** question will be asked on understanding of the voice. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 2 exam lasts **25 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 2 there are **four** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 80bpm
4/4 time signature

A natural minor scale must be prepared. The candidate may select any starting note between A–E and may choose to sing along to a metronome click or to hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 80bpm
4/4 and 3/4 time signatures

Two different patterns of a minor arpeggio need to be prepared and the examiner will select one of these to be performed in the exam. This test **must** be performed to a metronome click and any starting note between A–E may be selected by the candidate. The chosen starting note will be played before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following intervals must be prepared:

- Major 3rd interval
- Minor 3rd interval

The candidate will be asked to perform one of these intervals in the exam, as chosen by the examiner. The examiner will choose a starting note within the range of A–C (female) and D–F (male). The candidate will then be required to sing the root note followed by the major 3rd or minor 3rd at the examiner's choice. The candidate may choose to sing along to a metronome click throughout or to hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test may be performed using any vocal sound except humming or whistling.

GROUP D: TECHNICAL STUDIES

Tempo: 85–120bpm
4/4 time signature

In this group the following studies must be prepared:

- Rhythmic: Rhythmic accuracy
- Melodic: Dynamic change

The examiner will ask the candidate to perform one of the above studies in the exam. The examiner will decide which, so **both** must be prepared before the exam. The Rhythmic Study starts with a four-beat count-in and consists of a four-bar rhythm spoken with lyrics. The Melodic Study starts with the root note followed by a four-beat count-in. The exercise consists of a four-bar melody to be sung with lyrics and dynamic changes.

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SIGHT READING / IMPROVISATION & INTERPRETATION

At Grade 2 a choice between Sight Reading OR Improvisation and Interpretation will be offered. A previously unseen test will be used in the exam and an example of this can be found in the Grade 2 book.

SIGHT READING

Key:

- Female: F major or A minor
- Male: C major or A minor

Tempo: 70bpm

Range: Up to a Major 3rd

At Grade 2 the Sight Reading test consists of whole notes (semi-breves), half notes (minims), quarter notes (crotchets) and quarter note rests in 4/4. The test is four bars long, starts with the root note and is in one of the above keys. The examiner will allow **90** seconds preparation time and will offer the option of practising with a metronome click throughout or a four-beat count-in at the start of the practice time. Whichever option is chosen, the practice time will start with the examiner playing the root note and the same choice is available when performing the test.

This test may be performed using any vocal sound except humming or whistling.

IMPROVISATION & INTERPRETATION

Key:

- Female: A minor
- Male: A minor

Tempo: 80-90bpm

At Grade 2 the examiner will give the candidate a chord sequence in the key of A minor. The candidate must improvise a melody over the backing track. The test is four-bars long and will be heard three times. The first and second time is for rehearsal and the third time is for the candidate 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.

This test may be performed using any vocal sound except humming or whistling.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Rhythmic Recall (Test 2).

MELODIC RECALL

Key:

- Female: C Major
- Male: C Major

Tempo: 85bpm

The examiner will play a two-bar melody with a drum backing. The melody will use the first three notes of the C major scale and the first note will be the root note. The test will be heard twice, each time with the root note and a four-beat count-in. There will be a short break to practise after each playthrough. Next a vocal count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising. This test may be performed using any vocal sound except humming or whistling.

RHYTHMIC RECALL

Tempo: 90bpm

Part 1: Rhythmic Recall

The examiner will play a two-bar rhythm played on a single note to a drum backing. The test will be heard twice, each time with a four-beat count-in. There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the rhythm must be sung back. For this exercise 'da' or 'ba' vocal sounds must be used.

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 the candidate is still practising.

The test is made up of quarter notes (crotchets), eighth notes (quavers) and quarter note rests.

Part 2: Identification

The candidate will then be asked to identify the rhythm heard in part 1 from two printed examples shown by the examiner.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Four** of these questions will be about general music knowledge and the fifth question will be about the voice.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **four** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify:

- Any pitch name (it is not required to state flat, sharp or natural)
- Whole (semi-breve), half (minim), quarter (crotchet), eighth (quaver) and 16th (semi-quaver) note values
- Any rest value

The candidate will be asked to identify and explain:

- The meaning of the 4/4 time signature marking
- The meaning of repeat marks, first and second time bars
- The meaning of staccato marks
- The meaning of slurs

Part 2: Your Voice

The examiner will also ask **one** question about the voice. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- What is the meaning of 'diction'?
- What is the meaning of 'tone'?
- During a song, when would be a better time to take a breath?
- Why is posture important when singing?

PERFORMANCE CERTIFICATE

The Grade 2 exam lasts **25 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- Performance certificate: **Three** Free Choice Pieces

To view our list of Wider Repertoire, please visit the website: www.rslawards.com.

GRADE 2 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure basic techniques ■ Inconsistent awareness of rhythm/pulse ■ Inability to maintain pitch and intonation accurately ■ Insecure use of diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Secure basic techniques some of the time ■ Awareness of rhythm/pulse some of the time ■ Basic ability to maintain pitch and intonation accurately some of the time ■ Basic ability to use diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure basic techniques ■ Awareness of rhythm/pulse most of the time ■ Basic ability to maintain pitch and intonation accurately most of the time ■ Basic ability to use diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure basic techniques ■ Awareness of rhythm/pulse throughout ■ Basic ability to maintain pitch and intonation accurately throughout ■ Basic ability to use diction, articulation and phrasing throughout

GRADE 2 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 2 : SIGHT READING / IMPROVISATION & INTERPRETATION				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure ability to read basic notation OR inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read basic rhythmic, harmonic and melodic notation some of the time OR Secure ability to improvise basic rhythm, harmony and melody some of the time 	<ul style="list-style-type: none"> ■ Mostly secure ability to read basic rhythmic, harmonic and melodic notation OR Mostly secure ability to improvise basic rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read basic rhythmic, harmonic and melodic notation OR Consistently secure ability to improvise basic rhythm, harmony and melody

GRADE 2

GRADE 2 : EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 2 : GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 3

The Grade 3 vocals exam is for candidates who have established the basic skills, preliminary techniques and the beginnings of stylistic awareness with some individuality.

There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is not mandatory at Grade 3 but candidates may use one if they feel it will enhance their performance.

Grade 3

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

A Sight Reading test OR an Improvisation & Interpretation test must be completed at the candidate's choice. This is followed by two Ear Tests: Melodic Recall (Test 1) then Rhythmic Recall (Test 2). The Rhythmic Recall will also require identification of the correct rhythm from two choices given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Four** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece) and **one** question will be asked on understanding of the voice. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 3 exam lasts **30 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 3 there are **four** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 90bpm
4/4 time signature

A major and natural minor scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 90bpm
3/4 time signature

A major and minor arpeggio must be prepared and the examiner will select one of these to be performed in the exam. This test **must** be performed to a metronome click and any starting note between A–E may be selected by the candidate. The root note will be heard, followed by a one-bar (three click) count-in.

This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following intervals must be prepared:

- **Perfect 4th interval**
- **Perfect 5th interval**

The candidate will be asked to perform one of these intervals in the exam, as chosen by the examiner. The examiner will choose a starting note within the range A–C (female) and D–F (male). The candidate will then be required to sing the root note followed by the perfect 4th or perfect 5th at the examiner's choice. The candidate may choose to sing along to a metronome click throughout or to hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test may be performed using any vocal sound except humming or whistling.

GROUP D: TECHNICAL STUDIES

Tempo: 95–100bpm
4/4 time signature

In this group the following studies must be prepared:

- **Rhythmic: Rhythmic accuracy**
- **Melodic: Quick dynamic changes and bends**

The examiner will ask the candidate to perform one of the above studies in the exam. The examiner will decide which, so **both** must be prepared before the exam. The Rhythmic Study starts with a four-beat count-in and consists of a four-bar rhythm spoken with lyrics. The Melodic study starts with the root note followed by a four-beat count-in and will make use of quick dynamic changes and bends.

Both tests need to be performed to the appropriate backing track which can be found on the download card.

SIGHT READING / IMPROVISATION & INTERPRETATION

At Grade 3 a choice between Sight Reading OR Improvisation and Interpretation will be offered. A previously unseen test will be used in the exam and an example of this can be found in the Grade 3 book.

SIGHT READING

Key:

- Female: C major or D minor
- Male: F major or E minor

Tempo: 75–85bpm

Range: Up to a Perfect 5th

At Grade 3 the Sight Reading test consists of whole notes (semi-breves), half notes (minims), quarter notes (crotchets), eighth notes (quavers) and quarter note rests in 4/4. The test is four-bars long, starts with the root note and is in one of the above keys (the examiner will decide which). The examiner will allow 90 seconds preparation time and will offer the option of practising with a metronome click throughout or a four-beat count-in at the start of the practice time. Whichever option is chosen, the practice time will start with the examiner playing the root note and the same choice is available when performing the test. The candidate will then perform the test for the examination.

This test may be performed using any vocal sound except humming or whistling.

IMPROVISATION & INTERPRETATION

Key:

- Female: G major or E minor
- Male: G major or E minor

Tempo: 80-90bpm

At Grade 3 the examiner will give the candidate a chord sequence in the key of G major or E minor (the examiner will decide which). The candidate must improvise a melody over the backing track and the chord sequence will be heard three times. The first and second time is for rehearsal and the third time is for the candidate 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.

This test may be performed using any vocal sound except humming or whistling.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Rhythmic Recall (Test 2).

MELODIC RECALL

Key:

- Female: C major or A natural minor scale
- Male: F major or A natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use a range of up to the first five notes of the above scales (the examiner will decide which) and the first note will be the root note. The test will be heard twice, each time with a four-beat count-in. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

RHYTHMIC RECALL

Tempo: 90bpm

Part 1: Rhythmic Recall

The examiner will play a two-bar rhythm played on a single note to a drum backing. The test will be heard twice and 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 a vocal count-in will be heard, after which the rhythm must be sung back. For this exercise 'da' or 'ba' vocal sounds must be used.

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 the candidate is still practising.

The test is made up of quarter notes (crotchets), eighth notes (quavers) and equivalent rests.

Part 2: Identification

The candidate will then be asked to identify the rhythm heard in part 1 from two printed examples shown by the examiner.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Four** of these questions will be about general music knowledge and the fifth question will be about the voice.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **four** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify:

- Any pitch name (flat, sharp or natural must also be stated)
- Whole (semi-breve), half (minim), quarter (crochet), eighth (quaver), triplet eighth (triplet quaver) and 16th (semi-quaver) note values
- Any rest value
- Recognition of any interval up to a fifth between two adjacent notes (it is not required to state major, minor or perfect)

The candidate will be asked to identify and explain:

- The meaning of the 4/4 time signature marking
- The meaning of repeat marks, first and second time bars
- The meaning of staccato marks
- The meaning of slurs
- The meaning of *crescendo/diminuendo*
- The meaning of *D.C., D.S., al Coda* and *al Fine* markings
- The meaning of *ad lib*

Part 2: Your Voice

The examiner will also ask **one** question about the voice. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- What is the meaning of the 'break'?
- What is the meaning of 'transition'?
- How do you support a long sustained note?
- Give an example of each of the following:
 - a) A type of food that would be good to eat before a performance?
 - b) A type of food that would not be good to eat before a performance?

PERFORMANCE CERTIFICATE

The Grade 3 exam lasts **30 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- *Performance certificate*: **Three** Free Choice Pieces

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GRADE 3 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure basic techniques ■ Inconsistent awareness of rhythm/pulse ■ Inability to maintain pitch and intonation accurately ■ Insecure use of diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Secure basic techniques some of the time ■ Awareness of rhythm/pulse some of the time ■ Basic ability to maintain pitch and intonation accurately some of the time ■ Basic ability to use diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure basic techniques ■ Awareness of rhythm/pulse most of the time ■ Basic ability to maintain pitch and intonation accurately most of the time ■ Basic ability to use diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure basic techniques ■ Awareness of rhythm/pulse throughout ■ Basic ability to maintain pitch and intonation accurately throughout ■ Basic ability to use diction, articulation and phrasing throughout

GRADE 3 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Basic ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 3 : SIGHT READING / IMPROVISATION & INTERPRETATION				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure ability to read basic notation OR inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read basic rhythmic, harmonic and melodic notation some of the time OR Secure ability to improvise basic rhythm, harmony and melody some of the time 	<ul style="list-style-type: none"> ■ Mostly secure ability to read basic rhythmic, harmonic and melodic notation OR Mostly secure ability to improvise basic rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read basic rhythmic, harmonic and melodic notation OR Consistently secure ability to improvise basic rhythm, harmony and melody

GRADE 3

GRADE 3 : EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 3 : GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 4

The Grade 4 vocals exam is for candidates who have mastered the basic skills, preliminary techniques and acquired the beginnings of stylistic awareness with some individuality.

There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on page 3 for further details.

The use of a microphone is not mandatory at Grade 4 but candidates may use one if they feel it will enhance their performance.

Grade 4

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

A Sight Reading test OR an Improvisation & Interpretation test must be completed at the candidate's choice. This is followed by two Ear Tests: Melodic Recall (Test 1) then Harmony Vocals (Test 2). The Harmony Vocals test needs to include the use of lyrics which will be given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Four** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece) and **one** question will be asked on understanding of the voice or microphone. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 4 exam lasts **30 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 4 there are **five** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 80bpm
4/4 time signature

A major pentatonic scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 80bpm
3/4 time signature

A major and major (ascending) with dominant 7 (descending) arpeggio must be prepared and the examiner will select one of these to be performed in the exam. This test **must** be performed to a metronome click and any starting note between A–E may be selected by the candidate. The root note will be heard, followed by a one-bar (four-click) count-in.

The test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following intervals must be prepared:

- Major 6th interval
- Major 7th interval

The candidate will be asked to perform one of these intervals in the exam, as chosen by the examiner. The examiner will choose a starting note within the range of A–C (female) and D–F (male). The candidate will then be required to sing the root note followed by the major 6th or major 7th at the examiner's choice. The candidate can choose to sing to a metronome click throughout or to hear a four-beat count-in. Whichever option is chosen, the starting note will be heard before the count starts.

This test may be performed using any vocal sound except humming or whistling.

GROUP D: MELODIC STUDY

Tempo: 115bpm
4/4 time signature

In this group the melodic study for slides and trilldowns must be prepared. This exercise is an eight-bar melody that must be sung to lyrics after the root note and four-beat count-in is heard. Candidates are required to perform the study with the appropriate backing track which can be found on the download card.

GROUP E: BACKING VOCALS

Tempo: 115bpm
4/4 time signature

In this group, **both** backing vocal parts need to be prepared. This is a two-part harmony test and the candidate will be asked to perform one part in the exam, as chosen by the examiner. The chosen part must be sung alongside the other part on the recording. The test needs to be performed to the appropriate backing track which can be found on the download card.

SIGHT READING / IMPROVISATION & INTERPRETATION

At Grade 4 a choice between Sight Reading OR Improvisation and Interpretation will be offered. A previously unseen test will be used in the exam and an example of this can be found in the Grade 4 book.

SIGHT READING

Key:

- Female: D major, Bb major, B minor or D minor
- Male: D major, Bb major, E minor or D minor

Tempo: 80–90bpm

Range: Up to an octave

At Grade 4 the Sight Reading test will feature lyrics and cover a range of up to an octave. The test will be in one of the above keys (the examiner will decide which) and will start with the root note. At this grade there is an element of improvisation in order to prepare candidates for the Quick Study Piece at Level 3 (Grade 6 upwards). Bars 5 and 6 are a repeat of bars 1 and 2 and a melody will need to be improvised in the final two bars. The examiner will allow **90** seconds preparation time, after which the test must be performed.

During the practice time candidates will be given the choice of a metronome click throughout or a four-beat count-in. Whichever option is chosen, the practice time will start with the examiner playing the root note. The same choice will be given when performing the test.

The improvised bars in this test may be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

IMPROVISATION & INTERPRETATION

Key:

- Female: D major, Bb major, E minor or D minor
- Male: D major, Bb major, D minor or A minor

Tempo: 95bpm

At Grade 4 the examiner will give the candidate a chord sequence in one of the above keys (the examiner will decide which) and the candidate must improvise a melody over the backing track. At this grade there is also an element of sight reading to prepare candidates for the Quick Study Piece at Level 3. This consists of a two-bar section featuring lyrics at the beginning of the test. The examiner will allow 30 seconds to practise, after which the backing track will be played twice. The first time is for rehearsal and the second time is for the candidate 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 and is continuous, so once the first playthrough has finished, the root note and count-in of the second playthrough will start immediately.

The examiner will offer the option of practising with a metronome click throughout or a four-beat count-in at the start of the practice time. Whichever option is chosen, the practice time will start with the examiner playing the root note.

The improvised bars in this test may be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Harmony Vocals (Test 2).

MELODIC RECALL

Key:

- Female: D major or B natural minor scale
- Male: G major or E natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use a range of up to the first five notes of the above scales (the examiner will decide which) and the first note will be the root note. The test will be heard twice, each time with a four-beat count-in. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

HARMONY VOCALS

Key:

- Female: C major or A major
- Male: D major or F major

Tempo: 90–100bpm

The examiner will play a three-bar melody in one of the above keys (the examiner will decide which) and this will be based on the I–IV chords. The recorded vocal part will sing the root note of each chord and candidates need to harmonise a major 3rd above this part using the same rhythm. The examiner will give the candidate the lyrics.

The test will be heard twice, starting with the root note and a four-beat count-in each time it is played. There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the harmony line must be performed. 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 the candidate is still practising.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Four** of these questions will be about general music knowledge and the fifth question will be about the voice or the microphone.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **four** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify:

- Any pitch name (an appropriate flat, sharp or natural must also be stated)
- Whole (semi-breve), half (minim), quarter (crotchet), eighth (quaver), triplet eighth (triplet quaver), 16th (semi-quaver) note values and adjacent note value combinations
- Whole, half, quarter, eighth and 16th note rests and adjacent rest combinations
- Recognition of any interval up to a 7th between two adjacent notes (it is not required to state major, minor or perfect)

The candidate will be asked to identify and explain:

- The meaning of any time signature
- The meaning of '*ad lib*'
- The meaning of any dynamic marking
- The meaning of the tempo marking

Part 2: Your Voice and the Microphone

The examiner will also ask **one** question about the voice or the microphone. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- How do you ensure consistent vocal tone?
- How do you create breathy (aspirate) tone?
- When would you use vibrato?
- How does a microphone amplify sound?

PERFORMANCE CERTIFICATE

The Grade 4 exam lasts **30 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- *Performance certificate*: **Three** Free Choice Pieces

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GRADE 4: PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure physical techniques ■ Insecure expressive techniques ■ Insecure use of rhythm ■ Insecure use of pitch and intonation ■ Inability to demonstrate stylistic awareness ■ Inability to use diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Secure physical techniques some of the time ■ Generally secure expressive techniques ■ Secure use of rhythm some of the time ■ Secure use of pitch and intonation some of the time ■ Strong stylistic awareness some of the time ■ Secure use of diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure physical techniques ■ Mostly secure expressive techniques ■ Secure use of rhythm most of the time ■ Secure use of pitch and intonation most of the time ■ Strong stylistic awareness most of the time ■ Secure use of diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure physical techniques ■ Consistently secure expressive techniques ■ Secure use of rhythm throughout ■ Secure use of pitch and intonation throughout ■ Strong stylistic awareness throughout ■ Secure use of diction, articulation and phrasing throughout

GRADE 4: TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES, BACKING VOCALS)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 4: SIGHT READING / IMPROVISATION & INTERPRETATION				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure ability to read notation ■ Inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read rhythmic, harmonic and melodic notation some of the time ■ Secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Mostly secure ability to read rhythmic, harmonic and melodic notation ■ Mostly secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read rhythmic, harmonic and melodic notation ■ Consistently secure ability to improvise rhythm, harmony and melody

GRADE 4

GRADE 4: EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 4: GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 5

The Grade 5 vocals exam is for candidates who have acquired intermediate skills and techniques and have developed an increasing sense of stylistic conviction and individuality.

There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is not mandatory at Grade 5 but candidates may use one if they feel it will enhance their performance.

Grade 5

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

A Sight Reading test OR an Improvisation & Interpretation test must be completed at the candidate's choice. This is followed by two Ear Tests: Melodic Recall (Test 1) then Harmony Vocals (Test 2). The Harmony Vocals test needs to include the use of lyrics which will be given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Four** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece) and **one** question will be asked on understanding of the voice or microphone. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 5 exam lasts **30 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Sight Reading OR Improvisation & Interpretation
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 5 there are **five** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 80bpm
4/4 time signature

A minor pentatonic scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 80bpm
3/4 time signature

A major (ascending) and dominant 7 (descending) arpeggio must be prepared. This test must be performed to a metronome click track and any starting note between A–E may be selected by the candidate. The root note will be heard, followed by a one-bar (three click) count-in.

This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following intervals must be prepared:

- **Minor 6th interval**
- **Minor 7th interval**

The candidate will be asked to perform one of these intervals in the exam, as chosen by the examiner. The examiner will choose a starting note within the range A–C (female) and D–F (male). Candidates will then be required to sing the root note and then the minor 6th or minor 7th at the examiner's choice. The candidate can choose to sing to a metronome click throughout or to hear a four-beat count-in. Whichever option is chosen, the starting note will be heard before the count starts.

This test can be performed using any vocal sound except humming or whistling.

GROUP D: MELODIC STUDY

Tempo: 125bpm
4/4 time signature

In this group the melodic study for melismas and scoops must be prepared. This exercise is an eight-bar melody sung to lyrics and starts with the root note followed by a four-beat count. Candidates are required to perform the study with the appropriate backing track which can be found on the download card.

GROUP E: BACKING VOCALS

Tempo: 120bpm
4/4 time signature

In this group, **both** backing vocal parts need to be prepared. This is a two-part harmony test and the candidate will be asked to perform one part in the exam, as chosen by the examiner. The chosen part must be sung alongside the other part on the recording. The test needs to be performed to the appropriate backing track which can be found on the download card.

SIGHT READING / IMPROVISATION & INTERPRETATION

At Grade 5 a choice between Sight Reading OR Improvisation and Interpretation will be offered. A previously unseen test will be used in the exam and an example of this can be found in the Grade 5 book.

SIGHT READING

Key:

- Female: D major, Bb major, B minor or D minor
- Male: D major, Bb major, E minor or D minor

Tempo: 85–95bpm

Range: Up to an octave

At Grade 5 the Sight Reading test will feature lyrics and cover a range of up to an octave. The test will be in one of the above keys (the examiner will decide which) and will start with the root note. At this grade there is an element of improvisation in order to prepare candidates for the Quick Study Piece at Level 3 (Grade 6 upwards). Bars 5 and 6 are a repeat of bars 1 and 2 and a melody will need to be improvised in the final two bars. The examiner will allow **90** seconds preparation time, after which the test must be performed.

During the practice time candidates will be given the choice of a metronome click throughout or a four-beat count-in. Whichever option is chosen, the practice time will start with the examiner playing the root note. The same choice will be given when performing the test.

The improvised bars in this test may be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

IMPROVISATION & INTERPRETATION

Key:

- Female: D major, Bb major, E minor or D minor
- Male: D major, Bb major, D minor or A minor

Tempo: 100bpm

At Grade 5 the examiner will give the candidate a chord sequence in one of the above keys (the examiner will decide which) and the candidate must improvise a melody over the backing track. At this grade there is also an element of sight reading to prepare candidates for the Quick Study Piece at Level 3. This consists of a two-bar section featuring lyrics at the beginning of the test. The examiner will allow 30 seconds to practise, after which the backing track will be played twice. The first time is for rehearsal and the second time is for the candidate 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 and is continuous, so once the first playthrough has finished, the root note and count-in of the second playthrough will start immediately.

The examiner will offer the option of practising with a metronome click throughout or a four-beat count-in at the start of the practice time. Whichever option is chosen, the practice time will start with the examiner playing the root note.

The improvised bars in this test may be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Harmony Vocals (Test 2).

MELODIC RECALL

Key:

- Female: Bb major or A natural minor scale
- Male: D major or C natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use one of the above scales (the examiner will decide which) and the first note will be the root note. The test will be heard twice, each time starting with the root note and a four-beat count-in.

There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

HARMONY VOCALS

Key:

- Female: A major or F major
- Male: C major or A major

Tempo: 90–110bpm

The examiner will play a four-bar melody in one of the above keys (the examiner will decide which) and this will be based on the I–IV–V chords. The recorded vocal part will sing the root note or 3rd of each chord and candidates need to harmonise a diatonic 3rd above this part using the same rhythm. The examiner will give the candidate the lyrics.

The test will be heard twice, starting with the root note and a four-beat count-in each time it is played. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the harmony line must be performed. 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 the candidate is still practising.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Four** of these questions will be about general music knowledge and the fifth question will be about the voice or the microphone.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **four** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify:

- Any pitch name (an appropriate flat, sharp or natural must also be stated)
- Whole (semi-breve), half (minim), quarter (crotchet), eighth (quaver), triplet eighth (triplet quaver), 16th (semi-quaver) note values and adjacent note value combinations
- Whole, half, quarter, eighth and 16th note rests and adjacent rest combinations
- Recognition of any interval up to an octave between two adjacent notes (it is not required to state major, minor or perfect)

The candidate will be asked to identify and explain:

- The meaning of any time signature
- The meaning of '*ad lib*'
- The meaning of any dynamic marking
- The meaning of the tempo marking
- The meaning of the key signature (stating either major or relative minor)
- The meaning of the swung rhythm marking

Part 2: Your Voice and the Microphone

The examiner will also ask **one** question about the voice or the microphone. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- Using your articulators (mouth/lips/tongue/teeth/jaw), how can you modify a bright 'ee' sound to produce a less bright tone?
- How would you prevent straining during prolonged use of louder dynamics?
- Suggest two exercises that can help develop control over dynamics across your range
- Explain how you would use microphone technique to be able to sing at different volumes

PERFORMANCE CERTIFICATE

The Grade 5 exam lasts **30 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- *Performance certificate*: **Three** Free Choice Pieces

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GRADE 5 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure physical techniques ■ Insecure expressive techniques ■ Insecure use of rhythm ■ Insecure use of pitch and intonation ■ Inability to demonstrate stylistic awareness ■ Inability to use diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Secure physical techniques some of the time ■ Generally secure expressive techniques ■ Secure use of rhythm some of the time ■ Secure use of pitch and intonation some of the time ■ Strong stylistic awareness some of the time ■ Secure use of diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure physical techniques ■ Mostly secure expressive techniques ■ Secure use of rhythm most of the time ■ Secure use of pitch and intonation most of the time ■ Strong stylistic awareness most of the time ■ Secure use of diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure physical techniques ■ Consistently secure expressive techniques ■ Secure use of rhythm throughout ■ Secure use of pitch and intonation throughout ■ Strong stylistic awareness throughout ■ Secure use of diction, articulation and phrasing throughout

GRADE 5 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES, BACKING VOCALS)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 5 : SIGHT READING / IMPROVISATION & INTERPRETATION				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure ability to read notation ■ Inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read rhythmic, harmonic and melodic notation some of the time ■ Secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Mostly secure ability to read rhythmic, harmonic and melodic notation ■ Mostly secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read rhythmic, harmonic and melodic notation ■ Consistently secure ability to improvise rhythm, harmony and melody

GRADE 5

GRADE 5 : EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 5 : GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 6

The Grade 6 vocals exam is for candidates who have begun to develop advanced technical control and a competent grasp of stylistic techniques and personalisation. There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is mandatory in all sections of the exam at Grade 6.

Grade 6

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. This is followed by two Ear Tests: Melodic Recall (Test 1) then Harmony Vocals (Test 2). The Harmony Vocals test needs to include the use of lyrics which will be given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Three** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece), **one** question will be asked on the use of improvisation in the piece, and **one** question will be asked on understanding of the voice or microphone. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 6 exam lasts **40 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Quick Study Piece
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 6 there are **five** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 100bpm
4/4 time signature

A blues scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 100bpm
4/4 time signature

A major and diminished arpeggio must be prepared. This test must be performed to a metronome click track and any starting note between C–G may be selected by the candidate. The root note will be heard, followed by a one-bar (four-click) count-in. This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following interval sequences must be prepared:

- Major 7th and major 6th sequence
- Minor 7th and minor 6th sequence

The candidate will be asked to perform one of these sequences in the exam, as chosen by the examiner. The examiner will choose a starting note within the range A–C (female) and D–F (male). Candidates will then be required to sing the 1st–major 7th, 1st–major 6th–1st in sequence or the 1st–minor 7th, 1st–minor 6th–1st in sequence. This will be at the examiner's choice.

The candidate can choose to sing to a metronome click throughout or to hear a four-beat count-in. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP D: BACKING VOCALS

Tempo: 120bpm
4/4 time signature

In this group **all three** backing vocal parts need to be prepared. This is a three-part harmony test and the candidate will be asked to perform one part in the exam, as chosen by the examiner. The chosen part must be sung alongside the other two parts on the recording. The test needs to be performed to the appropriate backing track which can be found on the download card.

GROUP E: STYLISTIC STUDY

Tempo: 80–125bpm
4/4 time signature

Candidates will need to choose and perform **one** Stylistic Study from the group of styles listed below. This choice will determine the style of the Quick Study Piece. For example, if the Jazz and Blues stylistic study is chosen the examiner will give the candidate a QSP from the Jazz and Blues group.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

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QUICK STUDY PIECE

Tempo: 70-160bpm

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. Bars 1–4 of the test will be a notated melody and the candidate must sing all the written detail, including the lyrics. In bars 5–8 candidates will need to improvise a variation of bars 1–4, developing both the lyrics and melody as they feel appropriate. In bars 9–12 candidates are required to improvise freely, with no reference to bars 1–4 needed. These bars can be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

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

At the end of the three minutes, the backing track will be played twice more with the notated parts now absent. The first time is for rehearsal and the second time is for the candidate to perform the final version for the exam. Again, the root note will be heard and then a one-bar count-in before each playthrough. 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 QSP style will be from one of the following four groups. These match the groups of the Stylistics Studies in the Technical Exercises section.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

The style of the QSP given to the candidate will be from the same group as the candidate's choice of Stylistic Study. The examiner will decide the specific style from the group chosen.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Harmony Vocals (Test 2).

MELODIC RECALL

Key:

- Female: A major and C natural minor scale
- Male: E major or D natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use one of the above scales (the examiner will decide which) and the first note will be the root note or the 5th. The test will be heard twice, each time starting with the root note and a four-beat count-in. There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

HARMONY VOCALS

Key:

- Female: C major or A major
- Male: G major or A major

Tempo: 90–120bpm

The examiner will play a four-bar melody in one of the above keys (the examiner will decide which), based on the I–IV–V–VI chords. The recorded vocal part will sing the root, 3rd or 5th of each chord and candidates need to harmonise a diatonic 3rd or 4th above this part using the same rhythm. The examiner will give the candidate the lyrics.

The test will be heard twice, starting with the root note and a four-beat count-in each time it is played. There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the harmony line must be performed. 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 the candidate is still practising.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Three** of these questions will be on general music knowledge of the piece, **one** will be on improvisation and **one** will be on the candidate's understanding of the voice or microphone.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **three** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify and explain:

- Any notation used in the chosen piece
- Recognition of any interval up to an octave between two adjacent notes (candidates will need to state major, minor or perfect)

Part 2: Improvisation

Candidates will be asked to briefly describe and demonstrate their approach to how they would improvise any part of the chosen song. This should be done with reference to melody, rhythm, phrasing, dynamics and expression. Candidates can choose the part.

Part 3: Your Voice and the Microphone

The examiner will also ask you one question about the voice or the microphone. They will decide which. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- Name three effective resonators for singing
- Explain the difference between 'aspirate onset' and 'glottal onset'
- Which exercises might be safe to perform when your voice is tired or you have a sore throat?
- How can you balance your sound on microphone when switching between chest voice (low register) and head/falsetto voice (high register)?

PERFORMANCE CERTIFICATE

The Grade 6 exam lasts **40 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- Performance certificate: **Three** Free Choice Pieces

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GRADE 6 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure physical techniques ■ Insecure expressive techniques ■ Insecure use of rhythm ■ Insecure use of pitch or intonation ■ Insecure use of harmony or melody ■ Inability to demonstrate stylistic awareness ■ Inconsistent use of rhythm and timing ■ Insecure use of diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Some secure physical techniques ■ Some secure expressive techniques ■ Secure use of rhythm some of the time ■ Secure use of pitch and intonation some of the time ■ Secure use of harmony and melody some of the time ■ Strong stylistic awareness some of the time ■ Assured use of rhythm and timing some of the time ■ Assured use of diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure physical techniques ■ Mostly secure expressive techniques ■ Secure use of rhythm most of the time ■ Secure use of pitch and intonation most of the time ■ Secure use of harmony and melody most of the time ■ Strong stylistic awareness most of the time ■ Assured use of rhythm and timing most of the time ■ Assured use of diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure physical techniques ■ Consistently secure expressive techniques ■ Secure use of rhythm throughout ■ Secure use of pitch and intonation throughout ■ Secure use of harmony and melody throughout ■ Strong stylistic awareness throughout ■ Assured use of rhythm and timing throughout ■ Assured use of diction, articulation and phrasing throughout

GRADE 6 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES, BACKING VOCALS, STYLISTIC STUDY)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 6 : QUICK STUDY				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to read rhythmic, harmonic and melodic notation OR Inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read rhythmic, harmonic and melodic notation some of the time OR Secure ability to improvise rhythm, harmony and melody some of the time 	<ul style="list-style-type: none"> ■ Mostly secure ability to read rhythmic, harmonic and melodic notation OR Mostly secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read rhythmic, harmonic and melodic notation OR Consistently secure ability to improvise rhythm, harmony and melody

GRADE 6

GRADE 6: EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 6: GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 7

The Grade 7 vocals exam is for candidates who have a developed advanced technical control and a thorough grasp of extended stylistic techniques and personalisation. There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is mandatory in all sections of the exam at Grade 7.

Grade 7

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. This is followed by two Ear Tests: Melodic Recall (Test 1) then Harmony Vocals (Test 2). The Harmony Vocals test needs to include the use of lyrics which will be given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Three** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece), **one** question will be asked on the use of improvisation in the piece, and **one** question will be asked on understanding of the voice or microphone. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 7 exam lasts **40 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Quick Study Piece
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 7 there are **five** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 100bpm
4/4 time signature

A harmonic minor scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 100bpm
3/4 time signature

An augmented arpeggio must be prepared. This test must be performed to a metronome click track and any starting note between C–G may be selected by the candidate. The root note will be heard, followed by a one-bar (four-click) count-in. This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following interval sequences must be prepared:

- Major 3rd and major 2nd intervals
- Minor 3rd and minor 2nd intervals

The candidate will be asked to perform one of these sequences in the exam, as chosen by the examiner. The examiner will choose a starting note within the range A–C (female) and D–F (male). Candidates will then be required to sing the 1st–major 3rd, 1st–major 2nd–1st in sequence, or the 1st–minor 3rd, 1st–minor 2nd–1st in sequence. This will be at the examiner's choice. The candidate can choose to sing to a metronome click throughout or to hear a four-beat count-in. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP D: BACKING VOCALS

Tempo: 120bpm
4/4 time signature

In this group **all three** backing vocal parts need to be prepared. This is a three-part harmony test and the candidate will be asked to perform one part in the exam, as chosen by the examiner. The chosen part must be sung alongside the other two parts on the recording. The test needs to be performed to the appropriate backing track which can be found on the download card.

GROUP E: STYLISTIC STUDY

Tempo: 80–125bpm
4/4 time signature

Candidates will need to choose and perform **one** Stylistic Study from the group of styles listed below. This choice will determine the style of the Quick Study Piece. For example, if the Jazz and Blues stylistic study is chosen the examiner will give the candidate a QSP from the Jazz and Blues group.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

QUICK STUDY PIECE

Tempo: 70-160bpm

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. Bars 1–4 of the test will be a notated melody and the candidate must sing all the written detail, including the lyrics. In bars 5–8 candidates will need to improvise a variation of bars 1–4, developing both the lyrics and melody as they feel appropriate. In bars 9–12 candidates are required to improvise freely, with no reference to bars 1–4 needed. These bars can be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

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

At the end of the three minutes, the backing track will be played twice more with the notated parts now absent. The first time is for rehearsal and the second time is for the candidate to perform the final version for the exam. Again, the root note will be heard and then a one-bar count-in before each playthrough. 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 QSP style will be from one of the following four groups. These match the groups of the Stylistics Studies in the Technical Exercises section.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

The style of the QSP given to the candidate will be from the same group as the candidate's choice of Stylistic Study. The examiner will decide the specific style from the group chosen.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Harmony Vocals (Test 2).

MELODIC RECALL

Key:

- Female: B major and D natural minor scale
- Male: D major or E natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use one of the above scales (the examiner will decide which) and the first note will be the root note or the 5th. The test will be heard twice, each time starting with the root note and a four-beat count-in. There will be a short gap to practise after each playthrough. Next a **vocal** count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

HARMONY VOCALS

Key:

- Female: A major or E minor
- Male: E major or B minor

Tempo: 90–130bpm

The examiner will play a four-bar melody in one of the above keys (the examiner will decide which), based on any diatonic chords. The recorded vocal part will sing the root, 3rd or 5th of each chord and candidates need to harmonise a diatonic 3rd or 4th above this part using the same rhythm. The examiner will give the candidate the lyrics.

The test will be heard twice, starting with the root note and a four-beat count-in each time it is played. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the harmony line must be performed. 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 the candidate is still practising.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Three** of these questions will be on general music knowledge of the piece, **one** will be on improvisation and **one** will be on the candidate's understanding of the voice or microphone.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **three** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify and explain:

- Any notation used in the chosen piece
- Recognition of any interval up to an octave between two adjacent notes (candidates will need to state major, minor or perfect)

Part 2: Improvisation

Candidates will be asked to briefly describe and demonstrate their approach to how they would improvise any part of the chosen song. This should be done with reference to melody, rhythm, phrasing, dynamics and expression. Candidates can choose the part.

Part 3: Your Voice and the Microphone

The examiner will also ask you one question about the voice or the microphone. They will decide which. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- 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 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?

PERFORMANCE CERTIFICATE

The Grade 7 exam lasts **40 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- Performance certificate: **Three** Free Choice Pieces

To view our list of Wider Repertoire, please visit the website: www.rslawards.com.

GRADE 7 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure physical techniques ■ Insecure expressive techniques ■ Insecure use of rhythm ■ Insecure use of pitch or intonation ■ Insecure use of harmony or melody ■ Inability to demonstrate stylistic awareness ■ Inconsistent use of rhythm and timing ■ Insecure use of diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Some secure physical techniques ■ Some secure expressive techniques ■ Secure use of rhythm some of the time ■ Secure use of pitch and intonation some of the time ■ Secure use of harmony and melody some of the time ■ Strong stylistic awareness some of the time ■ Assured use of rhythm and timing some of the time ■ Assured use of diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure physical techniques ■ Mostly secure expressive techniques ■ Secure use of rhythm most of the time ■ Secure use of pitch and intonation most of the time ■ Secure use of harmony and melody most of the time ■ Strong stylistic awareness most of the time ■ Assured use of rhythm and timing most of the time ■ Assured use of diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure physical techniques ■ Consistently secure expressive techniques ■ Secure use of rhythm throughout ■ Secure use of pitch and intonation throughout ■ Secure use of harmony and melody throughout ■ Strong stylistic awareness throughout ■ Assured use of rhythm and timing throughout ■ Assured use of diction, articulation and phrasing throughout

GRADE 7 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES, BACKING VOCALS, STYLISTIC STUDY)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 7 : QUICK STUDY				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to read rhythmic, harmonic and melodic notation OR Inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read rhythmic, harmonic and melodic notation some of the time OR Secure ability to improvise rhythm, harmony and melody some of the time 	<ul style="list-style-type: none"> ■ Mostly secure ability to read rhythmic, harmonic and melodic notation OR Mostly secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read rhythmic, harmonic and melodic notation OR Consistently secure ability to improvise rhythm, harmony and melody

GRADE 7

GRADE 7 : EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 7 : GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

Grade 8

The Grade 8 vocals exam is for candidates who have a developed advanced technical control and a thorough grasp of extended stylistic techniques and personalisation. There are two types of exam: the Grade Exam and the Performance Certificate.

Please see the Examinations section on **page 3** for further details.

The use of a microphone is mandatory in all sections of the exam at Grade 8.

Grade 8

GRADE EXAMS

PREPARED WORK

Candidates will need to perform three Performance Pieces and the Technical Exercises for the Grade Exam. These are to be performed at the beginning of the exam and can be in either order, at the candidate's choice. The examiner will only ask for a selection of the Technical Exercises in the exam.

UNPREPARED WORK

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. This is followed by two Ear Tests: Melodic Recall (Test 1) then Harmony Vocals (Test 2). The Harmony Vocals test needs to include the use of lyrics which will be given by the examiner.

For the final part of the exam, **five** General Musicianship Questions will be asked. **Three** questions will be asked on one of the pieces performed, (the candidate will be asked to choose which piece), **one** question will be asked on the use of improvisation in the piece, and **one** question will be asked on understanding of the voice or microphone. All questions will be at the examiner's choice.

EXAM STRUCTURE

The Grade 8 exam lasts **40 minutes** and will be taken in the following order:

- Performance Pieces*
- Technical Exercises *
- Quick Study Piece
- Ear Tests
- General Musicianship Questions

**These elements can be taken first or second at the candidate's request*

Setting the level of the backing track

At the start of the exam the examiner will conduct a sound check to ensure that the level of the backing track is satisfactory for the candidate. Candidates will be asked to sing along to the backing track for the first few bars of the first Performance Piece. The sound check is not marked and once the correct level has been agreed the examiner will start the exam with either the Performance Pieces or Technical Exercises at the candidate's choice. Note that the sound check is only conducted for the first piece.

TECHNICAL EXERCISES

At Grade 8 there are **five** groups of Technical Exercises. The examiner will ask for a selection from each group.

GROUP A: SCALES

Tempo: 100bpm
4/4 time signature

A chromatic scale must be prepared. The candidate may select any starting note from A–E and may choose to sing along to a metronome click or hear four clicks before the test starts. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP B: ARPEGGIOS

Tempo: 100bpm
4/4 time signature

A diminished 7 arpeggio must be prepared. This test **must** be performed to a metronome click track and any starting note between C–G may be selected by the candidate. The root note will be heard, followed by a one-bar (four-click) count-in. This test can be performed using any vocal sound except humming or whistling.

GROUP C: INTERVALS

Tempo: 90bpm
4/4 time signature

In this group the following interval sequences must be prepared:

- Major 7th, minor 7th and octave intervals
- Major 3rd and minor 3rd intervals

The candidate will be asked to perform one of these sequences in the exam, as chosen by the examiner. The examiner will choose a starting note within the range A–C (female) and D–F (male). Candidates will then be required to sing the 1st–major 7th, 1st–minor 7th, 1st–octave–1st in sequence or the 1st–major 3rd, 1st–minor 3rd–1st in sequence. This will be at the examiner's choice. The candidate can choose to sing to a metronome click throughout or to hear a four-beat count-in. Whichever option is chosen, the starting note will be heard before the count starts. This test can be performed using any vocal sound except humming or whistling.

GROUP D: BACKING VOCALS

Tempo: 130bpm
4/4 time signature

In this group **all three** backing vocal parts need to be prepared. This is a three-part harmony test and the candidate will be asked to perform one part in the exam, as chosen by the examiner. The chosen part must be sung alongside the other two parts on the recording. The test needs to be performed to the appropriate backing track which can be found on the download card.

GROUP E: STYLISTIC STUDY

Tempo: 80–125bpm
4/4 time signature

Candidates will need to choose and perform **one** Stylistic Study from the group of styles listed below. This choice will determine the style of the Quick Study Piece. For example, if the Jazz and Blues stylistic study is chosen the examiner will give the candidate a QSP from the Jazz and Blues group.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

QUICK STUDY PIECE

Tempo: 70-160bpm

At this grade candidates will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four-bars of melody and eight-bars of improvisation. Bars 1–4 of the test will be a notated melody and the candidate must sing all the written detail, including the lyrics. In bars 5–8 candidates will need to improvise a variation of bars 1–4, developing both the lyrics and melody as they feel appropriate. In bars 9–12 candidates are required to improvise freely, with no reference to bars 1–4 needed. These bars can be performed using any vocal sound except humming or whistling. Improvised lyrics and vocal ad-libbing are permitted.

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

At the end of the three minutes, the backing track will be played twice more with the notated parts now absent. The first time is for rehearsal and the second time is for the candidate to perform the final version for the exam. Again, the root note will be heard and then a one-bar count-in before each playthrough. 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 QSP style will be from one of the following four groups. These match the groups of the Stylistics Studies in the Technical Exercises section.

- Pop and Musical Theatre
- Soul and R'n'B
- Jazz and Blues
- Rock and Indie

The style of the QSP given to the candidate will be from the same group as the candidate's choice of Stylistic Study. The examiner will decide the specific style from the group chosen.

EAR TESTS

There are two Ear Tests: Melodic Recall (Test 1) and Harmony Vocals (Test 2).

MELODIC RECALL

Key:

- Female: B major and D natural minor scale
- Male: D major or E natural minor scale

Tempo: 90bpm

The examiner will play a two-bar melody played to a drum backing. It will use one of the above scales (the examiner will decide which) and the first note will be the root, 3rd or the 5th. The test will be heard twice, each time starting with the root note and a four-beat count-in. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the melody must be sung to the drum backing.

Candidates are permitted 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 the candidate is still practising.

This test may be performed using any vocal sound except humming or whistling.

HARMONY VOCALS

Key:

- Female: A major or B minor
- Male: D major or E minor

Tempo: 90–130bpm

The examiner will play a four-bar melody in one of the above keys (the examiner will decide which), based on any diatonic chords. The recorded vocal part will sing the root, 3rd or 5th of each chord and candidates need to harmonise a diatonic 3rd or 4th above this part using the same rhythm. The examiner will give the candidate the lyrics.

The test will be heard twice, starting with the root note and a four-beat count-in each time it is played. There will be a short gap to practise after each playthrough. Next a vocal count-in will be heard, after which the harmony line must be performed. 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 the candidate is still practising.

GENERAL MUSICIANSHIP QUESTIONS

In this part of the exam **five** questions will be asked. **Three** of these questions will be on general music knowledge of the piece, **one** will be on improvisation and **one** will be on the candidate's understanding of the voice or microphone.

MUSIC KNOWLEDGE

Part 1: General Music Knowledge

The examiner will ask **three** music knowledge questions. The questions will be based on one of the pieces (including Free Choice Pieces) performed by the candidate in the exam. The candidate can choose which one.

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

The candidate will be asked to identify and explain:

- Any notation used in the chosen piece
- Recognition of any interval up to an octave between two adjacent notes (candidates will need to state major, minor or perfect)

Part 2: Improvisation

Candidates will be asked to briefly describe and demonstrate their approach to how they would improvise any part of the chosen song. This should be done with reference to melody, rhythm, phrasing, dynamics and expression. Candidates can choose the part.

Part 3: Your Voice and the Microphone

The examiner will also ask you one question about the voice or the microphone. They will decide which. Brief demonstrations to assist answers are acceptable.

Candidates will be asked one of the following questions:

- 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

PERFORMANCE CERTIFICATE

The Grade 8 exam lasts **40 minutes** and the candidate chooses to sing **five** pieces only.

FREE CHOICE PIECES

Free Choice Pieces may be performed in the examination:

- Grade exam: **Two** Free Choice Pieces
- *Performance certificate*: **Three** Free Choice Pieces

To view our list of Wider Repertoire, please visit the website: www.rslawards.com.

GRADE 8 : PERFORMANCE PIECES				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-11	12-14	15-17	18-20
Grade Descriptor	<ul style="list-style-type: none"> ■ Insecure physical techniques ■ Insecure expressive techniques ■ Insecure use of rhythm ■ Insecure use of pitch or intonation ■ Insecure use of harmony or melody ■ Inability to demonstrate stylistic awareness ■ Inconsistent use of rhythm and timing ■ Insecure use of diction, articulation and phrasing 	<ul style="list-style-type: none"> ■ Some secure physical techniques ■ Some secure expressive techniques ■ Secure use of rhythm some of the time ■ Secure use of pitch and intonation some of the time ■ Secure use of harmony and melody some of the time ■ Strong stylistic awareness some of the time ■ Assured use of rhythm and timing some of the time ■ Assured use of diction, articulation and phrasing some of the time 	<ul style="list-style-type: none"> ■ Mostly secure physical techniques ■ Mostly secure expressive techniques ■ Secure use of rhythm most of the time ■ Secure use of pitch and intonation most of the time ■ Secure use of harmony and melody most of the time ■ Strong stylistic awareness most of the time ■ Assured use of rhythm and timing most of the time ■ Assured use of diction, articulation and phrasing most of the time 	<ul style="list-style-type: none"> ■ Consistently secure physical techniques ■ Consistently secure expressive techniques ■ Secure use of rhythm throughout ■ Secure use of pitch and intonation throughout ■ Secure use of harmony and melody throughout ■ Strong stylistic awareness throughout ■ Assured use of rhythm and timing throughout ■ Assured use of diction, articulation and phrasing throughout

GRADE 8 : TECHNICAL EXERCISES (SCALES, ARPEGGIOS, INTERVALS, MELODIC STUDIES, BACKING VOCALS, STYLISTIC STUDY)				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-8	9-10	11-12	13-15
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to maintain pitch, pulse or rhythm accurately ■ Inability to recall musical and rhythmic phrases accurately 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse some of the time ■ Ability to recall musical and rhythmic phrases some of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse most of the time ■ Ability to recall musical and rhythmic phrases most of the time 	<ul style="list-style-type: none"> ■ Ability to sing with accuracy, pitch, rhythm and pulse consistently ■ Ability to recall musical and rhythmic phrases consistently

GRADE 8 : QUICK STUDY				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	<ul style="list-style-type: none"> ■ Inability to read rhythmic, harmonic and melodic notation OR Inability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Secure ability to read rhythmic, harmonic and melodic notation some of the time OR Secure ability to improvise rhythm, harmony and melody some of the time 	<ul style="list-style-type: none"> ■ Mostly secure ability to read rhythmic, harmonic and melodic notation OR Mostly secure ability to improvise rhythm, harmony and melody 	<ul style="list-style-type: none"> ■ Consistently secure ability to read rhythmic, harmonic and melodic notation OR Consistently secure ability to improvise rhythm, harmony and melody

GRADE 8

GRADE 8 : EAR TESTS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-4	5-6	7-8	9-10
Grade Descriptor	■ Incorrect responses	■ Some correct responses	■ Mostly correct responses	■ Consistently correct responses

GRADE 8 : GENERAL MUSICIANSHIP QUESTIONS				
Attainment Band	Assessment Criteria not met	Pass	Merit	Distinction
Mark Range	0-2 correct responses	3 correct responses	4 correct responses	5 correct responses

REVISION HISTORY

Published: 03 November 2016

Revised: 24 February 2017

Page 7 Marking schemes updated

Revised: 29 March 2017

Page 11 Ear test content corrected

Page 31 Reference to use of a microphone corrected

Page 39 Reference to use of a microphone corrected

Page 51 Melodic Recall correction, '...the first note will be the root note or the fifth.'

Page 67 Harmony Vocals, key correction

Revised: 24 July 2017

Page 7 Reference to use of a microphone updated

Page 30 Reference to use of a microphone updated

Page 38 Reference to use of a microphone updated



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VOCALS

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VOCALS

Please read through the following section if you are thinking of performing any songs not published in the Rockscool Vocals grade books.

For all grades:

The appropriate grade book must be brought to the exam.

Candidates are not permitted to choose all Performance Pieces from the wider repertoire and free choice pieces choice pieces. For a grade exam two out of three pieces may be free choice pieces, for Performance Certificate three out of five may be free choice pieces.

Candidates will need to bring the sheet music and a backing track (without the examined vocal part) to the exam for all Free Choice Pieces, including songs chosen from the **wider repertoire**.

Backing tracks for Free choice pieces may be provided on CD, MP3 player, tablet or USB. Please note that the audio cannot be streamed from a device and must be a downloaded audio file for accessible playback on the exam day.

Selecting Free choice pieces:

The following checklist has been devised to help you assess whether or not the repertoire you have chosen meets the criteria established for Performance Pieces in the grade you are taking.

* Indicates that noted point should be included in the song.

Other points are discretionary, depending on other elements of the piece chosen. If not all requirements are included in the notation, candidates may use improvisation sections to incorporate these into the piece. If after reading this guide you still require help to determine if your chosen song is suitable for the grade please forward a copy of the sheet music to **freechoicepieces@rslawards.com**

Note! Please allow **four weeks** for a decision regarding the suitability of the submitted piece.



VOCALS GRADE 1

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 1min-3min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate consistent/maintained tone *

The piece must make use of solid chest voice *

The piece should cover a range of at least a 5th

EXPRESSIVE TECHNIQUES

The piece should include some simple phrasing



VOCALS GRADE 2

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 1min-3min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate consistent/maintained tone with some colouring and variation *

The piece must make use of solid chest voice *

The piece should cover a range of at least an octave

The piece should make use of intervals up to a 3rd

SSIVE TECHNIQUES

The piece should allow for some dynamic changes

The piece should include some personal phrasing



VOCALS GRADE 3

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 1.30min-4min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB **

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate consistent tone with some colouring and variation *

The piece must make use of solid chest voice *

Head voice should be demonstrated

Some consistency of register changes should be shown

The piece should cover a range of at least an octave

The piece should make use of intervals up to a 3rd

EXPRESSIVE TECHNIQUES

The piece should allow for some dynamic changes including gradual changes

The piece should demonstrate some stylistic awareness

The piece should include some personal phrasing



VOCALS GRADE 4

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 2min-4min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate consistent tone with confident colouring and variation *

The piece must make use of well-controlled chest voice and head voice/falsetto *

Transitions between registers should be fluent

The piece should show good use of diction and articulation *

Some variety/complexity of rhythms should be demonstrated

The piece should cover a range of at least an octave

The piece should make use of intervals of a 4th or more

EXPRESSIVE TECHNIQUES

The piece must allow for contrasting dynamic colouring *

The piece must demonstrate stylistic awareness *

The piece should include developed phrasing



VOCALS GRADE 5

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 2min-4min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate consistent and maintained tone *

The piece must make use of well-controlled chest voice and head voice/falsetto *

Transitions between registers should be fluent *

The piece should show good use of diction and articulation *

Variety and complexity of rhythms should be demonstrated

The piece should cover a range of at least a 9th

The piece should make use of intervals of a 5th or more

EXPRESSIVE TECHNIQUES

The piece must allow for stylistic and varied dynamic colouring *

The piece should demonstrate advanced and well executed stylistic awareness and technique *

The piece should include advanced phrasing



VOCALS GRADE 6

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 2.30min-5min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate well maintained and varied tone throughout the registers *

The piece must make use of solid chest voice and head voice/falsetto *

Transitions between registers should be very fluent *

The piece should show good use of diction and articulation *

Varied and complex rhythms should be demonstrated

The piece should cover a range of at least a 11th

The piece should make use of intervals of a 6th or more

EXPRESSIVE TECHNIQUES

The piece must allow for contrasting dynamic colouring *

The piece must demonstrate stylistic awareness and technique *

The piece should include developed and personal phrasing



VOCALS GRADE 7

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 2.30min-5min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate well maintained and varied tone throughout the registers *

The piece must make use of solid chest voice and head voice/falsetto *

Transitions between registers should be very fluent *

The piece should show good use of diction and articulation *

Varied and complex rhythms should be demonstrated

The piece should cover a range of at least a 11th

The piece should make use of large intervallic leaps

EXPRESSIVE TECHNIQUES

The piece must allow for stylistic and varied dynamic colouring *

The piece must demonstrate advanced and well executed stylistic awareness and technique*

The piece should include advanced, personal phrasing



VOCALS GRADE 8

Section A: Essential Elements

The piece must be performed to a backing track *

For this grade the backing track should be between 3min-5min long *

A copy of the backing track must be provided to the examiner on a CD, MP3 player, tablet or USB *

The piece must exist in a notated copy and this sheet music must be provided to the examiner on the day of the exam *

Section B: Performance Elements

PERFORMANCE ELEMENTS

The piece must demonstrate well maintained and varied tone throughout the registers *

The piece must make use of solid chest voice and head voice/falsetto *

Transitions between registers should be very fluent *

The piece should show good use of diction and articulation *

Varied and complex rhythms should be demonstrated

The piece should cover a range of at least a 11th

The piece should make use of large intervallic leaps

EXPRESSIVE TECHNIQUES

The piece must allow for stylistic and varied dynamic colouring *

The piece must demonstrate advanced and well executed stylistic awareness and technique *

The piece should include advanced, personal phrasing

MUSIC

National Curriculum Statement (NCS)

*Curriculum and Assessment
Policy Statement*

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*Further Education and Training Phase
Grades 10-12*



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basic education

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Basic Education
REPUBLIC OF SOUTH AFRICA

**CURRICULUM AND ASSESSMENT POLICY STATEMENT
GRADES 10-12**

MUSIC

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FOREWORD BY THE MINISTER



Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution (Act 108 of 1996). The Preamble to the Constitution states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
 - improve the quality of life of all citizens and free the potential of each person;
 - lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

Education and the curriculum have an important role to play in realising these aims.

In 1997 we introduced outcomes-based education to overcome the curricular divisions of the past, but the experience of implementation prompted a review in 2000. This led to the first curriculum revision: the *Revised National Curriculum Statement Grades R-9* and the *National Curriculum Statement Grades 10-12* (2002).

Ongoing implementation challenges resulted in another review in 2009 and we revised the *Revised National Curriculum Statement* (2002) to produce this document.

From 2012 the two 2002 curricula, for *Grades R-9* and *Grades 10-12* respectively, are combined in a single document and will simply be known as the *National Curriculum Statement Grades R-12*. The *National Curriculum Statement for Grades R-12* builds on the previous curriculum but also updates it and aims to provide clearer specification of what is to be taught and learnt on a term-by-term basis.

The *National Curriculum Statement Grades R-12* accordingly replaces the Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines with the

- (a) Curriculum and Assessment Policy Statements (CAPS) for all approved subjects listed in this document;
- (b) *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*; and
- (c) *National Protocol for Assessment Grades R-12*.

A handwritten signature in black ink, appearing to read 'Angie Motshekga'.

MRS ANGIE MOTSHEKGA, MP
MINISTER OF BASIC EDUCATION

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SECTION 1

INTRODUCTION TO THE CURRICULUM AND ASSESSMENT POLICY STATEMENTS FOR MUSIC GRADES 10-12

1.1 Background

The *National Curriculum Statement Grades R-12 (NCS)* stipulates policy on curriculum and assessment in the schooling sector.

To improve implementation, the National Curriculum Statement was amended, with the amendments coming into effect in January 2012. A single comprehensive Curriculum and Assessment Policy document was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R-12.

1.2 Overview

- (a) The *National Curriculum Statement Grades R-12 (January 2012)* represents a policy statement for learning and teaching in South African schools and comprises the following:
- (i) *Curriculum and Assessment Policy Statements for each approved school subject;*
 - (ii) *The policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*
 - (iii) *The policy document, National Protocol for Assessment Grades R-12 (January 2012).*
- (b) The *National Curriculum Statement Grades R-12 (January 2012)* replaces the two current national curricula statements, namely the
- (i) *Revised National Curriculum Statement Grades R-9, Government Gazette No. 23406 of 31 May 2002, and*
 - (ii) *National Curriculum Statement Grades 10-12 Government Gazettes, No. 25545 of 6 October 2003 and No. 27594 of 17 May 2005.*
- (c) The national curriculum statements contemplated in subparagraphs b(i) and (ii) comprise the following policy documents which will be incrementally repealed by the *National Curriculum Statement Grades R-12 (January 2012)* during the period 2012-2014:
- (i) *The Learning Area/Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines for Grades R-9 and Grades 10-12;*
 - (ii) *The policy document, National Policy on assessment and qualifications for schools in the General Education and Training Band, promulgated in Government Notice No. 124 in Government Gazette No. 29626 of 12 February 2007;*

- (iii) *The policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), promulgated in Government Gazette No.27819 of 20 July 2005;*
 - (iv) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding learners with special needs, published in Government Gazette, No.29466 of 11 December 2006, is incorporated in the policy document, National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*
 - (v) *The policy document, An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R-12), promulgated in Government Notice No.1267 in Government Gazette No. 29467 of 11 December 2006.*
- (d) The policy document, *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12*, and the sections on the Curriculum and Assessment Policy as contemplated in Chapters 2, 3 and 4 of this document constitute the norms and standards of the *National Curriculum Statement Grades R-12*. It will therefore, in terms of *section 6A of the South African Schools Act, 1996 (Act No. 84 of 1996)*, form the basis for the Minister of Basic Education to determine minimum outcomes and standards, as well as the processes and procedures for the assessment of learner achievement to be applicable to public and independent schools.

1.3 General aims of the South African Curriculum

- (a) The *National Curriculum Statement Grades R-12* gives expression to the knowledge, skills and values worth learning in South African schools. This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.
- (b) The National Curriculum Statement Grades R-12 serves the purposes of:
 - equipping learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment, and meaningful participation in society as citizens of a free country;
 - providing access to higher education;
 - facilitating the transition of learners from education institutions to the workplace; and
 - providing employers with a sufficient profile of a learner's competences.
- (c) The National Curriculum Statement Grades R-12 is based on the following principles:
 - Social transformation: ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of the population;
 - Active and critical learning: encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths;

- High knowledge and high skills: the minimum standards of knowledge and skills to be achieved at each grade are specified and set high, achievable standards in all subjects;
 - Progression: content and context of each grade shows progression from simple to complex;
 - Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement Grades R-12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors;
 - Valuing indigenous knowledge systems: acknowledging the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution; and
 - Credibility, quality and efficiency: providing an education that is comparable in quality, breadth and depth to those of other countries.
- (d) The National Curriculum Statement Grades R-12 aims to produce learners that are able to:
- identify and solve problems and make decisions using critical and creative thinking;
 - work effectively as individuals and with others as members of a team;
 - organise and manage themselves and their activities responsibly and effectively;
 - collect, analyse, organise and critically evaluate information;
 - communicate effectively using visual, symbolic and/or language skills in various modes;
 - use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
 - demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.
- (e) Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.

The key to managing inclusivity is ensuring that barriers are identified and addressed by all the relevant support structures within the school community, including teachers, District-Based Support Teams, Institutional-Level Support Teams, parents and Special Schools as Resource Centres. To address barriers in the classroom, teachers should use various curriculum differentiation strategies such as those included in the Department of Basic Education's *Guidelines for Inclusive Teaching and Learning* (2010).

MUSIC GRADES 10-12

1.4 Time Allocation

1.4.1 Foundation Phase

(a) The instructional time in the Foundation Phase is as follows:

SUBJECT	GRADE R (HOURS)	GRADES 1-2 (HOURS)	GRADE 3 (HOURS)
Home Language	10	8/7	8/7
First Additional Language		2/3	3/4
Mathematics	7	7	7
Life Skills	6	6	7
• Beginning Knowledge	(1)	(1)	(2)
• Creative Arts	(2)	(2)	(2)
• Physical Education	(2)	(2)	(2)
• Personal and Social Well-being	(1)	(1)	(1)
TOTAL	23	23	25

(b) Instructional time for Grades R, 1 and 2 is 23 hours and for Grade 3 is 25 hours.

(c) Ten hours are allocated for languages in Grades R-2 and 11 hours in Grade 3. A maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 2 hours and a maximum of 3 hours for Additional Language in Grades 1-2. In Grade 3 a maximum of 8 hours and a minimum of 7 hours are allocated for Home Language and a minimum of 3 hours and a maximum of 4 hours for First Additional Language.

(d) In Life Skills Beginning Knowledge is allocated 1 hour in Grades R-2 and 2 hours as indicated by the hours in brackets for Grade 3.

1.4.2 Intermediate Phase

(a) The instructional time in the Intermediate Phase is as follows:

SUBJECT	HOURS
Home Language	6
First Additional Language	5
Mathematics	6
Natural Sciences and Technology	3,5
Social Sciences	3
Life Skills	4
• Creative Arts	(1,5)
• Physical Education	(1)
• Personal and Social Well-being	(1,5)
TOTAL	27,5

1.4.3 Senior Phase

(a) The instructional time in the Senior Phase is as follows:

SUBJECT	HOURS
Home Language	5
First Additional Language	4
Mathematics	4,5
Natural Sciences	3
Social Sciences	3
Technology	2
Economic Management Sciences	2
Life Orientation	2
Creative Arts	2
TOTAL	27,5

1.4.4 Grades 10-12

(a) The instructional time in Grades 10-12 is as follows:

SUBJECT	TIME ALLOCATION PER WEEK (HOURS)
Home Language	4.5
First Additional Language	4.5
Mathematics	4.5
Life Orientation	2
A minimum of any three subjects selected from Group B Annexure B, Tables B1-B8 of the policy document, <i>National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12</i> , subject to the provisos stipulated in paragraph 28 of the said policy document.	12 (3x4h)
TOTAL	27,5

The allocated time per week may be utilised only for the minimum required NCS subjects as specified above, and may not be used for any additional subjects added to the list of minimum subjects. Should a learner wish to offer additional subjects, additional time must be allocated for the offering of these subjects.

SECTION 2

2.1 What is Music, the subject?

Music is the art of organising sounds and silence, expressing intellectual, emotional and spiritual aspects of human experience. Music is an art form that can be combined with other forms, and is often enhanced by technology. It can communicate a broad range of historical, cultural and socioeconomic ideas and issues. Music has the power to unite groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity.

2.2 Aims

Grade 10-12 Music learners will develop:

- technical control over one or more music instrument(s) or the voice;
- performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western art music and jazz to indigenous African music (IAM);
- ability to read music notation(s);
- creativity through improvisation and working with own music ideas;
- understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;
- awareness of various musical traditions; and
- appreciation for various styles of music.

2.3 Instruments that may be offered

- keyboard instruments
- voice
- recorder
- guitar
- orchestral instruments
- percussion (three instruments)
- band instruments
- drum kit
- indigenous African instruments
- Indian instruments
- steel pan

2.4 Streaming

The CAPS offers schools the opportunity to specialise in one of following three streams:

- (a) Western art music (WAM)
- (b) Jazz
- (c) Indigenous African music (IAM)

Scheme for General music knowledge layout

Term	Grade 10			Grade 11			Grade 12		
	WAM	JAZZ	IAM	WAM	JAZZ	IAM	WAM	JAZZ	IAM
1	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Classification of instruments • Form • Rock and pop • PAT: Study of own performance instrument 	<ul style="list-style-type: none"> • Musical theatre • Rock and pop 	<ul style="list-style-type: none"> • Musical theatre • Rock and pop 	<ul style="list-style-type: none"> • Indigenous musical theatre • Modern constructs 	Development of opera PAT: The sonata or The oratorio	Afroponia PAT: Compare vocal & instrumental SA jazz	<ul style="list-style-type: none"> • Metaphors of Music as life • Interchangeable concepts • Role of ancestors in IAM performance PAT: Music in an African ceremony
2 a	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goemas • Indian music 	Romantic style period	<ul style="list-style-type: none"> • Bebop • Hard bop • Cool jazz 	<ul style="list-style-type: none"> • Function and value of IAM • IAM and Themes 	Development of the symphony	Afroponia	<ul style="list-style-type: none"> • Modern constructs • History of popular African music
2 b	Introduction to WAM (historical timeline)	Introduction to jazz (historical timeline)	Introduction to IAM (historical timeline)						
3	Baroque style period	Early jazz: • Ragtime • Stride piano	Classification of IAM: • Children's songs • Communal songs	Modern style period	<ul style="list-style-type: none"> • Free and Avant-garde jazz • Jazz fusion • Smooth jazz 	<ul style="list-style-type: none"> • Analytical features • Working with Indigenous music practitioners 	<ul style="list-style-type: none"> • SA music industry 	<ul style="list-style-type: none"> • music • SA music industry 	<ul style="list-style-type: none"> • SA music industry
4	Classical style period	<ul style="list-style-type: none"> • New Orleans and Chicago era • Swing era 	<ul style="list-style-type: none"> • Subgenres and Terminology from • Nguni groups • Sotho groups 	<ul style="list-style-type: none"> • Overview of jazz • Overview of IAM 	<ul style="list-style-type: none"> • Overview of WAM • Overview of IAM 	<ul style="list-style-type: none"> • Overview of jazz • Overview of WAM 	FINAL EXAMINATIONS	FINAL EXAMINATIONS	FINAL EXAMINATIONS

In Grade 10, term 1 and part of term 2 content is common across the three streams.

In Grade 11, each stream is introduced to the other two.

In Grade 12, terms 3 and 4 remain common across the streams.

Learners would mostly choose to perform pieces in the style of the chosen stream. For example if they present IAM they would want to play African pieces on African instruments. Learners are however also allowed to mix the style of the chosen stream with a different style in the practical. For example a WAM learner may choose to play one or more jazz pieces, or an IAM candidate may perform Western pieces on the violin.

They will however not be able to mix the styles within Topic 3, because question papers will require them to answer an entire section on either WAM, or jazz, or IAM.

2.5 Time allocation for Music

Music is allocated four teaching hours per five-day week. In addition to this, learners are expected to devote time to practice outside school time. In the event of more time being allocated, that time should be used for group activities such as ensemble rehearsals.

2.6 Progression

Progression in both the practical and the theory aspects of music is expressed here in terms of levels. There are three performance (practical and theoretical) levels each indicating **minimum** levels of competency to be reached at the end of the year.

- (a) **Elementary** performance level for the Western art music and jazz should be comparable to Grade 2 of external examination bodies. Learners should aim for higher levels than the minimum. **Elementary level for African music will be based on the DBE guidelines.**
- (b) **Intermediate** performance level for Western art music and jazz should be comparable to Grade 4 of external examination bodies. Learners should aim for higher levels than the minimum. **Intermediate level for African music will be based on the DBE guidelines**
- (c) **Advanced** performance level for Western art music and aim for higher levels than the minimum. **Advanced level for African music will be based on the DBE guidelines.**

School grade	Performance level
Grade 10	Elementary
Grade 11	Intermediate
Grade 12	Advanced

2.7 Teachers

- Schools should if possible appoint teachers trained in music with a minimum of a BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity or ABRSM. Where this is impossible, teachers should be trained to attain the necessary competency levels to teach the content of the CAPS.
- Instruction in the chosen instrument should be given by a trained musician. This could be an itinerant music teacher shared by a cluster of schools.
- Schools could enlist the expertise of an indigenous African music practitioner.

SECTION 3

3.1 Overview of topics and weighting

	Broad topics	Description	Time weighting: 4 hours per week
1.	Musical performance and improvisation	Development of skills in solo and ensemble ¹ performance Development of skills in improvisation	2 hours per week - practice time to be added as needed by learner according to level and skill
2.	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music terminology	1 hour per week
3	General music knowledge and analysis	Form and structure History of Western art music or jazz or indigenous African music and their composers or performers Music genres South African music industry.	1 hour per week

(Footnotes)

1 All learners should belong to an ensemble. Ideally, the school should constitute various ensembles that would enable individual learners to experience a variety of musical styles in practice.

Improvisation is a practical activity in which learners should apply principles relating to music styles ranging from jazz, indigenous African music to Western music practice.

3.2 Annual teaching plan

Music	Grade 10	Term 1
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> music instruments appropriate space for teaching and rehearsing or practising original music scores and/or original sheet music performance space
Content/concepts/skills		
Choice of stream content is made by learners, teacher or school.		
<p>Western art music</p> <p>A. Solo work</p> <p>Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice.</p> <p>A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10.</p> <p>B. Ensemble work</p> <p>Selection of at least one piece per year. One piece should be performed at the end Grade 10. Attention should be given to how learners function in an instrumentensemble, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work</p> <p>Selection of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)</p> <p>D. Technology of the Instrument</p> <ul style="list-style-type: none"> Understanding the technology of chosen solo instrument; its sound production <p>E. Improvisation</p> <p>Rhythmic melodic patterns use of licks and/or harmonic improvisation spontaneous creation of melodies according to chosen style, instrument and development of learner/s.</p> <p>Playing by ear any rhythm, melody or song, using an appropriate notational system.</p> <p>F. Sight-reading and sight-singing</p> <p>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p>Indigenous African music</p> <p>A. Solo performance:</p> <p>Main instrument to be studied throughout the grades</p> <p>Technical work</p> <ul style="list-style-type: none"> melodic instruments melodic patterns Exercises Scales posture isolated patterns strokes and tone tuning/ organisation <p>Oral text proficiency</p> <ul style="list-style-type: none"> own praise singing <p>Aural proficiency</p> <ul style="list-style-type: none"> transcription of excerpts <p>B. Technology and significance of the main instrument</p> <p>C. Group skills</p> <ul style="list-style-type: none"> taking part in an ensemble instrumental roles rhythm to dance gall and response (taking turns in speaking text) Cues/Ellipses or Call in IAM

Music	Grade 10	Term1
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>Time signatures</p> <ul style="list-style-type: none"> • concept of beats, bars and bar lines, using 4/4, 3/4, 2/4 time signatures <p>Note values</p> <ul style="list-style-type: none"> • semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note) and semiquaver (sixteenth note) • For Jazz and IAM also include triplets and sixteenth notes <p>Staves</p> <ul style="list-style-type: none"> • concept of lines and spaces for notation <p>Note names</p> <ul style="list-style-type: none"> • names in spaces • names on lines • singing solfege <p>Clefs</p> <ul style="list-style-type: none"> • treble and bass clefs <p>Sharps and flats</p> <ul style="list-style-type: none"> • concept of whole and semi- (half) tones • purpose of accidentals <p>Scales</p> <ul style="list-style-type: none"> • construction of a major scale • tetrachords • C, G and F major • technical names: tonic, dominant, subdominant <p>Key signatures</p> <ul style="list-style-type: none"> • meaning of key signatures • recognition of key signatures <p>Intervals</p> <ul style="list-style-type: none"> • writing of perfect and major intervals in C, G and F major • recognition of intervals <p>Composition techniques</p> <ul style="list-style-type: none"> • rhythmic motive • rhythmic sequence <p>Terminology</p> <ul style="list-style-type: none"> • revisiting definitions of music words such as accidentals, clefs, terms of note values, treble, bass, sharps, flats, scales, major, minor, intervals, key, key signature, tonic, dominant, subdominant 		

Music	Grade 10	Term1
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • Sound equipment (CD player, IPod, MP3) • recordings of music examples
<p><u>Content/concepts/skills</u></p> <p>Introduction to music</p> <ul style="list-style-type: none"> • definition of music • elements of music: timbre (tone colour, music instruments), duration (tempo, metre, rhythm), pitch (melody, harmony, tonality), volume (intensity of sound), structure, texture (monophonic, homophonic, polyphonic, density), mood and atmosphere • the role of music in various societies • musical style - listen to a wide variety of styles of music to understand which elements are used to create the style - including rhythm, melody, form, texture, and instruments used • styles can include folk, military, rock, jazz, Western art music, Indian music, African music, etc. <p>Instruments and sound production</p> <p>Classification of music instruments according to sound production:</p> <ul style="list-style-type: none"> • chordophones • aerophones • membranophones • idiophones • electrophones • instruments of the orchestra • strings • woodwinds • brass • percussion • human voice <p>Form</p> <ul style="list-style-type: none"> • techniques to create form: repetition, contrast, variation • AB • ABA • AABA • basic forms of African music <ul style="list-style-type: none"> - Solos - Call and refrain - Call and Chorused refrain - The mixed structural form - Overlapping - Call and response 		

Music	Grade 10	Term 2
Topic 1 Music performance and improvisation	Suggested contact time 2 hours per week	Resources <ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills Choice of stream content is made by learners, teacher or school.		
<p>Western art music and jazz</p> <p>A. Solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, African music or other musical styles for the chosen instrument or voice. A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10.</p> <p>B. Ensemble work Continuation of ensemble work. One piece must be performed at the end of Grade 10. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work Continuation of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)</p> <p>D. Improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s Playing by ear any rhythm, melody or song</p> <p>E. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p>Indigenous African music</p> <ul style="list-style-type: none"> • Solo performance: Main instrument to be studied throughout the grades <p>Technical work</p> <ul style="list-style-type: none"> • melodic instruments • melodic patterns • Exercises • Scales (marimba, mbira, kalimba, makhweyana) • posture • isolated patterns • strokes and tone • tuning/ organisation <p>Oral text proficiency</p> <ul style="list-style-type: none"> • own praise singing <p>Aural proficiency</p> <ul style="list-style-type: none"> • transcription of excerpts • Technology and significance of the main instrument • Group skills <ul style="list-style-type: none"> - taking part in an ensemble - instrumental roles

Music	Grade 10	Term 2
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale
<p>Content/concepts/skills</p> <p>Aural training and practical application must always be part of music literacy.</p> <p>Time signatures</p> <ul style="list-style-type: none"> • concept of beats, bars and bar lines, using 2/4, 3/4, and 4/4 for IAM and Jazz , 5/4, 3/8 and 6/8 • rhythmic patterns • read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth notes) • grouping of rhythmic patterns • rests <p>Ledger lines</p> <ul style="list-style-type: none"> • Note names on above and below the staff using one ledger line <p>Clefs</p> <ul style="list-style-type: none"> • G (treble) and F (bass) clef <p>Scales</p> <ul style="list-style-type: none"> • C, G, D, F and B flat major scales • technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, leading tone • natural minor scales relative to the above major scales • for IAM and Jazz : all Major, Harmonic Minor Scales and Modes of a Major Scale <p>Key signatures</p> <ul style="list-style-type: none"> • writing and identification of key signatures of C, G, D, F and B flat major • concept of key and scale <p>Intervals</p> <ul style="list-style-type: none"> • writing and identification of intervals (perfect, major) in C, G, D, F and B flat major • identification of minor intervals in natural minor scales <p>for IAM and Jazz all Intervals: Major, Minor, Perfect, Augmented and Diminished</p> <ul style="list-style-type: none"> • major on tonic of C, G, D, F and B flat major <p>Melodic construction</p> <ul style="list-style-type: none"> • four-bar melodies in known scales on a given simple rhythm <p>Transcription</p> <ul style="list-style-type: none"> • from treble to bass and vice versa <p>Composition techniques</p> <ul style="list-style-type: none"> • melodic sequence • continuation of rhythmic sequence <p>Terminology</p> <ul style="list-style-type: none"> • Dynamics: fortissimo (ff), forte (f), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp) crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), fortepiano (fp) • Tempo: <i>allegro, allegretto, andante, moderato, ritardando (rit), adagio, andantino, presto, rallentando (rall.), a tempo, allargando, langsam, larghetto, largo, lento, mosso, tempo primo,</i> • Articulation: <i>legato, staccato, (stacc.), accent, mezzo staccato, portato, tenuto</i> 		

Music			Grade 10	Term 2
Topic 3 General music knowledge and analysis	Suggested contact time	Resources		
	1 hour per week	<ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples 		
<u>Content/concepts/skills</u>				
An introduction to the following:				
<ul style="list-style-type: none"> • Afrikaans music • Boeremusiek • Moppies and Goema • Indian music • rock and pop: Jimi Hendrix, Elvis Presley and The Beatles 				
Beginning of Streams (Mid-term)				
<u>Introduction to Western art music</u>	<u>Introduction to jazz</u>	<u>Introduction to indigenous African music</u>		
<ul style="list-style-type: none"> • historical timeline 	<ul style="list-style-type: none"> • historical timeline • Introduction to the basic elements of jazz • Exploring the sounds and styles of jazz 	<ul style="list-style-type: none"> • countries, • regions and their • broad music traditions 		

Music	Grade 10	Term 3
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> music instruments appropriate space for teaching and rehearsing or practising original music scores and/or original sheet music performance space
Content/concepts/skills		
Choice of stream content is made by learners, teacher or school.		
Western art music and jazz		Indigenous African music
<p>A. Solo work</p> <p>Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, African music or other musical styles for the chosen instrument or voice.</p> <p>A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10.</p> <p>B. Ensemble work</p> <p>Continuation of ensemble work. One piece is to be presented at the end of Grade 10. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work</p> <p>Continuation of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).</p> <p>D. Improvisation</p> <p>Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s. Playing by ear any rhythm, melody or song.</p> <p>E. Sight-reading and sight-singing</p> <p>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p>A. Solo performance</p> <p>Main instrument to be studied throughout the grades</p> <p>Technical work</p> <ul style="list-style-type: none"> isolated patterns strokes and tone tuning/ organisation <p>Oral text proficiency</p> <ul style="list-style-type: none"> own praise singing <p>Aural proficiency</p> <ul style="list-style-type: none"> transcription of excerpts <p>Dance</p> <ul style="list-style-type: none"> basic movement while during performance <p>B. Technology and significance of the main instrument</p> <p>C. Group skills</p> <ul style="list-style-type: none"> taking part in an ensemble instrumental roles

Music	Grade 10	Term 3
Topic 2 Music literacy	Suggested contact time	Resources
	1 hour per week	<ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale
<p>Content/concepts/skills</p> <p>Aural training and practical application must always be part of music literacy</p> <p>Time signatures</p> <ul style="list-style-type: none"> • simple and compound time • time signatures: 2/4, 3/4, 4/4 and 6/8. <p>Note values and rhythmic patterns</p> <ul style="list-style-type: none"> • read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note). • clap rhythms as seen and heard. • dotted rhythms • grouping of rhythmic patterns in simple and compound time • rests from semibreve (whole note) to semiquaver <p>Note names</p> <ul style="list-style-type: none"> • all note names of G and F clef including accidentals <p>Scales</p> <ul style="list-style-type: none"> • scales of C, G, D, A, F, B flat and E flat major • natural minor and harmonic minors on a, e, b, f sharp, d, g and c <p>Key signature</p> <ul style="list-style-type: none"> • writing and identifying key signatures of C, G, D, A, F, B flat and E flat major and the relative minors <p>Intervals</p> <ul style="list-style-type: none"> • writing and identifying perfect, major, minor, and augmented intervals as found from the tonic of C, G, D, A, F, B flat and E flat major and a, e, b, f sharp, d, g and c harmonic minors <p>Transcription</p> <ul style="list-style-type: none"> • from treble to bass and vice versa <p>Triads</p> <ul style="list-style-type: none"> • major • minor • augmented • for IAM and Jazz : Chord Constructions , Seventh chords, Major 7th, Minor 7th and Dominant 7th <p>Harmony</p> <ul style="list-style-type: none"> • primary chords (I, IV and V) using triads in root position • recognition of I, IV, V progressions in existing music <p>Melodic construction</p> <ul style="list-style-type: none"> • four -bar melodies in known scales on a given rhythm <p>Composition techniques</p> <ul style="list-style-type: none"> • melodic and rhythmic motives • melodic and rhythmic sequences • pedal point • finding examples in existing music <p>Terminology</p> <ul style="list-style-type: none"> • Character: <i>cantabile, semplice, alla Marcia, espressivo, fröhlich, grazioso, leggiero, lustig, ruhig, scherzando, tempo di minuetto</i> • Other: <i>con, ma non troppo, meno, mezzo, molto, senza, da capo (D.C.), fine, dal segno (D.S.), anacrusis, fermata, da capo al segno, da capo al fine, opus (op.), acciaccatura, appoggiatura, turn, mordent, trill, shake</i> 		

Music	Grade 10	Term 3
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills Choice of stream content is made by the school.		
<p>Western art music</p> <p>Baroque Definition and description of main characteristics of the style Leading composers Well-known works</p> <p>Genres in the Baroque</p> <ul style="list-style-type: none"> • vocal: choral, oratorio, cantata, mass • instrumental: concerto grosso, suite, prelude and fugue <p>Prominent forms binary and ternary</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Vivaldi - <i>Four Seasons</i> focusing on the <i>Primavera</i>, • Handel: <i>The Messiah</i> focusing on the chorus: <i>For Unto Us a Child is Born</i> and <i>The Hallelujah Chorus</i>; <p>Content</p> <ul style="list-style-type: none"> • minimum biographical facts about the composer • use of key • textures such as homophony and polyphony • ornamentation • dynamics • the harpsichord as instrument • basso continuo • the development of the orchestra during the Baroque period • the purpose of the music and circumstances surrounding its creation (Why was the music written?) <p>Introduction to the classical style</p> <ul style="list-style-type: none"> • definition and description of characteristics of the style • leading composers • well-known compositions • comparing characteristics of Baroque and classical styles 	<p>Jazz Definition and description of main characteristics of the style. Leading composers Well-known works</p> <p>Early Blues</p> <ul style="list-style-type: none"> • Description/definition <p>Suggested works</p> <ul style="list-style-type: none"> • Blind Willy Johnson - <i>In My Time of Dying</i> • Bessie Smit - <i>Empty Bed Blues</i> • Leadbell - <i>Bourgeois Blues</i> <p>Ragtime A style of jazz with elaborately syncopated rhythm in the melody and a steady accented accompaniment.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Jelly Roll Morton - <i>Animule Dance</i> • Scott Joplin - <i>The Entertainer</i> <p>Stride piano Style evolved from ragtime which emerged after World War I.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • James P. Johnson - <i>Keep Off the Grass</i> • Fats Waller - <i>Numb Fumblin'</i> • Earl Hines - <i>A Monday Date</i> <p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre • listening to and discussing genre-representative works • reading up on composers and their representative works • elements of the genre • South African Modern Constructs <ul style="list-style-type: none"> a. Early Gospel 1920s b. Marabi 	<p>Indigenous African music stream¹</p> <p>Classification of indigenous African music</p> <ul style="list-style-type: none"> • children's songs • work songs • royal music • sacred songs • societal/communal songs • gender-specific songs <p>Children's songs</p> <ul style="list-style-type: none"> • games song • rhyming songs <p>Communal songs</p> <ul style="list-style-type: none"> • music-making practices for men • music-making practices for women • mixed gender music making • work songs <p>Sacred songs</p> <ul style="list-style-type: none"> • music-making practices associated with African divinity • music-making practices associated with African royalty • music-making practices associated with African indigenous churches • music-making practices associated with initiation seasons • music-making practices associated with rain-making rituals <p>Content</p> <ul style="list-style-type: none"> • philosophical basis • structure • context • instrumentation (if any)

MUSIC GRADES 10-12

Music		
Grade 10		Term 4
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u>		
ASSESSMENT		
Preparation for practical exam		

Music	Grade 10	Term 4
Topic 2	Suggested contact time	Resources
Music literacy	1 hour per week	<ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale
<p>Content/concepts/skills</p> <p>Aural training and practical application must always be part of music literacy</p> <p>Note values and rhythmic patterns</p> <ul style="list-style-type: none"> • read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note) in 2/4, 3/4, 4/4 and 6/8 grouped correctly and including rests • clap rhythms as seen and heard. • dotted rhythms • assessment <p>Note names</p> <ul style="list-style-type: none"> • all note names of G and F clef including accidentals and two ledger lines • assessment <p>Scales</p> <ul style="list-style-type: none"> • scales of C, G, D, A, F, B flat and E major, a, e, b, f sharp, d, g and c harmonic and melodic minors • assessment <p>Key signature</p> <ul style="list-style-type: none"> • writing and identifying key signatures of C, G, D, A, F, B flat and E flat major, a, e, b, f sharp, d, g and c minors • assessment <p>Intervals</p> <ul style="list-style-type: none"> • writing and identifying perfect, major, minor, diminished and augmented intervals • assessment <p>Transcription</p> <ul style="list-style-type: none"> • from treble to bass and vice versa • assessment <p>Triads as they appear in the above scales</p> <ul style="list-style-type: none"> • major • minor • augmented • diminished • assessment <p>Harmony</p> <ul style="list-style-type: none"> • primary chords (I, IV and V) using triads in root position, forming cadences • recognition of I, IV, V progressions in existing music • assessment • for IAM and Jazz <p>Chord Construction</p> <ul style="list-style-type: none"> - Half-diminished 7th, Diminished 7th, Nomenclature, C Maj 7/C M7, C min 7/Cm7/C-7 - C7/ C dom7 <p>Melodic construction</p> <ul style="list-style-type: none"> • four-bar melodies in known major scales on a given rhythm according to I, IV, V progression • assessment <p>Composition techniques</p> <ul style="list-style-type: none"> • assessment on melodic and rhythmic sequences • assessment on motives <p>Terminology</p> <p>Assessment on all known terms</p>		

Grade 10	Music	Term 4
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills Choice of stream content is made by the school.		
<p>Western art music</p> <p>Classical genres</p> <ul style="list-style-type: none"> • vocal: choral, oratorio, opera • instrumental: symphony, concerto, sonata, chamber music <p>Prominent forms</p> <ul style="list-style-type: none"> • sonata form - basic structure <p>Specific content</p> <ul style="list-style-type: none"> • development of the piano • development of the orchestra • Suggested works Mozart: (chamber music) <i>Eine Kleine Nachtmusik</i> • Beethoven: (Sonata) <i>The Pathétique Sonata</i> <p>Content of the study</p> <ul style="list-style-type: none"> • minimum biographical facts about the composer • form and structure • use of key • textures such as homophony and polyphony comparing with Baroque music • dynamics • the purpose of the music and circumstances surrounding its creation (Why was the music written?) 	<p>Jazz</p> <p>Definition and description of main characteristics of the style</p> <p>Leading composers</p> <p>Well-known works</p> <p>Early jazz: New Orleans and Chicago</p> <p>Early jazz covers the first two decades of the twentieth century</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Louis Armstrong - <i>HeebieJeebies</i> • Jelly Roll Morton - <i>Wolverine Blues</i> • King Oliver - <i>Dippermouth Blues</i> <p>Swing</p> <p>A style of big band jazz of the 1930s in the United States of America</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Fletcher Henderson: <i>Chime Blues</i> • Count Basie: <i>April in Paris</i> • Duke Ellington: <i>Take the "A" Train</i> <p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre • listening and discussions of genre representative works • reading on composers and their representative works • elements of the genre 	<p>Indigenous African music stream²</p> <p>Subgenres and terminology</p> <p>A. Sotho Groups</p> <p>SEPEDJ: Kiba, Mathsegele, Tshotsho, Kgantla, Malopo, Women's dance: Sekgapa, Kosa ya dihkuru/Sempepetlwane/Lebowa.</p> <p>SETSWANA: Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le mokete; phantsi.</p> <p>SESOTHO: Famo, Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwa); dipina tsa borapedi (thapelo, kodiyaamalla).</p> <p>B. Nguni groups</p> <p>ISIXHOSA: Genres of dance-songs for the following occasions: Imbeleko, Intonjana, Mtshotsho, Intlombe, Umgidi, Umtshilo, Umtyityimbo</p> <p>ISIZULU: Izinhlobo zokugida knyene nomculo wesiZulu: Izinhlobo zokusina: Indlamu; isishameni; ukugqumshela; umchwayo; ukukhila (lemshadweni); isizulu/ingoma; umzansi; isizingili; isichunu.</p> <p>Izinhlobo zomculo: Amahubo (elisizwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); Isibhaca.</p> <p>SISWATI: Genres of dance-songs for the following occasions: Umtsimba, Butimba, Lutsango, Tingabisa, Ummemo, Lusekwane, Kumekeza, Inchwela, Emahubo emphi, Umhlanga.</p> <p>ISINDEBELE: Genres of dance-songs for the following occasions: irhalana/Tjhikila, irhalana lesimanje/isimanje,</p> <p>C. TSHIVENDA: Malende, Tshigombela, Tshikona, Domba, Tshifasi, Bune, Tshinzere, Matangwa, Givha, Musevhetho, Vhusha, Murundu</p> <p>D. XITSONGA: mincino ya xitsonga-machangana (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo, Xincayincayi, Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, Tinsimu to hungasa/tlanga, Tinsimu to miyeta nwana, Tinsimu ta le ngomeni, Tinsimu ta tikhomba, Tinsimu ta mancomani,</p> <p>E. KHOI/SAN:</p>

Music	Grade 11	Term1
Topic 1 Music performance and improvisation	Suggested contact time 2 hours per week	Resources <ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz</u> A. Solo work Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument or voice A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11 B. Ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. Technical work Selection of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) D. Improvisation <ul style="list-style-type: none"> • rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s • playing by ear any rhythm, melody or song E. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>Indigenous African music</u> A. Solo performance first and second instrument from a different category (chordophones, membranophone, idiophones, aerophones) Technical work <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation Dance Rhythm background for: <ul style="list-style-type: none"> • free dance theme creativity • sequencing of individual themes Oral text proficiency <ul style="list-style-type: none"> • set praise singing to instrumental performance • explore idiomatic expressions and proverbs Aural proficiency <ul style="list-style-type: none"> • aural transcription exercises • understanding of Context and role B. Instrumental roles <ul style="list-style-type: none"> • chronicler • choric interlocutors • praise chroniclers • drumlocutors • other drummers • singers • audience-interlocutors C. Group skills <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles D. Dramatisation

Music	Grade 11	Term1
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Rhythm and pitch</p> <ul style="list-style-type: none"> • all note names on the G and F clefs including ledger lines • all note values and rests, grouped correctly • time signatures: simple and compound duple, triple, quadruple time • dotted rhythms, anacrusis • triplets in simple time <p>B. Scales and keys</p> <ul style="list-style-type: none"> • major scales up to five sharps and flats • relative harmonic, melodic and natural (Aeolian) minors up to five sharps and flats • key signatures up to five sharps and flats • identifying key of existing music • pentatonic scales up to four sharps and flats • symmetrical scales: whole tone, chromatic • the Blues scale. • Dorian, Mixolydian and Aeolian modes • identification of scales and keys in existing music • for IAM and Jazz: all previous scales and Blues scales <p>C. Intervals and chords</p> <ul style="list-style-type: none"> • all perfect, major, minor, diminished and augmented intervals within the octave of keys studied • writing and identifying intervals and chords in music examples <p>D. Triads</p> <ul style="list-style-type: none"> • all triads in known keys; [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root position and first inversion written on one and two staves • creating four part chords by doubling the appropriate notes in root positions and first inversions <p>E. Harmony</p> <ul style="list-style-type: none"> • writing perfect and imperfect cadences in four parts • identifying cadences in existing music such as excerpts of chorales <p>Jazz options</p> <p>Chord structures in jazz</p> <ul style="list-style-type: none"> • sevenths chords • jazz chords nomenclature • working with lead sheets 		

Music	Grade 11	Term1
<p>African options</p> <p>F. Transposition and transcription</p> <ul style="list-style-type: none"> • octave for piccolo and double bass • B flat trumpet and clarinet in known keys <p>G. Compositional techniques</p> <ul style="list-style-type: none"> • melodic and rhythmic motives and sequences <p>H. Clefs: treble, bass, alto and tenor</p> <ul style="list-style-type: none"> • imitation • finding examples of pedal points in existing music <p>H. Melody writing:</p> <ul style="list-style-type: none"> • Create an eight-bar melody using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode). <p>I. Terminology</p> <p>Revise terms of Grade 10, adding <i>affettuoso</i>, <i>animato</i>, <i>appassionato</i>, <i>assai</i>, <i>brillante</i>, <i>brio</i>, <i>calando</i>, <i>con</i>, <i>con moto</i>, <i>fortepiano</i>, <i>fuoco</i>, <i>giocoso</i>, <i>giusto</i>, <i>l'istesso tempo</i>, <i>largo</i>, <i>lento</i></p>		

Music	Grade 11	Term1
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • Sound equipment (CD player, iPod, MP3) • Recordings of music examples
Content/concepts/skills		
Learners, teachers or school choose A (WAM and jazz) or B (IAM)		
<p>A . Musical theatre: Choose any three for study.</p> <p>Content: storyline, characters, style of the music, basic biographical facts about the origin and composer(s)</p> <ul style="list-style-type: none"> • <i>My Fair Lady</i> by Lerner and Loewe, focusing on the song, <i>The Rain in Spain</i> and the role it plays in the storyline. • <i>West Side Story</i> by Leonard Bernstein, focusing on the song, <i>Maria</i> and the role it plays in the storyline. <p>Rock and pop:</p> <p>Content: basic facts, e.g. basic geographical facts, hit songs, albums, the artist biography and contribution to the style, and elements used</p>	<p>B. Musical theatre Choose one from closest cultural background and one from modern construct list.</p> <p>Content: storyline, characters, style of music and sub-generic features, basic biographical facts about the origin and composers</p> <p>Indigenous</p> <ul style="list-style-type: none"> • Kiba/Mmapadi • Indlamu • Famo • Mxongolo • Tshikona • Tshikombela <p>Modern constructs</p> <ul style="list-style-type: none"> • <i>Umabatha</i> - welcome Msomi • <i>Ipintonbi</i> • <i>Sarafina</i> • <i>Umoja</i> • <i>African Footprints</i> - Richard Loring 	
Select two artists. Learners may choose one from each section.		
<p>A. Popular African and international artists</p> <p>David Bowie, Seal, Spice Girls, Westlife, Boys II Men, Salt and Pepper, Metalica, Michael Jackson, Prince, U2</p>	<p>B. Popular African and international artists</p> <p>Salif Keita, Hugh Masekela, Mano Debango, FelaKuti, Mirriam Makeba, Philip Tabane, Jonas Gwanga, Letta Mbulu, Angeliqe Khijo, Baba Maahl, Oliver Mtukudzi, Thomas Mapfumo, Khaja Nin, Caiphus Semanya</p>	

Music	Grade 11	Term 2
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> music instruments appropriate space for teaching and rehearsing or practising original music scores and/or original sheet music performance space
Content/concepts/skills		
Choice of stream content is made by learners, teacher or school.		
Western art music and jazz		Indigenous African music
<p>A. Solo work</p> <p>Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice.</p> <p>A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11.</p> <p>B. Ensemble work</p> <p>Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work</p> <p>Continuation of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).</p> <p>D. Improvisation</p> <p>Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s).</p> <p>Playing by ear any rhythm, melody or song.</p> <p>E. Sight-reading and sight-singing</p> <p>Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p>A. Solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)</p> <p>Technical work</p> <ul style="list-style-type: none"> isolated patterns strokes and tone tuning/organisation <p>Dance</p> <ul style="list-style-type: none"> basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> set praise singing to instrumental performance explore idiomatic expressions and proverbs <p>Aural proficiency</p> <ul style="list-style-type: none"> aural transcription exercises understanding of context and role <p>B. Group skills</p> <ul style="list-style-type: none"> taking part in an ensemble instrumental roles <p>C. Dramatisation</p>

Music	Grade 11	Term 2
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Rhythm and pitch</p> <ul style="list-style-type: none"> • all note names on the G and F clefs including three ledger lines • time signatures: simple and compound duple, triple, quadruple time • correct grouping of notes • irregular time signatures: 5/4 and 7/4 • dotted rhythms, anacrusis, syncopation, ties • triplets in all time signatures • adding alto clef • philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically - then written as a horizontal harmonic procedure <p>B. Scales and keys</p> <ul style="list-style-type: none"> • all major scales • all relative harmonic, melodic and natural (Aeolian) minors • all key signatures • pentatonic scales • the Blues scale • modes of a harmonic minor scale • whole-tone and chromatic scales (symmetrical scales) • identification of scales and keys in existing music • writing scales within bar lines on a given rhythm <p>C. Intervals and chords</p> <ul style="list-style-type: none"> • all perfect, major, minor, diminished and augmented intervals • writing and identifying music examples <p>D. Chords</p> <ul style="list-style-type: none"> • all triads [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root position and first inversion written on one and two staves. • Creating four-part chords by doubling the appropriate notes in root positions and first inversions <p>E. Harmony</p> <ul style="list-style-type: none"> • writing perfect and imperfect cadences in four parts • identifying cadences in existing music such as excerpts of chorales • aural identification of cadences <p>Jazz options</p> <p>Chords</p> <ul style="list-style-type: none"> • chord extensions and alterations • concept of chord extension (7th, 9th and 13th) 		

Music	Grade 11	Term 2
<ul style="list-style-type: none"> • concept of chord alterations (b9, #11, b13) • the 11th and the 13th chords <p>Chord progressions</p> <ul style="list-style-type: none"> • primary harmony (I, IV, V) • basic substitutions <p>F. Transposition and transcription</p> <ul style="list-style-type: none"> • octave for piccolo and double bass • B flat trumpet and clarinet in known keys. • clarinet in A • oral/literacy interface and mnemonic singing of tone level based instrumental tunes, as aid to transcription and composition <p>G. Compositional technique</p> <ul style="list-style-type: none"> • melodic and rhythmic motives and sequences • augmentation • diminution • imitation <p>H. Melody writing</p> <ul style="list-style-type: none"> • Creating an eight-bar melody, using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode) • Adding a bass line to the melody <p>I. Terminology</p> <p>Revise all previous terms adding: M.M., <i>ma non troppo</i>, <i>maestoso</i>, <i>martellato</i>, <i>mit</i>, <i>non</i>, <i>pesante</i>, <i>più</i></p>		

Grade 11	Music	Term 2
Topic 3	Suggested contact time	Resources
General music knowledge and analysis	1 hour per week	<ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills		
Choice of stream content is made by the school.		
<p>Western art music:</p> <p>Romantic style period genres Basic knowledge of the genres associated with the Romantic style</p> <p>Lied and Lied cycles Schubert: <i>Der Erlkönig</i></p> <p>Character pieces (piano) Chopin: <i>Polonaise in A flat</i> (Op. 53)</p> <p>Concerto: Mendelssohn: <i>Violin Concerto in e minor</i> (focus on first movement)</p> <p>Orchestral works: Tchaikovsky: <i>Romeo and Juliet</i> ballet suite</p> <p>Content</p> <ul style="list-style-type: none"> • characteristics of the Romantic style period • basic biographical facts about the representative composers • representative works • purpose of the music • compositional elements used to create the work • specific characteristics of each work • listening to the works • form and structure of examples 	<p>Jazz:</p> <p>Bebop Fast jazz with advanced harmonic</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Charlie Parker - <i>Yarbird Suite</i> • Dizzy Gillespie - <i>Salt Peanuts</i> • Thelonious Monk - <i>Misterioso</i> <p>Hard-Bop Extension of bebop that incorporates blues and gospel music.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Art Blakey - <i>Moanin'</i> • John Coltrane - <i>Mr P.C.</i> • Clifford Brown - <i>Joy Spring</i> • Julian "Cannonball" Adderley - <i>Mercy, mercy mercy</i> <p>Cool jazz A style of jazz that grew out of bebop, but using elaborate arrangements.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Chet Baker - <i>New Morning Blues</i> • Gerry Mulligan - <i>Walking Shoes</i> • Lee Konitz <i>Sub-conscious-Lee</i> <p>Modal jazz A type of jazz where harmony is built exclusively from selected notes of a given scale mode.</p> <p>Suggested works</p> <ul style="list-style-type: none"> • Miles Davis - <i>So What</i> • John Coltrane - <i>Impressions</i> • Herbie Hancock - <i>Maiden Voyage</i> <p>South African Modern Constructs</p> <ul style="list-style-type: none"> • Maskanda • Malombo Music • Disco • Bubble gum • Kwaito <p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre • listening and discussions of genre representative works • reading up on composers and their representative works • elements of the genre 	<p>Indigenous African music stream³</p> <p>Indigenous Music Experts:</p> <ul style="list-style-type: none"> • Mama Madosini, • Princes Magogo, • Johannes Mokgoadi • Joe Mokgotsi • Alex Mathunyane le Dinakangwedi <p>Themes in IAM</p> <ul style="list-style-type: none"> • nature • plants • vegetation • animals • landscapes • life and living • human/botho/ubuntu • seasons <p>Content</p> <ul style="list-style-type: none"> • Themes analysis • setting of song-dance to theme • types of season-based applications • contexts

Music	Grade 11	Term 3
Topic 1 Music performance and improvisation	Suggested contact time 2 hours per week	Resources <ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills Choice of stream content is made by learners, teacher or school.		
<p><u>Western art music and jazz</u></p> <p>A. Solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11.</p> <p>B. Ensemble work Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work Continuation of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises).</p> <p>D. Improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s). Playing by ear any rhythm, melody or song.</p> <p>E. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p><u>Indigenous African music</u></p> <p>A. Solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)</p> <p>Technical work</p> <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation <p>Dance</p> <ul style="list-style-type: none"> • basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. <p>Aural proficiency</p> <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role <p>B. Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles <p>C. Dramatisation</p>

Music	Grade 11	Term 3
Topic 2	Suggested contact time	Resources
Music literacy	1 hour per week	<ul style="list-style-type: none"> · appropriate space · music instrument to illustrate concepts (piano or keyboard) · textbooks or workbooks · manuscript paper · computer and computer programs such as Sibelius/Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Rhythm and pitch</p> <ul style="list-style-type: none"> • all note names on the G and F clefs including four ledger lines • alto clef • all note values and rests, grouped correctly • time signatures: simple and compound duple, triple, quadruple time • irregular time signatures: 5/4 and 7/4 • dotted rhythms, anacrusis, syncopation, ties • triplets and duplets in simple and compound time • quintuplet <p>B. Scales and keys</p> <ul style="list-style-type: none"> • all major scales, starting not only on the tonic • all relative harmonic, melodic and natural (Aeolian) minors, starting not only on the tonic • all key signatures • pentatonic scales • symmetrical scales: whole tone, chromatic • blues scales • writing scales within bar lines in a given rhythm • identification of scales and keys in existing music • for IAM and Jazz: modes of the harmonic minor <p>C. Intervals</p> <ul style="list-style-type: none"> • all perfect, major, minor, diminished and augmented intervals and inversions • writing and identifying all intervals in music examples <p>D. Chords</p> <ul style="list-style-type: none"> • all triads [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root positions, and first and second inversions, written on one and two staves • creating four-part chords by doubling the appropriate notes in root positions, and first and second inversions <p>E. Harmony</p> <ul style="list-style-type: none"> • writing of perfect, imperfect and plagal cadences in four parts • identification of cadences in existing music <p>Jazz options</p> <ul style="list-style-type: none"> • Basic substitution and functions <p>F. Transposition and transcription</p> <ul style="list-style-type: none"> • octave for piccolo and double bass • B flat trumpet and clarinet in known keys. 		

Music	Grade 11	Term 3
<ul style="list-style-type: none"> • clarinet in A • E flat saxophone • For IAM and Jazz: Transposition according to any simple interval in the same clef or between two of the prescribed clefs <p>G. Compositional techniques</p> <ul style="list-style-type: none"> • melodic and rhythmic motives and sequences • augmentation and diminution • finding examples of imitation in existing music • inversion <p>H. Melody construction/writing:</p> <ul style="list-style-type: none"> • approach notes, steps, skips and direction • creation of eight-bar melodies using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode) • adding a bass line to the melody <p>I. Terminology</p> <p>Revise all previous terms adding: <i>presto, primo, quasi, risoluto, secco, sempre, senza, serio, sforzando, simile.</i></p>		

Music	Grade 11	Term 3
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • Appropriate space • Text books • Sound equipment (CD-player, iPod, MP3) • Recordings of musical examples
Content/concepts/skills Learners, teacher or school chooses a stream content		
<p>Western Art Music:</p> <p>The Twentieth Century: The age of diversity. Identify and describe elements of music used to create the style:</p> <ul style="list-style-type: none"> • rhythm and metre • pitch and melody • dynamics • texture • instruments (colour) <p>Representative composers and works: Listen to the music and use scores to assist in the process. Claude Debussy: <i>Voiles</i>. Stravinsky: <i>Rite of Spring</i>. George Gershwin: <i>Rhapsody in Blue</i></p> <p>South African composers of art music: Select two composers Basic facts: e.g. Style characteristics, artist's biographies. African features in the music, application of musical elements.</p> <ul style="list-style-type: none"> • Mzilikazi Khumalo • Peter Louis van Dijk • SJ Khoza • BB Myataza • Arnold van Wyk • Peter Klatzow • MM Moerane • Hubert du Plessis • LP Mohapeloa 	<p>Jazz:</p> <p>Free and Avant-Garde Jazz: Free Jazz is a style of jazz that is almost totally spontaneous. Avant-garde is a type of free jazz that could be based on predetermined formula. Suggested works</p> <ul style="list-style-type: none"> • John Coltrane - Song of Praise • Ornette Coleman- Free Jazz • Charles Mingus - Passions of a Man <p>Fusion A type of jazz that fuses rock and funk elements. Suggested works</p> <ul style="list-style-type: none"> • Miles Davis - Bitches Brew • Herbie Hancock - Watermelon man • Joe Zawinul - <i>Birdland</i> <p>Smooth Jazz</p> <ul style="list-style-type: none"> • George Benson • Pat Metheny • Michael Brecker • Kenny G <p>Content</p> <ul style="list-style-type: none"> • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening and discussions of genre representative works Reading on composers and their representative works • Elements of the genre 	<p>Indigenous African Music stream⁴</p> <p>Analytical features (how music is appraised).</p> <p>Study of:</p> <ul style="list-style-type: none"> • Terminology for Evaluation and appreciation of performance • Phonaesthetics • Onomatopoeic signing • Crepitation • Ululations <p>Working with Indigenous song-dance practitioners</p> <ul style="list-style-type: none"> • Taboos • The meaning of a musical instrument • Protocol • Age grading in music

Music	Grade 11	Term 4
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills		
ASSESSMENT		
<ul style="list-style-type: none"> • Preparation for practical exam. 		

Music	Grade 11	Term 4
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius or Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Rhythm and pitch</p> <ul style="list-style-type: none"> • all note names on the G, F and alto clefs including ledger lines • all note values and rests, grouped correctly • time signatures simple and compound duple, triple, quadruple time • all irregular time signatures • dotted rhythms, anacrusis, syncopation, ties • triplets and duplets in all time signatures <p>B. Scales and keys</p> <ul style="list-style-type: none"> • all scales and keys • modes <p>C. Intervals, triads and chords</p> <ul style="list-style-type: none"> • all previous knowledge • compound intervals • chords in modes • various symbols of identification <p>D. Transposition and transcription</p> <ul style="list-style-type: none"> • horn <p>E. Harmony</p> <ul style="list-style-type: none"> • Harmonise a simple (folk) melody in four parts. Use mainly I, IV, V. • Identify chords used in existing music. • Do harmonic analysis. • Identify any chord used in existing music (major, minor, blues). • For IAM and Jazz: Diatonic 7th Major and Minor' , <ul style="list-style-type: none"> a. Basic substitution and function b. Construction of 13th chords c. Harmonic analysis (recognising all diatonic chords in existing music) • Music terminology <p>African music options</p> <ul style="list-style-type: none"> • memory power: oral-oral memory and performance • pitch and tonality • stylisation and use of a shaded pitch (deliberate bending/shading of pitch) • multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition 		

Music	Grade 11	Term 4
F. Composition techniques		
	<ul style="list-style-type: none">• Identify known composition techniques in existing music.• Use known composition techniques to create own melody.• Use variation.	
G. Melody writing		
	<ul style="list-style-type: none">• Write a melody using own chord structure in any known key and clef.• Add a bass line to the melody.	
H. Music terminology		
	Revise all previous terms adding: <i>sotto voce</i> , <i>subito</i> , <i>tempo giusto</i> , <i>troppo</i> . Assessment on all known music terms.	

Music	Grade 11	Term 4
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills Choice of stream content is made by the school.		
<p>Western art music</p> <p>A. Overview of jazz</p> <ul style="list-style-type: none"> • origin of the music • eras and genres • instruments • artists • SA parallels • SA jazz today <p>Listening to jazz</p> <p>How to listen to the music - rhythm, improvisation, chord structure</p> <p>B. Overview of African music</p> <ul style="list-style-type: none"> • countries of the continent • colonial influences (Franco-phone, Anglo-phone and Luso-phone) • elements of African music • instruments • context of the music • function of the music • genres • popular African artists <p>Listening to African music</p> <p>How and what to listen for in indigenous African music</p>	<p>Jazz</p> <p>A. Overview of Western art music</p> <ul style="list-style-type: none"> • performance venues • instruments • notation and tuning • origin of the music - style periods • genres • purpose/significance of the music • influences <p>Listening to Western art music</p> <p>How to listen to Western art music examples</p> <p>B. Overview of African music</p> <ul style="list-style-type: none"> • countries of the continent • colonial influences (Franco-phone, Anglo-phone and Luso-phone) • elements of African music • instruments • context of the music • function of the music • genres • popular African artists <p>Listening to African music</p> <ul style="list-style-type: none"> • How and what to listen for in indigenous African music • Tsonga Music (Music of: Thomas Chauke) • SeSotho Traditional Music - (Tau ea Matsega) • Xhosa Music (Inkunzi Emdaka) • SePedi Music (Ernest Rammutla and Johannes Mokgwadi) • Ndebele Music (Nothembi Mkhwebana) • TshiVenda Music () • SeTswana Music (Johnny Mokgadi) • Mgqashiyo/Mbhaqanga 	<p>Indigenous African music</p> <p>A. Overview of jazz</p> <ul style="list-style-type: none"> • Origin of the music • Eras and genres • Instruments • Artists • SA parallels • SA jazz today <p>Listening to jazz</p> <p>How to listen to the music - rhythm, improvisation, chord structure</p> <p>B. Overview of Western art music</p> <ul style="list-style-type: none"> • performance venues • instruments • notation and tuning • origin of the music - style periods • genres • Purpose/significance of the music • Influences <p>Listening to Western art music</p> <p>How to listen to Western art music examples</p>

Music	Grade 12	Term1
Topic 1 Music performance and improvisation	Suggested contact time 2 hours per week	Resources <ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills Choice of stream content is made by learners, teacher or school.		
<p><u>Western art music and jazz</u></p> <p>A. Solo work Selection of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice. A minimum of three pieces of advanced standard should be performed at the end of Grade 12.</p> <p>B. Ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>C. Technical work Selection of technical work suitable for the instrument/voice of at least an advanced level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)</p> <p>D. Improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s) Playing by ear any rhythm, melody or song</p> <p>E. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p><u>Indigenous African music</u></p> <p>A. Solo performance: Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones).</p> <p>Technical work</p> <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation <p>Dance</p> <ul style="list-style-type: none"> • basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. <p>Aural proficiency</p> <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role <p>B. Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles <p>C. Dramatisation</p>

Music	Grade 12	Term1
Topic 2	Suggested contact time	Resources
Music literacy	1 hour per week	<ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
Content/concepts/skills		
Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option.		
<p>A. Identification and the writing of the following within given time signature and rhythm</p> <ul style="list-style-type: none"> • all major and minor scales • whole-tone scales • chromatic scales • Blues scale • pentatonic scale • all key signatures • all modes of major and minor scales <p>for IAM and Jazz: <u>Scales</u></p> <ul style="list-style-type: none"> • <u>Melodic minor modes</u> • <u>Blues scales</u> • Pentatonic scales • <u>Symmetrical altered scales</u> - <u>chromatic scale</u> - <u>whole tone scale</u> <p>B. Harmonisation</p> <ul style="list-style-type: none"> • adding alto, tenor and bass line to a given melody using: <ul style="list-style-type: none"> - primary chords in root position and first inversion - secondary chords in root position and first inversion or or <p>African approach</p> <p>Dualistic thought of harmony:</p> <ul style="list-style-type: none"> • harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument) • the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance 	<p>Indigenous African music perceptions</p> <p>Pulse</p> <p>Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm. structures/textures</p> <p>Rhythmic structural principles (space, complementation, sharing, bonding, creative spontaneity)</p> <p>Melody</p> <p>Melodic thought is dualistic</p> <ul style="list-style-type: none"> • melody of pitches • melody of tone levels on an instrument. <p>(Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)</p> <p>Melorhythm</p> <p>African instrumental melodies have rhythmic framework</p> <ul style="list-style-type: none"> • There are melodic characteristics peculiar to instruments because tone levels have pitch essence. • <i>Melorhythmic</i> tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. • Melorhythm automatically transforms into melody upon being vocalized by the human voice. <p>Organic terminology for:</p> <ul style="list-style-type: none"> • tempo • part singing • dance steps • musical cues • role players in a musical performance 	

Music	Grade 12	Term1
<p>C. Analysis of music scores in a variety of styles identifying and describing</p> <ul style="list-style-type: none"> • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions <p>D. Creating a melody for voice or instrument</p> <ul style="list-style-type: none"> • minimum of 12 bars long • giving a structure • using motives and sequences • adding a simple bass line or chords to accompany the melody <p>E. Transposing</p> <ul style="list-style-type: none"> • Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, alto saxophone, trumpet). <p>F. Compositional techniques</p> <ul style="list-style-type: none"> • identification of motives, imitation, diminution, augmentation and variation in existing music • identification of development of themes in existing music • identification of dynamic levels as a compositional technique • identification of melodic and rhythmic repetition in existing music <p>G. Terminology</p> <p>Revision of all known music terms, adding: <i>agitato, attacca, bewegt, con forza, con fuoco, doppio movimento, giocoso, grave, langsam, larghetto, lebhaft, morendo, ossia, piacevole</i></p>		

Music	Grade 12	Term 1
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills Choice of stream content is made by the school.		
<p>Western art music:</p> <p>A. Symphony and symphonic poem</p> <ul style="list-style-type: none"> • definition of the genres • how the development of instruments influenced the symphony and symphonic poem <p>Composers and their works</p> <ul style="list-style-type: none"> • Beethoven - <i>Symphony No. 6</i> • Mendelssohn - <i>Fingal's Cave</i> <p>Content</p> <ul style="list-style-type: none"> • importance of each of the selected symphonies • characteristics of symphonies • characteristics of the movements and commonly used forms • orchestration • develop ability to follow a score • aural identification <p>B. Formal analysis</p> <ul style="list-style-type: none"> • Sonata Form (ability to recognise the form and indicate main parts on a score) • Minuet and Trio • Rondo 	<p>Jazz:</p> <p>Marabi (1930-1940)</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • The Jazz Maniacs • The Merry Blackbirds • The Jazz Epistles • The Manhattan Bothers <p>Marabi female groups</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • The Dark City Sisters • The Flying Jazz Queens • Mahotella Queens <p>Kwela (1950s)</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • Spokes Mashiane • Lemmy Mabaso • Elias Lerole <p>Mbhaqanga</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • Makgonatsohle Band • Soul Brothers • The Cool Crooners <p>New jazz</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • The Jazz Epistles • Todd Matshikiza • Gideon Nxumalo • Philip Tabane <p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre • listening and discussing genre representative works • reading up on composers and their representative works • elements of the genre 	<p>Indigenous African music stream⁵</p> <ul style="list-style-type: none"> • Metaphors of music and life in indigenous African societies. • Interchangeable concepts, e.g. harmony and a peaceful coexistence • The role of divinity in performance spaces • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening and discussions of genre representative works • Reading up on composers and their representative works • Elements of the genre

Music	Grade 12	Term 2
Topic 1 Music performance and improvisation	Suggested contact time 2 hours per week	Resources <ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
Content/concepts/skills Choice of stream content is made by learners, teacher or school.		
<p><u>Western art music and jazz</u></p> <p>Solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice. A minimum of three pieces of an advanced standard should be performed at the end of Grade 12.</p> <p>Ensemble work Continuation of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.</p> <p>Technical work Continuation of technical work suitable for the instrument/voice of at least an advanced level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)</p> <p>Improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s Playing by ear any rhythm, melody or song</p> <p>Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.</p>		<p><u>Indigenous African music</u></p> <p>Solo performance Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones)</p> <p>Technical work</p> <ul style="list-style-type: none"> • working with patterns • strokes and tone • tuning/ organisation <p>Dance</p> <ul style="list-style-type: none"> • basic dance for starting a performance <p>Oral text proficiency</p> <ul style="list-style-type: none"> • Setting praise singing to instrumental performance • Exploring idiomatic expressions and proverbs <p>Aural proficiency</p> <ul style="list-style-type: none"> • aural transcription exercises • understanding of context and role <p>Group skills</p> <ul style="list-style-type: none"> • taking part in an ensemble • instrumental roles • dramatisation

Music	Grade 12	Term 2
Topic 2 Music literacy	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Harmonisation</p> <p>Adding alto, tenor and bass to a melody using:</p> <ul style="list-style-type: none"> • primary and secondary chords in root position and first inversion • passing 6/4 chords • cadential 6/4 chords • passing notes • auxiliary notes <p>Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way or</p> <p>Jazz approach</p> <ul style="list-style-type: none"> • harmonising melodies using seventh chords • reharmonising a simple eight-bar progression, using primary chord substitutions • Symmetric scales <ul style="list-style-type: none"> - whole-half scale - half-whole scale - Augmented scale • Intervals (all intervals) • Clefs (treble, bass and alto clefs) • Polychord nomenclature <p>B. Creating a melody for voice or instrument</p> <ul style="list-style-type: none"> • minimum of 12 bars long • giving a structure • using motives and sequences • Add a simple bass line or chords to accompany the melody. • Use marks of articulation suitable for the instrument/voice. <p>C. Analysis of music scores in a variety of styles, identifying and describing:</p> <ul style="list-style-type: none"> • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions • question and answer • passing notes • auxiliary notes 		

D. Transposing

- Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone, trumpet)

E. Compositional techniques

- rhythm and pulse as a composition technique
- harmonic progression as a composition technique
- development of themes as a composition technique
- dynamic levels, timbre, instrumentation and orchestration as compositional techniques
- melodic and rhythmic repetition as compositional techniques

F. Terminology

Revision of all known terms adding *quasi*, *rinforzando*, *rf*, *rfz*, *risoluto*, *rubato*, *scherzando*, *schnell*, *sehr*, *senza*, *smorzando*, *sotto voce*, *stringendo*, *tranquillo*

Music	Grade 12	Term 2
Topic 3 General music knowledge and analysis	Suggested contact time 1 hour per week	Resources <ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
Content/concepts/skills		
<p>Western art music:</p> <p>Opera</p> <ul style="list-style-type: none"> • definition and description of the genre • summary of the historical development • understanding the meaning and role of comic and serious opera, libretto, aria, recitative and chorus. • well-known operas by well-known composers <p>Composer and works</p> <ul style="list-style-type: none"> • Mozart - <i>The Magic Flute</i> <p>Content</p> <ul style="list-style-type: none"> • storyline • characteristics • characters • arias • choruses • musical importance of each work 	<p>Jazz:</p> <p>Early jazz singers</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • Miriam Makeba • Dolly Rathebe • Thandi Klaasen <p>Jazz in exile</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • The Blue Notes • Brotherhood of Breath • Union of Africa <p>Jazz at home</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • Spirit Rejoice • Sakhile • ZimNqawana <p>Cape jazz</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • Dollar Brand (Abdullah Ibrahim) • Robbie Jansen • Winston Ngozi <p>Recent years</p> <p>Important artist/group</p> <ul style="list-style-type: none"> • FeyaFaku • Moses Molelekwa • Voice <p>Content</p> <ul style="list-style-type: none"> • basic knowledge such as definitions, descriptions and characteristics of the genre. • listening and discussing genre representative works • reading up on composers and their representative works • elements of the genre 	<p>Indigenous African music stream⁸</p> <p>Modern Constructs of IAM</p> <ul style="list-style-type: none"> • Mbhaqnanga • Maskandi • Isicathamiya • Malombo jazz • Free Kiba <p>History of modern IAM</p> <p>Researching IAM</p>

Music	Grade 12	Term 3
Topic 1	Suggested contact time	Resources
Music performance and improvisation	2 hours per week	<ul style="list-style-type: none"> • music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<p><u>Content/concepts/skills</u></p> <p style="text-align: center;">GRADE 12 EXAMINATIONS Preparation for final practical examination</p>		

Music	Grade 12	Term 3
Topic 2	Suggested contact time	Resources
Music literacy	1 hour per week	<ul style="list-style-type: none"> • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
<p><u>Content/concepts/skills</u></p> <p>Aural training and practical application must always be part of music literacy.</p> <p>A. Analysis of music scores in a variety of styles, identifying and describing</p> <ul style="list-style-type: none"> • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions • repetition • question and answer • sequences • passing notes • auxiliary notes • suspension • anticipation <p>B. Harmonisation</p> <p>Adding alto, tenor and bass to a melody, using:</p> <ul style="list-style-type: none"> • primary and secondary chords in root positions, and first and second inversions • dominant seventh in root position • non-harmonic notes: passing notes, auxiliary notes, suspensions, anticipations <p>or</p> <p>Jazz approach</p> <ul style="list-style-type: none"> • Voicing and connecting chords • Advanced substitution • Analysis of music scores in a variety of styles, identifying and describing: <ul style="list-style-type: none"> - All intervals - Key signatures - Rhythm and metre - The use of scales and modes - Chord progressions 		

Music	Grade 12	Term 3
<p>C. Create a melody for voice or instrument</p> <ul style="list-style-type: none"> • minimum of 12 bars long • giving a structure • using motives and sequences • adding a simple bass line or chords to accompany the melody <p>D. Compositional techniques</p> <ul style="list-style-type: none"> • Final revision of all known compositional techniques <p>E. Terminology</p> <ul style="list-style-type: none"> • Final revision of all known music terms <p>Or</p> <p>African music approach</p> <p>Form.</p> <ul style="list-style-type: none"> • thematic form • performance form (antecedent and consequent phrases of a melodic statement/question and answer/responsorial form) • integral performance form/structure as prevalent in indigenous music genres 		

Music	Grade 12	Term 3
Topic 3	Suggested contact time	Resources
General music knowledge and analysis	1 hour per week	<ul style="list-style-type: none"> • appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
<p>Content/concepts/skills</p> <p>A. South African music industry</p> <ul style="list-style-type: none"> • music industry value chain from the origin of a musical idea to the publishing and performing of the work • recording companies in South Africa • music rights • copyright • how to register a new composition <p style="text-align: center;">FINAL REVISION FOR GRADE 12 EXAMINATION</p>		

Music	Grade 12	Term 4
Examination season		

SECTION 4

4.1 Introduction to assessment

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement, evaluating this evidence, recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to enhance the learning experience.

4.1.1 Assessment in Music

There are **seven** performance assessment tasks (PATs) in Grade 12 and **six** PATs in Grades 10 and 11. Learners who choose the IAM and Afrophonia/Jazz streams in grades 10 and 11 may choose three genres in each category respectively from Chart 1 each year. Learners who choose the IAM and Afrophonia/Jazz streams in grade 12 may choose four genres in IAM and three in Afrophonia/Jazz respectively from Chart 1. Chart 2 provides guidelines of assessing knowledge and skill required in each grade. The level of complexity of songs is not determined by the compositional density of the repertoire but by graded criteria mapped out in Chart 2. These constitute the year mark for Music, which forms 25% of the promotion mark. The remaining 75% is obtained from the final external examination.

The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities. They must be employed as on-going assessment tools and serve to ensure that all aspects of the curriculum are covered.

The order in which the PATs are completed is not specified, but merely suggested. Teachers should ensure that the completion of these PATs is evenly spaced during the first three terms of the academic year.

4.2 Informal or daily assessment

Assessment for learning has the purpose of continuously collecting information on individual learners' achievement that can be used to improve their learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, et cetera. Informal assessment may be as simple as stopping during the lesson to observe learners or to discuss with learners how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

4.3 Formal assessment

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, et cetera. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

Grades	Tasks undertaken during the year (%)	End-of-year examination (%)
R - 3	100	n/a
4 - 6	75	25
7 - 9	40	60
10 and 11	25	75
12	25	External examination: 75

4.3.1 Practical Assessment Tasks (PATs)

Complete information about the PATs is provided in the PAT document.

The following Practical Assessment Tasks (PATs) are required. These tasks may be done in any order. They should be evenly spaced during the first three terms of the year.

MUSIC GRADES 10-12

GRADE 10 PATs

PAT	DESCRIPTION	MARKS	
PAT 1	<p>Concert performance:</p> <p>One performance-ready piece</p> <p>Written programme notes</p> <p>For IAM and Jazz/Afroponia</p> <ul style="list-style-type: none"> • Live music performance on major instrument (solo/ensemble) • Programme notes 	40 10	50
PAT 2	<p>Music literacy assignment:</p> <p>Score analysis</p> <p>Theory test</p> <p>For IAM and Jazz/Afroponia</p> <ul style="list-style-type: none"> • Theory/music literacy test • Audio/audio - visual/ score analysis 	20 30	50
PAT 3	<p>Melodic or rhythmic improvisation:</p> <p>Improvisation 1</p> <p>Improvisation 2</p> <p>For IAM and Jazz/Afroponia</p> <p>[In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorused refrain, the mixed structural form, overlapping]</p> <p>For Jazz/Afroponia: basic approach by the use of chord tones, melodic and rhythmic patterns.</p>	25 25	50
PAT 4	<p>Elementary composition or arrangement</p> <p>For IAM and Jazz/Afroponia</p> <ul style="list-style-type: none"> • Dictation (melodic and rhythmic, harmonic and chord identification) • Practical (sight reading and singing and rhythmic clapping) 	50	50
PAT 5	<p>Written assignment: (1000 - 1500 words)</p> <p>Study of own performance instrument, build, sound production, history</p> <p>For IAM and Jazz/Afroponia</p> <ul style="list-style-type: none"> • 0Written assignment - study of own instrument. Built, sound production, history. history includes cultural contexts 	50	50
Total for Grade 10 PATs			250

GRADE 11 PATs

PAT	DESCRIPTION	MARKS	
PAT 1	Concert performance: One performance-ready piece Written programme notes For IAM and Jazz/Afroponia • Live music performance on major instrument (solo/ensemble) • Programme notes	40	50
		10	
PAT 2	Music literacy assignment: Score analysis Transcription and transposition	30	50
		20	
PAT 3	Improvisation: Performance Written explanation of style / techniques used For IAM and Jazz/Afroponia : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] For Jazz/Afroponia: Melodic and rhythmic patterns.	40	50
		10	
PAT 4	Composition or arrangement: Hand written or typed score Performance or recording (electronic or acoustic) For IAM and Jazz/Afroponia Creative innovation Decide on: • melody choose to assign it voice or music instrument • accompanied or not • Compose for a solo instrument • Structure of the composition: verse or verse and chorus • Want to add dance or praise • What other art forms are incorporate • Mood of the song: sad or happy • Melodic and rhythmic congruence	40	50
		10	
PAT 5	Written assignment: (1000 - 1500 words) Repertoire study: Music written for own performance instrument in specific style For IAM and Jazz/Afroponia • Repertoire study: listen to different compositions that use your major instrument and discuss the structure, form, content, meaning and cultural contexts of usage in specific a style.	50	50
Total for Grade 11 PATs			250

MUSIC GRADES 10-12

GRADE 12 PATs

PAT	DESCRIPTION	MARKS	
PAT 1	<p>Concert performance:</p> <p>One performance-ready piece</p> <p>Written programme notes</p> <p>For IAM and Jazz/Afroponia</p> <p>- Live music performance on major instrument (solo/ensemble)</p> <p>- Programme notes</p>	40 10	50
PAT 2	<p>Music literacy assignment:</p> <p>Harmonic analysis</p> <p>Harmonisation</p> <p>For IAM</p> <p>Analysis of chosen piece of music using the following elements: call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping.</p> <p>Jazz/Afroponia Written assignment: Advanced substitution</p> <p>II, V, I progression, Turn around, Triton substitution, Secondary dominant</p>	30 20	50
PAT 3	<p>Improvisation:</p> <p>Performance</p> <p>Written explanation of style used</p> <p>For IAM</p> <p>[In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping]</p> <p>and Jazz/Afroponia: Melodic and rhythmic patterns.</p>	40 10	50
PAT 4	<p>Composition or arrangement:</p> <p>Hand written or typed score</p> <p>Performance or recording (electronic or acoustic)</p> <p>For IAM and Jazz/Afroponia</p> <p>Creative innovation</p> <p>Decide on:</p> <ul style="list-style-type: none"> • melody choose to assign it voice or music instrument • accompanied or not • Compose for a solo instrument • Structure of the composition: verse or verse and chorus • Want to add dance or praise • What other art forms are incorporate • Mood of the song: sad or happy • Melodic and rhythmic congruence • Performance 	40 10	50

PAT	DESCRIPTION	MARKS	
PAT 5	<p>Written assignment: (1000 - 1500 words)</p> <p>WAM: <u>The development of the Sonata</u> for own instrument or <u>The development of the Oratorio</u> for singers</p> <p>Jazz: Comparing and contrasting contributions by a vocalist and an instrumentalist in South African jazz</p> <p>IAM: Visiting or recreating an authentic indigenous African ceremony to observe how music is used</p> <p>For IAM</p> <ul style="list-style-type: none"> Discuss male and female musical arts genres focusing on values that influence performance, maxims of politeness, womanhood, manhood, direct commentary, and themes of polity, royalty and jests and marry making, where applicable. <p>Jazz/Afroponia</p> <ul style="list-style-type: none"> Discuss Jazz/Afroponia from the period 1920s to 2000 Marabi, Khwela, Mbhaqanga, Disco, Soul, Bubble-gum, Raggae, Kwaito and Gospel <p>Discuss: prominent artists of each style, characteristics of the style and decades of dominance.</p>	50	50
	Total for Grade 12 PATs		250

4.3.2 Written assignments

Grade 10

Learners conduct research on their instruments of choice, paying attention to the following: how sound is produced, the makeup of the instrument, how to look after the instrument, best body position for practising and performing. For singers, this should also include the understanding of the vocal chords and how these determine their own types of voices, how vocal sound is produced, how to keep the voice healthy, and what to avoid in order to protect it.

Grade 11

Learners have a choice between two topics: (a) **Film music** or (b) **The influence of technology on music**.

Film music: Learners choose own film (preferably an SA film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film. Learners hold structured class/group discussions, focusing on the style of the music and the elements used to create emotions.

The influence of technology on music: Learners do research on how technology influenced music from the beginning (making of primitive instruments) to the computer programs and internet. Learners hold structured class/group discussions demonstrating their appreciation of technological developments in music performance, production and dissemination (distribution).

Grade 12

The written assignments for Grade 12 are done according to the stream chosen by the candidate: Western Art Music (WAM) or Jazz or Indigenous African Music (IAM).

WAM: Learners write an assignment on the sonatas of their chosen instruments or on the development of the oratorio for singers. One specific work must be listened to and analysed. The learner must know all the melodies of at least one movement. For the oratorio, learners study the development of the genre and choose one oratorio to listen to and analyse in their own time. The learner must be able to recognise the arias of the chosen oratorio.

MUSIC GRADES 10-12

Jazz: Learners compare and contrast the contributions made by a vocalist (Miriam Makeba or any other) and that made by an instrumentalist (Hugh Masekela or any other) to today's music; or discuss the importance of university education for jazz musicians, citing only two examples.

IAM: Learners visit or recreate an authentic cultural musical event. Learners should demonstrate their awareness of the relevance of music in the ritual or ceremony, and also be able to comment on the elements of IAM, including how they manifest in a performative communication.

The forms of assessment used should be age and developmental level appropriate. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

4.3.3 Examinations

Practical Examination

150 Marks

Practical component	Maximum Marks
Comparable to Grade 5 of external examining bodies	
Technical Development: <ul style="list-style-type: none"> Scales, arpeggios, exercises, studies Taken from one list of an official external examining body 	20
Performance Pieces: (Grade 5 level) <ul style="list-style-type: none"> Piece 1 - Own choice (solo piece) Piece 2 - Own choice (solo piece) Piece 3 - Own choice or improvisation (Grade 5 level) Piece 4 - Ensemble work 	25 25 25 25
Sight-reading: <ul style="list-style-type: none"> Unaccompanied reading of at least 12 bars Comparable to Grade 5 of an external examining body 	15
Aural Tests: <ul style="list-style-type: none"> Sight-singing Clapping of a rhythm from a score Sing triads: major, minor, diminished and augmented For IAM and Jazz/Afroponia, sing seventh chords: major 7th, minor 7th, dominant 7th, half-diminished and diminished 7th. 	15
TOTAL	150

For the purposes of this examination an ensemble must consist of 2 - 8 persons. Each performer (learner) must play an independent part which is not doubled by another performer's part. All aspects of the practical components will be assessed during the final practical examination.

Music Paper 1

120 Marks Duration: 3 hours

Section A	Music Literacy <ul style="list-style-type: none"> • Rudiments of music • Harmonisation and harmonic analysis (traditional and jazz harmonisation) • Melody writing (WAM) • For IAM and Jazz/Afrophonia, chord constructions, progressions, modes of major, harmonic and melodic minor scales, blues, pentatonic, symmetric scales, voicing and connection of scales, basic and advanced substitution and polychords. 	60 marks
Section B	General Music Knowledge <ul style="list-style-type: none"> • As set out for Grade 12 in Section 3 	60 marks
Total		120 marks

Music Paper 2

30 Marks Duration: 1½ hours

Section A	Aural <ul style="list-style-type: none"> • Recognise differences or mistakes, cadences, intervals, chords, time signatures, rhythms, scales, non-harmonic notes, compositional techniques • Write dictation IAM and Jazz/Afrophonia : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping]	
Section B	Recognition <ul style="list-style-type: none"> • Genres • Style period • Instruments • Voices 	
Section C	Form and analysis <ul style="list-style-type: none"> • As set out in Section 3 	
TOTAL		30 marks

This paper will be written whilst listening to soundtracks on an examination CD. All questions are based on these sound tracks. Each track will be played a specified number of times. Every Grade 12 examination centre will be provided with an audio CD, which must be played to the candidates during the final examination. Because of the progression from Grade 10 to 12, background knowledge from Grade 10 and 11 may be assessed in Grade 12.

4.3.4 Cognitive levels

Formal assessments must cater for a range of cognitive levels and abilities of learners as shown below:

Table 1

Cognitive Levels	Activity	Percentage of Task
Higher order	Analysing, evaluating, creating	30%
Middle order	Understanding, applying	40%
Lower order	Knowledge, remembering	30%

4.4 Programme of assessment

The Programme of Assessment is designed to spread formal assessment tasks across all subjects in a school throughout a term.

4.4.1 The requirements (number and nature of tasks) for Music

These requirements are indicated below:

Grade 10

Programme of assessment and weighting of tasks		
Formal assessments (during year)	End-of-year examination	
25%	75%	
SBA - During year	End-of-year examination papers 75% (300 marks)	
25% (100 marks)	37.5% (150 marks)	37.5% (150 marks)
5 PATs (50 each) & June exam (300)	2 written papers: Paper 1: Theory & general music knowledge Paper 2: Aural, recognition & form	Practical exam: Technique, performance pieces in chosen style and aural

Grade 10 Programme of assessment per term:

Term	Practical Assessment Task	Examination	SBA	Marks
1	PAT 1: Concert performance For IAM and Jazz/Afroponia Live music performance		50	550
	PAT 2: Music literacy assignment		50	÷
2	PAT 3: Improvisation		50	= 100
		Practical (150) & written (150)	300	
3	PAT 4: Composition/arrangement For IAM and Jazz/ Afroponia Aural test		50	
	PAT 5: Written assignment		50	
4		Practical (150) & 2 written papers Paper 1 (120), Paper 2 (30)		
			Year Total	400

Grade 11

Programme of assessment and weighting of tasks		
Formal assessments (during year)	End-of-year examination	
25%	75%	
SBA - During year	End-of-year examination papers 75% (300 marks)	
25% (100 marks)	37.5% (150 marks)	37.5% (150 marks)
5 PATs (50 each) & June exam (300)	2 written papers: Paper 1: Theory & general music knowledge Paper 2: Aural, recognition & form	Practical exam: Technique, performance pieces in chosen style and aural

Grade 11 Programme of assessment per term:

Term	Practical Assessment Task	Examination	SBA	Marks
1	PAT 1: Concert performance For IAM and Jazz/Afroponia Live music performance		50	550 +
	PAT 2: Music literacy assignment		50	5.5
2	PAT 3: Improvisation		50	= 100
		Practical (150) & written (150)	300	
3	PAT 4: Composition/arrangement For IAM and Jazz/Afroponia Creative innovation		50	
	PAT 5: Written assignment		50	
4		Practical (150) & 2 written papers Paper 1 (120), Paper 2 (30)		300
			Year Total	400

Grade 12

Programme of assessment and weighting of tasks		
Formal assessments (during year)	End-of-year examination	
25%	75%	
SBA - During year	External end-of-year examination papers 75% (300 marks)	
25% (100 marks)	37.5% (150 marks)	37.5% (150 marks)
5 PATs (50 each) June exam (300) Sept exam (300)	2 written papers: Paper 1: Theory & general music knowledge Paper 2: Aural, recognition & form	Practical exam: Technique, performance pieces in chosen style and aural

MUSIC GRADES 10-12

Grade 12 Programme of assessment per term:

Term	Practical Assessment Task	Examination	SBA	Marks
1	PAT 1: Concert performance For IAM and Jazz/Afroponia Live music performance on major instrument		50	850 ÷ 5.5
	PAT 2: Music literacy assignment		50	
2	PAT 3: Improvisation		50	= 100
		Practical (150) & written (150)	300	
3	PAT 4: Composition/arrangement For IAM and Jazz/Afroponia Creative innovation		50	
	PAT 5: Written assignment		50	
		Practical (150) Paper 1 (120), Paper 2 (30)	300	
4		Practical (150) & 2 written papers Paper 1 (120), Paper 2 (30)		300
Year Total				400

4.5 Recording and reporting

Recording is a process in which the teacher documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner's conceptual progression within a grade and her or his readiness to progress or for being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is a process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters, et cetera. Teachers in all grades report in percentages against the subject. The various achievement levels and their corresponding percentage bands are as shown in the table below.

4.6 Codes and percentages for recording and reporting

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	80 - 100
6	Meritorious achievement	70 - 79
5	Substantial achievement	60 - 69
4	Adequate achievement	50 - 59
3	Moderate achievement	40 - 49
2	Elementary achievement	30 - 39
1	Not achieved	0 - 29

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners' report cards.

4.7 Moderation of assessment

Moderation refers to the process that ensures that the assessment tasks are fair, valid and reliable. Moderation should be implemented at school, district, provincial and national levels. Comprehensive and appropriate moderation practices must be in place for the quality assurance of all subject assessments.

4.7.1 Moderation of the assessment tasks - three levels

Moderation of the assessment tasks should take place at three levels.

LEVEL	MODERATION REQUIREMENTS
School	<ul style="list-style-type: none"> The programme of assessment should be submitted to the subject head and school management team before the start of the academic year for moderation purposes. Each task which is to be used as part of the programme of assessment should be submitted to the subject head for moderation before learners attempt the task. Teacher portfolios and evidence of learner performance should be moderated twice a year by the head of the subject or her/his delegate.
Cluster/district/region	Teacher portfolios and a sample of evidence of learner performance must be moderated twice during the first three terms.
Provincial/national	Teacher portfolios and a sample of evidence of learner performance must be moderated once a year.

4.8 General

This document should be read in conjunction with:

4.8.1 *National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and*

4.8.2 *The policy document, National Protocol for Assessment Grades R-12.*

APPENDIXES

Curriculum and assessment glossary

Aesthetic realm. This is a realm where learners use their developing taste to decide what they prefer in creative works; according to what they find attractive and well composed; what excites their interest; and what provokes stimulating ideas, affirm, appreciate and acknowledge - responding positively to the cultural activities and productions of others by being interested enough to learn about them, to show them respect and to encourage their right to support and attention.

Appropriate audience behaviour. This entails acquiring the conventions of behaviour when watching or listening to a performance, such as when to clap, when to be silent, when to respond. There is no single set of conventions for this since these conventions are culturally bound.

Artefact. This is something made by a person, a product of human art and workmanship.

Classical/traditional arts. These are usually (but not always) older forms of art that tend to have been recorded, studied and made part of a cultural heritage - that which is regarded as "classical" or "traditional" changes over time. See **emergent arts and disappearing and neglected art forms**.

Contemporary issues. Topics that are being discussed at the present time culture include the intellectual, spiritual, aesthetic, emotional, moral and material concerns of people. The learner will need to understand that culture relates to ways of living and to the making of meaning at specific times and in specific places. Learners should also realise that cultures have histories and contexts, that they change and that they influence and are influenced by other cultures.

Design concepts. These encompass the use of space, shape, form and line, plot, construction, and compositional elements (e.g. structure, length, size), as well as contrasts, colour and other kinds of design that are used to contribute to the making of different art forms. Certain disappearing and neglected art forms have died out over time through the dominance of other cultural forces and because of changes brought about by technology. In South Africa, the art forms that are being lost or that have been neglected are usually indigenous, but not always so.

Aerophones. Aerophones make up a genre of wind instruments in African music (e.g. Dinaka and Tshikona single note flutes). These include wind sounders (e.g. flutelike, lip-blown, reed-blown instruments).

Articulation: In singing or playing an instrument, articulation is the clear and distinct rendering of tones, comparable to enunciation in speech.

Base slapping. This is hitting the rim of a drum with the fingers.

Blues. Blues is a type of folk song originating among African-Americans.

Brass. The brass section consists of the trumpet, horn and related instruments when it forms part of an orchestra or wind band.

Canon. This is either strict imitation or a composition where imitation plays the main part.

Chordophone. A chordophone is an African string instrument like the lyre and the kora.

Common time. This is regular time, 4/4.

Crepitation. This is a sound technique that is often used with vocalic lilt and mouth drumming, as in the exhilarating vocal effects used to climax musical situations in African music.

Crotchet. A crotchet is a quarter of a semibreve.

Dynamics. Words, abbreviations, and signs used to indicate relative loudness and softness of sound

Idiophones. These are one-tone music instruments (self-sounders) that combine in one element the properties of both a vibrator and a resonator, which are:

- struck together - cymbals, clappers, castanets
- struck - bells, gongs, woodblocks, chimes, xylophones, metallophones
- stamped on - pits, slit drums
- stamped against the ground - sticks, tubes, gourds
- shaken - rattles, jingles
- scraped - notched sticks, shells
- plucked - jew's-harp/mbira, music box
- rubbed to cause friction - "musical glasses"

Emergent arts. These are contemporary, experimental, or historically marginalised art forms that challenge conventional or traditional art practices. Each era produces its own emergent arts.

Genre. A genre is a kind or category of dance, music, drama, or art.

Heritage. Heritage encompasses traditions, memories, histories and experiences of communities that are inherited or passed on from one generation to another.

Hidden messages, bias, stereotypes and propaganda. These are the means by which forms of mass media seek to influence ways in which people think and feel about issues.

Human rights. A human right is the right of every person to fair and just treatment; all people have the right to live their lives to the fullest potential, as well as equal access to all social, economic, political and cultural processes in their country. The *Constitution and the Bill of Rights* contain South Africa's understanding of what human rights are.

Inlamu ulfamo. This is a complex cultural genre of the Zulus and Basotho that incorporates song, dance, drama, poetry, and design.

Kgati. This is a skipping game, which employs rhythm, time, and limericks for problem solving

Kiba/Mmapadi. This is a cultural complex genre of the Bapedi that uses song, dance, drama, poetry and design as integral elements.

Kinaesthetic. This refers to the awareness of senses of movement and touch.

Literacies. Literacies are learned skills for interpreting appropriately. They include

- **oral:** understanding spoken stories, histories and experiences;
- **aural:** ability to interpret through listening to oral, musical and dramatic works;
- **visual:** proficiency at expressing opinions about, making, appreciating and interpreting visual art works;

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- **spatial:** ability to interpret and use distance, height, depth and breadth; and
- **kinaesthetic:** awareness of the meanings of movement and touch.

Malende. This is a complex cultural genre of the Venda people that uses song, dance, drama, poetry and design.

Masekittana. This is a children's game popular among the Sothos (Bapedi, Batswana, Basotho) of South Africa. It uses stones to tell stories and impersonate characters. The game can be used as an assessment activity for creative composition of drama and for storytelling among children.

Mutshongolo. This is a culturally complex genre of the Tsongas that incorporates song, dance, drama, poetry, and design.

Natural, found, recycled and manufactured resources. These are objects that are owned, picked up, reused or taken from nature, and that can be obtained from the learner's environment, whether built or natural, and transformed in character when used in artworks.

Stereotype. A stereotype arises when all members of a group are regarded as the same (e.g. "all men are untrustworthy"). Stereotypes are often contained in extreme prejudice such as racism, sexism, homophobia, and xenophobia.

Tall stories, lies, fantasies and absurd tales. These are accounts that have no basis in truth or reality, that are marked by exaggeration and distortion as in tall stories which constitute deliberate concealment of the truth, as also in lies; and wishes and dreams form part of fantasies.

Tshikona. This is culturally complex genre coming from the Venda people that uses song, dance, drama, poetry and design.

INDIGENOUS MUSICAL ARTS GENRES OF SOUTH AFRICA

Chronicler: A singer, storyteller, praise singer that presents a series of heroic and important events through song or praise or a narrative.

Choric interlocutors: Mediator of the chorus, drummers and the audience's discourse through song. In Sepedi the person doing this role is called a malokwane.

Praise chroniclers: A singer that presents a series of heroic and important events through song or praise.

Drumlocutors: The drum statements in an ensemble performance is regarded as a drum discourse or drum interlocation. This thinking is based on the premise that looks at an indigenous musical arts performance as a system of communication.

Audience-interlocutors: In the indigenous musical arts context, the audience has a discourse of its own that comprises ululations, crepitations, praise text, cheers and jeers.

Ellipses: an incomplete expression or performance that could end in laughter without a recognisable ending.

Cues: music signals or indicators that suggest a need for a response or change of the progression.

Call: is a melody or rhythm segment that signals a need for a musical response.

Maxims: Rules of interaction through music that spell out rules of politeness and song and dance behaviour in a communal performance context. Different maxims apply for men and for women.

Performance protocol: Communal rule of sequencing repertoire in communal performance. These include relevance to context.

Afrophonia: This concept refers to the general ambiance of African music motifs of the music.

Modern constructs: These are new music styles in the music business domain or popular music realm adapted from indigenous African music genres.

Nomenclatures: These are short hand representations of scales.

Divinity in African music performance: This refers to the role and perspectives of different spiritual practices in African indigenous music traditions.

Historical chronicles: a presentation of genealogical history of a particular royal family or community.

Making contextual commentary: commentary made within a context of performance. The comments are usually different from one context to another.

Use of phoneaesthetics: use of sound that represent other ideas or an instrument.

Crepitations: a sound used to exhort, short excitement, or approval.

Stage directions: this refers to a comment made in relation to space on the floor of performance, tempo, rhythm, or any other performance element.

Mouth drumming: vocal representation of the drum sound in words.

Call and refrain: a refrain from a response.

Call and Chorused refrain: it is a refrain from a usual mere sentence completion response to the call. The chorus response may include a phoneaesthetic instead of a conventional 'sentence completion' approach.

The mixed structural form: a combination of the call and response, call and refrain, and call and chorus refrain: this is when a chorus uses neither the ending sentence/phrase to respond to the call.

Overlapping: this is when the response to the call begins before the call ends. The overlaps may comprise of a number of layers.

GENRES AND APPRAISAL CONCEPTS**IsiSwati**

Traditional dance-songs for the following ceremonies:

Umtsimba - traditional wedding dance-songs

Butimba - hunting by boys and men

Lutsango - a social ceremony for older women

Tingabisa - social activity

Ummemo - royal and social participation for the whole kingdom

Lusekwane - boys' social activity

Kumekeza - ceremony for marrying a woman

Inchwela - social activity for men

Emahubo empi - war songs

Umhlanga - reed dance ceremony for girls

Concepts

- Kugidza - umgivo lomuhle
- Umculo - umculo lomnandzi
- Kuhaya - kuhaya ngebugagu
- Kugidza ngemfutfa
- Umculo lovusa lusinga/umculo utsintsa imiva
- Kuniketana ngengoma
- Tilanzelo
- Imphimiso yemagama engoma
- Kuhlanguana kwemavi/uyabhimba/amavi aka hlangani

INDIGENOUS MUSICAL ARTS GENRES OF SOUTH AFRICA

ISISWATI: Traditional dance-songs for the following ceremonies: **Umtsimba** - traditional wedding dance-songs; **Butimba** - hunting by boys and men; **Lutsango** - a social ceremony for older women; **Tingabisa** - social activity (This is the name of the girls' regiment during the reign of King Sobhuza II); **Imbhali**: This is the name of the girls' regiment during the reign of King Mswati III); **Ummemo** - royal and social participation for the whole kingdom; **Lusekwane** - boys' social activity; **Kumekeza** - ceremony for marrying a woman; **Inchwela** - social activity for men (self-fortification ceremony); **Emahubo emphi** - war songs; **Umlhanga** - reed ceremony for girls and married women. **Ingadla**: dance by girls for communication on values and cultural ethics.

Analytical features: Kugidza- umgivo lomuhle; Umculo - umculo lomnandzi; Kuhaya- kuhaya ngebugagu; Kugidza ngemfutfa; Umculo lovusa lusinga / umculo utsintsa imiva; Kuniketana ngengoma; Tilandzelo; Imphimiso yemagama engoma; Kuhlanguana kwemavi / uyabhimba / amavi aka hlangani

TSHIVENDA: **Malende** - Both boys and girls; **Tshigombela** - Venda women; **Tshikona** - Venda male dance; **Domba** - women and girls initiation dance with songs that can be performed in social ceremonies; **Tshifasi** - boys and girls; **Bune** - young boys and girls while playing; **Tshinzere** - both boys and girls in social ceremonies; **Matangwa** - boys and girls in a social ceremony; **Givha** - done by men where women play drums as in Tshikona; **Musevhetho** - sacred dance not for public social performance; **Vhusha** - sacred dance not for public social performance; **Murundu** - sacred dance not for public social performance.

Analytical features: Utshina zwavhudi; Luimbo lwa u takadza; Usumbeza mafufulufu; Usielisana; Usinna na ubvumela (call and response); Upfala zwavhudi; Ukundelwa/balelwa.

XITSONGA: MINCINO YA XITSONGA-MACHANGANA (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo - Men's dance; **Xincayincayi** - It is done by middle-aged men and young boys. **Mincino ya Vaxisati-vanhwana:** **Xibelana, Xifasi, Mikhinyavezo**, - by elderly women; **Tinsimu to hungasa/tlanga** (children's games or rhymes); **Tinsimu to miyeta nwana** (lullaby); **Tinsimu ta le ngomeni** (male rite of passage); **Tinsimu ta tikhomba** (female rite of passage); **Tinsimu ta mancomani** (spiritual); Tinsimu to ndhunduzela (praise songs).

Analytical features: Ku cina kahle; Risimu ro nandziha; Ku komba nkinkhi; Ku yimbelela ko tlhavula mbilu; Ku nyiketana; Ku hlamulana; Ku twarisa hi ndlela leyi fanele; Ku dyoha.

SEPEDI: Kiba, Mantshegele, Tshotsho, Kgantla, Malopo, Women's dance: **Sekgapa, Kosa ya dihkuru/Sempepetwane/Lebowa.**

Concepts and critical tools: go thupela, molodi, phepela, bothakga, go šidilela, go kata, tia kati, go iketla, go tlhodia, go tlhabeletsa, go araba, go neeletsana, go hlaboša ka ganong, go šaetša.

SETSWANA: Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le mokete; phantsi.

Analytical features: bontle le bokgabo; morumo, modidietso o o tsepamjeng; tiriso ya poko ya thoriso ka manonthotho; moribo le merethetho, tlhabeletsa le tsibogelo ya molodi; neeletsano ya mafoko mo pineng; kapodiso ka mafoko; go se kuruetse.

SESOTHO: Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwā); dipina tsa borapedi (thapelo, kodiya malla).

Analytical features: Morethetho, tumedisio, ho hlaka ha mohopolo pineng, fupara mikutlo le boitshwaro bo bo amohesang stjhabeng, ho araba, ho soma ha pina, kgalema / kgothatso / tletleba ka pina, go koeetsa ngwana, ho hata mehato, mashwahleshwahle a meruthwana maotong, morothetho o o potlakileng, boterpedi ba moqoqopedi, ho thetsana, ho siyelana sebaya/sebaka, mokgibo o makgethe, taolo ya morethetho ka moetapele, ho fetofetola mawa a go kgiba, ho kebesella melala bokaakong, phetaphetano ya mela ka morethetho o nyallanag le menyakwe ya ho kgiba, ho tshetsa pina ya mohobelo ka mantsewe a monate, ho palaola modidietsane, kokosetso ya melamu hodomo, ho rethwa ha maoto, tenyetseho ya matheka hanyane, bokgeleke, ho qatsoha/bitoha, pina ya mohobela e dusa kobiso. Pina ya hobelo e a buwa,

ISIXHOSA: Genres of dance-songs for the following occasions: **Imbeleko** - a celebration of birth, naming, and thanks giving after a child is born; **Intonjana** - uses **umngungqo** songs by young Xhosa maidens; **Mtshotsho** - social occasion with Mteyo dance-song especially by Amabomvana and BaThembu; **Intlombe** - ceremony by traditional healers through **Umxhentso** song-dance (The dance is also done by middle-aged males and females, as well as the aged. The genres associated with this ceremony are **Umnqunqo**, **umxhentso**, and **Umngqokolo**.) **Umgidi** - ceremony of the rite of passage wherein **umxhentso** and **umngungqo** song-dances are performed; **Umtshilo** - an occasion of initiates, **bakhweta**, who do **umtshilo** song-dance; **Umtyityimbo** - Xhosa women's song-dance.

Analytical features: Baxhentsa kakuhle/Babagqwesa bonke; Bombela kamnadi; Umbongo ogqwesayo; Umxhentso odlamkileyo; Umngungqo ochukumis umxhelo; Ukinikezelana ngengoma; Ukuhlabela nokulandela; Ukucacisa amazwi engoma; Ukuyiloza.

ISIZULU: Izinhlolo zokugida knye nomculo wesiZulu: Izinhlolo zokusina: Indlamu; umgxushulo (similar to *indlamu*, but slower in pace); **isishameni; ukugqumshela; umchwayo; ukukhilila (lemshadweni); isizilu/ingoma; umzansi;** isizingili; isichunu; **Izinhlolo zomculo** - mahubo (elisizwe, endlunkulu, elomndeni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); **Umhlanga** - reed ceremony for girls and married women; **Umkhosi woselwa/wokweshwama** - self-fortification ceremony; **Umemulo** - rite of passage for girls.; **Inkwahla** - dance by girls for communication on values and cultural ethics.

Isibhaca.

Modern Constructs: Maskandi; Mbaqanga; Isichatamiya.

Analytical features: Ukugida kahle; Umculo omnandi; Ukuhaya; Ukukhombisa umdlandla; Ukuhlabelela okuletha umunyu; Ukudedelana ngomculo; Ukuphendulana ngengoma; Ukuphimisela; Ukubhimba..

ISINDEBELE MUSIC AND DANCE**MBHINO WABOBABA/MALES ONLY:****1. Stage 1**

- *Abesegwabo* (boys who are ready to attend initiation school)
- *Ukugida/dance:* isisegwabo/linsondo
- *Umbhino/music:* iroro (derived from verb rora mean sing songs of Abesegwabo)

2. Stage 2

- *Amadoda* Once a man has undergone the initiation he qualifies to be called "indoda"; young men, fathers and grandfathers.
- *Ukugida/dance:* ingadla (This is closer to the Zulu dance **Indlamu** but the beat is slower.)
- *Umbhino/music:* Ingadla music. (They use the same name.)

Ukugida/Special dances and music:**1. Stage 1**

- *Amadoda/Amasokana*
- *Ukugida/Dance:* They all dance *igwabo* but only during the initiation days.
- *Umbhino/music:* *Igwabo* (They use the same name.)

2. Stage 2

- *Amabutho (soldiers)*
- *Ukugida/Dance:* irhalana/Tjhikila (Only during war times and only men.)
- *Umbhino/music:* irhalana (They use the same name.)

FEMALES:**Stage 1.****Abentazana (girls)**

Before and after initiation school.

- Dance: Isi-14, isintazana
- Music: iroro with female tunes (same songs but with female tunes and different meaning but the same key and style).

Stage 2.**Abomma (women)**

Only married women and those who are single and over 40.

- Dance: Isiqhakazana or u-1(uwani) they use borrowed word for number 1.
- Music: isiqhakazana/zesifazi

Special songs and dances**Abomma (married)**

Only married women during the traditional wedding ceremony.

- Dance: irhalana lesimanje/isimanje (only during traditional weddings)
- Music: irhalane lesimanje/isimanje

Analytical features: Ukugida kühle; Umbhino omnandi; Ukutjengisa umdlandla; ukuvuma okuletha amatluhuwo; Ukudedelana ngombhino; Ukuphendulana ngengoma; Ukubhimba.

STANDARD MUSIC REPERTOIRE

South African Modern Music Constructs:

1. Nkosi Sikelela iAfrica by *Enoch Sontonga*
2. Ntyilo Ntyilo by *Mackey Davashe*
3. Music In The Air by *Caiphus Semanya*
4. Lakotshon' llanga by *Allen Silinga*
5. Igqirha Lendlela Uqongqothwane by *Joe Mogotsi*
6. Market Place by *Hugh Masekela*
7. Nomali by *Caiphus Semanya*
8. Khawuleza by *Dorothy Masuka*
9. Morwa by *Johnas Gwangwa*
10. Mountain Shades by *Moses Molelekwa*
11. Mannenburg by *Abdullah Ibrahim*
12. Week end Special by *Brenda Fassie*
13. Life Is Going On by *Brenda Fassie*
14. Ntandane by *Busi Mhlongo*
15. My name Is Margaret by *Margaret Mcingane*
16. Hamba Bhokile by *Margaret Mcingane*
17. Mangwane by *Sophie Mgcina*
18. Hush by *Gibson Khente*
19. How Long? By *Gibson Khente*
20. Thabantshu by *Magalane Phoshoko*
21. Pula by *Dr. Sello Galane*
22. Gazzet by *Mahlathini and The Mahotella Queens*
23. Lilizela by *Mahlathini and The Mahotella Queens*
24. Istimela SaseZola by *Mbongeni Ngema*
25. Fire Passion and Ecstasy by *Stimela*

26. Bua Nnete by *Babsy Mlangeni*
27. Mokgotsi by *Steve Tebogo Kekana*
28. Aboti Thabiso by *Steve Tebogo Kekana*
29. Feel So Strong by *PJ Powers*
30. Baba kaSbongile by *Soul Brothers*
31. Impi by *Sipho Mchunu and Jonny Cleck*
32. Ngwana Oya lela by *Malombo*
33. Mbhaqanga by *Phillip Tabane*
34. Umqombothi by *Yvonne Chakachaka*
35. Kaffer by *Author Mafokate*
36. Umazola by *Mdu*
37. Faces and Places by *Sakhile*
38. Malowe by *Jabu Khanyile*
39. Pitseng Tsekgolo by *Mahotella Queens*
40. Kwela Spokes by *Spokes Mashiane*
41. Mbombela by *Bayethe*
42. 7th Avenue by *Jonathan Buttler*
43. African Dream by *Vicky Sampson*
44. Die Royal Hotel by *David Kramer*
45. Little Girl by *Sibongile Khumalo*
46. Free by *Boom Shaka*
47. Sigiya Ngengoma by *Trompies*
48. Sondela by *Ringo Madlingosi*
49. Silang Mabele by *Vusi Mahlasela*
50. Madiba by *Gabriel Mabe Thobejane*
51. Burn out by *Sipho Mabuse*
52. Mamodieggi by *Selaelo Selota*

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53. Naka Di a Lela by *Judith Sephuma*
54. Qula by *Zim Nqawane*
55. Back of The Moon by *Pat Vuyisile Matshiza*
56. Umajola by *Amampondo*
57. Welela by *Miriam Makeba*
58. Thetha by *Victor Ntoni*
59. I Have A Dream by *Bheki Mseleku*
60. Izintaba Kazihlangani by *Nothembi*
61. Nomathemba by *Lady Smith Black Mambazo*

SOUTH AFRICAN INDIGENOUS MUSIC:

- *Birth song*
- *Lullabies [Thula Mntwana, Antutulele,]*
- *Children songs [Sizinyoni, Thula Mama Thula, Piki Piki]*
- *Wedding songs [Baba Mnumzane, Tswang Le Boneng]*
- *Work songs [Shosholoza, Wa inamologa]*
- *Songs for Social Merry Making [Mangwane Mpulele]*
- *Funerals songs [Bohang Seema]*
- *Traditional healer's songs [Vuma Dlozi Lami, Matome]*
- *Hunting songs [Mmutlanyana]*
- *Struggle songs [Induku zayayishaya, Yibambeni bafana, S'thule Mama, Senzeni na? Thina zizwe]*
- *Gospel [Zion Christian Church]*

MEMBRANOPHONES			DRUMS					MEMBRANOPHONES				
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San		
	Intambula								/Khais	Ikwa		
		Inqongqo					Ncomane					
Ingungu		Isidiphu										
Isigubhu		Igubhu	Isighubu	Sekupu	Kgalapedi Kiba Matikwane		Tshigubu	Xigubu				
							Ngoma	Ngoma				
				Moropa	Moropa	Moropo	Murumba					
								Nizumba				
			Ingungu enculu									
		Ikawu								Dou		
									Muntshintshi			
									Shikolombane			
								Thungwa				
		Igogo	Equde									

IDEOPHONES			HAND CLAPPERS (SHAKEN IDEOPHONES)				IDEOPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San
Iselwa	Ligoshu				Tshela		Tshele	Ndjele		
Imifece	Amafahlawane	Amanqashele	Amafahlakwana	Morothlwane	Thlwahlwawadi	Mathlowa		Mafowa	/Xororokwa	/keriten /Kale
Khenqekhenqe		Imiguza			Mathoise		Mutshakatha	Marhonge		
Amafohlwane		Lingcacu					Thandane			
		Izikhunjane	Amafahlakwana	Ditjubo						
		Ighagi		Manyenyene						
IDEOPHONES			RATTLES & SHAKERS (STRUCK & CONCUSSION)				IDEOPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San
Amatambo			Izikeyi			Marapo		Spagane		
AEROPHONES			FLUTE, WHISTLE & REEDS				AEROPHONES			
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVhenda	Batsonga	Khoi	San
	Luveve			Lekhitlane	Naka ya Sefako	Pala	Nang ya ntsa			/Garra
			Ifegwana		Lengwane	Lengwane	Pala			
Ibande		Ibande			Lengwane	Lengwane		Nanga	//Aren'las	
					Tsula	Nanka	Dzibo	Ndjwebe		Umbaendi
							Nanga ya danga		Flute of heaven	

CHORDOPHONES		STRINGED-WIND				CHORDOPHONES				Kelp Horn
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVenda	Batsonga	Khoi	San
						Nokukwane			Kha:s	/Khou
Ugubhu	Ugubu	Uhadi	Icaco	Thomo	Sekgapa	Segwana	Dende	Xidende		Kopo
Umakweyane	Umakweyana				Sekgapa					
Umhubhe	Utiyane	Umrhube								
Isitontolo	Isitontolo			Setlototolo	Lekope		Tshigwana	Sekgapa		Kan'gan
Ubhel'indlela	Sikhelekehele	Ikatali	Pone	Sekatari	Sekgobogobo	Segankuru	Tsijolo			IGawu-khas
Umqangala	Umqangala	Inkinge	Isikumero	Lekope	Lekope	Lengope	Lugube	Umqangala	IGabus	
							Tshizambi	Xizambi		Nxoxoro
						Ramkie			Ramkie	Ramkie
										//Gwashi
										Fiddle
				Mokhope					Tamboer	
									Gabowie	
						Setinkane				/Ka/kanasi
						Mafata-Iswaneng				
CHORDOPHONES		STRINGED-WIND				CHORDOPHONES				
AbeZulu	AmaSwati	AmaXhosa	AmaNdebele	Basotho	Bapedi	Batswana	VhaVenda	Batsonga	Khoi	San
Ugwala	Makwindi	Ugwali		Lesiba	Lesiba	Lesiba	Ugwala		Gora	Gora

Addendum 8: Independent Examinations Board - Music

28/1

MUSIC

A. MEANS OF ASSESSMENT

Paper I	3 hours	[100]
Paper II	1.5 hours	[50]
Performance examination		[100]
Practical school based assessment		[50]
Portfolio	[100]	[100]

400 marks

Assessment of Music consists of two components: a Programme of Assessment (portfolio) which makes up 25% (100 marks) of the total mark for Music and external assessment which makes up the remaining 75% (300 marks). The external assessment component consists of: a written examination (150) and a performance examination (100). The practical school based assessment (50) is internally set, internally assessed and externally moderated.

Table 1: Programme of Assessment

PROGRAMME OF ASSESSMENT		
ASSESSMENT TASKS (25%)	EXTERNAL ASSESSMENT (75%)	
100 marks	300 marks	
Portfolio <ul style="list-style-type: none"> • 2 tests • 1 exam (trial) <ul style="list-style-type: none"> ▪ Written paper 	150 marks	150 marks
	<ul style="list-style-type: none"> • Written examination Paper I and Paper II (to be written on the same day) 	<ul style="list-style-type: none"> • Performance examination • SBA performance

Rationale

Topics have been grouped together for each grade, according to the different means of assessment for grade 12, in an attempt to clarify the assessment process and to assist teachers in planning their learning programmes. The progression from grade 10 to 12 has been considered and should be evident in teaching and learning. It is intended that external and internal assessments tasks should vary in the degree of difficulty, with longer and shorter questions aimed at different levels of factual, intellectual and critical thinking. Assessments should reflect various taxonomy categories and levels. A ratio of 60:40 (Knowledge, Comprehension and Application: Analysis, Synthesis and Evaluation) is required in the setting of tasks and tests.

Table 2 on page 2 shows the broad overview of topics. This is followed by the structure of the grade 12 assessment in various assessment types (formal examination, portfolio and school-based assessment), with indication of the mark allocation for each in Table 3.

Table 2: Overview of Topics

	Broad Topics	Description
1	Music performance and improvisation	Development in solo and ensemble performance. Development in skills in improvisation
2	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music terminology Composition
3	General music knowledge and analysis	Form and structure History of Western art music, jazz, contemporary twentieth century styles, indigenous African music and urban South African styles, and their composers or performers Music genres South African music industry

Table 2: Independent Examination Board Assessment of Music (Grade 12)

Externally set, externally evaluated (Final examinations, written and practical)			Written Portfolio			Internally set, internally and externally evaluated (School-based assessment)			
			COMMON ASSESSMENT TASK			PRACTICAL SCHOOL-BASED			
Performance	Demonstrate technical control over chosen instrument - sight reading (10)	100	Performance	Write programme notes for examination pieces	10	Performance	Improvise stylistically with traditional, indigenous or contemporary scales and modes	15	
	Demonstrate technical control over chosen instrument - aural (10)		Music Literacy	Compose a musical work. Use available technology to compose, arrange and present a musical work	30		Perform a variety of solo pieces	20	
	Demonstrate technical control over chosen instrument – scales and technical exercises (10)								
	Perform a variety of solo pieces (70)								
Music Literacy	Analyse notated and/or recorded music visually and aurally (60)	150	Music Literacy	Apply the knowledge of harmony to harmonise a melody in four parts Melody writing	20 10	Performance	Perform a variety of pieces in group context	15	
Music Knowledge and Analysis	Critically evaluate representative examples of music Compare different styles of music (90)			Music Knowledge and Analysis	Critically evaluate representative examples of music		30	Perform a variety of pieces in group context	15
			SCHOOL-BASED (Written)						
			Two tests			20			
			Preliminary examination (written)			30			
			Sub-total			150			
TOTALS			250			100			50
			Convert to mark out of:			100			

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NATIONAL SENIOR CERTIFICATE HANDBOOK
IMPLEMENTATION GRADE 12, 2014

B. INTERPRETATION OF REQUIREMENTS**FINAL EXAMINATION****[250]****Practical (100)**

Grade 12
Topic 1:
Musical performance and improvisation
Performance Recommended duration: 30 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10] Perform technical exercises to display the level of technical proficiency achieved. Use the syllabi of recognised examining bodies as a guideline. The candidate must play the entire prescribed technical list for a given grade and examining body.</p> <p>Minimum level: Grade 5 If a candidate presents technical work at a higher level than required, the marks will be adjusted according to the table in Section D. It is strongly recommended that a candidate presents scales or technical exercises of the same grade as the pieces. If the candidate chooses to present pieces of diploma or licentiate level, Grade 8 scales should be presented.</p> <p>B. Develop sight reading skills [10] Required level: Grade 5 Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>C. Demonstrate aural skills [10] Sing or play back a four-bar melody (2) Clap back a four-bar rhythm (2) Sight singing (2) Identify cadences (2) Identify metrical pulse (2)</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments [70] Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include UNISA, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschooll or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>2 pieces at minimum grade 5 level 1 piece at minimum grade 6 level If a candidate presents a piece at a higher level than required, it will be assessed as a 'raw' mark, then converted using the table 'Conversion of Practical Marks' in Section D. [20 + 20 + 30] 20 marks will be allocated to two pieces and 30 marks to the third piece. The piece with the best mark in the final practical examination will be assessed out of 30 marks. One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a programme selection representative of a variety of stylistic, cultural and historical contexts of the chosen instrument • a developed sense of stylistic performance within a variety of contexts • musical response including appropriate interpretation of pieces • a developed awareness of tone quality, articulation and phrasing the ability to convey thought, feeling and/or character by using non-verbal communication skills appropriately.

Grade 11
Topic 1:
Musical performance and improvisation
Performance Recommended duration: 25 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10]</p> <p>Develop increased control over chosen instrument by expanding technical ability (co-ordination, rhythmic precision, accurate intonation) through the use of appropriate technical work such as scales, arpeggios, vocalisations and studies.</p> <p>Minimum level: Grade 4</p> <p>B. Develop sight reading skills [10]</p> <p>Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>Minimum level: Grade 4</p> <p>C. Demonstrate aural skills [10]</p> <p>Develop aural skills Exercises such as: Sing back (OR sight sing) a simple four-bar melody Identify some cadences Identify simple chord progressions</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments. [70]</p> <p>Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include UNISA, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschooll or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>Minimum level: Grade 4 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a musical response including and increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately.

Grade 10
Topic 1:
Musical performance and improvisation
Performance Recommended duration: 20 minutes
Contents:
<p>A. Demonstrate technical control over instrument [10]</p> <p>Develop control over chosen instrument by expanding technical ability, co-ordination and accurate intonation through the use of appropriate technical exercises such as scales, arpeggios and vocalisations</p> <p>Minimum level: Grade 2</p> <p>B. Develop sight reading skills [10]</p> <p>Use specimen sight reading exercises from various examination bodies as a guide.</p> <p>Minimum level: Grade 2</p> <p>C. Demonstrate aural skills [10]</p> <p>Develop aural skills Exercises such as: Sing back (OR sight sing) a simple four-bar melody Identify some cadences Identify simple chord progressions</p> <p>D. Perform a variety of solo pieces on one or more chosen instruments. [70]</p> <p>Candidates must present a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence, using existing syllabi as guidelines. These could include Unisa, Trinity Guildhall, Associated Board of the Royal Schools of Music, Rockschooll or any other recognised or accredited institution. One piece may be an ensemble work OR an own composition.</p> <p>Minimum level: Grade 2 One piece may be played on a second instrument; scales, technical exercises and sight reading must be done on first instrument.</p> <p>Assessment criteria: Demonstrate:</p> <ul style="list-style-type: none"> • a musical response including an increased sense of style and imaginative interpretation of pieces • increasing awareness of tone quality, articulation and phrasing; using musical elements and conventions to present a performance • an ability to convey thought, feeling and/or character using non-verbal communication skills appropriately

Written Examinations [150]

Two papers to be written on the same day. The content is the same for both papers, namely Music Literacy (60) and General Music Knowledge and Analysis (90). Paper II will assess more time-consuming tasks, application-based tasks, essay-writing, etc. Both papers may include listening examples. Papers I and II will add up to a total of 150 marks: Music Literacy (60) and Music Knowledge and Analysis (90); there does not need to be a proportional balance of 60:90 reflected in each paper. However, a 60:40 balance of lower-higher order thinking skills will be maintained in each paper.

Paper I (100)

Duration: 3 hours with 10 minutes reading time

Candidates will have access to a suitable audio device for the entire duration of the examination.

Paper II (50)

Duration: 1.5 hours with 10 minutes reading time

Candidates will have access to a suitable audio device for the entire duration of the examination

Grade 12
Topic 2:
Music Literacy
Contents:
A. Analyse notated and/or recorded music visually and aurally [60]
Analyse existing music scores in terms of scales, keys, rhythm, intervallic structure, transposition and time signatures, including 20 th century time signature practice (changing times signatures, non-metric rhythms, shifting accents, asymmetric/irregular metres.) Scores and recordings may be seen (from prescribed works) or unseen.
B. Concepts and skills of music literacy
Candidates should be familiar with the following concepts and skills taught in grades 10 and 11: Apply the knowledge of rhythm, key signatures, scales, intervals and chords to read, write and transpose music. Major, harmonic and melodic minor and pentatonic scales. Chromatic, whole tone, blues scales, modes. Simple interval structures within the octave (major, minor, perfect) Complex intervals (augmented, diminished and compound) Time signatures, rhythm, grouping in simple time signatures: $\frac{2}{2} \quad \frac{2}{4} \quad \frac{2}{8} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{3}{2} \quad \frac{4}{4} \quad \frac{4}{8}$
Compound time signatures, rhythm patterns, grouping in: $\frac{6}{8} \quad \frac{9}{8} \quad \frac{12}{8}$
Clefs linked to instruments Transposition linked to instruments (the interval of transposition will be given) Aural understanding of these concepts
C. Compositional techniques
Identify and demonstrate the following compositional techniques: Ostinato Sequence Repetition Imitation Variation Inversion Augmentation Diminution.

D. Harmony

Dominant seventh tetrad in root position and inversions

Non-harmonic notes: passing notes, auxiliary notes, pedal point, suspensions, anticipations

Candidates should be familiar with the following concepts and skills taught in grades 10 and 11:

Root position, as well as first and second inversion triads, in major and minor scales

Cadences (perfect, imperfect, plagal, interrupted)

Harmonise melodies (common assessment task)

Write melodies up to 16 bars in all studied scales and modes (common assessment task)

Set words to music (up to 12 bars) (common assessment task)

Analyse existing works for harmonic, rhythmic and melodic structure

Aurally identify chords used

E. Music Technology

Use available technology, such as notational software (common assessment task)

F. Jazz Harmony (not for examination purposes)

The following concepts and skills can be taught as extension for learners with a particular interest in jazz:

Harmonising melodies using seventh chords

Re-harmonising a simple eight-bar progression, using primary chord substitutions

Symmetric scales

Polychord nomenclature

Voicing and connecting chords

Advanced substitution

Analysis of music scores in a variety of styles, identifying and describing:

- All intervals
- Key signatures
- Rhythm and metre
- The use of scales and modes
- Chord progressions

Grade 11
Topic 2: Music Literacy
<p>Contents:</p> <p>A. Concepts and skills of music literacy</p> <p>In addition to concepts learned in grade 10: Apply the knowledge of scales, intervals and chords to write and transpose music. Chromatic, whole tone, blues scales, modes. Complex intervals (augmented, diminished and compound) Compound time signatures, rhythm patterns, grouping in: $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$</p> <p>Transpose melodies for transposing instruments Write melodies in different clefs for relevant instruments Aural understanding of these concepts</p> <p>B. Compositional techniques</p> <p>Identify and demonstrate the following compositional techniques: Melodic and rhythmic sequences Augmentation Diminution Imitation</p> <p>C. Harmony</p> <p>In addition to concepts learned in grade 10: Learn first and second inversion triads in major and minor scales Non-harmonic notes: passing notes, auxiliary notes, pedal point Cadences (perfect, imperfect, plagal, interrupted) Provide a chord basis for melodies Harmonise melodies Analyse harmonies Aurally identify chords used</p> <p>D. Analysis</p> <p>Analyse existing works for harmonic, rhythmic and melodic structure</p> <p>E. Melody writing</p> <p>Write short melodies on developed rhythm patterns in whole tone and blues scales, and modes. Develop own 8 and 12 bar melodies in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$</p> <p>Write 8 bar melodies with words</p> <p>F. Music Technology</p> <p>Use available technology, such as notational software</p>

G. Jazz Harmony

The following concepts and skills can be taught as extension for learners with a particular interest in jazz:

Chord Construction and Nomenclature

- Major
- Minor
- Diminished
- Major seventh
- Minor seventh
- Dominant seventh
- Half-diminished seventh
- Diminished seventh

Chords

- chord extensions and alterations
- concept of chord extension (7th, 9th and 13th)
- concept of chord alterations (b9, #11, b13)
- the 11th and the 13th chords

Working with lead sheets

Basic substitution and functions

Harmonic analysis (recognising all diatonic chords in existing music)

Grade 10
Topic 2: Music Literacy
<p>Contents:</p> <p>A. Concepts and skills of music literacy</p> <p>Read and write music with regard to rhythm, scales, intervals and key signatures Major, harmonic and melodic minor and pentatonic scales</p> <p>Simple interval structures within the octave (major, minor, perfect) Time signatures, rhythm, grouping in simple time signatures: $\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$</p> <p>Aural understanding of these concepts</p> <p>B. Compositional techniques</p> <p>Identify and demonstrate the following compositional techniques: Melodic and rhythmic sequences</p> <p>C. Introduction to harmony</p> <p>Learn root position triads in major and minor keys Primary – I, IV, V Secondary – II, III, VI Learn basic cadences (perfect, imperfect) Non-harmonic notes: passing notes, auxiliary notes Use basic chord progressions to harmonise simple melodies Apply learned harmony to harmonise simple folk melodies Aurally identify chords used.</p> <p>D. Melody writing</p> <p>Write short melodies on developed rhythm patterns in pentatonic, major and minor scales Develop into 4 and 8 bar melodies based on given rhythmic patterns in: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$</p> <p>Analyse existing works for melodic characteristics (folk music, simple melodies) Use of different forms</p> <p>E. Analysis</p> <p>Analyse existing works for harmonic, rhythmic and melodic concepts that have been learned</p> <p>F. Music Technology</p> <p>Use available technology, such as notational software</p>

Grade 12
Topic 3: General Music Knowledge and Analysis
<p>Contents:</p> <p>A. Critically evaluate representative examples of music [90] Compare different styles of music within varied historical contexts</p> <p>Critically evaluate representative examples of notated, recorded and performed music. Analysis and evaluation of existing scores and recordings in stylistic and historical contexts. Scores and recordings may be seen (from prescribed works) or unseen. The focus is on genre, form/structure, instrumentation and compositional techniques. The candidate should have an understanding of the elements of music and how they are combined to create musical styles. Listening skills should be developed. Prescribed works should be studied in greater depth than other representative works that are covered in the course of teaching.</p> <p>B. Form</p> <p>All forms studied in grades 10 and 11.</p> <p>C. Genres</p> <p>Musical theatre (opera and musicals). The focus is on the elements of opera (such as aria, recitative, chorus, overture, duets, etc.) and musicals, types of opera and a comparison between opera and musicals.</p> <p>Symphonic music from the Classical period to the Twentieth Century. The focus is on the overall development of the symphony (in conjunction with the development of the orchestra). Composers should be seen in the context of their contribution to the development of the genre, not in a detailed account of each composer's style. The following composers and works should be used as a guideline:</p> <ul style="list-style-type: none"> • Haydn (Symphony no. 94) • Mozart (Symphony no. 40) • Beethoven (Symphony no. 5) • Berlioz (<i>Symphonie Fantastique</i>) • Smetana (<i>The Moldau</i>) • Stravinsky (<i>Rite of Spring</i>) • Copland (<i>Appalachian Spring</i>) <p>The Art Song</p> <p>Jazz Elements of the genre including instrumentation Main characteristics of each style Leading artists/composers and their contribution to the style. Representative works</p> <ul style="list-style-type: none"> • Swing • Bebop • Cool jazz <p>South African Urban Music Elements of the genre including instrumentation Main characteristics of each style Leading artists/composers and their contribution to the style. Social and political context Representative works</p> <ul style="list-style-type: none"> • Ingoma buska-mbube-isicathamiya • Marabi • Kwela • Sophiatown jazz • Mbaqanga

Grade 11
Topic 3:
General Music Knowledge and Analysis
Contents:
<p>A. Critically evaluate representative examples of music</p> <p>Identify and describe notated and recorded/performed music according to genre, form/structure, instrumentation, compositional techniques. Scores may be seen or unseen. Analyse compositional techniques such as ostinato, sequence, variation, inversion, augmentation and diminution. The candidate should have an understanding of the elements of music and how they are combined to create musical styles. Listening skills should be developed in all genres.</p> <p>B. Form</p> <p>Sonata form, theme and variation Call-and-response, cyclical forms</p> <p>C. Genres</p> <p>Jazz Elements of the genre including instrumentation Main characteristics of each style Leading artists/composers and their contribution to the style. Representative works</p> <ul style="list-style-type: none"> • Background influences, including African and European influences • Ragtime • Blues • Dixieland <p>Introduction to Romantic Music Characteristics of the Romantic style period, including instrumentation Basic knowledge of the genres associated with the Romantic style Representative composers and their works</p> <p>Introduction to the Twentieth Century 'The age of diversity' Characteristics of the style, including instrumentation Basic knowledge of important trends and techniques in 20th century music, such as Impressionism, polytonality, atonality, Expressionism, serialism, Neoclassicism, electronic music and aleatory music. Representative composers and works.</p> <p>Include at least one South African composer of art music from the following list, with a focus on African features in the music</p> <ul style="list-style-type: none"> • Mzilikazi Khumalo • Peter Louis van Dijk • SJ Khoza • BB Myataza • Arnold van Wyk • Peter Klatzow • MM Moerane • Hubert du Plessis • LP Mohapeloa <p>Film Music Learners choose own film (preferably a South African film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film, focusing on the style of the music and the elements used to create emotions. This could take the form of a group project or class discussion, and is a possible preparation for integrating into composition project in grade 12</p>

<p>D. Compare different styles of music within in different cultural contexts</p> <p>Comparison of the music of different South African cultures. The focus is on listening skills rather than theoretical content, with an understanding of the following elements in the style:</p> <ul style="list-style-type: none"> • timbre • texture • instruments • melody • harmony • metre and rhythm • form • function and social context <p>Candidates must cover one style from the given list in addition to South African traditional/indigenous music.</p> <ul style="list-style-type: none"> • SA traditional/indigenous • Moppies and Ghoema • Boeremusiek • Indian
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Grade 10
Topic 3:
General Music Knowledge and Analysis
Contents:
<p>A. Introduction to music</p> <p>Elements of music Timbre (tone colour, music instruments) Duration (tempo, metre, rhythm) Pitch (melody, harmony, tonality) Volume (intensity of sound) Structure Texture (monophonic, homophonic, polyphonic, density) Mood and atmosphere</p> <p>Musical style Develop listening skills by listening to a variety of styles of music to understand how elements are used to create the style – including rhythm, melody, form, texture, and instruments used</p> <p>B. Form</p> <p>Basic forms: binary, ternary, minuet and trio, rondo Pop and jazz structures (12-bar blues, AABA, verse-and-chorus)</p> <p>C. Genres</p> <p>Popular Music Focus on representative artists, hit songs/albums, contribution to the style, and use of music elements to create the style.</p> <p>Choose at least five of the following styles, must include at least one South African style.</p> <ul style="list-style-type: none"> • R 'n B – Motown • Hip Hop • Folk/protest music • Punk • Reggae • Art/progressive Rock • Rock 'n Roll • Brit Pop (Beatles) • Hard Rock • Country • Disco • Funk

South African styles

- Cross-over
- Kwaito
- South African Protest Music (Masekela/Gwangwa/Makeba)
- Afrikaans Protest music (Anti-establishment) – 1980s and 1990s
- Luisterlied – 1980s and 1990s
- South African Rock – 2000s to today

Introduction to Baroque music

Characteristics of the Baroque style period, including instrumentation
 Basic knowledge of the genres associated with the Baroque style\
 Representative composers and their works

Introduction to Classical characteristics

Characteristics of the Classical style period, including instrumentation
 Basic knowledge of the genres associated with the Classical style
 Representative composers and their works
 Comparison of characteristics of Baroque and classical styles

D. Instruments

Classify musical instruments according to sound production:

- chordophones
- aerophones
- membranophones
- idiophones
- electrophones
- instruments of the orchestra
 - strings
 - woodwinds
 - brass
 - percussion
- human voice

E. South African Music Industry

The economic cycle of the music industry from the origin of a musical idea to the publishing and performing of the work.

Possible topics could include:

- Origin of the musical idea with the composer or performer
- Notation and arranging of the musical idea
- Performing, recording and producing the music
- Production of music video
- Recording companies in South Africa
- Design of CD cover, cutting and publishing of CD
- Marketing and selling of CDs and radio broadcast
- Music copyright and performing rights.
- How to register a new composition
- The reason for registering a composition
- Purpose of SAMRO
- Royalties
- The terms 'piracy' and 'counterfeit' and the implications thereof
- Basic contractual issues related to the presentation of a live concert
- Responsibilities of the performer/concert organiser

ASSESSMENT TASKS**[150]****Written Portfolio****[100]**

Grade 12 candidates must submit a portfolio of tasks, assessed by the teacher, to the IEB for moderation by 7 November each year. The requirements of the portfolio will be set out in a document provided by the IEB by 30 September of the previous year. The teacher must submit a portfolio of evidence including works performed, tasks completed, assessment criteria and rubrics, written reports and feedback. The portfolio must include the declaration in section D, signed by the candidate and the teacher, stating that it is the work of the candidate alone. At least two of these tasks will be completed under controlled conditions.

Grade 12
TASK 1
Topic 1: General Music Knowledge and Analysis
Write programme notes for examination pieces. [10] Write well-researched, concise and informative programme notes on the three pieces for the final practical examination.
TASK 2
Topic 2: Music Literacy
Composition and arrangement [30] Compose a musical work. Use available technology to compose, arrange and present a musical work. Use resources learned in grades 10, 11 and 12 Compose and present own musical work. Must include score (minimum: lead sheet) May include audio and/or audio-visual recording of musical work Candidates should be encouraged to be more creative and innovative. This could include integration with another art form.
TASK 3
Topic 2: Music Literacy
Apply the knowledge of harmony to compose a piece of music [20] Use resources learned in grades 10, 11 and 12 Apply knowledge of harmony to compose a piece of music, using resources learned in grades 10 and 11. Include dominant seventh tetrad. Harmonise melodies using chords studied.
TASK 4
Topic 2: Music Literacy
Melody writing [10] Use resources learned in grades 10, 11 and 12 Write 16 bar melodies in all studied scales Write 12 bar melodies with words Use available technology such as notational software (link with LO2 AS2)
TASK 5
Topic 3: General Music Knowledge and Analysis
Critically evaluate representative examples of music [30] Compare different styles of music within varied historical contexts Critically evaluate representative examples of notated, recorded and performed music. Scores and recordings may be seen (from prescribed works) or unseen or unseen and could include various types, including orchestral score, piano reduction, lead sheet and song sheet. The focus is on genre, form/structure, instrumentation and compositional techniques. An understanding of the elements of music and how they are combined to create musical styles. Comparison of the music of different styles and historical contexts, as studied in Topic 3, with regard to harmony, melody, form, timbre and texture. Works include prescribed and others. This could take the form of an essay with a choice of topics set out in the IEB portfolio document. The emphasis is on style and a comparative and cross cultural approach.

Grade 10 and 11
<p>Grade 10 and 11 candidates must prepare a portfolio of tasks, set and assessed by the teacher. School-based assessment should take into consideration all music topics. These can be assessed in tasks, tests and examinations. School based assessment tasks could be integrated tasks and should include a variety of assessment tasks and methods set and evaluated by the teacher.</p> <p>In preparation for the grade 12 portfolio, tasks could include:</p> <ul style="list-style-type: none"> • Learn about and write a critical report/review on theatre or concert visit; peer performance at school; own performance • Introduction to writing programme notes • Composition and arrangement based on concepts and skills learned in Topic 2 • Harmonisation of a melody based on concepts and skills learned in Topic 2 • Melody writing based on concepts and skills learned in Topic 2 • Worksheets, essays or research tasks based on concepts learned in Topic 3

School-based Assessment**[50]**

The mark for the Grade 12 theoretical year work consists of two summative tests (2×10 marks) and the preliminary theory examination (30 marks). Evidence of pre- and post-moderation of tests and the preliminary examination, as well as a design grid for the preliminary examination should also be included.

Practical School-based Assessment**[50]**

The teacher must maintain a portfolio of evidence including works performed, task requirements, clear assessment criteria and rubrics, written reports and feedback.

In grade 12, random samples of work from schools will be externally moderated for standardisation purposes. The portfolio must include the declaration in section D, signed by the candidate and the teacher, stating that it is the work of the candidate alone.

Grade 12	
TASK 1	
Topic 1:	
Musical performance and improvisation	
<p>Improvise stylistically with traditional, indigenous or contemporary scales and modes [15]</p> <p>Development of harmonic and awareness</p> <p>Melodic and/or harmonic improvisation on candidate's choice of four different scales or modes (from major, minor, pentatonic, blues, modes). Include singing and identification of various scales</p> <p>Phrase structure (2 +2 + 4)</p> <p>Theoretical analysis and practical application, including improvisations which require the changing use of scales implied by chord changes, e.g. II – V – I or other progressions</p> <p>Rhythm, melody or chord progression can be given.</p> <p>Possible exercises could include the following:</p> <ul style="list-style-type: none"> • The candidate is given a short melody that uses at least three different chords (e.g., I, IV, V) and asked to improvise an accompaniment on a suitable instrument. The candidate is given a short time to prepare, then plays the accompaniment while the melody is provided. • Candidates improvise rhythmic and melodic variations on given melodies and melodies in four scales (major, minor, pentatonic scales or modes at the candidate' choice). • The candidate is given a short melody with clearly implied chords and asked to improvise on it. An accompaniment and a lead sheet, if appropriate, are available. The candidate is given a short time to prepare, but may not sing or play aloud. The strategy can be repeated, with the candidate being asked to improvise on a given rhythmic pattern. 	
TASK 2	
Topic 1:	
Musical performance and improvisation	
<p>Perform a variety of solo pieces [20]</p> <p>Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/4</p> <p>2 pieces at minimum grade 5 level</p> <p>These pieces may be in preparation for the final external practical examination.</p> <p>An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1:	
Musical performance and improvisation	
<p>Perform a variety of pieces in group context [15]</p> <p>A minimum of one piece per term should be assessed. A rubric or report should be included.</p> <p>Assessment criteria</p> <ul style="list-style-type: none"> • a programme selection representative of different stylistic uses of the chosen instrument/voice within group context; • the ability to determine whether a supportive or leading role is required within the context of the music performed; • the ability to suggest appropriate methods to achieve balance within the group; • the ability to cope technically with the requirements of the work performed; • the ability to interact positively within a group. • The level of performance may depend on the available resources, and a degree of flexibility may be required. Group rehearsals may take place during lessons, or extra-murally. • Possibilities for group performances include school jazz band, school orchestra or ensemble, marimba group, drum group, choir, singing groups, church choir, youth orchestra or other ensembles 	

Grade 11	
TASK 1	
Topic 1:	
Musical performance and improvisation	
<p>Improvisation Improvise stylistically with rhythmic and melodic sequences and variations. Complete a musical phrase from a given introduction Begin integrating the understanding and use of melodic and rhythmic trends within styles and their variation. Melodic motifs on simple chord progressions, e.g. I – IV – V – I Phrase structure (2 + 2 + 4) Explore (by listening to and playing) different styles, such as blues, reggae, South African jazz and pop, with attention to melodic and rhythmic differences Improvise stylistically on variations of motif characteristics of major, minor, pentatonic, modes and blues riffs</p>	
TASK 2	
Topic 1:	
Musical performance and improvisation	
<p>Perform a variety of solo pieces Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/6 2 pieces at minimum grade 4 level An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1:	
Musical performance and improvisation	
<p>Perform a variety of pieces in group context</p> <p>Perform a variety of pieces in group context on one or more chosen instruments demonstrating:</p> <ul style="list-style-type: none"> • the ability to take a supportive or leading role within the context of the music performed; • the ability to adapt tone balance and production; • the ability to cope technically with the requirements of the work performed; • the ability to contribute positively towards a group performance. 	[15]

Grade 10	
TASK 1	
Topic 1:	
Musical performance and improvisation	
Improvisation	
<p>Improvise with rhythmic and melodic patterns</p> <p>Explore the characteristics of scales studied (e.g. major, minor, pentatonic and blues scales)</p> <p>Melodic motifs on simple chord progressions where one scale takes one across all the chord changes, such as pentatonic and blues</p> <p>Rhythmic improvisation: play, read, write and vary given rhythms</p> <p>Stylistically employ melodic variation of motifs based on scales studied</p>	
TASK 2	
Topic 1:	
Musical performance and improvisation	
Perform a variety of solo pieces	
<p>Refer to requirements of Topic 1: Musical performance and improvisation (FINAL PERFORMANCE EXAMINATION) on page 28/7</p> <p>2 pieces at minimum grade 2 level</p> <p>An external examination (Unisa, Trinity/Guildhall, Associated Board or other recognised examining bodies) may be included.</p>	
TASK 3	
Topic 1:	
Musical performance and improvisation	
Perform a variety of pieces in group context	[15]
<p>Perform a variety of pieces in group context on one or more chosen instruments demonstrating:</p> <ul style="list-style-type: none"> • the ability to play at the same tempo as the group; • the ability to start and end at the right time; • the ability to cope technically with the requirements of the work performed; • the ability to participate in a group. 	

D. ADMINISTRATIVE AND SUPPORT DOCUMENTATION**Conversion of Practical Marks**

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 30			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10.4
10	8.8	10	11.6
11	9.6	11	12.8
12	10.5	12	13.9
13	11.4	13	15.1
14	12.3	14	16.2
15	13.1	15	17.4
16	14.0	16	18.6
17	14.9	17	19.7
18	15.8	18	20.9
19	16.6	19	22.0
20	17.5	20	23.2
21	18.4	21	24.4
22	19.3	22	25.5
23	20.1	23	26.7
24	21.0	24	27.8
25	21.9	25	29.0
26	22.8	26	30.0
27	23.6	27	30.0
28	24.5	28	30.0
29	25.4	29	30.0
30	26.3	30	30.0

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 20			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10.4
10	8.8	10	11.6
11	9.6	11	12.8
12	10.5	12	13.9
13	11.4	13	15.1
14	12.3	14	16.2
15	13.1	15	17.4
16	14.0	16	18.6
17	14.9	17	19.7
18	15.8	18	20
19	16.6	19	20
20	17.5	20	20

MARK CONVERSION OF MUSIC PRACTICAL MARKS – 10			
Raw Mark	Easier	Standard	More Difficult
1	0.9	1	1.2
2	1.8	2	2.3
3	2.6	3	3.5
4	3.5	4	4.6
5	4.4	5	5.8
6	5.3	6	7.0
7	6.1	7	8.1
8	7.0	8	9.3
9	7.9	9	10
10	8.8	10	10

ASSESSMENT OF PRACTICAL PERFORMANCE <i>Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Performances which are consistently excellent in musicianship and control of technique, communicating a very high level of musical understanding across all the styles presented in a performance which displays highly developed performing skills.	80 – 100	16 – 20
6	Very good performances, impressive in musicianship and control of technique, communicating a high level of musical understanding across a range of styles represented in a performance which display well developed performing skills (but lacking the consistent excellence to be placed in the highest category).	70 – 79	14 – 15.5
5	Good performances in most respects, with good musicianship and a reasonably developed technique, communicating a good general understanding of the styles represented in an appropriate combination of pieces. Less even in quality than the higher categories, or with some limitations of technique or musicianship.	60 – 69	12 – 13.5
4	Good performances in some respects, though more limited in musicianship and/or technique, communicating a more restricted understanding of the styles represented in a selection of pieces which may not be altogether appropriate to the candidate or rather narrow in the range of styles or technical abilities displayed.	50 – 59	10 – 11.5
3	Performances in which limitations of technique or musicianship impede the communication of musical understanding in some important respects, in a selection of pieces offering only limited opportunities to display technical and musical skills.	40 – 49	8 – 9.5
2	Performances which display limitations in musicianship and technique and contain a lack of fluency and accuracy across a restricted range of styles and techniques. Little evidence of musical understanding.	30 - 39	6 – 7.5
1	Performances which display severe shortcomings in both musicianship and technique and display consistent evidence of a lack of both accuracy and fluency across an extremely narrow range of styles and techniques.	0 – 29	0 – 5.5

**INDEPENDENT EXAMINATIONS BOARD
NATIONAL SENIOR CERTIFICATE EXAMINATION
MUSIC PRACTICAL EXAMINATION/MODERATION**

1. Return this form to the IEB by 28 February each year.
2. Use a separate form for each candidate.

NAME OF SCHOOL _____

CANDIDATE'S NAME: _____

Pieces for performance:

	COMPOSER	TITLE ¹	OPUS/NUMBER	KEY	GRADE ² (UNISA/TCL/ABRSM)	DURATION	INSTRUMENT ³
1							
2							
3							

Music Teacher's Signature: _____

Head of Department's Signature: _____

Date: _____

¹ Candidates must represent a programme of contrasting styles, appropriate for the instrument, at the relevant level of competence. One piece may be an ensemble piece or own composition.

² Minimum level required = two pieces at grade 5 and one piece at grade 6. Use existing syllabi of recognised or accredited institutions as guidelines.

³ One piece may be played on a second instrument. If brass, state treble or bass clef reader.

ASSESSMENT OF AURAL COMPONENT OF PRACTICAL EXAMINATION

(LO 3 AS 1: Demonstrate aural skills)

Grade 12:

Sing or play back a four-bar melody	[2]
Clap back a four-bar rhythm	[2]
Sight singing	[2]
Identify cadences (Link to LO 3)	[2]
Identify metrical pulse	[2]

1. Sing or play back a four-bar melody

To sing or play back a melody played twice by the examiner

- The key signature will be given and the tonic chord played.
- The starting note name will be given as well as sounded.
- The four-bar melody will be played twice
- Candidate responds by singing or playing back the melody on their own instrument

Construction of these four-bar melodies may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Major and minor tonalities

The candidate demonstrates: (refer to rubric)

- Accurate intonation and pitch
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

2. Clap back of a four-bar rhythm

To clap back the rhythm of a melodic phrase of four bars played twice by the examiner

- The melody will be played on the piano
- Candidate responds by clapping back the rhythm

Construction of these four-bar rhythms may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Dotted notes, tied notes, syncopation, triplets

The candidate demonstrates: (refer to rubric)

- Accurate recall of the rhythm
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: (refer to rubric)

10 ÷ 5 = 2

3. Sight singing

To sing seven notes from a score, in a given major or minor scale, within the range of a sixth above the tonic to a fourth below

- The key signature will be given and the tonic chord played
- The candidate will be asked to sing up and down the tonic arpeggio to establish a sense of key
- Ample time will be given to study the seven pitches before the candidate attempts the test
- Each note (all in semibreve values) will be played by the examiner after it has been attempted
- The test will start and finish on the tonic note of the key
- Candidates are expected to open their lips and sing the 'laaa' vowel with the same sound focus as would be expected from a singer

The candidate demonstrates: (refer to rubric)

- Accurate intonation and pitch
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

6 ÷ 3 = 2

4. Identify cadences

To identify the cadence at the end of a phrase, played twice by the examiner

- The key signature will be given and the tonic chord played
- A phrase of four bars will be played by the examiner which ends on a perfect, imperfect, plagal or interrupted cadence
- The phrase will be repeated by the examiner
- The candidate identifies the cadence
- A second phrase of music will be played and the cadence identified

Construction of these phrases may include:

- Major or minor tonalities
- Clear-cut, indisputable cadences at ends of phrases
- All cadential chords in root position only
- Cadential progressions will include all three primary chords (I, IV and V) or their substitutes having the same function.

The candidate demonstrates: (refer to rubric)

- Correct identification of cadences
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

1 + 1 = 2

5. Identify metrical pulse

To correctly identify and describe the pulse of a four-bar melody, played twice by the examiner

- The examiner will play a melody of four bars twice
- The first beat of every bar will be clearly accentuated
- Candidate responds by identifying the pulse of the music as simple or compound duple, triple or quadruple time
- The examiner will then play a second melody of four bars and the pulse identified

Construction of these four-bar melodies may include:

- Simple and compound time signatures
- Note and rest values up to semi-quavers
- Dotted notes, tied notes, syncopation, triplets

The candidate demonstrates: (refer to rubric)

- Correct identification of the pulse
- Convincing rhythmic sense
- Prompt and intuitive response

Mark allocation: *(refer to rubric)*

1 + 1 = 2

ASSESSMENT OF AURAL <i>(adapted from Trinity College of London)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	No errors of substance; minor blemishes of detail Convincing rhythmic sense Accurate intonation and pitch Correctly identifies all cadences Prompt and intuitive responses	80 – 100	8 – 10
6	Good rhythmic sense Intonation and pitch mostly accurate Correctly identifies all cadences Prompt responses	70 – 79	7 – 7.9
5	Substantially correct; occasional errors of detail or substance Secure rhythmic sense character Correctly identifies most cadences Generally accurate intonation and pitch Ready responses, mostly confident	60 – 69	6 – 6.9
4	Generally correct. Sustainable awareness of pulse and rhythm from the given material Correctly identifies most cadences No persistent blemishes of intonation or pitch Some caution; self-corrected responses	50 – 59	5 – 5.9
3	Sometimes correct Some awareness of pulse and rhythm Correctly identifies some cadences Poor intonation or pitch	40 – 49	4 – 4.9
2	Frequent errors of detail or substance Unconvincing awareness or pulse and rhythm derived from the given material Correctly identifies one cadence	30 – 39	3 – 3.9
1	Regular/uncorrected faults of intonation and/or over-cautious Re-starts or additional playings Guesswork evident. Cannot identify a single cadence.	0 – 29	0 – 2.9

**EXAMPLE OF AURAL COMPONENT OF PRACTICAL EXAMINATION
(NOVEMBER 2008)**

1. Sing or play back a four-bar melody

Mark allocation: (*refer to rubric*)

$10 \div 5 = 2$

Andante

Andante

Andante

2. Clap back a four-bar rhythm

Mark allocation: (*refer to rubric*)

$10 \div 5 = 2$

Allegretto

Allegretto

Allegretto

3. Sight singing

Mark allocation: (refer to rubric)

$$6 \div 3 = 2$$

D major:



C minor:



4. Identify cadences

Mark allocation: (refer to rubric)

$$1 + 1 = 2$$

G major:

Moderato

D minor:

Moderato

G minor:

Moderato

5. Identify metrical pulse

Mark allocation:

1 + 1 = 2

CANDIDATE SHEET:

Sight singing

D major:

C minor:

ASSESSMENT OF COMPOSITIONS <i>Adapted from Cambridge International IGCSE 2004</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Musical and imaginative compositions that display a high level of creative ability and a keen sense of aural perception. There will be evidence of structural understanding and the selection of instrument/sounds and their manipulation will be idiomatic, with keen attention to timbre and balance. Scores will be accurate, well-presented and show attention to detail throughout.	80 – 100	16 – 20
6	Compositions that are imaginative and display mainly secure and confident handling of materials, together with an organised approach to overall structure. The compositions will reveal some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas and balance between parts. Scores will be well-presented overall, displaying reasonable attention to performing details.	70 – 79	14 – 15.5
5	Compositions that display evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may lack imagination and the quality of invention may not be consistent. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	60 – 69	12 – 13.5
4	Compositions that display some understanding of instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may be unclear. Scores may contain aspects that are ambiguous or contradictory, although the general level of presentation will be accurate and performance indications will be clear.	50 – 59	10 – 11.5
3	Compositions that display some elements of musical understanding and a degree of aural perception, but are uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Scores may be rather imprecise in their notation of performance instructions and lack attention to detail in several places.	40 – 49	8 – 9.5
2	Compositions that display relatively little security and limited musical imagination. There will be little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the composition has not been thought through carefully. Scores may contain many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	30 – 39	6 – 7.5
	Compositions that display little evidence of consistent application or musical understanding. All assessment areas will exhibit consistent evidence of weakness and low levels of achievement. Scores will be imprecise throughout and/or incomplete.	0 – 29	0 – 5.5

ASSESSMENT OF MELODY WRITING <i>(Adapted from Cambridge International IGCSE 2004)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Musical and imaginative melody that displays a high level of creative ability and a keen sense of aural perception. Evidence of structural understanding and idiomatic selection of instrument/sounds and their manipulation. Insightful matching of words to music. Score is accurate, well-presented and shows attention to detail throughout.	80 – 100	8 – 10
6	Melody is imaginative and displays mainly secure and confident handling of materials, together with an organised approach to overall structure. Some evidence of idiomatic instrumental writing, although there may be some unevenness in terms of consistent quality of ideas. Convincing matching of words to music. Score is well-presented overall, displaying reasonable attention to performing details.	70 – 79	7 – 7.9
5	Melody displays evidence of sensible instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas lack imagination or are inconsistent. Satisfactory matching of words to music. Score contain aspects that are ambiguous or contradictory, although the general level of presentation is accurate and performance indications will be clear.	60 – 69	6 – 6.9
4	Melody displays some understanding of instrumental writing and a creative effort to organise sounds into a coherent and satisfying whole. Aspects of structure and musical ideas may be unclear. Satisfactory matching of words to music. Score contains aspects that are ambiguous or contradictory, although the general level of presentation is accurate and performance indications are clear.	50 – 59	5 – 5.9
3	Melody displays some elements of musical understanding and a degree of aural perception, but is uneven in quality in several assessment areas. Aspects of melodic writing, rhythm and structure may be overly formulaic and/or repetitive, reflecting little confidence to depart from the security of standard conventions. Words match music adequately in places. Score rather imprecise in notation of performance instructions and lack attention to detail in several places.	40 – 49	4 – 4.9
2	Melody that displays relatively little security and limited musical imagination. Little evidence of a consistent attempt to write in an idiomatic manner and/or to explore balance, and the organisation of ideas may suggest that the overall structure of the melody has not been thought through carefully. Inadequate matching of words to music. Score contains many ambiguities together with consistent imprecision and a lack of attention to detail in providing instructions for performance.	30 – 39	3 – 3.9
1	Melody displays little evidence of consistent application or musical understanding. All assessment areas show consistent evidence of weakness and low levels of achievement. Flawed and unconvincing matching of words and music. Score is imprecise throughout and/or incomplete.	0 – 29	0 – 2.9

ASSESSMENT OF FOUR-PART WRITING			
Criteria	Achieved	Partially achieved	Not achieved
Appropriate and convincing phrasing	1	0.5	0
Sound choice of chords that demonstrates an understanding of good progressions and an appropriate use of a variety of chords, correctly spelt	5	0.5 – 4.5	0
Correct doubling	3	0.5 – 2.5	0
Correct spacing	1	0.5	0
Correct use and resolution of V7	2	0.5 – 1.5	0
Correct voice leading between chords, no parallels, good melodic lines in all voices	3	0.5 - 2	0
Suitable cadences, correctly notated with correct voice leading	2	0.5 – 1.5	0
All chords correctly figured, key is correctly indicated	2	0.5 – 1.5	0
Pleasing aural impression	1	0.5	0
Composition goes beyond the requirements, showing insight and flair	+2	0	0
MAXIMUM POSSIBLE MARKS	20		
= MARK OUT OF 10			

ASSESSMENT OF IMPROVISATION							
Adapted from National Association for Music Education (MENC) Performance Standards for Music, Associated Board for the Royal Schools of Music (Jazz) and Regina Publics Schools, Canada (ris/music/Rubric%20for%20Twelve%20Bar%20Blues.doc)							
LEVEL	7	6	5	4	3	2	1
%	80 – 100%	70 – 79%	60 – 69%	50 – 59%	40 – 49%	30 – 39%	0 – 29%
MARK	16 – 20	14 – 15.5	12 – 13.5	10 – 11.5	8 – 9.5	6 – 7.5	0 – 5.5
Length	Complies with requirements	Complies with requirements	Complies with requirements	Complies with requirements	Complies with requirements	Does not comply with requirements	Does not comply with requirements
Fluency, pulse and metre, tempo	Fluent with a consistently steady beat. Suitable and sustained tempo	Fluent with a steady beat. Suitable and mostly sustained tempo	Fluent with a mostly even pulse. Prompt recovery from any slips. Suitable and generally sustained tempo	Generally fluent. Usually plays with the beat with occasional lapses. Suitable tempo, not always sustained	Improvisation has a basic flow, but the beat is somewhat unsteady. Tempo unsuitable or often unsustained.	Sometimes plays with the beat, breaks in continuity. Unsuitable or unsustained tempo	Halting performance. Beat is inconsistent and seems random. Unsuitable or unsustained tempo
Phrasing and dynamics	Vivid phrasing and dynamics	Phrasing and dynamics well-judged	Phrasing and dynamics well-judged	Some attention to phrasing and dynamics	Little attention to phrasing and dynamics	Absence of dynamics and phrasing	Absence of dynamics and phrasing
Style	Stylistic flair and insight	Clear, consistent and well portrayed sense of style	Sense of style	Recognition of style	Some stylistic features	Little sense of style	Lack of stylistic features
Rhythm	Includes more complex rhythmic features on every beat (e.g. syncopation, dotted rhythms, rhythmic ostinato).	Clear rhythmic improvisation on the beat, good use of repeated motives and variation of patterns.	Rhythmic improvisation on the beat, some use of repeated motives and variation of patterns.	Simple rhythmic embellishments present	Some rhythmic embellishments present.	Little evidence of rhythmic embellishments	No evidence of rhythmic embellishments
Harmony, chord sequences	Uses variety of chords that are implied by the melody, more complex	Uses variety of chords that are implied by the melody. The improvisation fits the harmonic pattern.	Uses chords that are implied by the melody. There is variety in the chords. A chord is played on every strong beat.	Uses chords that are implied by the melody, with some variety. One or two chords do not fit the melody.	Some account taken of the harmonic context, little variety in the chords.	Little account taken of harmonic context	Melody ignores harmonic context

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NATIONAL SENIOR CERTIFICATE HANDBOOK
IMPLEMENTATION GRADE 12, 2014

Melody	Stylish embellishments effectively varying the given material. Use of scale fragments, melodic motives, intervals, sequences, or longer melodic passages. Changes are substantial and go beyond mere ornamentation.	Given material is accurately reproduced. Embellishments provide variety within the style. Good use of melodic devices and development, with clearly observable, interesting changes.	Main elements of the given material are in place. Use of melodic devices and development, with some interesting changes	Some use of melodic devices and development, but few interesting changes	Important elements of given material missing or unclear. Improvisation consists largely of simple ornamentation of the original.	Embellishments obscure the given material or not attempted	Melody ignores given material. Little evidence of melodic manipulation; melody is either unrecognisable or unchanged from the original.
Unity and diversity	Improvisations differ from the originals in imaginative ways with respect to melodic contour and rhythm, but each is clearly based on the chords of the original. Maintains the listener's interest throughout	Generally inventive improvisation shows consistency and confidence. Clear evidence of unity and diversity.	The candidate creates interest primarily by rhythmic and melodic ideas and not by extended range or by complexity. It is interesting throughout rather than static. Unity, contrast, and a high point are evident.	Simple manipulation of musical material with some evidence of unity and diversity.	The differences between the original melody and the improvisation are superficial and minimal.	The candidate's improvisation is static and lacks interest. Little evidence of unity or diversity.	The candidate's improvisation is static and lacks interest.
Performance plan	Clear plan as to how their performance will proceed. Musical cues are used to advantage.	Clear plan as to how their performance will proceed. Musical cues are used consistently.	Has clear plan as to how performance will proceed. Musical cues are used inconsistently.	Has sketchy plan as to how performance will proceed	Has some idea of how performance will proceed	Has little idea of how performance will proceed.	Does not show evidence of a plan for how performance will proceed.

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NATIONAL SENIOR CERTIFICATE HANDBOOK
IMPLEMENTATION GRADE 12, 2014

ASSESSMENT OF SCALES AND TECHNICAL EXERCISES <i>(adapted from Trinity College of London and Associated Board of the Royal Schools of Music)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Fluent and accurate with a strong technical facility. High quality of tone and secure intonation. Keen attention to details of dynamics, articulation, phrasing as appropriate. Prompt responses.	80 – 100	8 – 10
6	Mostly fluent and accurate with a strong technical facility. Good quality of tone and secure intonation. Good attention to details of dynamics, articulation, phrasing as appropriate. Mostly prompt responses.	70 – 79	7 – 7.9
5	Technically secure with occasional errors. Quality of tone and intonation mostly reliable. Good standard of dynamics, articulation, phrasing (as appropriate). Generally prompt responses. Moderate tempo.	60 – 69	6 – 6.9
4	Mostly fluent, but some unevenness of technique is apparent. Tempi may be a little slow. Some degree of variance in quality of tone and intonation. Inconsistency in dynamics, articulation, phrasing (as appropriate). Some blemishes and inaccuracies.	50 – 59	5 – 5.9
3	Limited control of instrument apparent. Inattention to tone quality and intonation. Some effective dynamics, articulation, phrasing. Slow tempo.	40 – 49	4 – 4.9
2	Technically insecure. Little awareness of tone quality and intonation. Work recommended on acquiring greater control of dynamics, articulation and phrasing.	30 – 39	3 – 3.9
1	Technically inadequate. Very slow tempo. Lack of awareness of tone quality and intonation. Sporadic and uneven playing. No awareness of dynamics, articulation and phrasing.	0 – 29	0 - 2.9

ASSESSMENT OF SIGHT READING <i>(adapted from Trinity College of London)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	Fluent and persuasive Alert to details of phrasing/articulation Good attention to dynamics Musically perceptive	80 – 100	8 – 10
6	Mostly accurate and fluent Alert to most details of phrasing/articulation Most dynamic detail observed	70 – 79	7 – 7.9
5	Generally accurate Consistent and appropriate tempo Some details of phrasing/articulation and dynamics	60 – 69	6 – 6.9
4	Adequate continuity, lacking details of musical interpretation Reasonably consistent pulse, if tempo perhaps cautious Correct awareness of tonality Note values and pitches substantially correct	50 – 59	5 – 5.9
3	Hesitations, stumbles and/or resumptions Little sense of tonality	40 – 49	4 – 4.9
2	Little sense of tempo or pulse Tonality not observed	30 – 39	3 – 3.9
1	No sense of tempo, tonality or pulse Evident guesswork	0 – 29	0 – 2.9

ASSESSMENT OF GROUP PERFORMANCE <i>Adapted from Cambridge International Examinations, GCE Advanced Subsidiary (2004)</i>			
LEVEL	DESCRIPTOR	%	MARK
7	<p>Very well prepared.</p> <p>Good programme selection representative of different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group, sensitive ensemble work. Ensemble always plays/sings together as a whole; entries are clear and on time.</p> <p>Very secure technical control. Fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts.</p> <p>Dynamics enhance the piece by adding appropriate depth and emotional range. Markings of tempo, expression, articulation and phrasing are convincingly realised throughout.</p>	80 – 100	16 – 20
6	<p>Well prepared</p> <p>Good programme selection representative of different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group: mostly sensitive ensemble work. Ensemble mostly plays/sings together as a whole, entries are clear and mostly on time</p> <p>Secure technical control. Mostly fluent and accurate, played/sung at a steady tempo throughout, with good dynamic balance of parts.</p> <p>Dynamics enhance depth and emotional range. Markings of tempo, expression, articulation and phrasing are observed throughout.</p>	70 – 79	14 – 15.5
5	<p>Good preparation</p> <p>Programme selection representative of different stylistic uses of the instrument/s.</p> <p>Some balance and positive interaction within the group: generally good ensemble work. Ensemble usually plays/sings together as a whole.</p> <p>Good technical control. Almost wholly accurate and mainly secure; some mistakes, but basically basic fluent. Ensemble usually maintains a steady tempo.</p> <p>Ensemble generally plays/sings with good dynamic balance of parts. Markings of tempo, expression, articulation and phrasing are realised throughout most of the performance.</p>	60 – 69	12 – 13.5
4	<p>Evidence of preparation</p> <p>Programme selection representative of some different stylistic uses of the instrument/s.</p> <p>Good balance and positive interaction within the group: some good ensemble work. Ensemble usually plays/sings together, entries may be unclear. Ensemble maintains a steady tempo.</p> <p>Moderate technical control with problems in some areas.</p> <p>Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance.</p> <p>Markings of tempo, expression, articulation and phrasing are realised in some passages.</p>	50 – 59	10 – 11.5
3	Some evidence of preparation.	40 – 49	8 – 9.5

	<p>Programme selection representative of some different stylistic uses of the instrument/s.</p> <p>Some evidence of positive interaction within the group and ensemble work. Ensemble rarely plays/sings together as a whole.</p> <p>Erratic technical control, with significant problems in some areas. Basically accurate but hesitant, sometimes seriously enough to impair the fluency. Ensemble is inconsistent when playing/singing.</p> <p>Sensitivity to dynamics is not evident. Tempo fluctuates within the ensemble. Markings of tempo, expression, articulation and phrasing are inconsistently realised in few passages</p>		
2	<p>Little evidence of preparation.</p> <p>Little variation in stylistic uses of the instrument/s.</p> <p>Little evidence of positive interaction within the group and ensemble work. Does not play/sing as a unified ensemble</p> <p>The candidate demonstrates poor technical control of the instrument. Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance.</p> <p>Tempo is uncertain and irregular.</p> <p>Dynamic contrast not evident within the ensemble. Markings of tempo, expression, articulation and phrasing are seldom realised.</p>	30 – 39	6 – 7.5
1	<p>No evidence of preparation</p> <p>No evidence of different stylistic uses of the instrument/s.</p> <p>No evidence of positive interaction within the group or ensemble work. Does not play/sing as a unified ensemble.</p> <p>The candidate is not in technical control of the instrument and the range of techniques displayed is very limited.</p> <p>All items marred by inaccuracies and significant rhythmical hesitancy with no sense of the fluency required for a coherent performance. Markings of tempo, expression, articulation and phrasing are ignored throughout.</p>	0 – 29	0 – 5.5

RUBRIC: Research Project			
Research And Writing Skills	Critical Thinking – evidence of the skills of evaluation, analysis and synthesis.	5	
	Organisation – argument is persuasive and use is made of accurate supportive evidence.	5	
	Content – information clearly and specifically relates to the topic.	10	
	Comparison – similarities and differences are clearly communicated and a conclusion is reached.	15	
	Use of Musical Extracts and Evidence of Listening – extracts are relevant and annotated; clear evidence of having listened to a wide range of suitable music.	5	
	Sub-Total	40	
	Writing Skills –ideas are expressed clearly and concisely with correct spelling, grammar and sentence structure. All notes are in the candidate's own words.	5	
	Sources - Use of at least five current sources including authoritative electronic and print sources.	5	
	Sub-total	10	
	Reference Techniques	Bibliography - Comprehensive bibliography including scores and CDs presented in accepted bibliographic format.	5
Referencing - Use of in-text referencing (including musical extracts) where necessary		5	
	Sub-total	10	
	TOTAL	60	
	Converted to a mark out of 30	30	

DECLARATION OF AUTHENTICITY**SUBJECT:** _____**NAME OF THE SCHOOL:** _____**NAME OF CANDIDATE:** _____**EXAMINATION NUMBER:** _____**NAME OF TEACHER:** _____

I understand what plagiarism entails and am aware of the Independent Examination Board's policy in this regard.

I hereby declare that the contents of this portfolio are my own, except the items listed below, and that all the sources that I have used have been acknowledged.

Please note that group work should also be listed when it is not clear which part of the work is yours.

Item	Page number

SIGNATURE OF CANDIDATE

DATE

As far as I know, the above declaration by the candidate is true and I accept that the work offered is his/her own.

SIGNATURE OF TEACHER

DATE

MUSIC CLUSTER MODERATION FORMS

A. MONITORING OF FIRST MUSIC CLUSTER MODERATION MEETING

The educator who monitors a school's grade 12 portfolio (CAT, SBA and preliminary examination) for compliance must complete, date and sign this form. The cluster leader ensures the completed forms are faxed (or posted) to the IEB (011-483-4590) immediately after completion of the monitoring process to reach the IEB by no later than the 20 September. A copy of the form **must** be included in the educator's portfolio.

Date:	Examination Centre No:		
Educator's Name:	School:		
Monitor's Name:	School:		
Availability of Learner portfolios:			
(Total portfolios available) e.g. 7/7 :			
Educator's portfolio available?	YES	NO	
Number of CAT tasks are available:	% task sheets available		
Number of SBA tasks are available:	% task sheets available		
Tasks			
The standard of work SBA requires of learners	Too easy	Appropriate	Too difficult
Task outcomes assess the achievement of LOs and ASs and these are clearly visible	YES		NO
Quality of rubrics used	None used	adequate	good excellent
Marking			
Standard of marking of SBA	Incomplete	Memo poorly used	As per memo
Standard of marking of CAT	Incomplete	Memo poorly used	As per memo
Monitoring Comments: Please note that no monitor may change marks. However, it is important that the monitor provide some meaningful comment to assist his/her fellow educator; the monitor may include a suggested mark change.			
Additional Comment:			
MONITOR'S SIGNATURE:			DATE:
CLUSTER LEADER'S SIGNATURE:			DATE:

MONITORING OF FINAL MUSIC CLUSTER MODERATION MEETING

The educator who monitors a school's grade 12 portfolio (CAT, SBA and preliminary examination) for compliance must complete, date and sign this form. A copy of the form **must** be included in the teacher's portfolio.

Date:	Examination Centre No:	
Educator's Name:	School:	
Monitor's Name:	School:	
Availability of Learner portfolios:		
(Total portfolios available) e.g. 7/7 :		
Teacher's portfolio available?	YES	NO
Number of CAT tasks are available:	% task sheets available	
Number of SBA tasks set thus far are available:	% task sheets available	
Two tests and preliminary examination available?	YES	NO
Portfolio complies with requirements:		
Teacher's Records	YES	NO
First page of candidate portfolio with examination number		
Teacher's record of marks and feedback (CAT)		
Teacher's record of marks and feedback (SBA)		
Teacher's record of marks and feedback (2 tests and preliminary examination)		
Portfolio (Externally set, internally evaluated then moderated)		
Evidence of a marked CAT (Assessment Task 1)		
Evidence of a marked CAT (Assessment Task 2)		
Evidence of a marked CAT (Assessment Task 3)		
Evidence of a marked CAT (Assessment Task 4)		
Evidence of a marked CAT (Assessment Task 5)		
At least two tasks (as specified in CAT) have been completed under controlled conditions		

PLEASE TURN OVER

School Based Assessment (Internally set, internally and externally evaluated)	YES	NO
Evidence of all SBA tasks with task requirements and assessment tools		
✓ LO2 AS1 Improvise stylistically with traditional, indigenous or contemporary scales and modes		
✓ LO1 AS3 Perform a variety of solo pieces		
✓ LO1 AS3 Perform a variety of pieces in group context		
Preliminary examination		
Marking guidelines are included in teacher portfolio		
Evidence of moderation		
A design grid has been included		
Two tests		
Marking guidelines are included in teacher portfolio		
Evidence of moderation		
Comments:		
Recommendations:		
MONITOR'S SIGNATURE:	DATE:	
CLUSTER LEADER'S SIGNATURE:	DATE:	

SUGGESTED RESOURCES (INCOMPLETE)

- Ansell, Gwen. 2004. *Soweto Blues*. New York: Continuum International Publishing Group.
- Bennett, Roy. 1980. *Form and Design*. Cambridge: Cambridge University Press.
- . 1982a. *History of Music*. Cambridge: Cambridge University Press.
- . 1982b. *Instruments of the Orchestra*. Cambridge: Cambridge University Press.
- . 1992a. *Investigating Musical Styles*. Cambridge: Cambridge University Press.
- . 1992b. *Investigating Musical Styles*. Cambridge: Cambridge University Press.
- . 1987. *Musical Forms 1 & 2*. Cambridge: Cambridge University Press.
- . 1989. *New Assignments & Practice Scores*. Cambridge: Cambridge University Press.
- . 1986. *Score-Reading*. Cambridge: Cambridge University Press.
- Coplan, David B. 2008. *In Township Tonight*. Chicago: Chicago UP.
- Dorrictott, I. J. 2000. *Listen to the Music*. 4th ed. Sydney: McGraw-Hill.
- Gridley, Mark. 2005. *Jazz Styles: History and Analysis*. Prentice Hall
- Fenton, Carrol Lane. 2003. *The Rock Book*. Dover Publications
- Kamien, Roger. *Music: An Appreciation*. McGraw-Hill⁴
- Kamien, Roger. 2005. *Compact Disks to Accompany Music: An Appreciation*. McGraw-Hill.
- Pogue, David and Peck, Scott. 1997. *Opera for Dummies*. Foster City, California: IDG Books.
- Pogue, David. 1997. *Classical Music For Dummies*.
- Sutro, Dirk. 1998. *Jazz For Dummies* Foster City, California: IDG Books. Wiley Publishing Inc.

⁴ This book, with the accompanying CDs is recommended as a resource. Teachers are, however, encouraged to consult a variety of resources, particularly in areas not covered adequately in Kamien, such as music industry and copyright issues, some world music, rock and popular music and South African music.

Addendum 9: Interview Transcriptions

Participant 1

- Interview date: Saturday 30th June
- Interview time: 13:00
- Interview Location: Participants home

I: Thank you for joining me today, let's start with question one. Feel free to explain and explore [the questions] for as long as you want.

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockscool exam.

P: Okay, well I think it is very important and I think it is a necessity to have good vocal technique and to study singing but obviously if you do a Trinity [Rock&Pop] exam or a Rockscool exam, you are with a vocal coach anyway. So hopefully the teacher will give you a very good basic structure on technique; breathing and all the in's and out's. But I think it is very important, it definitely is.

I: Okay, thank you.

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

P: Okay, well, the Trinity Rock & Pop syllabus, I have stopped using, I have used [it] in the passed

I: Why did you stop?

P: Because I think it is not very well structured, I think it is not interesting enough, the technical side is not interesting enough and I don't think that the student gains anything actually. Also I think the song choice is very poor. It's very old songs and folk songs and I don't think its very interesting for young people actually. It's interesting for people who have got absolutely no history in music theory because then it is fairly easy to get through and [attain some knowledge to] a degree in theory. I think the structure is not good and all of my students have moved over from Rock & Pop to RSL.

I: Okay so that is my next question then, 'why do you prefer RSL? What are the specifics of RSL [that make you want to use it].

P: RSL has got a really nice structure. The students do have to learn theory, they have to learn scales, which singers normally like to get away with [not knowing] so I think that is important that you force vocalists as well to learn scales and to

be able to sing them. The song choice is great and I think also the way it is built from Grade 1 up to the last Grade, it really builds from simple songs to really difficult songs. Also you see the variety in the range so the songs that are in the lower grade are definitely...the range is not as big as the range in grade 6, 7, 8.

I: and going back to the R&P, in terms of their songs, did you...I know that you [felt they] were a bit old fashioned, the songs but did you notice if there was a variation in level as the grades progressed?

P: I don't think so. I don't think the variation was big enough to actually say specifically, this is really a grade 6. Like if you look at RSL, I know, I think in grade 6 you get some Beyonce songs now and then above, I think there are Beyonce songs in grade 8 according to the difficult[y] and the range. So no, R&P for me not really can you say this is a specific grade 2, this is specifically for grade 3. It's quite washy in a way.

I: Okay, question number 4 covers that so jumping ahead.

Q 5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop?

I: We have discussed it a little bit, but if you could just explain a little more. So in R&P you've got the session skills; the Improvisation or the Playback

P: Yes, that's right. So there is actually no structure to use scales at all or arpeggios or upper extensions or anything like that. It is basically just a little melody line that you have to repeat and I think with the improv as well in R&P there is absolutely no guideline or I've never really looked at the guideline, I've had a very brief look but I don't think that it explains it well how to actually approach improv if you have never done it and I mean for me it's different because I'm a jazz singer so I mean that's what I teach but then if students don't have a theoretical background there is absolutely no way that you can teach improv in a way I would [teach] a student who has knowledge of music theory. For me that is a big issue so for me you can get by with R&P without knowledge and with RSL you can't, you really have to learn.

I: Just a little more [information], it's the same question

I: Q6: What do you feel could be improved about the Rockscool syllabus in terms of the technical exercises?

P: I think the one exercise where you have to repeat these rhythmical patterns, I think there should be a bit more variety maybe per grade to make it more

interesting and maybe also the difficult levels [levels of difficulty] there could be, for my taste, a little bit more variety. If I think about it, I like the way it's built that you get the major [primary] scales, meaning the Minor and Pentatonic and you know so they really include the important scales

I: and the quick study pieces that they have, do you feel that they...how do they work for you, in terms of value for your vocalist, for your student?

P: Okay, so I had to look through the book a few times before I found that section actually so I think it should be pointed out a little bit more strongly that there is a completely new section, part of the syllabus, which has not been in the previous RSL syllabus. I think the idea is good. Me personally, I would do it differently I think with technology in today's day and age, I don't think it is of any benefit if the accompanist [or backtrack] plays the song and sings it once and then you [sing it back], or unless you've got the sheet music and you've got to half sight read it, half memorise it. So I would much rather, if it would be possible, everybody's got internet, to actually send out a quick-study maybe 24 hours before the exam and you can download it and on your own you have to prepare it and I think that would be much more beneficial for you [the student] because that's how the music industry also works. You might have to record, if you're a session singer you get phoned up, "here's the sheet music, I'll see you tomorrow in the studio" and you have to prepare it by yourself. So I think there isn't much of a benefit right there and then [to the current RSL quick-study]. I mean there probably is but I think it would be at this stage, looking at the age of the students, most of them are school students, or students who are still going to school, I think for them it would be more beneficial to have 24 hours, and prepare it by themselves and then maybe sing it though [in the exam] the way it is written once, the way the notation works [is prescribed] and then maybe give your own interpretation.

I: Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: Okay ... Could you say that again?

I: Sorry, it is a long question...so allowing for differences in work ethic; some might be lazier than others

P: Yes, ja.

I: What levels of competence, so, how well do these syllabi prepare students for the matric exams?

P: Ah look I think, in a way well when it comes to repertoire. I think the repertoire is great, but I think, from a technical point I think there is still some stuff missing because I think if you do matric you have to...if you want to carry on studying music, if you would just do RSL you wouldn't have enough information of what you would need for an entry exam at a university.

Q 8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

I: So I suppose this is actually a repetition of that question, I don't know if you've seen the guidebooks?

P: Shakes head "no"

I: Okay that's fine because they aren't always in the music shops that I've seen so...this is a bit of a repetition question.

P: Okay.

Q9: Which specific session skills/technical exercises do you feel develops the voice the most?

I: In either syllabus...

P: Okay in the R&P I would say none. I mean I don't think that there is really a technical, a proper technical approach in it. In the RSL, yes like the scale exercises, the arpeggios that would definitely prepare you the most for your technical, I believe.

I: How...in what way do scales prepare...

P: Well if you sing arpeggios you have to have a certain range. Also with the scale, you need a certain range especially if they ask you different starting points of the scale or the arpeggio. Even if they give you...I think it's always between the A and the D where you can start your scale? But obviously if you start with a higher note you definitely need to have better technique.

Q10: How much of a preparation period do you allow for each examination?

P: It depends on the work ethics of the student. Sometimes we do it within 6 months so sometimes the student would do 2 exams a year if it's a lower grade. If it's a higher grade then we do normally give a year. So, one exam per year.

I: What do you consider the higher grade?

P: The higher grade from grade 5.

Q11: How do the syllabus materials equip you to facilitate examination preparation?

I: So do you feel that ...if you're given the book, or have the book in front of you....do you feel that that is enough to prepare your students?

P: No, definitely not. No, definitely not. I think if I would...I think you need from a technical point much more knowledge. You need to really know the ins and outs of the voice, there is not much explained about the actual voice. Breathing there is really not much about breathing, warm-up exercises; I would include much, much more. So I would structure the book differently but then the problem is if you put everything in grade 1, some students start with grade 3. So they will never see then the exercises from grade one. So I think there should be a basic section that should be repeated in every book, for example, for warm-up exercises or breathing exercises or just talking about the voice in general; what is important, how to look after the voice. So I would create a section that I would put into every grade that would prepare the student and obviously myself as well as a teacher and then I've got much more to play with.

Q12: What are your teaching strategies when preparing students for a specific exam?

P: I normally do my basic routine with the student which is breathing and warm-up exercises to increase... and then obviously technical exercises but I don't just use the ones from RSL, R&P hasn't got any so there is nothing that we can work with anyway. So there is a basic routine that I do with my students and then we would take one song per lesson, first to work through the lyrics and then start with the melody and then we learn the whole song and then we start obviously polishing it in detail.

I: and how do you, just in terms of the way you structure things, do you work of the songs first and then the technical things?

P: I do, I do. But I mix it. I am trying to first get the songs going, also to make it more interesting because most students don't like to just work on technical stuff. So to start with a song and then to take out one of the technical elements like improv or the scales so that the student can work at home with both actually and then once you have finished the improv exercise or aural then you would take out the

second song then the next lesson or two lessons down you would work on the second song. Start the same way again, working on the lyrics and what's important in the song and then start working on the melody again. So I think it is important that you do a little of everything in every lesson but obviously for me the song is still the main focus.

Q13: What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

I: I think we have kind of discussed that

P: Yes, Trinity R&P. Ja so R&P I would completely restructure. I would take these books and actually throw them away or get something new or would completely rewrite it. I think it is a very badly designed book in a lot of ways, it really is. Everything is missing in there you know, exactly as we mentioned in previous questions from warm-up exercises to scales to just general knowledge actually, music knowledge.

I: Then...the same thing here with the Rockscool syllabus...what would you add? But again, we've discussed that so

P: Yes, I would really add like what I said in the previous question. I would add a routine because of the reason that not every student starts with grade 1. So that you have a certain basic instruction of your voice and exercises that will be repeated in every book or maybe even in the higher level from grade 5 on that there are more exercises. A great syllabus I found is the UNISA voice syllabus. It's fantastic, the exercises are really brilliant so I use those quite a lot and there is really for Grade 1, 2, 3, 4, and so on.

I: and do you find them....because UNISA is quite jazz and musical theatre orientated so do you still find them appropriate for contemporary music [Pop]

Q15: What purpose do you think graded syllabi serve in music education in general?

P: I think it gives the student an important base. I know vocalists, especially vocalists not instrumentalists, they just want to sing and they think they can do anything without any training and musical knowledge. And at the end of the day if a singer ends up in a band that is more advanced or that doesn't just play 3 chords, 3 chord songs, and I'm not being judgmental now here, you have to know a little bit. You have to be able to read sheet music and I'm not saying that everybody has to be able to sight read, but you have to be able to understand a lead sheet;

so if there is a repeat sign or if there is first wind or second wind...or if you go to a studio, if you work with other musicians you have to be able to understand that and if you have sheet music in front of you like the 3 songs that you have in front of you plus the technical you have to understand what is written there. I have to know what a treble clef is, and what a bass clef is and what a time signature is that I know what the beat is like in every song

I: and if we are looking at this purely from a...so say they are doing this just for matric....do you still think that...obviously this lays a foundation as you said...I actually can't remember what I was going to say.

P: I think it is important even if you are just doing it for matric, I really believe that you never know what you are really going to do in life and maybe you will finish by the end of matric with your music exploration but maybe by the age of 25 you want to pick it up again. I'm not saying that you cannot just have fun with music but especially if you're doing it for matric syllabus, you do need to have a certain knowledge, you do, you really do. And also you have to keep up a certain standard, I don't think you can say "X and X school or whatever does not follow a certain syllabus" Matric has to have a certain standard.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 2

- Interview date: Friday 13th July
- Interview time: 11:00
- Interview Location: Coffee shop, Parkhurst.

I: Thank you for joining me today.

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschoool exam.

P: With my experience, I think that I'm going to speak mostly about Rockschoool as a start, is that it's probably the first system that came out that had a technical element to it based on technique and I come from a Classical background. I studied Opera actually and I have always done the Classical route but also it [CCM syllabi] wasn't an option when I was at school. My matric year was in 2003, so I could never sing to the level I wanted to, to the songs that I actually listened to and with Rockschoool that was a huge change where there was actually stuff that was being tested and there has always been a companion guide that's gone with that and for the improvisation and as well, if you ask somebody, and I think a lot of people are, who intend to walk that line of singer song-writer, the idea that there was going to be improvisation that was going to be examined. The fact that there were certain exercises it gave legitimacy to it. Whereas when I was younger and wished that I could sing the songs I actually wanted to sing, it was like "this is light music" and wasn't considered "serious", but it is the primary form of music that everybody listens to so this gave it legitimacy, and it gave a technical aspect to it. When it comes to R&P it is fairly recently that they have introduced technical stuff so even though I've taught it to a Grade 8 level, I felt that doing an improvisation exercise but no scales, no sight singing, didn't always gel with me so happily but I did know that they marked very strictly compared to RSL when it comes to the actual songs especially when it comes to limiting your interpretation, marking each note as is but having that 'strictness' within light music has given it the discipline it needs. Does that answer it?

I: Yes, also just to [clarify]. I know the R&P, their big thing is [in their promo material] that you don't need to have a teacher or have gone to any lessons at all, you can just work on these [syllabus] on your own and do the exam. My question is then, in terms of technical ability, if you don't have a teacher, do you need to have

technical ability, do you need to have been taught technical ability, how to use your voice, how to have control?

P: I most certainly think so. I believe that there are certain people who have got analytical minds naturally and can do that for themselves, but I think that the entire structure that we've been brought up in is the imparting of knowledge and this is part of the knowledge education-based system. There is always going to be a thing of, in any form of anything, a mentor, a teacher, somebody who needs to learn and I think that for me, for RSL and R&P, I know they've phrased it in that way, but the amount of growth that I've seen in my own teaching practice, people saying "I want to do this, show me how" has actually been beneficial to me in growing my practice my business. But I would say that I don't think it's impossible, but I think that learning directly from somebody else, and the fact that there is subjectivity ... it's a humanistic subject; you need that.

I: Yes, thank you.

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus? Later on, there is a question about the Rockschooll syllabus. I know that you don't use the R&P why not as much as the RSL?

P: Purely I think it is because of lack of technical requirements and also Rockschooll has always been rather flexible in terms of song choice, and it was always something you could work with whereas ... with ... especially when R&P first came out, there were those choices in the book, and you had to choose from there, and it wasn't everybody's cup of tea ... I do believe that there are certain songs that I do advise in my teaching where I say "this will suit you because it will push you and it will make you explore a different genre" and I do believe that being a contemporary [CCM] singer that you should sing cross-genre. For example, everything sounds like R&B nowadays

I: doesn't it

P: or Soul or Blues. That is what everything sounds like but at the same time ... learning to do a Rock or whatever song ... when I ... with that particular question ... If you wouldn't mind ... (glances at Interviewers question sheet) the reasons ... the other option would have been Classical. And there is a resounding "no" from pupils. There's always going to be someone who enjoys it, but people are always going to want to sing what they listen to.

I: Yes, yes. Thank you so...in the same ... and then just following on...then obviously
Rockschool, and you said it earlier, it has all of the technical exercises the scales
and things that you mentioned [reason for using RSL over R&P].

Q4: What is your opinion of the song selections for each Grade?

P: There is always one where I'm like...no actually there're always a few, but it's
never, I'd say the majority. I'll talk about RSL first where I think ..."why?" An
example that I can actually very much bring up is, "If I were a Boy" in Grade 4
RSL. I always say to the girls, "It's a beautiful song, I know you want to choose
it, but I'm going to say no because it feels like a [Grade] 6 to me. And even if you
change the key, the jumps ... it's just too big. I would say that the Grade 1 and
[Grade] 2 syllabus often frustrates me because it's so little and then as soon as
you get to [Grade] 3 it's this expansive thing and there's always, you know with
the free choices there are ... and I know some of the girls, the girls that I work
with end up choosing from the list saying "I love that song, it's so great". I wish
they would revise the list; they haven't since 2015, which makes me a little bit
like. When it comes to the R&P syllabus, sometimes the choices are very weird.
You're just like, ... I think that they could modernise it a little bit, but even with
RSL you do feel that the people who the syllabus there ... and I understand that
they're trying to cover every possible genre but particularly when it comes to
stranger songs, older songs. I love a "Horse with No Name", I love it, personally
I love that song it's just that there are no kids that are ever going to choose that
song, and I'm very good at selling stuff to my kids, but I'm like...you know....it's
just never going to happen.

I: I've [noted] for example in the previous R&P books they have "Cry me a River" as
Grade 4 and in the RSL syllabus they have it as Grade 6 so, ja its always
interesting to see their choices of ... I mean some songs that I've looked at for
my kids they've got it in Grade 8 and then in the other syllabus it's in Grade 4.

P: Ja for, example "Bleeding Love"... [Grade] 6 or it's [Grade] 7 ... and it's a bit like
hmm...okay (shrugs shoulders)

Q6: What do you feel could be improved about the Rockscool syllabus in terms of
the technical exercises?

P: I do feel the scales could be a lot harder, a lot harder. Coming from a Classical
background, I feel that, love RSL, and take it because it's there, but I don't
understand how a harmonic minor is a Grade 7 scale. I mean, no. (Asks) "Is your

background Classical? Jazz? I mean what we did when we did the UNISA stuff, I think it needs to be closer to that. Not saying exactly that because some of the [stuff] is ridiculous as well and I don't know...it's been a while since I sang classical [music], but I do feel that the scales could be harder, interval exercises could be a lot harder. The backing, the harmony exercises, I find them to be a little bit tough actually in Grade 7 and Grade 8. I feel that maybe they could give more examples and companion guides and stuff like that, that could actually assist the teacher and pupil because eventually you start writing your own.

Q5: Yes, and the same question (trips over words) [for R&P]. What do you feel could be improved about the proffered session skills in the Trinity Rock & Pop? So that was Rockscool, now R&P.

P: Ooph, well I know there has been an update to the syllabus, I haven't seen it yet. I haven't looked at it yet. But before I was incredibly disappointed with the fact that there was just an improvisation exercise and very little given as to what to actually do.

I: So just so that you know, the update is simply just...they've upgraded the books and they've changed the songs, and they've taken out the session skills, they are sold now in a separate book. So it's exactly the same. They've got the improvisation and the sight singing, or the playback as they call it, in a separate book and then the songs, so you basically have to buy two books. Well as a teacher you need to have to have the session skills ready to help work with the student, and then it's just the songs in the other book. So there has not been an upgrade to the technical ... the session skills.

P: Why I don't know. I just feel like it's not enough. I don't think for me; personally, I could say that I've got a Grade 8 if I've never sung a scale in an exam. I get that it's a legitimate thing but 'sigh' noo! ... and I think that this also feeds into that thing of it being "Light Music" and even though it's the primary form of music that people listen to, I think it devalues it, within being a musician and that's very interesting because singers always get flack, that they don't know this, they don't know that that, that, that but if you're being told you have a Grade 8 and you're toting around your paper it does not in any way prepare you for the real world. I'm not saying that you walk into a session ... and someone gives you sheet music and you've got to do it, it's not like that. We know it's not like that. It's like that in Classical, it is but why not have those skills, why not learn to communicate

the language ... it's a universal language, why not include that in the singing syllabus? Yes.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric? For their final exam.

I: I think that both systems are obviously lacking. Because when it comes to the RSL, for instance, you still have to teach from one of the Classical books, Trinity or ABRSM or whatever when it comes to the sight singing because they don't accept that and I think it could be more inclusive and again the thing of, you get a violinist who is playing these ridiculous scales, and you get a singer who is like ... harmonic minor on A (laughs) and that it. I think the fact that you have to combine syllabi is a problem.

I: Thank you

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music Graded examinations?

I: I think we've answered this one, have we?

P: I can add to it and say that I think it's very necessary and I know teachers who don't buy the companion guides, and I'm like ... why? Because I think the more examples, the better especially for the unseen work. I do think there could be even more examples, but I am pedantic.

Q9: Which specific session skills/technical exercises do you feel develops the voice the most? So I'm talking about control and all of that stuff.

P: Within the particular syllabi?

I: Ja

P: I really do enjoy ... it used to be called "Phrasing and Dynamics" in the old Rockschool syllabus, and now they've got the...you know that... they've made it so short. I feel like it could be a little bit longer. I think having that very particular exercise, it's like "Vaccai"... "Vaccai for, for popular music.

I: What is it called now?

P: You get to choose the genre?

I: Yes, the stylistic study. And then they have the Quick study

P: Yes, I love the quick study. I love, love, love those quick studies, and I do think that they could be a tad longer as well. But, yes, actually if I'm going to choose, I'll choose Quick studies because that is so fantastic it's ... having ... the

interpretation, and then the improv and ad-lib that is very real world, very real world, so I do enjoy those. When it comes to the...the improv exercise in the R&P is probably harder, I think. It's a lot harder so that I enjoy. But, and I do think that that's very valuable and it's great that they've kept it, but it could be more.

I: Okay.

Q10: How much of a preparation period do you allow for each examination?

P: I would say considering that it's a three-term school that I teach at and they have those long, long holidays and teaching is always hard during that time, I would say I give a year ... between exams. I mean it's not like I'll immediately jump straight into it after a kid's done an exam because shame, you need a little bit of a break.

I: Of course

P: but generally I'd say, looking at the school year ... I would take a full year.

I: And does that vary depending on what Grade you are working on? Or do you just generally take a year or [do you take] longer for a Grade 8[exam] for example

P: I would say that when it comes to, the youngest you're allowed to teach at Kingsmead is Grade 4 (school grade).

I: Okay

P: So if I'm teaching someone in Grade 4 I won't generally enter them until Grade 5, so I'll do it so slowly that they don't know it's coming cause if you say the word exam to a Grade 4 they'll start freaking out but if you do it bit by bit and then it's been a year almost two and then suddenly you're like remember its third term you're in Grade 5 but remember we started doing that, by the way it's for this and then it's like but okay, that feels navigable. It's okay I can handle it. When it comes to the girls who've done quite a few Grades, and I think you know this as being a teacher, that it's a long journey. I mean I've got kids who have been with me for 13 years, they're not kids anymore, but generally if you start in Grade 4 you'll stay with me until matric if you change schools or some girls come for private lessons. ... If you know what to expect, I do think even though Grade 6, 7 and 8 are harder you can ... if you're building its never a shock so I wouldn't say that my rule is hard and fast, but I think as you get into that advanced level ... you can handle it; and also you've come so far and there is that ethic that has been established and I've got lovely girls I teach, I must say.

I: Chuckles ... I've heard that the girls at Kingsmead girls are lovely I must say.

Q12: What are your teaching strategies when preparing students for a specific exam? So I think that you have also just spoken about it; you pace it nicely [the preparation time]. ...Is there anything else ...I'm trying to think of examples...no, I think you've covered that.

P: Okay. Unless there's something you want...

I: Unless you...No, I can't think of anything. (Rereads question)

I think ... you've mentioned that you really pace everything and work everything very gradually into their everyday lesson

I: Oh, how much weight do you [give] to work[ing] your songs as opposed to your technical stuff?

P: Uh, very interesting (laughs) because I do it in ... I would say some...80% of the time I'll start with technical or I'll do technical at the end, but I like to mix it up. So, for example, this week, because I've had quite an intellectually challenging week, I'm not gonna lie because I've been doing a lot of stuff; I place focus on songs, also because the girls are writing exams. If I do technical work, they are going to freak out, and they are not going to listen, and it's going to feel heavy for them. Songs are a break ... so this week, because it's the first week of exams, we're going to do songs and you're gonna have a little bit more interpretive fun. But I can ... somebody told me I have psychotic breaks with reality ... one of my pupils (laughs). When I do tend to...where there will be ... I mostly teach hours ... or somebody will have two half hours in a week if [a full hour] is impossible. I don't think, for me personally, shorter lessons work. But sometimes I will just do technical for the whole lesson but if you do that back to back, the poor child, they just won't be able to handle it. So for example where I've got a kid next week, she's been unwell for quite a while where we're doing an hour lesson on consecutive days, one will be for technical, one will be for ... [songs]. But it's not a hard and fast rule. If it feels like a child wants to go for songs, if it feels like she's zoning into technical, you can tell this as a teacher and also if you teach one-on-one, you know who you teach. Ja.

I: Almost done

P: No worries.

Q13: What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

I: I think we have kinda also covered this

P: Scales, more aural all of that ja.

I: and then I have the same [Q14) for RSL which we have also covered and then finally

Q15: What purpose do you think Graded syllabi serve in music education in general?

I: They are paramount. They have to be there. Music has always been... “And I’m saying this between the two of us” (smiles), but it’s always been the most academic art, it has. You have to learn so much before you can even begin to create music. Singing people think it’s different, but that’s if they’re doing it wrong, let’s be honest. Generally, if you speak about music ... you have to learn how to play something. You can start singing straight away, you’ll blow your voice out maybe if you’re overdoing it and you’re attempting pieces that you’re not ... and that’s getting back to why you need a teacher as well and why you need a teacher that knows what they’re doing, and there are so many that don’t unfortunately and you can see that. You’ve had people that come to you who’ve maybe had issues with that. But it’s part of the fact that it is expected as a degree, it has to have an academic grounding. The Arts have to because speaking from again, the thing that I mentioned when I first sat down is that I do a lot of music rights, intellectual property arguments. We are such an untapped commercial, financial sector and “how do you legitimise something?” You put it within the education system; you honour it, you bring it through the ranks of school. You teach it at school whatever; it becomes part of an economic sector, that’s how you grow it. And it’s the one thing that nobody disagrees about. Everybody enjoys Art to some extent. I don’t think that you will find a single person that doesn’t like music, or that doesn’t sing in their own capacity or something like that. So, to legitimise something that gives pleasure, I think that there is an incredibly powerful in that.

I: Thank you so much

P: That was lovely.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 3

- Interview date: Friday 13th July
- Interview time: 14:00
- Interview Location: Coffee shop, Menlyn

I: Hi thank you for joining me today

P: Sure

I: So, we're just going to talk down [through] the questions...

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschoo exam.

P: It's an interesting question, ja obviously I think as the grades progress you need to be more technically settled obviously from Grade 1-8. I think with the lower grades you can get away with ... maybe Grade 1 and 2 not really having such ... well, anything ... as long as there is a voice. I also think that perhaps those grades are also more aimed at just getting into singing and not being so nervous to perform. I think the earlier grades are for students that want to perform. It also tends to be for the younger ones and in my opinion really good vocal training should only start at the age of about 16 or older...what is the question again? Reads question.

P: I think it's for the higher grade you really need to be vocally fit and in a way already know, so that let's say from Grade 6 and upwards it should come as second nature already almost and obviously in the lesson then you can say, "no do this make it a little deeper or sharper" so that they will know what to do. For those grades, I think it's far more to do with interpretation, and the voice must already be in the right place. What else can I say..so yes, I do I think it's very important as the grades go higher, technical security becomes more and more important. Yes.

I: Okay

P: I am more familiar with RSL I like them more than Trinity. Especially I had a student that did the Grade 8 a few years ago at RSL, and she sang Hero by Mariah Carey. I knew that Il Divo did it in Spanish, so I took the Spanish words and we did it according to the backtrack of RSL and the examiner loved it! He freaked out yes, and for that, you need already to be technically in a good place.

I: Wow, okay, thank you.

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

I know that you have said that you prefer RSL, so I guess these questions are tied together.

P: Well I think if you're a popular singer, there's not really much option (reads the question again) I think especially if you really want to become a singer after school, you need ... places like Oakfields the Musical Theatre campus here in Lynnewood Ridge, they want to see that you've actually done some work on your voice and I think that's good proof that you have actually studied and can read notes already although I think these bodies don't give enough toward sight singing for singers if you don't play an instrument like piano or that, it's harder to go and learn a song on your own. I don't think they necessarily facilitate you to go and learn a song on your own. It's usually up to the teacher to, in a way [to] teach a song to the student. I definitely would choose them because it gives a goal for the students to work towards and for many of them it's very important to say "I've done this Grade". It's good for their self-esteem. I definitely think there is great value in letting students do graded exams like Trinity and Pop (RSL)

I: and if you were to do R&P, why would you choose that syllabus? Or would you ... mumbles ... You said that you don't use it [R&P] often ... sorry [for being unclear] why don't you use it often, the R&P?

P: As I said, I prefer RSL. R&P I am not that familiar with that specific syllabus, but I've had students at the previous school that I taught at brought it to the exams, and I feel that they've graded the pieces a little bit lower than what I would say is a Grade 4 piece of a good standard. I think you can get away more with ... not being ... well, you can get away with, I think it's a lower standard than RSL, in my opinion.

I: So, just to [clarify] for example if we chose Thriller, Michael Jackson, whatever for example whatever grade it was, do you think that it could be...it's too easy....whatever song...do you think that it's too easy for the grade that they're at, is that what you're saying?

P: Yes. I think that they can do more demanding things, especially in the higher grades for singing. I know for the R&P they tell a little story about the pieces that I think is great which RSL doesn't have but what I really ... prefer in RSL, are those different kinds of scales that they sing, I haven't seen it in R&P. And if you listen to, especially in South Africa, many want to go into jazz, and if the blues scales and those things are already in your ears, you really have an advantage.

And especially if you trained in a Western way, the blues scales for singer doesn't necessarily come naturally to all students.

I: and still going on this ... why is it that you have gravitated toward the RSL syllabus as opposed to R&P? Is it just because the school has mandated that or by chance or...

P: No, I started with RSL before R&P existed. Then I did buy some book for R&P I didn't like it so much, and then I also bought all the keyboard books for R&P, and I also didn't like that very much (laughs) so I ...

I: So you moved on...

P: Ja so I stayed with RSL...

I: We have covered this a little bit ...

P: One more thing ... I don't know ... it's got to do with some kind of point rewards that you get. Let's say that you do your RSL Grade 8 exam in South Africa and then you go overseas; there's some kind of point system that you get on your CV of some kind. I can't remember where I read about that, and I'm not sure if you get that on R&P if they're affiliated with some kind of music body overseas, I don't know that

I: With RSL, you mean?

P: They are. I'm not sure this R&P of Trinity

I: Oh. Oaky

P: It's like when going to university you get a certain amount of marks for your report, and I do know that RSL counts toward that and I don't know about R&P.

I: Oh that's interesting

P: I'm not sure they might be, or they might not be. You can perhaps investigate that if it's not then...

I: Yes, I will. I will definitely. Thank you. So, we have also discussed this briefly, but perhaps you can expand on this

Q4: What is your opinion of the song selections for each grade? So we've discussed R&P um...

P: I like, what I like about RSL is that they have the books with the set songs, but then they've actually got a big list of other songs that are also graded on their website that you can just download and choose from. Well I don't know if that's the case for R&P, is it?

I: It is but ... yes it is

P: Okay, just give us the question again?

I: Repeats question

P: They don't always suit a voice type that you have, as a student but they do allow you to do transposed versions of songs...

I: and have you noticed, well, you may not have noticed so much because you don't work with R&P, but they sometimes have the same songs in each syllabus, but they're at different levels

P: at different grades, ja. I've seen that ... um ... ja ... I don't know at this moment what to say about that

I: It's okay, you don't have to say anything about that.

P: I like the song selections. I like it ... some of the songs I don't like (laughs).

I: As we all do.

P: Ja but then a student would like it so I do think that they would cover a variety, but I would like to see a little bit more jazz in it.

I: Do you think that they look at ... do you think that they take technical ability into account?

P: When it comes to range, yes, and when it comes to aural training, most certainly. Yes, I really think that they do. Yes. For key changes sometimes, major, minor, the vocal ranges get wider as the grades go up so yes I do think that they take that into consideration. I think maybe even more for RSL than for R&P. This is just my opinion (laughs). I do think that R&P has got a very important place, especially for students' maybe that's not so great a performer or a singer to also give them the opportunity to develop in their own right. Not saying that there isn't anything difficult in R&P, I'm sure there are difficult things.

Q5: What do you feel could be improved about the proffered session skills in the Trinity Rock & Pop? So in R&P to remind you, they've got the improvisational section and then the playback. Those are their two...

P: Oh ja ... specifically R&P?

I: Yes

P: Oh, sight reading, that's what I thought, just plain straight forward sight reading oh you have...no, no, that's for RSL, you've got those different...you have a harmonic progression that they played at the bass, and then you have to do it in funk or blues or ...

I: Yes, the stylistic studies

P: In that the same in R&P syllabus?

I: No, they don't have that. So it's almost just a non-genre specific playback.

P: Well I think for both those bodies they could do more when it comes to singing notes in sight reading pitch and I think R&P could do more with, I want to call it rhythmic dictation but working more on improving a rhythmic understanding if you maybe give them a little line and say "okay only clap this rhythm" so I can see you know what the note values sound like even if you don't pitch them. I think for both those bodies they should just do a dead rhythmical thing.

I: and in R&P they have that...oh they've got the improvisation in different genres, yes. But there is a specific genre per grade; do you think ... how do you feel ... can you see why they've included that?

P: Ja I think I can as far as I remember they can choose which one they what to do in the exam, which style ... if they want to do Blues or Funk

I: That's for RSL.

P: I think that's a bit ... this is now Number 5 ne? ... I think they can offer a bigger variety on those style improvising [exercises] that they have to do because somebody that is better in one style is now put at a disadvantage because they actually have other skills that can be showed better if they just had opportunity to show the style. Because, I mean, I'm sure you know, what the children listen to at home is basically what they are best at, whether it is scat singing or funk or whatever. It's something that they hear it, and it grows in the mind, and then they practice that even just by singing ... along, they are actually practising a specific style. I think that can be improved by R&P.

I: Okay, so now we're talking about the RSL syllabus. What do you feel could be improved about the technical exercises in RSL? We have kinda discussed it. You said sight singing ...

P: Ja, that's what I think, the sight singing and clapping a rhythmical pattern ... ja, that's the only thing I think they can really improve on in the technical exercises. And maybe, they are allowed to ask the students, in the past, I don't know in the last year because sometimes they often change what is asked in the exam room, asking the students okay what is support? Or what is this? What vowels do the train the voice on.

I: They still do that

P: They still do that? I think that's great ... so ja, I think the only thing I would improve there is sight singing and clapping rhythms

I: Okay...Q7...Allowing for differences

P: Sorry at Number 6 again, I would actually like to see that they give specific warm-up exercises for the students to work on and say okay, "you practice these exercises five days a week let's see how good they are". I think that would be a very good measurement as to technically where you're at. You know, to see ... okay I'll play you the first note, the piano doesn't play along. Acapella you'd sing your exercises. What I found, I'm sure you also [found] with the students that don't practice on their own, if the piano doesn't play along they're like ... they can't do it. It's good to practice with the piano, but I think it's also very important to practice away from the piano Acapella it helps with your aural pitching and those kinds of things as well so I think doing technical scale exercises without accompaniment. I know in RSL they've got one sustained note, but they can give more on different vowels and sounds.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: Okay, I know in matric, singers, their biggest fear is the sight reading part. They always dread that. That's why I say I think more should be done with sight [reading] ... No words, just sight reading pitch with rhythm. (Reads question again). I think it does prepare them well, but for the IEB and CAPS they still want things away from that in the sight reading and clapping, and hearing cadences and inversions of triads and things which according to me they don't have...

I: In RSL?

P: No, they don't have.

I: Just as an aside when you do your matric exams do you, do you include ... do you do the technical exercises from either of these books.

P: Yes, I do some of them because from CAPSthat is now a state school, I'm at a private school now. At the state schools they require ... I don't know if they require, but I let them do other things to show that they don't necessarily only have to do popular music. I let them do a Vaccai exercise those Italian ones, some of the later ones in the book or Lütgen exercises which are I think more difficult some of them than [Vaccai]...and it also teaches you something on a different level completely away from only being focused on this one thing which is in English. I think the other language really also helps to develop the voice with

the vowels being very forward and those kinds of things. So I use some of what these two examination bodies have, but then I add other things. It's actually more of a combination. I actually add in UNISA and ABRSM technical work with that just to say that oh I've done a little bit more classical as well. If you're going to sing the popular songs that's fine but to have a good classical presentation is good.

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

P: There are extra, for RSL there are extra materials for those rhythmic things that they do, which is good ... I wouldn't say it's completely comprehensive. I think the thing with the microphone if you put it in their hands and you put them on stage there is something else that needs to be addressed. Otherwise, it looks like they're eating an ice-cream. I think they address the music, but they don't necessarily address the performance. And in higher grade exams that becomes very important and often, I would say almost counts a bigger percentage of their mark is..." but how was the performance? The notes might be right, the voice was there, but it was their performance and these examination bodies they don't really facilitate that. You as the teacher have to perform with them and show them and get them looser and go crazy on stage and lose some inhibitions and things like that. These books don't really address that or I don't think they do.

Q9: Which specific session skills/technical exercises do you feel develops the voice the most?

P: To be quite honest when I start a lesson, I don't start it on any of those exercises. I start it on scales of my own or which that I think a specific voice would need at that stage ... so from those two examination bodies ... well I can say from RSL those Blues scales ... I think that's the only thing that you could consider to develop the voice. The other things are more aural orientated where they have to....those verses that have to start at a different pitch every time, I don't think there is vocal development, I think it's aural training. I really think the only thing for Rockschool is the ... I think there's some kind of arpeggios also going on. But it's so few notes; I'd like to make the scales much longer like ... (sings example) up and down and minor and then blues. I think that is something that needs more work. There's not much in my opinion that does that.

Q10: How much of a preparation period do you allow for each examination?

P: How many months? 6 months. That's what I would say because ... let's say we have an exam in September or October and ... ja I think about 6 months if I drag it out too long they lose interest. I wouldn't say longer than 6 months. I would say at the beginning of the year let's sing a lot of other things and second semester let's choose your songs, and you work on that, and then you have to work hard in the second half of the year to go and do that exam. Also depending on how many lessons a week you have. If you have one lesson a week, which most students have I wouldn't say less than 6 months then they can song more than the 3 or 4 songs and then see which one suit's them best.

I: and how does that change if at all, between the individual student or the grade that they're doing?

P: Just say that again

I: So even if you've got a Grade 1 student doing an exam or a Grade 8 student...is 6 ...

P: No, I wouldn't say that. It all depends on the ability of each student. I think it's a personal thing, but in most cases I found that 6 months is enough. If a student starts singing with you they might only be ready to do a grade 1 exam after 2 years or even maybe longer. Ja so maybe for the average let's say from grade 4 upwards, I'd say let's have 6 months at least to work on a Grade. That doesn't mean I've only done six months this year and nothing beforehand obviously. There were the vocal exercises. I think it's like a gym exercise, exercising the voice. I said to the student the other day "You know what, what are we training here? The mind or the vocal cords?" The vocal cords have no memory there are only the muscles, so we are training the mind to hear in a certain way, but the gym work for the voice is what you need to also go and do at home. You will do the vocal gym work from the beginning of the year, but you will maybe only do the pieces in the last 6 months. Ja, because I really have found that if somebody has lost interest or is tired of a song, they don't sing it as well anymore. There is not this fire on the inside, this like (roars) they're like ..."ag just another one ... I've used this emotion in this song now too many times I want something new.

Q11: I: I think we've actually covered this...How do the syllabus materials equip you to facilitate examination preparation?

P: For specifically only the examination preparation I think it's fine, I think it's good enough. Every child must put his personal stamp on the exam as well, and the materials that they have is good enough.

Q12: What are your teaching strategies when preparing students for a specific exam?

P: "Go away child! You can't sing!" (laughs) No, I'm just joking! ... Well, when we start I would try and have...let's say we take a Grade 3, I will try and get hold of all the pieces for that grade that they will accept in the exam, or many of them and then I will say okay, "this will fit your voice, and you might like the sound [of it]", we listen to many pieces. I think it's important that the student have their input as to what they want to perform. If they sing something they don't like, they won't get good mark in most cases. After we've chosen pieces, they would start working on it in the class. Obviously, a lesson you divide it into three parts. First you warm up, then fiddle with the voice, teaching technique, and then we look at the pieces and ... actually I would divide it in, singing just to warm up and technical, and then the last part is actually only these two examination bodies ... We will sing the songs through, and I will ask them many questions about the songs, what do you think ... well, things about the phrasing and the mood and what does this piece make you think of and feel like and ask them questions about a little theory, the notes values and intervals and ... Also how would you approach this jump or if this note is going to be so long, what is the mind going to think one beat before or two beats before I get to this note to be able to execute it if it's extremely difficult? Sometimes they just sing, and it's not right. It's because it's not second nature yet. Well ... unfortunately for most, I would teach them the song (laughs). Okay, let's learn the song, you can't play piano ... I can't say there's a formula or one strategy; it varies in a lesson which direction it will go.

I: And how do you include the technical elements of the syllabi and the songs...

P: Okay well the technical elements I wouldn't say I can really, the technical elements that they prescribe...I cannot really apply it to the pieces that they prescribe. What I do, let's say they can't hit a note, but they think it's high and it's not really a high note. I say "okay, the pieces here, we've reached a point where we struggle now. Close the book now we just do the scales" (sings) lalalala or whichever (sings) dadadada on different vowels. Then, let's say they can't get to a "C" note, then I would say "okay, let's do our scales, don't think of the note just think of the sound"

and then, they would hit that note very easily. Then, I would take the word in that song and tell them “don’t think, here’s the note, sing the word on that pitch”, and then they get it.

Waiter interrupts...

P: We’re fine thanks we’ll call you if we need anything

I: For the prescribed technical exercises, do you spend a lot of time in your lessons working on those? Or more time on the pieces?

P: I do spend a lot of time on that because they do count a considerable amount of marks in their reports and if that’s not very good and [they’re] there the first time it creates I think a bad impression with the examiners and then they are more stingy with marks. I think that is really the place where an examiner would see if a child’s really worked hard and prepared, because those things are harder than learning a song let’s face it, in my opinion. It’s the hard part of the exam, singing a song is much easier since they have backtracks and know most of the songs from listening to the radio, you know they don’t necessarily follow the notes that are written there on the page and these examination bodies obviously allow for freedom when it comes to that. That’s why I think the sight reading and rhythmic dictation is so important because with the song they don’t necessarily have to be able to read notes to be able to sing the song. Did I go away from the topic now?

I: No, no, that was well-answered thank you. We’re almost done ... these [next questions] might be repeats...

Q13: What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

P: Ja I would definitely take ... okay I’ve been trained in Opera, I studied Opera at university, but obviously students don’t do Opera they want to do Popular music. I’d take the 5 Italian vowels ... am I getting too technical now?

I: No, no, I love it.

P: Okay, I’d have those 5 vowels in scales and arpeggios more, and ... can I write on this piece of paper? (draws sketch). This is now a little bit more....often....with ... we’ve got the bright ... this is how I explain it in my lessons. But I would like to see them do [this] actually, ...

I: and I think this could be for both syllabi ...

P: Ja, absolutely, singing is singing.

I: laughs

P: *Points to diagram* ... Bright ... and here we've got the dark vowels. Often, I've got a student her name is Lu she's got a beautiful voice, and when she gets here to the middle vowel where it's bright and dark combined, the sound is still too bright or shallow. And they forget to ... this is what I call the silent "uh" that stays underneath that just gives it a little bit of a fuller sound, which they don't bother with any of that in technique. They don't teach phrasing. I would like to see exercises where the children have to sing in phrases, and I want to hear those phrases because a famous singer once said "singing is like a bowing taking off, those turbines have to work otherwise there are too many gaps between the consonants and the vowels" and I find that to be the case sometimes. One can say "ooh, but she sang so beautifully", and if I listen closer the phrasing is very good. The phrasing and the support run very close together in a way in my opinion. I would like to see things on phrasing and how to make good sound. They don't teach that in the syllabus.

I: Okay thank you. Lastly ...

Q15: What purpose do you think graded syllabi serve in music education in general?

I: I think you kinda addressed that earlier

P: I think it ensures that we as professional performers have an audience (laughs)

I: laughs

P: Yes, it is. I mean we have many students, 20 or some 40. One or two might be outstanding, and one might become a professional performer, but for the rest it is about learning ... eh ... what's the English word, ... an appreciation for a certain art form. If they identify something and say "oh yes listen to that", I know that because I've done that, it really cultivates a love for music. That's what I think doing these graded exams do for most. Most of them don't go and study after school, so I think that's the purpose of this and for their enjoyment, enjoyment and growing an audience for the professional musician. Music education ... obviously it's important when going to study music one day, to have done your graded exams and present it when you audition or apply.

I: Thank you very much

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 4

- Interview date: 14th July 2018
- Interview time: 17:00
- Interview Location: Participants home, Pretoria

I: Hi, thanks for joining me today. I'll jump straight into it.

Q 1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschooll exam.

P: To what degree....we need a good foundation in the sense of building technique, voice placement is important and obviously resonance: developing the resonators. In the technique, to me, it is also important obviously to get the breath support nice and strong, and that will also make the voice more stable...ja the support is very important....so it's all about that strong foundation that's being laid initially before you start doing exams and that can take quite a couple of years in the sense of young voices and all that

I: I know that you teach classical singing as well; do you place the same importance on technique depending on what genre you're teaching? Or do you feel...

P: I literally use the same technique for everything: so I lay the foundation, what people would sound a classical foundation and then we just apply it and then we start looking at the style of music, you know? So what I always say: say you want to go for Opera, it's more of the voice. If you want to go for pop or musical theatre, it's less of the voice because it's amplified firstly. But looking at the style of music is also very important. I just always think we've got one set of cords: how do they know it's pop, how do they know it's opera? So when it comes to style, it's a mind thing in my books

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

P: I don't use the R&P, I've got the RSL...yes.

Q3: And why have you chosen RSL over R&P?

P: They've started out with Trinity as their sponsors and I mean they've been going for 25 years if I'm not mistaken - but I've been doing it for 12 years- so initially when they came out here you know, when they started here...Jeremy, the initiator of this whole process of RSL (I attended his meetings and workshops) and it was just so nice to know that we're getting a graded exam for light music eventually, with technique, improvisation, aural training- all sorts that we need to develop the student. So when they

left Trinity, I just stayed with them, you know...and what I do feel (but this is not slaying them) I just feel that the R&P is sort of a bit watered down when it comes to RSL standard. I just look at the exercises, even the repertoire, you know, I would say- knowing what RSL wants for their levels, I find it a bit watered down

Q4: What is your opinion of the song selections for each grade?

P: For each grade?

I: Ja, for instance with R&P, ag RSL (I don't know the R&P that well)

I: Okay

P: The RSL: they've got an own choice section - a wider repertoire- which makes it nicely accessibly for students, you know when the voice doesn't sort of fit the stuff, the songs in the actual syllabus. So I like that and now they've also initiated where the teacher can grade a piece and add it into the wider repertoire. So there's more versatility- you're not just stuck with the book- that's nice. But for instance, sometimes I find that they put a piece into a lower grade, that's sort of to me a higher grade level and then you're stuck with it in a lower grade and you can't utilise it later.

I: Do you experience this for RSL in particular or have you noticed it in both?

P: I've noticed also in R&P, that there's pieces that I would not do for a grade 5 for instance- I would put that into grade 2- you know? Or then again, there's a piece in grade 8 and I would think "Okay, that's a bit simple for grade 8", you know, so...I haven't seen the recent syllabus- I don't know if they've changed it recently- I've started out with the first one and I've got the second one

I: Yes, that's the only one

P: For RSL, the two sets. What's nice...I actually go back to their initial set (the first set that came out, those red and blue and green)

I: Ja, I remember those very well

P: And I go and take those songs...

I: I've still got them, yes

P: ...for own choices, so you sort of stick to a syllabus constantly, you know- and to me there's a nice repertoire, especially with the ABBA stuff, it's sort of

I: Yes, they love ABBA

P: They're sort of timeless, the ABBA, they've got a sound that sound hip, you know. So ja, definitely, the repertoire, you know, I would sometimes really check that out. That's my main aim. What's the kid gonna sing? And then they've also got the performance diploma where they can do 5 songs instead of the technical work and the

aural. So we talked about that initially with Jeremy and he said "Well, if you think about it- if you can sing 5 songs; you're nice and strong physically and you can pull it off". Where you sing 3 songs and you do all the sight reading and the technical and the aural, you know, so I play between the two. I'll say "Okay fine, initially let's start and they'll do a performance certificate", just to test drive an exam for a student. So they don't have the stress of sight reading and all of that and then grade 4 for instance we'll do the proper graded exam added to that and then we'll do 5 again maybe a performance certificate, but 6,7 and 8 onwards I do the full graded exam in that sense.

Q5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop? So to remind you, they've got the improvisation or the playback.

P: Yes, we don't really use for singers unfortunately- we've got backing vocals, you know, that I use...improv...are you talking about the tracks actually?

I: Well just in general, those two, in terms of those building technical ability, what do you feel could be- I mean do you feel like it's enough or do you feel like they could be improved on, what needs to be added? You know, or...cause their thing is that the session skills are about teaching you to be a singer in the real world because you would improve and you would have to listen

P: Yes, because eventually on the diploma level, you have to do line development and improvisation. That's very important to me, you know. So you talking literally about stylistic studies

I: Oh no, I was just talking about the R&P here

P: Oh, R&P I don't know that well unfortunately

I: So they only do those two, but it would speak to also, I mean if you look at then the RSL, most people that I've spoken to feel that there's similar things that need to be develop or not developed. So if you are looking for example at the RSL, what do you feel...?

P: If I look at this in the sense of ... their technical studies sort of ... I like what I'm seeing here in the sense of that Pop and Musical Theatre feel that they want to develop- so you'll definitely go there for that belting- not full out- depends on the voice type as well - mezzo's are more natural belters that soprano's I'd say, you know, I never got R&B, so to me they actually, I mean even Indie, these days, is a big thing. So I would say, I like what I'm seeing here and I utilise these studies definitely, because now the IEB won't allow you to have classical studies for a light music singer. It used to be until last

year, so now you have to use the whole syllabus if they do R&P, so the Vaccai's and stuff are falling away for light music.

I: I didn't know that at all

P: Yes, they changed it recently. Last year I still had two Vaccai studies and they would do their normal- you know, pop songs on a grade...because all of mine are doing it on a grade 8 level at least for matric because I just feel, you know, it's a good standard, but...so the vocal is out, it's only now for classical, so I was now, sort of forced to start doing these, you know, and I looked at it. From a technical point of view, rhythmic wise, their far trickier than the Vaccai - so that's a plus to it, but you know range wise, you'll have to transpose them to develop range in a voice. But I mean that, where your Vaccai you've got your different voice types. But ok fine, with pop singing I work more with low, medium, high voice. Not literally soprano or whatever, you know. So ja, I feel they're good

Q6: Is there anything in particular that you feel needs to be added

P: I always feel that the selection of choice must always be bigger- that to me is important- because you find kids you know, that sort of- they just don't fit in, in certain areas, you know and also what I do know with these technical studies transposed backing tracks for different voice types. That is a necessity. Because the moment you start shifting it... it sort of wobbles: you know, the bass sounds like it's taking a double take. Definitely more transposed keys for studies will be very nice and then you can also use them to also train the voice higher or get them into the lower resonators and all that, you know? But otherwise, I'm quite happy- I'm just glad we've got something that gives you a qualification, you know? That sort of acknowledge, you know.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: For matric? Definitely. Like I say, for grade 12's: they want two grade 6 pieces I think and a grade 5

I: Two grade 5 and one grade 6

P: Now, I've always sort of disregarded those rules, because I sort of develop my students in the sense of getting them to at least sing the grade 8 for matric. So grade 7 for grade 11 and then 6- you know I work them towards that- I've even had students doing first level diploma (I had one last year) that completed his diploma level 4 - which

is just after grade 8- so, I've got them quite advanced. Although I didn't always use this technique. I use my own technique and the Vaccai, but again, I try to get my students to do the classical exams as well. So in that sense, you know, I've been very lucky in the sense of a good structure and good ability and I've got good results. I've had quite a few 'Best in the country', so you know, it's paying off: whatever I'm doing. But it's fun here, we try and enjoy what we do at least. But I like the syllabus. They do enjoy the backing vocals section. I just feel they should make it longer...longer studies in the sense, it's 16 bars here most of the time. Give us a full song with backing vocals and all sorts, you know. But then again, ok the performance pieces, they allow us to use backing vocals. So it's all there, you know, it depends on the student as well

Q8: in what way do the syllabi materials (including teachers' guidebooks) - I'm not sure if you use those - in what way do they prepare the students comprehensively for their respective music graded examinations? So do you feel like you need to compensate or is it all there; you look in the book and that's all you need?

P: I just use this book (indicates RSL book)

I: Okay

P: To me it's all....if you look at this, here at the back, it's all there, you know...so, initially I did get confused with the first set of books- I didn't know what 'band' and all that was. Because we don't have bands in our country...we do...but I mean not like overseas- so initially I thought 'okay, is that a extra, added thing to the grade or whatever and then, they had to explain it to me, you know- because it's exams for bands. But, I mean, you get a lot of garage bands in London, I mean in England, you know, in America; but it doesn't seem to be so big in our country. So I don't think it ever really took off. But to me...if you look at, you know...it's all here- even entering the exam, a student can enter themselves. And then, to me...everything, the requirements, it's sort of all neatly done.

I: So do you feel like because it's all-in-one-mum in the book. Do you feel like they don't need us? Or...

P: As a teacher?

I: Yes

P: No ways, they can't do it on their own. Firstly, the discipline, of you know, I need to do this consistently. No, they can't do it without us! No ways! What I do find, when they're at the advanced levels, you know, say grade 7,6 ag 7 and 8 onwards, going into the advanced certificate of Trinity- that's more the classical side- working towards level

4 and 6 diplomas, you know...I can't see how they can do it without us- in the sense of that- say for instance a teacher, you know, all that research that needs to be done, but also the strong foundation and building that technique and maintaining technique is important. I'm sure there are kids that try it- you know- but you don't know what their results look like.

Q9: Which specific session skills/technical exercises do you feel develops the voice the most?

P: Exercises...again, I don't use...you know...there's no real...if you think about it...it's just basically arpeggios and scales but I utilise my own-I've got my own set of scales and stuff that I use to develop technique but also flexibility and obviously vowels and consonant and all sorts that I utilise to use to develop the voice, but I use the same set for all my students- but then going into the technical obviously you know, we use the Vaccai, you will have your grade 3 Vaccai and your grade 4 and I would, I still use the Vaccai a lot for developing them in that sense. So until last year, all my kids did Vaccai for IEB, even doing light music.

I: This is...I need to check, because my kids do Lütgens and I'm quite anxious now...

P: Yes: I need to check

P: I used to do the Lütgens as well, that's nice for flexibility

Q10: Okay, how much of a preparation period do you allow for each examination?

P: I can do twice a year

I: Okay

P: So basically, I would say 5 months, then do exam and then aim for the next one in November. Even with Lynn last year, before she left, there were three sittings

I: Yes

P: But I still only did two

I: Okay, and do you feel that...are there some children....I suppose always there are some children that can work faster and there's some...

P: Always...it depends on the student and their passion ... ja ... but...I sort of keep them...again then that's the problem with talent. They sort of get it easily up to say Grade 3 or 4, I'm just using an example. They can get away with a lot and get good marks without working too hard, but then, at a certain point they sort of hit a ceiling, and then you have to start doing the job and that's work. So I've got this whole thing: 5% for talent; 95% hard work and they understand it, you know. But, what's nice about having

a nice big group of students- like I've got usually about 14–16 that I enter. They come to my house, so they do the session here, which is very familiar for the students, so that stress is gone. So I don't know whether I'm spoiling them, you know, because I take a lot of edge off, having them here, but I do two sessions a year basically. I'm now entering my next sitting

I: Yes, I've also got some...

Q11: What are your teaching strategies when preparing students for a specific exam?

P: Firstly, when we start choosing the songs; that's so exciting and then working those songs and spending time...if we only do one exam a year, I'm quite happy (we don't have to do two). So, we work until it's good and then we do the exam. So my strategy has always been: don't enter until the student is right - and so many of us (I mean I've done it as well) you enter them because your aspiration is bigger and then you end up and think "Ugh this deadline is so close and there're not ready!" So it's nerve wrecking and the student can sense it and they know they're not ready yet. So I tend to, the moment they've done an exam, we start selecting new songs and we work and then I'll say "Okay fine, we're not going to do the June, we'll do it November." So I enter now and I think it's just to take more stress of me, when they're ready. And being fortunate that the exam's going to happen here, so you know, prepare a group and say okay fine, I've got 7 or 8 (I think you need about 10) for them to come out ... and save on venue fees! No offence!

I: And how do you weigh your ... so when you're looking at songs, and you start working on songs, at which point do you start working on the technical elements of the exam?

P: Every lesson

I: Okay?

P: Every lesson, ja. I won't do all their studies, you know. I usually start with a good warm-up (I like about 15 minutes) where I really nit-pick, you know, and I carry on because pitching to me is very important. I mean, that is the basic, basic to me when it comes to music, good pitch. So I develop that. Some lessons, we'll spend on technique the whole 45 minutes, or even an hour lesson on technique, initially. And for some reason they don't moan because I think they also sort of want to get it right.

I: And they feel the pro...

P: They feel the process- that's true. But I always say, the song will fall in place the moment the technique is settled and then we can tweak the style and all that. Home work, to me, is also learning your words, because once you know your words, you know,

you place them and then let's work, you know. So you don't have to think about words, you can really spend time on your technique. So words to me are very important. Get them done as quickly as possible and let's move on. You know, forward.

I: Do you use the syllabus materials to prep?

P: Okay, to look at the development and to assess how they're progressing...It's a tricky one in the sense ... I think a teacher should know how to assess the actual gradual progression of their student, you know. I think ... sorry ... we don't aspire to sound like the true artist (the original artist) but I mean, we can use the true artist/ original artist as a point of reference of what it should sound like or the style. But then again, these days, they're changing everything, you know, you get a beautiful ballad and it becomes a techno pop [song], so, that's also tricky. ... These days there's this huge crave for acoustics, you know where they just got the guitar or the piano and no real band. So ja, it's a tricky one in that sense, but you have to sort of know your stuff to be able to assess and know your student. I'm very fortunate that I can always remember where they started, what they sounded like as we go along. They also record their lessons. I think that might be a good one: recording their lessons and say, four months later, listen to them. You can see the progression

Q 12: Just one last thing about this subject. Is there anything at all that's come to your mind, about anything, that you would add in general to the books?

P: To the books...more repertoire. It seems to be always the problem, repertoire. And balanced repertoire. Let's get more Jazz, let's get more...Jazz is a wonderful foundation. It's not easy and I'm teaching now, you know stuff, Ella Fitzgerald, to a mezzo of mine. She's a good singer and I can just see, you know, and I hear that foundation getting stronger, you know. Jazz to me is important, different languages, you know, because to me...even in the classical world...I've got this whole theory where your Italian teaches you vowels; your German teaches you the consonants and the French teaches you resonance, you know, so working all those languages makes you so much stronger and fuller and resonated. But I suppose we can add, I've done it already, I've started adding Italian to some of my songs, but only for competitions. But I'm sure we can start doing that. Just add languages, you know different languages to the repertoire

I: And do you ever get the question, I know I do, "But ma'am this is Classical music, we're not doing Classical". You know, that's always...

P: Ja in my studio, I expose them to the Classical initially. They sort of don't give me grief. I do find little ones, now I'm talking about grade 7 (school level) and 8: they don't want to do Disney anymore. It's a bit 'baby', you know, they see it as 'baby'. So then I'll move on and open up to Pop. But it's interesting the requests that I get. So what I do, is I'll say "Okay you make me a Pop list, and I will assess what's good for you", you know. I don't give them too much free choice too quickly. They sort of start abusing it and then they just want to sing whatever. They still need that structure.

I: And that same stuff over and over and over again, generally yes.

P: Ja,ja,ja,ja,ja...they sort of don't want to move out of a feel or a style. They sort of stick to just Mariah Carey or, you know

I: Still, we're still going? Yes, we're still going ...One last question.

Q14: What purpose do you think graded syllabi serve in music education in general?

P: Okay just give that to me again?

I: What purpose do you think graded syllabi serve in music education in general?

P: It gives you a structure to work with and the sense of "Okay, we can work with this, let's develop a child in this frame of work, you know, that's given to us." So I like a syllabus, but I like to sort of, it must be, you know, you must be able to bend it, say you can add stuff to it. So to me it's important. I like structure. Ja, that's important. If they wanna become a performer, you have to have a structured life. You need to know when to rest, you know, and all of that, that whole schlep of a balanced life. But definitely it brings structure to the teaching and I think a child feels safe and secure when there's structure and it's just not ...you know ... you just choose randomly and you think: "Oh well, let's just get this lesson over." It doesn't work for me. So you know, it's definitely structure.

Okay, thank you and that's that.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 5

- Interview date: Sunday 15th July
- Interview time: 10:30
- Interview Location: Participants home, Roosevelt Park

I: Thank you for joining me today, I'm just going to work through the questions and list the numbers as we go along, so we know when the end is in sight

P: Okay

Q1: Explain to what degree, it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschoo exam.

P: I think it's highly important that they have good technical skills. Obviously, you can enter an exam with any level of competency technically, but that will definitely, if you're on a lower level, affect your results. So you won't necessarily do well. The more prepared you are in the short term in terms of the syllabus, and as well as the harder you work in the long term on your technical ability, the better you will do. Because singing isn't just about the three months that you put in before the exam, it's about how you treat your instrument as a whole over a long period of time, like any athlete would have to do if they were training for high-level competition. They couldn't just start a few weeks or months before. They would have to be doing it consistently for years and years and years. So, I say, it's highly important. To what degree? To the highest degree. That would be my answer.

I: Lovely

Q2: What are the reasons why you choose to use in particular the Trinity Rock & Pop syllabus?

P: Well, I really am a huge contemporary music fan first of all, and it's the music that speaks to me personally. I feel that vocally I wasn't given a typical classical voice and having even explored a lot of classical singing and classical music when I was younger, it never resonated with me, and so I started learning more about contemporary music. My father is also a contemporary musician, so that's what I was really exposed to, and it turned me on! So I started learning more and more about contemporary music and then as a teacher that naturally followed on that I would want to teach contemporary music and then R&P is also a highly respected examination body and so as a recognised and highly respected examination body I would definitely choose R&P as an option depending on the needs of my individual students. Certain syllabus work well with certain students, certain songs that they offer or technical exercises that they offer,

work well for certain circumstances, and if the right circumstances presented themselves, then R&P would definitely be my choice.

I: and the same question ...

Q3: Why would you choose the Rockscool syllabus?

P: Well RSL is for me the most, the most advanced.....what is the word...the longest-running vocal syllabus for contemporary music that you can get, that I've found so far, there might be others, but because it's been going for such a long time, and it's had quite a few updates of the syllabus, I've found that it's become so fantastically well put together. For every new update of the syllabus, they've added in things that teachers have asked them to add in from their experience with using the previous syllabus. They've made it slightly more challenging in certain ways and more user friendly in other ways and because of that long term development of the syllabus it's become for me, the most well rounded and the most user friendly for me as a teacher because of the way that it's structured, that you can develop your student with their own choice pieces which I find very important and also the demand that they have on you for supplementary material. So I feel that as a teacher, I can really put my stamp on RSL. I can really take it, and use it as such a flexible tool to be able to teach so many different kinds of students in so many different kinds of contexts. Then ultimately have it that they come out prepared for an exam, that they can be examined. I just love the way that it works for me and that it also has got such good cross-references with other instruments too. I also have many students that want to play guitar and sing at the same time, or that want to learn drums, guitar, bass, and all the instruments. They are so passionate about music; they don't want just to be limited to saying "well I'm just a singer and I do vocal exams". RSL has that ability to be able to cross over to all of these instruments and be able to combine them together so amazingly. Ultimately it's also the way that it uses contemporary music and contemporary technical exercises to develop the student, and have that as being the main aim and ... it actually prepares singers to go out into the industry. I feel if they can achieve in their RSL exam when they go out into the real world, ... if that's what they choose to do with their careers or their lives, later on, it gives them a phenomenal grounding. It's done that for me personally too as I've learned more about RSL myself as a student.. that teaches. Cause we're all still learning and you know we'll never stop. It's inspiring for all those reasons

I: Thank you. Let me still check we're still recording.

P: Ja good idea cause otherwise you never know...

Q4: What is your opinion of the song selections for each grade?

P: I think the song selection is fantastic, I think that younger singers may find it a little frustrating that there isn't more...

Speaks to baby

P: I think that with the way that technology allows things to move so quickly if you think how about the contemporary charts and the way that people consume music in the modern-day, I think the one limitation

P: Sorry. The way that the music is consumed today it's so fast, and I think that the song selection can be a little limiting but that in itself can also be a positive thing because some students are very "ADD" when it comes to their song selection. They don't actually want to buckle down and learn 3 songs or a song they want to change, as the wind changes, they change. And the songs that have been chosen are such good grounding songs, and they really do lend themselves to crossing over all the different aspects of RSL, I'll just use RSL as my example because that's my main....just what I can think of as an example. If you look at the general musicianship questions at the back of the book if you look at the technical exercises, if you look at the aural tests and the song choices, there are specific things within the songs that you can cross-reference within the same grade so beautifully, and you can really use it as a holistic tool and then you can say, "well come on guys, you have to do at least two or three songs out of the book". In fact I insist that my students listen to and get an understanding of what all the songs are within their book because they've paid for the book, they might as well have a listen. ... and have knowledge of all of the songs in the book and then they would have to choose out of those five songs at least two or three. I feel that those are the songs that are going to give them the cornerstone of each grade. So there's pros and cons to the song choices. I just love all pop music, so I haven't seen a song in the syllabus, either R&P or RSL that I don't like yet. I haven't found one that I think "ooh no that's a terrible song choice, why would they choose that!?" And it's amazing how each student that can really find something there that they like! And perhaps that they wouldn't have ever thought of singing before but works for their voice so it, I haven't yet met a student that has said "listen, I can't. this level 3 or this Grade 4 there's nothing for me"

I: It's okay

I: How do you feel about the level...the grading of the specific songs...sorry, the level that they put the songs at are appropriate?

P Occasionally not, but for the most part, yes.

I: Okay, in both RSL and R&P?

P: Yes, definitely, definitely. Occasionally there's a song that's ridiculously easy in a higher grade, and you just think to yourself "why?" It's quite difficult cause there isn't anyone that you can really speak to and ask. You know, it's not like you can go on to the internet or send someone an email and say "well why is that easy song in Grade 7" for example but somebody has thought it through very carefully so I kind of just say to myself well it's nice there might be one or two easier songs for maybe a student that's struggling a little. It makes it a bit more accessible if it's not all extremely hard songs but by Grade 8 obviously that final grade there isn't one easy song, so that makes sense cause it's Grade 8. But then there are some really difficult songs in the lower grades, and you think to yourself, "that's also quite strange." Then there are students who ... that's what they resonate with, they just want to sing Kelly Clarkson. Why I don't know, but they just do, or they want to sing Whitney Houston in Grade 1, that's what they like. I'm a big advocate for allowing students to choose something that they like ... I'm a big advocate for that because if they like the song they will want to practise it if they enjoy singing it, they will really go for it and give it their best. Then they've got to ... have one [song] that they don't necessarily like, but I choose as a teacher because I feel it will be good for them to sing. It's that trade-off. One for you, one for me

I: Laughs

P: and one in the middle that both you and I like. So out of the three songs we've got a good spread across it all. I don't want to be a dictator because I find that dictating all the time ... ultimately you lose the student. So the song choice, having a few that you're kind of confused with maybe sometime ... through the process of it you'll find a student that just goes for that song, and then you're "oh maybe that's why they put it in". It was the right song in the right place at the right time. And I don't envy the people who have [to] choose which songs to be in the syllabus, I think that must be a really, really hard job, you know. Just to find a song for somebody to sing as a teacher is hard, so to decide on something as important as the syllabus. I don't envy them their job. So I just take it as, they know what they're doing, they know why they chose the song, so let's go with it.

I: Thank you

Q5: What do you feel could be improved, in about the proffered session skills in Trinity Rock & Pop? So for Session Skills, they've got the improvisation or the playback

P: Mmm, I haven't really taught that much R&P, so I'm going to say, that the little that I know of it, I've got one comment which is, everything seems to be bunched into one

exercise. There's a lot of things you need to achieve within the context of one exercise. Which, is nice in a way but in another way, the fact that RSL has got them broken down into four or five different sections, for most of my students it's more achievable for them to be able to concentrate on one skill at a time. To be able to do it all in one go, it feels to me like they've just had to learn it parrot fashion and then that's it. They just have to do it repetition, repetition, repetition until they nail it. They're not necessarily ... I find it important to break the exercise down and say, "okay well, what can we learn in term of improving our rhythm overall with this rhythmical exercise. How do we develop our range overall with these scales, how do we become better singers with this as being our little basic...small little measuring stick but how do we take this little weird measuring stick and develop it into your understanding of music as a whole. How do you as a singer fit in with that?" So I think that the R&P is very much, the impression that I get is you've just got to learn it until you know it, and then you go in there and sing it and that's it.

I: and just to add to that so, the big thing with R&P is they say that their technical focus is in specific songs, so there is one song within the exam that is more technically ... they put more focus on it ... so again as you said, is that what you are referring to about learning by parrot-fashion?

P: Ja, ja

I: Ok

P: That's just my ... because I don't know very much more about R&P

I: No, no, fair enough.

P: And I also got the impression that the exercises weren't as challenging as RSL, there weren't as..... One example that I can give you, a teacher that I work with he is very driven. He teaches drums, so not, but I did get this impression with vocals somehow. He forces his students to do a Grade 8 in grade 11 in RSL which is very hard. Grade 8 on drums in RSL is very hard, and then in matric he gets them to do a Grade 8 R&P which is quite considerably easier. If they can do the RSL Grade 8 they can play the R&P in their sleep, and so if they do well in their R&P in matric, it also fits in with the IEB examination standards and it, you know it's easier for them cause so they don't have to spend that much time on it because with matric exam demands in terms of your aural or theory exams they don't have a lot of time they've literally got the first 6 months of the year and after that it's prelims, finals and it's just hectic, hectic written exams the whole time. That's the way he finds that he can get excellent results and also allow them to have a bit of space to allow them to have something a little easier to do in matric. I don't know if that necessarily counts for the vocals, but it was an interesting way of

looking at it, which I haven't done with my vocal students yet. I've got a whole bunch that are actually in grade 10 this year that I'm thinking of trying that with because they're all Grade 7 RSL, making them do their Grade 8 next year in RSL and then trying the R&P Grade 8 the following year, and see if I found the experience to be the same.

I: Hm thank you that's interesting...

P: Interesting hey

I: Very interesting

Q6: What do you feel could be improved about the technical exercises in Rockschooll if there is anything?

P: I feel like they could give so many more examples. I feel like the companion guide side of things, is very limited and it's challenging for me, [I'm] such a busy person, and I don't have a lot of time so if there were ... cause I've got the companion guide for the new syllabus. There could be double the amount of additional exercises, also covering all the keys that are required and in fact having perhaps some online resources like for example, there's a wonderful website called 'Sight Reading Factory' where you can go and generate sight-reading exercises on the spur of the moment. Where you can put in the parameters that you want, so if you want a four-bar in the key of Dmin, using ties and staccato, you can literally choose every single little thing that you want, and then you press 'generate' and then Kaboom! There you go. They can give you everything, sight-reading for every instrument and for vocals. Now if RSL [were able to] have some sort of...I don't know if it's realistic to say that they could ... do something like this, but if 'Sight Reading Factory' can do it, surely there must be a way that that same concept could be used for the RSL ... and not just the vocals, all instruments for that matter. Where you've got the parameters of each grade, technical exercises, and you can literally click, and there you go. You've got as many examples as the computer can generate. It's not necessarily the most maybe, the most musical, it won't have the human touch in terms of the musical thing but when it comes to scales and technical exercises, arpeggios and things like that really, it is very much a ... it has a certain level of parameters. It doesn't really have the human touch necessarily. You as the teacher would have to bring that in you know, singing the arpeggio with feeling, but the actual layout of the technical exercises, a computer could generate it. Anyway, that was just my thought. I also find sometimes the recorded examples, the new syllabus, they've worked really hard on making them excellent, but I sometimes find the recorded examples lead the students astray. And some of them have to learn ... they are better

auditory learners, they learn much better by listening. So I find myself doing a lot of ... “pull out your cell phone, let’s record some examples”. It would be wonderful if there were a variety of recordings in different keys for students to be able to access. It would just be wonderful and a much easier way of going about giving examples to students. I just feel like that could be developed so much, and people could pay for it if it were a money issue

I: They would pay for it

P: They would pay for it definitely. Anyway, just a thought,

I: A great thought

P: It’d make my life much easier.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: I think it goes way over and beyond the level that they need to be at in matric. I say to my students on a regular basis, if you can crack a distinction in your RSL exam, the right level obviously, you’ll be able to cakewalk your final, but the weirdest thing happens in matric I don’t know what it is with students and so many of my teachers that I work with say the same thing. They seem to just go backwards in matric I don’t know what it is about them, but they seem....what they present to me in class and what they’ve been doing...the level of work that they’ve been doing, cause many of mine I’ve had since Grade 8, and that’s such a privilege to be able to see a student to go from Grade 8, choose music as a subject in grade 10 and go all the way through to go to grade 12. Incredible. Amazing opportunity as a teacher to be able to do that and then suddenly in matric something happens to them, I don’t know. But I do think in the back of my mind when they do their external exam in the middle of the year or towards September that the preparation I’ve done with them for their RSL exam is going to hold them... because it’s so much more work, there is so much more that they have to...and the level of examining is so much stricter, that I can sort of say oh well if they can crack a distinction in their RSL exam they can definitely get a distinction in their final matric exam. So I would say it prepares them excellently, but it’s so individual it really is up to the student and how they maintain their mind set and their work ethic as they go through their matric year. It can be a little soul-destroying at times when they drop the ball quite badly, and they do, some of them. Then again, I have one student that I can think of that ... she just ... I even went to her final matric prac. to run her tracks for her and do her sound for

her. I just sat there in her matric prac. was just dying inside! "Oh my aagh this is terrible!" I mean she literally, I don't know she totally bombed, and she was the most unbelievable student. But she went on to do her performance degree at a wonderful performing college in Cape Town. [Now] she is a professional singer and a performer, and she is using her talents. She is killing it out there in the industry. So I just think to myself you know what, it's all worked out for the best" But at the time I was like "somebody hide me!" So, like I said, it really does vary from person to person, but on the whole excellent, excellent. It pushes them very hard, and then when it comes down to it, they can fit....their matric exam, they can walk it.

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

P: They don't prepare them comprehensively. Once again I'll just speak from RSL point of view. It's a framework....in fact I believe RSL is an examining tool, it's not actually a comprehensive syllabus. It relies heavily on supplementary material, and I learnt a lot about this in my level 6 licentiate that I actually did. I have a student that is doing her level 6 licentiate with me now. I'm basically facilitating her. The level of supplementary material that she has to provide, as part of her RSL licentiate section 1 that she is just doing now; because the first unit is all the admin and the written stuff, and then unit 2 is the practical presentation, They record videos and have interviews, and it's quite wonderful the way they do it with skype and stuff. But the amount of supplementary material that she has to provide is quite astounding. I mean she is really getting into such interesting stuff with all the books that she is using as her examples. Because I've kind of being doing it for such a long time I've kind of developed my own supplementary material, if you want to call it that, my own approach and the way that I do it

P: I didn't even really think about the supplementary material that much but when I got your set of questions (Participants consent form) and combining it with my thoughts on this girl who was doing the level 6, I really feel like it's not a comprehensive syllabus honestly. I've even spoken to one or two other ... teachers' [that] use the RSL. That's the wonderful thing about it, it really is just a framework which you need to actually develop as a teacher, and it gives you the ... some people really want to be spoon-fed. They want everything given to them as a package ... there you go, open the box, and then you can just pull everything out and teach. You've got everything you need there. I much prefer to be able have the room to explore because every single singing book that I've ever read, every single singing video I've seen on YouTube , every single

singing teacher that I've come into contact with as a student myself; there have been so many things that I've thought have been amazing about their teaching, I've absolutely loved about their approach and certain things that I cannot agree with at all, that I completely disagree with, that I think would be even criminal to teach a student, I'd go that far. ... Maybe I'm exaggerating (laughs), but I completely...it doesn't resonate with me, it doesn't make sense. So as a teacher, to be able to have a framework from which ... and such an excellent framework at that, to work with and to be able to fill it in with what works for me, it rocks my world! I don't know how else to say it, but I love it. I think it's phenomenal. It works for me. So I don't know if I answered your question...

I: Yes, you absolutely did

Q9: Which specific session skills/technical exercises do you feel develop the voice the most?

P: I'm not really sure, I don't really know enough about the session skills for R&P to answer that

I: and RSL?

P: Oh gosh, it's like choosing a favourite child! Um, I think they all do, but I could say the one that I find the most valuable, [is] intervals. Because my keystone teaching method is getting the ear, the brain and the voice to work well together and I would say out of the last 10, 11 years of teaching, let's say, 500 students maybe...no maybe not that many, my maths isn't very good. Musicians can only count to four ... they say

I: Laughs

P: So let's say, 400 students. I would say maybe 20 of them had a good natural aural ability. So to be able to have that focus and the ability to actually improve their ear, brain, voice relationship, that can really make such a huge difference in a singer's ability to sing, because ultimately, if you can't sing in tune what can you really do? I mean singing in tune ... There are so many singers that come to me that can sing in tune, and I think wow, that's half the battle won. But do they have a good ear, brain, voice relationship?. And especially with younger people, there is only a certain amount of neural pathways between ear and brain and voice that can be possible at the age of 11 or 12 or 10 or 15. Developmentally as a musician, I even found for myself, I could only pitch on a certain level into my mid-20's. When I was younger, I could sing in tune, and I could sing really well, and I had a lot of chutzpah. I was a great performer, and I thought I was the sh*t when it came to performing, excuse my French, but actually, my pitching was hit and miss. I didn't really have. I would say, an intermediate to advanced ability to ... Certain

things came easy, but when it came to the things that weren't that easy ... I couldn't even hear that I wasn't singing the interval incorrectly, I wasn't even cognizant of it. It was only later on when I thought "Oh!" and I think working with other singers, and you hear them not nailing that interval, you're like. "Oh okay". So to be able to just break it down and just have that simple little exercise of being able to just have that focus of singing a DO after four counts, for two beats, and then singing a Sol or a Minor 7th or the hardest interval, a 2nd, a semitone, to be able to sing one note and another note right after it and to be precise, ... such a stupidly simple thing that hardly anyone can do. So to have that exercise to be able to really just break it down, and the way that it goes from Grade 1 to Grade 8. Oh well by Grade 8, you don't have that interval exercise specifically the way you do in the younger grades. I think by Grade 5 you've kind of covered all of them, but if you've done those intervals (gives examples of intervals) if you've done all of those and you've cracked them, boy your ear, brain, voice relationship is strong, it's good. So yes, if I had to choose one, tomorrow I might think differently ... cause I love them all, I think they're all phenomenal. They really do give you practical skills that as a singer, you can use, every single exercise.

Q10: How much of a preparation period do you allow for each examination?

P: A year, well, it's just short of a year. So they'll start in January, and then I always do my exams at the end of September or beginning of October. That's how many months ...10 ...10 months? Occasionally there'll be a student that doesn't really manage it by October. Usually, due to personal reasons, I had that last year, she had her Batmitzvah, and she had a production, and she had a personal crisis in her family and so by October she just actually couldn't so her mom paid the late fee, and she did the exam in January. So then she had the full year, but she also struggles with anxiety so as a teacher, I just said to myself you know what, this exam ... really most people just want to get it done and dusted, but she was so anxious about it. I said you know what, life is too short, you should be enjoying this. This is a culmination of a year of joyful singing, not something to make you absolutely catatonic with anxiety. So please can we not do the exam. Some students I just get so annoyed with them because they get to the time and then they're like "I'm not ready". Last year I had one. This one girl, she's one of the best singers I have ever, ever worked with. She has an unbelievable voice, but her confidence is so super low in everything, and when it came down to the week before her exam, I was like ... she was doing her Grade 6 last year, and she decided ... a few weeks before we cut the graded [exam], she was going to do a performance certificate. Luckily she can sing,

cause most of my students I insist they do graded [exam]. I feel that three songs and the technical exercises ... you can work on the technical exercises, and if you know them, you'll nail them. But out of 5 songs the chances that one or two might go a little wrong and you might only crack three, your marks will be lower as a result. Rather focus on three songs, much more contained, and nail your technical exercises, and do well. That's how I kind of go about it. But if someone's a very good singer and they're a natural performer, and that's what they want to do, and the technical exercises don't work for them I go "okay,. Performers Certificate". But that's option B not plan A, plan B. A few weeks before, this girl...she's like..."can we do"...I said, "we need to do a Performers Certificate, these technical exercises, they're not working okay". The week before I thought, "this child, there's no way, she's not even going to pass, the way she's singing these songs is just...I can't, I don't know what to do". And I sort of said to her, I kind of led it, I said to her "do you think you're ready for the exam?"... you know ... I want it to come from the student ... do you think you'll do okay?" and she's like "ja, I just want to get it over and done with". I was like okay I can respect that...she got 98%! I don't know what she did in the exam, but something came! Because she really could sing and she really did know the songs. It was her confidence when she was in the rehearsal room that was just so low, her energy was so low. I don't know if it was the adrenalin of the exam or what happened, but she nailed it! So you know, it's one of those things, I really let the student lead it. I have my basic requirement, which is, we start in January [and] we work through the year. We want something to work towards. October the exam comes, or end of September. This year it's a little earlier because of the way the school calendar has worked out, it's like a week or two earlier than I normally do. So that's my parameters, and with the individual student, I sometimes have to tweak it.

I: Okay, good, thank you.

Q12: What are your teaching strategies when preparing students for a specific exam?

P: It varies hey, but for the most part, I'd say my basic strategy is the first term...because I work in mainly 4 term schools ... Okay say if you're going to divide the year into thirds from January to October; so the first third of the year, I would have a really strong unpacking of each exercise each week, so we would do one exercise and unpack it and then maybe if we needed to take another week to do it, depending on the student, then I would. Then I'll unpack the next one and unpack the next one and unpack the next one. And then with songs it would be very much a freedom to try different songs where I would say ... I would start with the first song as being, "What have you been listening

over the holidays, what's rocking your boat, what's turning you on with music? Let's do that!" Then I'd say okay, "let's do that. and then I'd say okay, can we do one from the book please." By then I'd have gotten them their books by like the beginning of February you know. I would have gotten the books, and then they'd have their books, and then I'd say, "Right, now we're going to do one from the books", and so we'd go for the first third [of the year], unpacking the technical exercises bit by bit. Doing a little warm-up one, technical exercise, and the song, whatever is cracking on. .Then by the second third [of the year], I would be starting to say, "Okay look, there's one or two songs maybe are too easy or too hard or not right. Can we find maybe in this third [of the year] one or two songs that work better?". "I don't want too many new options, but we just need to look at the songs in terms of what's working, what's not working". Cause some of them really just want to procrastinate about hard songs, especially now that they are getting to matric and they need to choose Grade 6, 7 and 8 songs. They can't just go and do all that easy stuff, that comfort zone stuff. They need to challenge themselves and a lot of the singers' I find at that age, start having some sort of ... challenges. Going from their girl voices to their women voices or their boy voices to their men voices. The boys ... maybe sometimes a bit more but the girls also do have that challenge. So the higher level, I like to call it the intermediate to advanced level, songs require [a much] broader range. I have to say to them, "Guys, you have to do a Leona Lewis song. It's not really an option you have to". So that would be the second third of the year. Technical exercises, now we start repeating them and filling in gaps if there were any gaps. For example, checking out the aural and doing a few examples, printing out a few extra examples from the companion guide to kind of push them a little further. Also focusing on a bit of sight-reading because obviously sight reading isn't such a big thing. They've got it in Grade 7 and 8. In RSL they've got the QSP which involve sight-reading. But because they're getting ready for matric they have to have some more sight-reading, so the second third is just running the technicals [exercises] and just sight-reading, sight-reading, sight-reading, for homework every week and then the last third for the exam, I was just doing it now during the holidays, my little basic strategy for this term, which is ten weeks, and then we're doing the exam literally in the last week or second last week of the term, and it's going to be, polish and it's going to be, the last two weeks, mock exams. I always give them mock exams. The last few lessons before ... these aren't matric students necessarily these would be grade 10's, 11, or 8, 9, 10, 11. The matric student would be a different strategy because obviously they've got a much shorter year. In fact a matric student, if it's in grade 11 this year this is the strategy I'd have, and

literally in grade 12, it wouldn't be that much new work. Literally taking what they did in their RSL exam, taking what happened in their final grade 11 prac. and fixing it; strengthening and just, more sight-reading, more repetition more ... and if they're in grade 11, doing a Grade 7 exam, I won't let them do a Grade 8 in grade 12 unless they were an exceptional student. If they had got to a Grade 8 in grade 11, then I might consider letting them do the other syllabus Grade 8. ... Or just have them do Grade 8 again if you like in matric, but not do the external exam. So I'd have a different strategy with a matric student, cause matric there's just not enough time to do all that new work. It's literally repetition, polishing, fixing, strengthening, building-up, confidence, pumping the confidence more and more and more and not overwhelming. That would be my strategy with a matric student, but I think this term now is quite crucial because there are some that just can't buckle down and I've got to be very strict, and I say to them in the first lesson "guys", I don't really discuss my strategy with them in the earlier part of the year, but I am very strong in my strategy in terms of "Guys this is the time we have left. We've covered the aural work, we've got our songs, but everything is all over the place now. This term we've got to pull it all together, we've got to maximise our time on every lesson, you've got to come to every lesson, you've got to use every moment as crucially as we can. Can we buy in on this together? Yes?" and we come up with a little plan. "Right these are the weeks".. not like minutia..."but this is what we're going to achieve each week, and if you can't come for your lesson, then you know what to do yourself okay? There's no time for messing around". So that's when we get to the mock exam, "hey mock exam!", the week before, mock exam two weeks before, and I also tend to do one on the one long weekend. Have an RSL workshop with all of them, and then we go through the whole exam, and then I get. ... Each of them has an opportunity to sing one song because obviously if you've got ten of them, they can't all do all three songs. They get a chance to do one song that they choose. If they want to do their weakest song or their strongest song, they must decide, and each one of them gets a chance to unpack their technical exercise for the others, even if it's not the same grade. I find what's nice is that if they see each other doing whatever they're doing, the ones that are really well prepared feel good about themselves. The ones who are not that well prepared, pull their fingers. So I find it quite nice to have an RSL 'workshop' if you like. Most often what will happen' is that kids have got catch-up lessons because they've missed lessons earlier on in the term and I need to make up the lesson and I just actually physically don't have the time, so this is quite good cause then I pull out the schedule and I'm like you see these missed lessons, can you just sign here, here and here cause

now they've had the time, but it's within the group context so I can knock off four hours of make-up lessons for like ten students, in one go, so that's my strategy.

I: Brilliant idea

P: Yes. And it's good, I find it quite good for them and even if they're in different grades it doesn't matter cause I feel like they can all learn from each other. And with the older ones, the grade 11's, I would maybe give them an hour, the ones who're doing Grade 7 and 8 this year, I would maybe give them an hour specifically, just for them just because the syllabus is so big and challenging. But most of them have much longer lessons than the others anyway, so I manage to cover more. I insist that they have an hour lesson, I can't, in a half-hour lesson prepare them. That's also part of my strategy is making sure that as the year goes along that they have enough time to prepare for what they need to prepare for. Otherwise it just can't happen.

I: Do you spend a lot of time ... so in your lesson, they walk in, you open the book, and you start working from that book? Or do you...

Baby stands on some books, participant tells her not to, and talks about giving those old books from the original RSL syllabus to her licentiate student.

P: I loved the old syllabus. I miss many aspects of it, and I still use it, so it kind of relates to what you are asking. I don't just open the book, no. I start with vocal warm-up depending on the kid then I get to grips with them through my own process. I work a lot with people with special needs so I really have to tailor-make it for each student and it's become my greatest achievement as a teacher that I can really ... I try to ... my concept is artist development. I don't see myself as a singing teacher. I see myself as someone who develops an artist. So, 'Who is that person, and what is it that they're trying to achieve? How do I get the best out of them, how do I polish their already shiny jewel of a talent?' Or no talent, just their passion and their love for what they do." Cause some of them don't have obvious talent ... they just ... they're there for a reason, and what is that reason? So I will start by getting to work with them and getting their voices to relax and everything to work together, and then I'll open the book, and we'll work through it bit by bit. I've got my Ipad, so each of my students have got their little document on there, which is very basic ... depending on the student, I could write one sentence on them, or a whole paragraph, depending on what we've done so I can kind of keep track and it's nice cause then after the exam one of the lessons I always do is going back on the year and reading through everything that we've done together and actually doing the songs that we've done earlier or even the year before. Some of them are like "ah can't we go back to.. 2015, what did we do then?" and that's quite fun cause then you've

really got this wonderful record...cause you can't remember everything, it's really hard to remember everything. Then I open the book, and we'll work through it. Some lessons we don't even open the book. It just depends on what we're doing that particular day, and some of them are more...they're more likely to work well out of the book depending on their certain circumstances and other times their not. Some of them really love the book they really want to work out of the book every week. They like that sense of achievement when each thing gets ticked off, and each thing gets mastered. And others who open that book and then just lose them, they shut down so then I have to kind of motivate them more, reward them with ... I have one student who has 'Aspergers' and literally I will bribe her with shoulder massages. I say "If you do this arpeggio today, then I will massage your shoulders for a whole 5 minutes" and she'll say "10!" I'll say "okay done, as long as you sing the whole time while I massage your shoulders". So while she sings her songs, I massage her shoulders for ten minutes. Like literally (laughs).

I: Well if it works ...

P: Bribery works, but all in a singing context obviously

I: Yes, of course, of course. Now I think we've mostly covered these questions. Is there anything that you would add to either RSL or R&P that comes to mind to assist with vocal technical development? I know you said more material ...

P: Well, I think there should be some sort of incentivising for students that are doing maybe the instruments to do the RSL theory. "Have you seen the RSL theory syllabus?"

I: No

P: When we finish this interview, I've got all the books, and you can just have a little zoom through it. I think they should incentivise students and say "if you do an RSL practical exam, we'll give you half price on the theory" because I honestly feel some of the stuff that is lacking technically from the practical exams, not only vocals but all the instruments, are really covered in the theory [books]. It's about understanding for example how instruments work together, how chords are formed, how harmonies are created, how you know, the sort of thing that you'd learn if you were doing music as a subject. The kids that do music as a subject they get that in subject music, but the ones who are doing music for fun, as an extramural, if they were incentivised somehow to do the RSL theory exams, I think it would just be phenomenal because it's all there, it's all in the syllabus. It's just that the two haven't really been made to work together somehow. It's like these two separate entities, and I know that the music production syllabus is also a newer addition to the RSL. And a lot of my students, they really want to understand how to make a CD, how to become a recording artist, how to edit their own

backing tracks and those sort of technical skills. Not necessarily vocal technical skills, but you know everything that goes along with it. You know as a performer (gestures to Interviewer), we've got to be able to do it all. If you don't have big bucks and the right contacts to do it for you, and you want to do it, you've got to figure out how to do it yourself. So if there could be a way to also loop in the production syllabus as well that would be amazing. I don't know how, but that's just something that comes to mind.

I: The classical syllabus ... they have got that practical and that theoretical side

P: Much more intertwined absolutely, and the RSL theory syllabus, is stunning.

I: I didn't even know about that, I'd love to have a look

P: After this, I'm going to pull out the books for you. It's absolutely stunning! The books the way it's done everything about it is amazing. Down to just the way it looks is amazing.

I: Okay, on that note ...

P: Which of course, I haven't done. Let's not even go there. I have all these intentions. Grade 8 theory exam ... no, haven't done it. But I will. It's on my list of things to do.

I: Our last question ...

Q15: What purpose do you think graded syllabi serve in music education in general?

P: Well it gives students a very definite goal and goals to work towards, it's a ...

P: It gives something to work towards, and it gives prestige, which builds confidence. I feel that it gives a road map to the journey. Because music is such an awesome journey but very often especially with artists and artistic people they don't really see the wood for the trees. They don't really know where they're going, they [simply] know they want to go there. They have this calling ... they have to do it. Or it's just something that they're good at. I know in our music department at the private school that I teach at, the kids that come up there; they don't fit into the sports world, they don't fit into the academic world necessarily, they don't fit into the drama world. They don't fit into the popular rich kids world, so the place that they find their home and their happy place, where they fit, is in the music department. ... and so this exam, this thing that they're working on or working towards, it just gives them purpose which is so important ... I can't overemphasise how valuable just that purpose is. It's very different for very different people for all the different artists that I develop but it, it gives them the roadmap to get to where they want to be. Some of them could just fart-arse around about, doing whatever until the cows come home, you know, doing music, there's a few that I know. Very talented and they need something to actually push them forward. For others, it's just the joy of learning. So whatever it is for them, it works. I believe, and I'm a strong

advocate of it. Also for me, I want my students to have that sense of achievement once they've done their exam, and for most of them, even if they don't do as well as they anticipated, it pushes them. A lot of [my students'], not that many but a few, hadn't done as well as they anticipated, and they went and did the exam again, and got the mark that they felt that they deserved. So, it shows you how it brings determination, it brings work ethic, it brings all these amazing life skills into it, and then, "wow", how nice, you get to sing your way through it. Phenomenal.

I: I have just thought of one thing, you can answer it very quickly.

P: Yes.

I: You've spoken a lot about your use of RSL not so much R&P. Is there a reason that you did your licentiate through RSL?

P: Well, the R&P didn't exist when I started all of this.

I: Okay?

P: So my grade is actually a Trinity RSL Grade 8 because Trinity ran RSL before, and when they split up, the first R&P syllabus; because they've come up with a second version of it. The first version I didn't like the songs that they chose, and the technical exercises seemed a little vague to me. ... I think the reason why is not because one is better or worse, it's just that RSL has been going for so long they have covered so many bases over all these years, so they have really made the syllabus extremely strong over time. R&P was just so new that they were kind of still ironing it out, and figuring it out, and kind of getting to grips with how they actually wanted to teach it. They went quite different to RSL because they wanted to define themselves. One thing that made me upset was when they split, all the schools said RSL is no longer accredited and R&P is the only syllabus you can use. I was incensed by that. I said, "How dare they, how dare they make that decision for us. [We] have been working with the syllabus and are so passionate about the syllabus, we have worked so hard in developing this thing for ourselves, and have done the exams and put in the time and the money and the effort and everything, and love it now. How dare they turn around and say we have to choose that one and it's so watered down, and it's so new and undeveloped". I thought that was very unfair ... and quite nasty (laughs). Now that they've come up with a more developed syllabus ... it's just because it's what I've been doing for all this time. And to take the time to learn R&P it's just not ... as you can hear from babies and children and families and people coming in and wanting to talk to me now, I just haven't had the time. I've bought the R&P technical exercises book (shows book). As you can see it's also on my list of things to do

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 6

- Interview date: 16th July 2018
- Interview time: 17:00
- Interview Location: Participants home, Sandton

I: Hi, thank you for joining. I am just going to list the questions for easy reference for my transcription. What are the reasons why you choose to use the Trinity Rock & Pop syllabus? I: Hi, thank you for joining. I am just going to list the questions for easy reference for my transcription.

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockscool exam.

P: Must I answer that now?

I: Yes, please.

P: Not a lot, hey.

I: Okay?

P: I would say for R&P very little; and I would say for RSL, in terms of actual vocal technique (in terms of breathing range etc.). There's no rubric, within the examination that actually marks that per-say. Even when you get the comments back from the examiner; there's no mention apart from perhaps tone. There's never any mention of breathing; there's never any mention of range; there's never any mention of vibrato. So the finer technical details are not even mentioned or required. You can also see from the questions, those 5 questions [at the end of the book] it's very, very basic in terms of what you should eat, what you should not eat...

I: Are you talking about the RSL?

P: Yes, I'm talking about the RSL now. So for both of them, I would say: not much technically required vocally. The only difference in the graded levels (for both of them) in terms of difficulty, would be a slight change in range. But all of the songs are very open to interpretation. I really don't find, if I compare a Grade 5 RSL to a Grade 8 RSL), that it's much different. Apart from maybe the songs being a third higher, in terms of the span of the range, like a third bigger, I would say. Not higher necessarily, but bigger. So, Trinity very, very little and RSL then, also not that much- but Trinity a lot less.

Q2: What are the reasons why you choose to use the Trinity Rock and Pop syllabus?

P: I don't use the R&P syllabus at all.

I: Okay, what are your reasons for that?

P: Firstly that the technical requirements, in the technical section, as in, for example, scales and exercises, so I'm not talking vocal technique now; I'm talking technical.

I: Yes, they call them Session Skills in the R&P

P: Yes ... it's barely anything; there's nothing. Also, the repertoire I'm finding is actually very English, also very simple. There's not a lot of American songs in there compared to RSL which I would say is probably 80% American songs. The songs are not very recognisable, and they are very old. They're not very current, and also, the songs are very repetitive, and the arrangements are very repetitive or simplified compared to the actual real song. And I also find with Trinity, as soon as I started to explore the Trinity syllabus, it almost felt like they were deliberately trying to create their own contemporary syllabus, without the necessary knowledge. It felt to me like it was a panel of classical people putting together a contemporary syllabus without prior experience.

I: Okay, the same question applies to the RSL.

Q3: What are the reasons why you then choose the RSL syllabus?

P: Well firstly; with the technical aspect of it; at least there are some scales and the harmonisation and the backing vocals and the interval singing. It's more extensive, even though it is not extensive enough. For me, if I compare the vocal RSL syllabus to the piano syllabus, the piano RSL syllabus is substantial. You have to play [the same amount of] scales compared to, for example, an ABRSM Classical or a Trinity Classical or Unisa Classical. It [the RSL Piano syllabus], develops your technique. Whereas with the RSL vocal (it's certainly better than the Trinity) but it's still not sufficient enough. There needs to be more technical; more scales because if you compare the RSL technical to the Unisa Classical syllabus for example, and all the scales and exercises and technical studies that you have to do there.

I: For singing?

P: For singing. It's very, very substantial. So, I don't feel like the RSL technical is on par with the repertoire. Although it's better than the R&P. So my reasons for choosing RSL is better technical, in terms of scales etc.; better repertoire in terms of being current, in terms of variety, in terms of different styles. Also, their extended syllabus that you can choose from and the fact that you can do the free choice pieces as well and own composition. So that gives you a lot more scope in terms of repertoire. It also gives you a bit more freedom with repertoire when you have someone that doesn't necessarily have that much of a range- but they excel in other areas technically for example. Not

everybody has got an enormous range, and also especially with boys. So I work with boys mainly and with their voices breaking. So if a boy is doing subject music and they have to do internal examinations every term at school, and they have to do their external examinations in order to get their grades; they have to sing. They can't just take a sabbatical and just rest their breaking voices. Sometimes it can go on for a year and a half, two years, depending. Sometimes it's six months, depends on the boy. So in that regard, the RSL syllabus repertoire variety helps with that. Because that boy isn't necessarily always going to have a small range. It's just a transition, a vocal transition period that they're going through. For illness etc. etc., you can quickly change a song and that kind of thing and then also, finally, if you are teaching IEB subject music, you are not permitted to use the Trinity technical syllabus, for obvious reasons. There is nothing to use. So even if a 7th subject IEB student is doing Contemporary music as their style or their genre; they are allowed to do a varied program. So they can do one ABRSM piece, one RSL piece and one R&P piece. They can go and choose all the Contemporary ones from those, but then they have to do the RSL technical, and from Grade 6 onwards, that means they have to do a stylistic study as well. As well as the scales and intervals and backing vocals etc. So at least that is a little bit more challenging

Q4: What is your opinion of the song selections for each grade?

P: Well, I find that from Grade 5 onwards, maybe there's a difference between a Grade 5 and a Grade 8; just in terms of runs for example; faster runs and bigger jumps, bigger leaps. But between Grade 5 and 6, for example, I don't find much of a difference. I had a case where a pupil is making subject music for matric, and he is doing the minimum requirements. He's doing two Grade 5 and one Grade 6 piece, and he's doing Grade 5 technical. He was struggling to find repertoire that he enjoys, and that's suited to his voice. He kept changing and changing and changing songs, and we were actually in a situation where he sang a song for his Grade 5 external examination, which is actually with the requirements, the stipulated requirements [which are]; it has to be this range, the highest note, the lowest note, jumps of that and that and that. If you go and cross-check it, that same Grade 5 piece actually qualifies as a Grade 6 piece as well. So you can use the exact same piece of repertoire for both Grades, and that's a grey area for me. I think that should be set in stone.

I: Is this for both R&P and RSL or are you speaking particularly of the RSL now?

P: I'm only talking RSL because I don't use the R&P. I researched it, and I, the school that I work at, we bought the entire range, and we went through it. So we've got it on hand, but I find that that's easy stuff and it's easy to use and sometimes it's useful for younger children because it is so simple.

I: And what about, so if you were saying for the IEB examinations they can select songs from different syllabi, then would you not select a song from the R&P syllabus for example?

P: Not necessarily because like I said, I don't like the arrangements of the songs either. The arrangements are very simplified, and sometimes they end very bluntly. They're a bit too short. I find it a bit tacky, to be honest, you know. Whereas with the RSL, you also have to shorten the songs sometimes and I can compare it to the piano syllabi as well with both. If you compare...(I know you are doing the vocal thing now), but just for interest sake, if you compare the R&P piano syllabus with the RSL piano syllabus; before RSL brought out their newest piano syllabus, which they brought out, I think, two years ago. R&P was all accompaniment style, so in other words, they would have vocal and then full piano score. Whereas RSL was full solo piano. But then they changed it and made it half and half. So RSL then changed their solo piano arrangements, which w[ere] so beautiful, to three of the songs, three of the six songs in the syllabus in the prescribed syllabus, not the extended syllabus, would be accompaniment keyboard style, as if you were accompanying a vocalist or as if you were playing keyboard in a band. Just chords accompaniment: over and over, repetitive, repetitive and you have to play it with backing track. The other three songs would be solo piano arrangements, but most of the time they would be compositions by RSL staff, you know, either by a guitar specialist or whatever and they're not as nice as they used to be. So I actually prefer the old, even for the vocals, I prefer the old RSL syllabus. I feel like they changed their syllabus to try and compete with R&P because Trinity is famous for making things easier and then poor ABRSM and poor RSL and poor...well, not UNISA because UNISA just does their own thing. But then they have to make their stuff easier because they lose, I think probably clients or pupils or whatever that way. So their prices become more competitive; their course material becomes easier, their online resources become more, and there's this constant competition and also with the whole thing about RSL not being accredited anymore in South-Africa. So I'm not sure about the R&P and the RSL politics for South-Africans specifically, but both of them are accredited in the UK, so I don't understand.

I: What do you think about the different graded levels? You've spoken a little bit about it. Do you feel the songs are appropriate for the levels? Some of them there's not much of a difference, but do you think some of the Grade 8 songs are, for example too easy or too difficult? Or the Grade 4 songs are too easy or too difficult?

P: I think if you take all the songs, like the six songs in the book of a particular grade and you compare them to one another, they are so different in difficulty level. Like if I just think now of my most recent, one that is fresh in my memory, the Grade 6 male vocal syllabus RSL. There's "Ain't no sunshine" which is arranged over a fifth, and then there's "Counting Stars" which goes into full falsetto. I'm not sure if the intention there is to, as I said previously, to cater for different abilities or for different ... but I don't find like it's a set standard. I think there are too many fluctuations in standard. There's too much opportunity to gippo it a little bit, you know? And to go, "ag no, we're gonna skip Grade 1-5, let's 'gooi' a Grade 6, 7 and 8 quick, quick, quick. Subject musics', let's go!", which is what I'm doing, you know? I'm being practical and effective rather than "schloffing" because in my opinion "Aint no sunshine" should be a Grade 3 piece, not Grade 6. Yes, "Man in the Mirror" is in there as well, and that's quite challenging, that can be a Grade 6, and "Counting Stars" definitely. I find usually there are only three nice songs and the rest are like, "huh? What is that!?" Something weird, like some obscure David Bowie song that nobody's ever heard before, which is also good because you have to have unfamiliar repertoire as well because that gives you challenges in different ways because it is easy to sing stuff that you know. So ja, I don't think the standard is consistent within the same grade with RSL. R&P I can't comment on because I haven't looked at it in that particular depth.

Q5: Okay. So, I know you don't use R&P but, let's talk about it in general. What do you feel could be improved...in the Session Skills in Trinity Rock & Pop?

P: Well, it's not really Session Skills, is it, you know? I mean Session Skills does not involve a full bar thing that you go and learn for a year and then you sing it back. Session Skills involve sight-reading, sight-singing. Sight sighting is absolutely crucial, and that is one thing that is lacking for me across the board. There's just not enough attention on sight-singing. I mean RSL even gives you a choice between improv and sight-singing, there shouldn't be a choice. The aural and the sight-reading should be compulsory, in my opinion.

Q6: So if I ask the same question of RSL, what you would improve about the technical exercises in RSL? Would you add sight singing?

P: Ja, I would definitely add sight...I would make all those little things compulsory. You have to be able to improv, you have to be able to sight-sing, you have to have the aural skills as well. Then in terms of the scales and the technical exercises; I would include more scales. Not just one Blues scale and one Minor Pentatonic scale and one arpeggio. If you look at all the other instruments if you look at the guitar and all the different positions that you have to play, it's not realistic. I mean, you want to be able to improve as a vocalist, and you want to be able to improve your students, and you want to be able to take course material, that is very expensive and just use that, without having to supplement from online resources or other technique books or your own hand-written scales etc. etc. Or, alternatively, it should be included in the course material: "Do the Blues scale in this and this and this key" for example, or in this range. Yes they have that, a little bit, but I think it is a bit vague, cause it's just the examiner can choose your starting note ... or you choose your starting note.

I: Yes, you choose it

P: So maybe it should rather say "Practise these scales, in all of these keys for your own vocal development" or "Practise a range of voice" for example, so that you can push yourself a little bit. You're never going to develop your technique or your range if you don't get out of your comfort zone. It's too comfortable, it's not challenging enough at all

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: For matric subject music? Well if you consider the minimum requirements set by the IEB, that's all they have to do. But then also, if you consider the fact that an IEB examination is 30 minutes long, I mean what can you actually assess in 30 minutes practically, (of a person's capability) of which 95 % of that is prepared work. The only way that you can really assess a person's ability is to give them unprepared stuff, you know? So there I find that the Grade 6, 7 and 8 Quick Study is quite useful because that is kind of a real-life situation, you know. "Okay, can you do a session ... they didn't pitch up ... we need you here in an hour ... I'm on my way". Then that's where your skills are really going to be tested. Anybody can prepare three songs for a year and then go and sing them. And not all teachers are kind of mindful, savvy, or caring enough to

supplement that work, to make sure that their students get stretched as much as they need to be. So to come back to the question, these syllabi can prepare, I think the IEB requirements came after the syllabi limitation, not the other way around. I think the IEB was like “Okay well, this is the Contemporary material that we’ve got to our disposal, so we can’t expect people to go and import other stuff that we don’t have in our country, because we only really have those two syllabi to choose from.” So they had to structure their requirements around that for Contemporary students. I don’t necessarily feel that it is a true assessment of technical facility, so if you compare for example a Grade 5/6 Contemporary pupil to a Grade 5/6 Classical pupil, I don’t think it’s fair because the Classical peeps have a lot more than they actually have to do

Q9: Okay, which specific session skills/technical exercises (even thinking back to R&P and their session skills or the technical exercises from RSL) what do you feel develops the voice the most?

P: Sight-singing and improv, definitely. Ad-libbing, which I believe has been made non-compulsory in RSL...

I: I know R&P ...

P: It’s not compulsory anymore. They used to have solo sections in the songs, that’s been removed

I: I know R&P, they have quite a lot of improvisation sections in their songs

P: That’s true. But the RSL now, what’s the word, the opposite of compulsory? It’s optional now, for the vocalists only. Even, oh actually no, even in the piano syllabus. If there’s an improv section within a piece of music, then it says optional, so you can either just play the chords through there, or you can play the solo that is written out, which is not going to develop your improvisational skills. I mean, I can honestly say, from a person coming from a Classical background, having gone through Contemporary and Jazz training and having done so many different styles, practically and teaching wise, you need improvisation skills. You have to be able to do stuff on the spot, and there’s no better way to develop that than regular sight-reading. Sight-reading becomes non-sight-reading after a minute. A minute after you’ve seen it and you start practising it. Sight-singing has to be unseen work, on a very regular basis, and unfortunately, it really gets neglected a lot and so does improvisation. I also find that if a teacher, if they don’t have improvisational skills themselves, it’s very difficult to teach. You have to have gone through that process to be able to really, really guide someone. It’s very important. They should call it “Live skills” not Session Skills.

I: Yes

P: Cause it's any live situation. Sometimes you find yourself in a live performance situation, where something happens, your [sheet] music blows away, or you know

I: Or you forget the lyrics

P: Forget the lyrics, and you have to make it up, exactly, or the mic suddenly goes off, and you have to do body percussion until the mic comes back on or whatever.

Q10: How much of a preparation period do you allow for each examination?

P: Maximum a year

I: Okay?

P: Max, also depending on their level they were at when they started; depending on whether they're doing subject music or not, sometimes with the subject music pupils you have to push, but then I would rather skip grades than to rush through. I would quickly work through the previous course material, just to make sure that they have got all the technical basics. Repertoire not so much, just the technical stuff, to make sure they have the improv skills, the sight-reading skills and the scales; that they know the sound of the different scales and different intervals and then maximum a year, but preferably shorter than that. Well the thing is you can't really do one session and then the next because it's only a six-month gap and that I find too short.

Q11: What are your teaching strategies when preparing students for a specific exam?

P: Simulation. That's something that people don't do, and that's something that pupils don't do. They don't practise simulation; they don't practise exam conditions. So practice method is very important to me, and that's something that I drill and teach all the time. Practise method. How you practise is absolutely crucial. It's very easy for someone to just sing and sing and sing and Lalala. But if you actually want to practise technique, a five minute concentrated, focused technical practise session is a lot more beneficial than just singing, while you're sitting down or slouching or whatever, you know? You have to enforce your posture; enforce your support; enforce your projection; enforce your everything. You have to go through your checklist (and I'm talking beginner students now). So all of those vocal techniques have to become second nature to a point where you don't have to think about it anymore because you can't think about 15 things at the same time. It has to become muscle memory, and it's the same with any other instrument. So when it gets closer to an exam, I will try and simulate an exam within a lesson, so I would, even to the point of acting like I'm an examiner, try and freak them

out, to try and make them nervous and to try (as much as possible) make them realise what they can expect;- kind of worst-case scenario. I think the worst-case scenario is probably just a grumpy examiner, especially for the ones who haven't done an exam yet, especially for the first time. That first time is so daunting, and then it just gets easier, and I try and draw from my childhood experiences of when I did exams. I try and remember the awkward moments and successful moments. The best moment I had was when I did my Grade 5 Unisa Classical singing exam. I was already finished with school and was in my first year of study. I was just doing Classical singing externally just as an extra boost, because I couldn't do two instruments. I was studying Jazz at Pretoria Tech, and I was only allowed to do one first instrument, and I couldn't do a second instrument, because I actually wanted to do saxophone and Jazz vocal. I didn't know a Jazz vocal teacher and the teacher that we had at the tech was a Contemporary voice teacher, and I didn't want to do that because I have done a little bit of that already. I wanted to particularly do Jazz and improv vocally. So then I thought, okay well, next best thing is just to do Classical singing because my mom is an Opera singer and I was doing singing with her, my Grade 5 exam. It was 8 o'clock in the morning, I had my accompanist there and a bottle of Old Brown Sherry in my bag (because it was early, and I didn't have a chance to warm-up because I was living next to a commune and they would have murdered me. I was sipping the Old Brown Sherry but I now, being nervous, I had a bit more than I should have, so by the time I got in that exam, I was chatting up a storm with the examiner, and I was just telling him how I think Mozart was so cruel in his compositional style because of the way that he composed for vocalists in particular. It was ... absolutely no mercy, because he was not a singer himself and etc. etc. and I was going on and on and on, and then I got the highest marks in the country for my Grade 5, thanks to Old Brown Sherry! So ... I can't remember what the question was ... I: The question was ... what are your teaching strategies? So it was the simulation

P: Absolutely

I: We've kind of covered this, but I'm just asking it again. Is there anything else in general that you would add to either syllabus to make it, to assist with vocal technical ability development?

P: Absolutely. Technical? How to breathe, how to support, how to project, how to stand etc. There's nothing. It just assumes that ok, you are going to sing now and you know exactly how to sing. There's nothing. So it actually enables teachers who are not singers to take in vocal students and to mess up their voices, because this material makes it easy for you to get away with it. If you had syllabi that had sections on intercostal

diaphragmatic breathing and what it entails, and what you should do and what you shouldn't do, and what you shouldn't do to strain etc. then perhaps those non-singers would be like "Oh god no, I can't do this, I don't know how this works". You know? I mean in R&P there's nothing, and the only little incline of it in RSL are the five questions. One question out of the five questions [is] "What should you not eat before a performance?" And then that forces somebody to go and do research and go "Oh okay, I stay away from dairy, chocolates, etc; drink pineapple juice and warm liquids and honey and lemon. Which are things that you know if you have studied vocal technique. And vocal technique doesn't mean scales; vocal technique means 'how to produce the sound'. The body is the instrument, and you have to learn how to make the sound without hurting yourself: without getting nodules, without straining and how to do different types of vibrato, how to make different types of tone and all of those tiny little details, which can make you ... which is the difference between 'just a singer' and an 'amazing singer', cause those are the things that you want to teach. So what I do, is I use the RSL for my exam students but the for the technical stuff I use the 'Alfred: Teach Yourself to Sing' book, which ... some people just have to have a book- and then another book that is quite nice is 'Beginner Voice'

I: Okay, I've not heard of that

P: It's got technical stuff in it, and both of those books have CD's in them, and they've got little beginner songs like 'Scarborough Fair' and stuff like that, that you can sing along with the backing track. But then it's got pages in there with breathing exercises, why you should be doing this, and you actually read literature on how it all works. There are diagrams and pictures etc. which is very helpful. So this [the CCM syllabi are] seriously lacking.

Q10: So how, within a lesson, how do you structure your lesson in terms of examination prep. Do you know what I mean? So how much time do you spend on working on songs and then on the technique?

P: So, generally speaking, I would do 25% technique, 25% technical and 25% sight-reading; aural etc. and 25% repertoire, generally. Maybe the sight-reading and aural can be like 15% and repertoire 35% ... something like that, depending on what's necessary as well. But I'll never do a lesson without doing proper warm-up and technique. Sometimes I spend a lot of time on technique if I can see that there's a problem, or if there's a bad habit or something that has to be fixed. If that doesn't get fixed it affects the technical and the repertoire as well and the sight-singing. And I also

find that students think when they're sight singing or they sing for aural purposes, that they're not singing, they're doing something else. To actually get them to ... "but you're still busy singing, so sing like a singer!". Sing as well as you can sing, even though you're only singing one note or two notes or two bars, or whatever, you know?

I: Okay, and then ... I've skipped out a question here ... so we're going back for my records.

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

P: I find that there are not enough, especially sight singing exercises, because you've got two (I'm talking RSL now) two examples in the book and then in the teacher's guide, companion guide, there are six. [When] you try and find sight-singing, Contemporary sight-singing books, there are none. They don't exist. Then you end up teaching your pupils Classical sight-singing which (if they are IEB 7th subject music students) is a good thing, because, this is a problem that I have with the IEB, they don't differentiate between ... they don't give them stylistic sight-singing or sight-reading, for any of the instruments. So they get Classical sight-reading, no matter who or what they are playing or doing. I mean, I actually had a Jazz saxophone student, and I prepared him, he was a very good sight-reader, but he got a 21 bar long, compound time, Classical sight-reading, which he swung! But he got through it.

I: I mean that's what any Jazz performer does...

P: So ja, there're not enough resources, definitely not.

I: Okay, and then our final question...

P: And also, there's not enough repertoire, you know, even with the extended repertoire, it's still not enough. But I feel like it can be updated more frequently, the extended repertoire lists, or they can include more songs in the book. The book is so expensive, anyway.

I: Okay, thank you, and our last question.

Q11: What purpose do you think graded syllabi serve in music education in general?

P: Well, you have to have a goal post. You can't just blindly go and play and sing. To me, I always encourage pupils to do exams, whether they're kids or they're adults. It just gives them a scale of standard to measure themselves [against] and a goal post to work towards, cause without that, if you don't have that goal ...and then, of course, the

qualification as well, the fact that it's internationally recognised, which is why I would rather encourage, you know, the UK syllabi as opposed to the S.A. syllabi. So that, you know, in case you immigrate or in case you want to go and study in London, then you can use your Grade 6, and it will be recognised. So that's very important. There's always room for improvement of course, but I wouldn't teach without it.

I: Great, thank you.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 7

- Interview date: Thursday 19th July
- Interview time: 15:30
- Interview Location: Coffee Shop, Bedfordview

I: Thank you for joining me today, let's start with question one. Feel free to explain and explore [the questions] for as long as you want.

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschooll exam. So how much technical ability do they need to do one of those exams?

P: I think quite a bit because even though it is not Classical, it still requires it's own technique in its own respect for you to actually execute any of those pieces the way the Contemporary world would like it to sound. So I think to the same degree that you need Classical technique as a classical singer to execute a classical exam, you would need that same amount of technique in a Contemporary world.

Q2: What are the reasons why you choose to use in particular the Trinity Rock & Pop syllabus?

P: I do not.

I: Okay, why not?

P: Okay, the reason why I use a Contemporary syllabus is that it is what's in demand. Today's day and age no one wants to sing Classical. The ratio of Classical singers to Contemporary singers, that I have is 10%/90% to Contemporary Contemporary is necessary if you actually want in today's day and age to be able to teach. No one wants to do the Classical syllabus anymore and then ... what was the question again?

I: So why do you use Rock and Pop in particular?

P: I prefer not to use Rock and Pop, to me, it feels as if the syllabus is actually ... what's the word shallow ... there's very little substance to the actual R&P syllabus ... it's basically, yes, the pieces themselves, compared to the RSL pieces, it is on a similar kind of trend, but on their technical side it's very...yoh.....I'm Afrikaans... "afgewater" there's the word.

I: Watered-down?

P: Watered-down, yes it's very watered-down. Technically. I think they can really improve on their technical facility if you compare it to a RSL syllabus. So the only reason

why I do use R&P is if I have a student that is externally a subject music student, and because the RSL is not yet recognised by the South African [education system], or any of the school boards to be used as a 7th subject or an extra subject on their matric certificate, we have to use the R&P and that's the only reason why I would use it, other than that, I would use the RSL.

Q3: What are the reasons why you chose the RSL syllabus over R&P

P: Because of the technical facility, they just ... they train the singers a lot broader and wider as opposed to the R&P. Everything with regards to scales, harmonies, everything that they learn that you don't find in the R&P syllabus.

Q 4: What is your opinion of the song selections for each grade?

P: Some of it I'm happy with, others I'm not so much. In the R&P syllabus I'm not too familiar with every single grade and the song selection for them, because I have used it mainly here and when I have to. But in the RSL syllabus, there are a few songs that I really feel "yes [these] are well on the standard of the grade" and then a bunch that aren't. If I go through the syllabus with you I can say "this one; this one; that one". So there are a few songs that I would not [use], and on those specific songs I will rather not have my singers' sing them, and then there are others where I really feel they are up to scratch.

I: So do you feel they're too difficult or they're too easy? Or ...

P: Mainly, some of them are too easy. I haven't felt that there is a piece in any grade that is too difficult for the grade. I think most of them are just right about where they feel the standard is. There are pieces that I feel should not be in this grade. I would have dropped it at least by two or three grades, and there were many times where I put 'Free Choice' pieces in to a grade where I would give a piece to like a Grade 3 singer, a specific piece, and then as the syllabus gets updated, and the wider repertoire list gets updated, one day I find my Grade 3 piece in the Grade 7 and I'm like "what is this piece doing here!?" I had a Grade 3 kid that executed it a year or two years perfectly on that standard

Q5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop?

P: Improved?....

I: If anything of course...

P: I'm trying to think now ... what would I better ... I think the exercises in their own right are very well placed. So from your ability to sing a scale, to sing an interval or things like that, but I think it is too short. Most of the exercises are very short. So they almost just touch on the concept but don't give you enough practice. I would probably extend any RSL syllabus. They used to, I don't know if you were familiar with that syllabus, I mean you sang a scale, the Grade 6/8 scale was two pages long, and here it is one chromatic scale going up and down, and "ta-da!", you're finished. So I understand they teach you the concept of the scale, but I think they can actually, on their technical side just explore more with it. Make it almost like an exercise. They do have a stylistic exercise, but it is not the same. So I think they can use that, a scale and write a small piece by using the scale, or the intervals. Write a small piece by using those intervals jumps so that the students has more practise with whatever they are trying to teach you at that specific grade.

Q6: Ok thank you; and then same for the R&P. What do you feel could be improved about their Session Skills

P: Yes, their Session Skills are ... I think they can bring a lot of everything else that the RSL has, they can bring into it. So, improvising; I think they [the exercises] are very broad. I mean that backtrack goes on from here to Cape Town, it doesn't stop! So yes, improvising they do it excessively, but what about the other skills that they miss? Stuff like harmonising that the RSL has that they don't. I don't think a single R&P student if you start from Grade 1 and go to Grade 8 even has, and you've never supplemented it, even understands the concept of a scale or an interval or a jump like that, because they don't incorporate it in their syllabus. Their playback, combined with sight-singing is not too bad: it's an aural combination of what you see and what you read and is also extensively done. So I think what they have in there; the two pointers (improvising and the playback) is well done, but they are missing everything else.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric? Should I say it again... it is a very long question... Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

P: Well, I suppose it depends on the standard what they want for you to be on in matric

I: Ja so, I mean, if they have to, if you are working with a student that is doing their final IEB exam or Dept of Education exam; how does just working through the syllabus, get them ready to do that?

P: Piece-wise, I suppose, ... fine ... it really depends on what the IEB requires. I mean, from our side we supplement with extra stuff; with extra technical works: Vaccai, Lütgens and things like that. So I think just the syllabus on its own would cover about 80% of what they actually really need for matric, and then because we supplement for the rest of what the IEB requires, I suppose the syllabus will obviously lack that extra 20% ... does that kind of answer the question?

I: Yes it does. I think, also just in terms of technical preparedness...if you weren't to supplement with Vaccai, because you don't actually have to, for IEB you can do all your RSL technical exercises [for the IEB exam]. Do you feel that if you were just to work through the syllabi, they would be ready for matric?

P: No, not really. Because ok well, on our side, from where I'm coming from, we don't use the RSL, we supplement it with the other things. Maybe in a degree-maybe not. Because we do the Lütgens, the Vaccais, we do, cause Vaccai is extensive interval jumping and Lütgens is extensive scale singings and up and down. So I suppose, I think the supplement is just the sections like the scale sections expanded and the interval sections expanded. So I suppose if you just use the RSL syllabus or the syllabus by itself, you would cover once again that little angle, but you won't give the student extensive practise on that angle.

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations? I don't know if you've seen the guidebooks?

P: Yes. I think the guide book don't have enough examples, but they do provide you with just, just enough to kind of cover the basics, compared to the old guide book. So yes, it does help. It does help to supplement the syllabus

I: Are you speaking in particular about RSL or both?

P: I haven't seen the Trinity, but I think that one is fairly new with the new syllabus. I don't know if the old one had a guide book.

I: They had it. What they've done is, it's the same book, The songs have been updated the songs for R&P and they've taken out the session skills.

P: Ja and they put it in a different book

I: It's in the same book that they always had as your guide book

P: Yes. I've never seen that guide book, but from the RSL guide book, I know they have like five extra examples on everything that you do per grade as you go up. So yes, they do offer a few extra [exercises] to practise on. I think they could offer more because some students start memorising or start getting well acquainted with the stuff you do repetitively to the point where you have to go and create your own exercises if you want to give them more practise. Otherwise, they just remember what they've heard before

Q9: Which specific Session Skills/technical exercises do you feel develops the voice the most?

P: Develops the voice? I don't know if anything specifically develops the voice on its own ... No, I don't think anything really develops the voice on the technical side. Ja ... no.

Q10: How much of a preparation period do you allow for each examination?

P: This will depend on the student, but preferably round about six months because I feel I do not want to spend years and years and years working on syllabus material. So if you are at the required level to take a required exam, you should be able to cover the work within a six-months. My Grade 8's, I give them about eight months to prep. just because you want really good results. Most of the time I start working extensively only on the syllabus about six months before the exam. So before the time I prep you on the skills that you would need to actually be able to take the exam, so if you say for instance if you moving up to an RSL level 4 or Grade 4 which is your level 2, where you now start harmonising. For a good month or two months we will do harmony work. I will give you pieces where we actually sing harmonies. You learn harmony parts, and I teach you how to harmonise, and I teach you how to ... so I prep. your skills beforehand, and then when you go into the Grade 4 exam and now all of a sudden you need to start inventing harmonies on the spot, you are well acquainted with that skill. So yes, about six, I think is adequate time for my students that they generally cover the work in.

Q10: What are your teaching strategies...you kind of just yes

P: explained that

I: Ok, the next questions are similar, but I will just ask you the questions anyway in case there is something you need to add.

Q12 What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

P: ..add?...anything extra?...I would go about it, maybe the way that the Trinity Classical does their instrumental exercises. I don't know if you've ever seen the piano Session Skills? They have their three set exercises where the one is developing tone; the other one is developing balance, and that one is developing coordination and things like that. I think if you write small little exercises; you know eight bars, twelve bars max; that say this skill teaches you how to, for instance leap in registers, ... or like the stylistic studies in the RSL, but they only bring that in much later, but also just touching on it, or this teaches you how to do register flips, tone changes, things like that, to develop vocally your technique. I would bring that in from a very early grade on. Maybe not Grade 1, but maybe Grade 4-8. Extra almost Session Skills, where they cover different angles that certain singers, especially in the Contemporary world, ... tone changes, learning to sing asperate tone changing between that, and glottal onset. Things like that, I think that would be a nice supplement into their syllabus to cover some basic techniques over a small song

I: Okay and I'm assuming that's obviously for both syllabi?

P: Yes, the RSL teaches you from the grade 6-8 they bring in their stylistic studies, and then once again they'll say like if you do Jazz, you do chromaticism, and you do pitch bends, and if you do R&B you will do register flips, and you'll do that one. So now if you chose to do Jazz you never get to learn to do register flips, and if you chose to do R&B you never learnt how to do whatever the other,...so basically you have to cover all four styles if you want to approach or teach this student all the different techniques that you can employ into different various contemporary [styles]. So yes in one sense they are very specialised so, if they only choose the Jazz every grade, then they get to learn how to sing the Jazz style really well, but then they are not a well-rounded singer. One day if they do a R&B song and they've never done pitch bends in their life or slides or glissando's they're like "ok, what is this?" or "this is new to me". So if you want to create a well-rounded singer I think, take all of those little techniques and incorporate it into one or two or three exercises and have the student experience or at least touch on everything so that they know what they're doing.

I: Thank you. I actually just do want to go back to that teaching strategies one. How do you structure your lesson, you know in terms of, "ok today I am going to work on songs,

or today I am going to do the technical exercises”, do you throw them all together? How much time do you spend on each part?

P: Okay, when we're just talking following the syllabus, I would spend about one third on the technical and the other two thirds, ...but not always in the same lesson. So I would say today is our technical lesson and we just focus on teaching you all your tech and then for the next two lessons we work on pieces and then as the students get more familiar with it, we'll say okay, now inside this same lesson span we will cover all the dif- cause if you start with technical stuff, for instance, the scales it takes a long time to run through all of them, and get the student acquainted with them; give them the material and [show them] how to practise it at home. Later on, you know, if they can sing their scales they can sing their scales, they come to their lesson and it takes you two minutes to quickly run through the tech, and then you can focus on whatever else is required

I: And in general, how do you structure a lesson if it is just for IEB stuff if you aren't focusing on an exam? How do you structure your lesson?

P: In general, we always start with basic warm-ups that we will use some technical facility to either technique on its own. Vocalisation warm-up and things like that and then not always...not always, like the actual technical requirements of the exam syllabus, that will come in later. Then inside the songs, something I like to do is, I like to give them specific pieces that focus on specific techniques, so if today we're doing head voice singing, I will find, or if I feel we're going to work on your head voice for a whole lesson, I'll give you a piece that is mainly written in the head voice section and we work in that section. Or if we're going to do, depends, I don't know; whatever technique, I like to take a piece of music to incorporate whatever you are trying to teach the student, so that they don't feel every lesson is this technical, technical, technical from beginning to the end. But they actually get to sing and be technical about it at the same time

Q15: What purpose do you think graded syllabi serve in music education in general?

P: They...I think they, they do help... in music education in general like in schools or in just in their ability to..?

I: Ja

P: I think graded stuff helps. I've taught many times where I have taught students outside of school or adults, or you know, people who just come to sing for fun and things like that and it feels ... and sometimes you always fighting or you're battling to get them from point A to B vocally technically, if they just want to do what they wanna do, or they wanna sing what they feel. Sometimes they'll bring you a song that is like Grade 7,

Grade 8 and you've only started [lessons], and then you're like: but you can't, you can't. I know you really like this, but we need to cover some basics first. So I think the graded syllabus is a good guideline for teachers to not jump to quickly at stuff that students can't handle. So they're a very good guide-line in that respect, and if you, whether you do the exams or not do the exams, if you start on a graded level: you have a brand new student, and I give you Grade 1 or 2 songs max, and we build our way up to handling more difficult, more complex songs, guided, but what you know should be on a syllabus standard. The student develops gradually, properly, instead of trying to give them stuff that they just vocally can't do or can't handle

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 8

- Interview date: Friday 20th July
- Interview time: 10:30
- Interview Location: Reddam House staff room, Helderfontin

I: Hi, good day. Thank you for joining me today. I'm just going to list the numbers for easy reference. Please feel free to cough when you need to (participant coughs)

P: Thank you (coughs)

I: Wow, that's bad, I'm sorry.

I: Please feel free to expand and explore however you'd like to. Some questions may be a bit repetitious, but ... it's just because of the nature of the way that we answer the questions.

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschooll exam.

P: Are you asking degree as a specific thing or are...

I: So no, how much technique do they need to have to do an RSL or R&P exam, vocal technique.

P: Okay, any specific graded level or just

I: In general, I mean....we would look at each grade; you can answer for each grade.

P: The thing with me, and I am going to tell you from the start out, so that you can have that there is that I feel that the RSL syllabus that I work with is good.all-round at touching on things, but I don't think as a vocal development, it has any meat. So what would land up happening is that I do the exam work because the kids need to do a specific accepted exam for their school work or for their subject music or whatever, but the vocal development, certainly doesn't come for me out of those syllabi. So it comes for me, I add to those syllabi if the student is in it for vocal development specifically, especially if they are now obviously older than 16. I don't think from a grade one level that....they have to have pitch ability, and they have to have a sense of rhythm besides that in the lower levels they don't need much more than that in my opinion. They don't even have to... I have kids that start with me and three months in they can do the exam, Grade 1

I: Okay?

P: So for me, it does equate vocal technique. It equates understanding maybe of some core foundations, but not technique

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

P: R&P....do I have to speak of both because I haven't taught R&P so many times. RSL I've done.

I: Oh, that's fine, I'm going to ask you about RSL. So...when you have done [taught] R&P, why?

P: I'm going to be dead honest.

I: Please.

P: R&P tends to be easier for some to do than RSL. So when we have a child that is particularly challenged in a particular aspect of music, they do R&P. So if they understand musical... [have] a strong foundation of music, RSL would be the one. So, funnily enough, I don't do R&P regularly. So I know that your other one that you're going to speak to can tell you more about that. (refers to next interview participant, who incidentally cancelled)

I: Why do you consider R&P easier? In what way is it easier for you?

P: I think it's the aspects inside...the technical and what ... The choice of songs might also be a factor in it. I think that the standard level of songs is a little higher in RSL for me for a Contemporary singer. There is this thing where there're other things you look at when someone does a Contemporary exam then a classical exam, and I'm not always sure that that has been established clearly yet.

Q3: What are the reasons why you choose to use the Rockschooll syllabus?

P: RSL is popular in the first place, it's general cross-board- it's the same for R&P, but there is a general cross-board practice in Gauteng schools anyway of RSL, so it's quite an excepted school of syllabi. The other thing is that the kids tend to like the song, they like the idea that they have to do only a set amount of required songs, and then they have choice. So if they do the performance exam, they can choose two of the five; if it's a graded exam; they can choose one of the two (or something like that, I can't remember exactly) but...I...they like the freedom of that, also, I said to you earlier that I don't think that it vocally develops, but I think it touches on concepts that are important and if you can then go into those concepts and different types of scales and different types of...I remember when I was in a tertiary environment- in the course that we did, we barely touched minor scales- and things like that, which was weird. And that is something that I do like, that they go into minor scales and Pentatonics; they're going into chromatic -

all sorts of things as you go up the degrees, but if you're going to use it as a vocal development, you'll have to add a lot more. I like the all-roundness of it.

I: And you mentioned songs a bit earlier...

Q 4: What is your opinion of the song selections for each grade?

P: I'm glad that there is space to make your own choices. I think it can be a little bit limited and sometimes I don't think it is in the degree level. That's why we always have a look, you know, if we do an IEB grade 12 with RSL, you have to be very careful, because not all of the prescribed songs is necessarily for me on a Grade 8 level. So we have to be careful; we have to put it through processes of "Okay, this is; this is not" with the head's of school, with the department. So in general, the other things that I have a problem with RSL selection of songs though is that there are some quite. I think child inappropriate things in the lower levels, like seriously, I have parents coming to me; what the hell are these people thinking!? I mean one of the prescribed songs is (correct me if I'm wrong), but I think it is Lily Allen "The Fear."

I: Yes, I think...

P: It's not "The fear" that's my issue, it's that other one "It's not fair."

I: Yes, there is a Lily Allen song; I just can't remember the name now

P: The "Somewhere only we know" is beautiful but there's a song in there that's pretty much about the guy that can't get it up...in the Grade 1...so you land up: let's see this song, and then you go OH! So embarrassing. So you've got to be sometimes careful with the appropriateness of these- I don't know if RSL perhaps thinks that 'ah you know, this is on an older level'. But we have kids from grade 6. So sometimes you have to be careful with the content of songs as well.

I: So do you, in general, find that the song...levels that they will put in the exams, either RSL or R&P - do you find that they are too difficult or too easy for...in general?

P: It fluctuates. It depends. Sometimes you look at it, and you think "well this is not...this is a bit above Grade 1 level". But then you get to a Grade 8 level and you think "holy crap, this should have been in Grade 4". So, it's a little bit- it can sometimes be a little bit unpredictable. So you have to, you really have to know the material and sit with it, and say "this is and this isn't"...I think.

Q5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop- the little touches that you've done with Trinity?

P: Session skills?

I: So they call them

P: That's the aural stuff...

I: Ja, so they've got in the R&P if you'll remember; they've just got the improvisation section or the playback section. And you do one: you do either of those and in their song selection they have a technical focus where they expect you to fulfil specific technical material within the songs. That's what the R&P offer. So what would you improve with that, given that you don't actually use the syllabus?

P: I'll tell it to you like this, I think there's, the same thing happens in RSL as well- I'm not sure if it's exactly the same in R&P: but you have that choice thing between improvisation and sight-reading skills. That's a bit of a misnomer or a misrepresentation, because if the higher you go up the degree, now I'm not sure if it's R&P as well. But the higher you go up, that choice no longer exists really.

I: That's for RSL, ja definitely

P: So I'm not sure about R&P...I'll have to omit that one because I don't think I can actually answer that question without having a clear sort of like

I: idea...That's fine...I'm asking you the same question then for the RSL syllabus...What do you feel could be improved about the proffered technical exercises in Rockscool?

P: From the aural sight-reading kind of facet, I wouldn't give a choice. The thing is you have to be able to do both. If you hit Grade 4/5, I think, or 6 (I can't remember) you don't have a choice anymore. So if the teacher didn't do that, they're going to have trouble at that point, so I actually make the kids do both; whether or not they're doing an exam. I tell them: you will do sight-reading and that one and then in the exam you can then choose. But you have to be able to do both. From a technical perspective ...look, they're asking one scale and one range. So they say, "Okay choose your note".... "A"...very easy...because there's your range ...I don't think you can assess a candidate really from doing it on one key/degree...I remember us doing it in different keys to see "okay is it working there? Is it working there?" I don't think it's giving you an all-round perspective of if this student really has understood something like a major scale or any of the scales, cause they can parrot learn it and then, you know, okay, do it on an "A"..Parrot learning kind of thing....Look like I said, I think that they have to perhaps, just put emphasis on that this work is the skeleton. They have to, they have to work around it. So if it's major scales, sing lots of major scales, sing major scales in different ranges. If this is major arpeggios: do major arpeggios throughout and explain to them what an arpeggio is. Explain to them how it works, explain to them where it sits in the key. I find that a lot of people go "What's an arpeggio...why, how does it work"....so they

basically just saying “Do the arpeggio on this...” There’s no guidance as to breath control for instance in some of these exercises, which is a problem. Because where do you then say “right, okay, there, do it, okay, take a breath there” and that’s fine. There’s no assessment of their control of breathing, really. I’m speaking specifically about the first couple of grades. Grade 1 says to you: “do the major scale on 70bpm, using any vowel sound or sofa or whatever, and that’s it- what does that mean? Are they taking a breath in the middle? Are they taking a breath every 5, every 3 intervals? You know? I think the guidance into it is not very detailed, so we have to kind of use our own discretion to make it more solid if you will.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric? So you touched on it briefly earlier...

P: In King David, Victory Park, where I’m doing - having a grade 12 nows- they actually do aural completely separate. So, the only thing that they’re using for IEB at the moment is a scale...so the technical exercises up to about - it’s...the whole technical component- they’re not using the book sight-reading. So there’s no sight-reading in Grade 8, there’s a stylistic study and then unprepared stylistic study, which ja, is cool, it’s sight-reading, but they don’t expect that, well where I work, they don’t expect it.

I: They don’t, not in IEB

P: So you have to give them Royal schools kind of, type of reading and of course that reading is not, it’s much higher level. So we have to do RSL sight-reading on the side with these kids. So, ja, the only thing that is really accepted is the practical work and the technical part of it. Sometimes, they don’t even include harmony studies and things like that. It’s a bit of a difficult scene...it’s unfortunate because if you compare, there’s a...everybody wants to go over to a little bit more of a contemporary...there’s a lot of interest in contemporary. If you can’t match the proficiency of classical, were sitting with problems, because then we’re getting laughed at- and that’s what the issue is.

I: This is part of why I wanted to do this study.

P: Good...

Q 8: In what way do the syllabi materials (including teachers’ guidebooks) prepare students comprehensively for their respective music graded examinations?

P: I need to do a lot...I don’t know if a student, without musical knowledge, would be able to buy that book and say: “Okay, I’m going to do a grade exam”, without assistance.

It's very vague, I mean they don't even have the scales in there. The recordings of RSL doesn't even include the technical work. It only has from rhythmic work onwards, so you're sitting with...I don't know...you have to record...luckily thank god for voice recorders these days- to give them the stuff, or you have to record it for them- professionally on the sideline...I don't...how does it prepare them? I don't think very well. It depends on the teacher. So if you have a good teacher, they'll go in there, and they'll know what they do, and they'll do well. But if the teacher isn't giving them everything, they're in trouble.

Q 9: Which specific session skills/technical exercises do you feel develops the voice the most?

P: None. No, they honestly...honestly, that is a struggle I am having at the moment because you have deadlines for exams, but you have talented students that are interesting in vocal production and development. Now, this is a tug of war because you have a half an hour lesson with them, eleven-week term (if it's a three-term school). How do I fit all of this work plus development for them in, in this time? So it's really, really a scheduling issue, because now you go: "What's the most important thing...okay they have to do..." Then you have Eisteddfods and all stuff like that in between. Lands up sacrificing a big chunk of the vocal production that could have happened if the syllabus was good and solid

I: How much of a preparation period do you allow for each examination?

P: Well, that depends on the student. I have students, who can really do it fast- they can go relatively fast (especially if they're cognitive because this work is slightly parrot in a certain fashion). So some of them...but in the same breath I've got to say, okay, I'll tell you this: in King David, I was employed in May- they had to do a midyear exam (they didn't do any preparation) I did a month of preparation for grade 6. They did it! Sight singing was obviously a disaster, but their RSL work was good. So that gives you an idea of the syllabus work. That was relatively quick. When it's stuff like sight-reading, they're in trouble. So that...it can be done very fast if it's high school students in my opinion...but we in school, if it's a normal situation, I don't do it quickly. I do one or two exams a year. Usually if it is a beginner student: one at the end of the year- I don't like the pressure, neither do they. Then, of course, they do all sorts of things like in between, the kids with talent thing they also do, school things as well, so I think they get enough different aspects of performance as well, so, ja. That's how I think

Q 12, jumping along... What are your teaching strategies when preparing students for a specific exam?

P: My teaching strategy with the syllabus that I'm using is very linear, so I go very much... let's do it...the first... I split it in two. The first part and the second part and usually my class is split into two halves- depending on the student, depending on the work. So it would be half technique and technical study work; half song-based and performance-based stuff. So the strategy I use is slightly dependant on the student, but I do work very linearly through it. If it's a higher grade, the first strategy is that they have to increase their lesson time that they spend in the week. So if they have a half an hour lesson, it's too little for someone doing from Grade 6 up. They have to have extra time for sight-reading; extra time for aural work; extra time for that kind of more detailed things.

I: And if we were just looking at the RSL exam, you know the technical stuff and then the songs, do you still kind of break it up half-half? Half of the time you work on teaching technical stuff and then half the time the songs?

P: Well, I'll tell you what. If it is a year kind of program for a student: we'll do the songs. First, we'll choose their songs, get it done. Get the songs ready, ready, ready. Then, I will slowly but surely incorporate, in my normal vocal classes, the exercises from RSL- so I do within the warm-up (which is nonexistent in RSL as well, by the way, as you know). So I'll do vocal warm-ups, I'll then do some scale work. Then I will incorporate: "Okay, this is the RSL scale. You have to know this, and this is how you have to do it." Then we do a bit of arpeggio work, and I say "Okay, now you know arpeggios, well you have to do in RSL." Because I use if possible most of the time- because I think it's a solid course- it's missing a bit of the more detailed things like minor scales and so but it's a solid building course. So if I'm in arpeggios and it's Boswell: when I've done arpeggios with them, they can sing the RSL one. I just say "it's a double half" and they go. So I incorporate it inside my vocal development. If the student is struggling, it's difficult time wise; that's where we start having issues. But yes, then half/half still the lesson would be then, not necessarily let them sing all their songs, but if we work then a bit, yes, I'll do a bit of song work. I always feel like they have to sing; sometimes we get stuck in the technical work, especially just before exams, but I always feel that they have to do a bit of... it has to be balanced...it's sometimes difficult.

Q13: again I'm not sure, so I'll tie them in together: What would you add to the Trinity Rock & Pop syllabus and/or the RSL to assist with vocal technical development?

P: Okay, so they have to have proper warm-ups. The thing is that makes this tricky is that the whole thing will have to have a real overhaul- because they need to develop a system of training from scratch and grade it up. So...but if I had to add, the first thing is vocal warm-up. I will add theoretical studies for musicians, so basic rhythm understanding, crotchets, you know, things like that. Understanding basic things before you whack them into sight singing...because...they...like...oh sight singing, what does that mean. The intervals, it's what's there...so that's at least a start. I would (because it's a personal choice). I would have loved if they worked more with Sol-fa in there...ja, it depends. I don't know, not everybody works with Sol-fa. A little bit more of that I would have loved. They need to do something like Vocalises in there because that's missing for me- something that's a little bit more structured. I think I could go on for a long time if I had a book...I could open it...oh that needs to go in here...Vocal physics, physiology of the voice, "what is it? Why?". I mean if you want to develop proper syllabus then you have to go wild. If you look at the Trinity stuff. I mean there're thousands of books. It's aural. There's the book (I'm talking classical now), there're the pieces, there's sight-reading, there's that...why are we just having this one book? Have sight-singing books...or put it all in one book, you know... I would love if we break away from the technical a little bit and going a little bit more to the performance side of it. If you look at drama books and stuff like that, they give you cues of like, "this is what this piece is about/ this is how you need to/ this is an interpretation, and this is how you interpret". So that kind of thing but I suppose I don't know if it will ever get that far, but interpretation, understanding what that means. "What is it?" Vowels. Diction. There's nothing, no stuff like that in there, you know, the basic vocal basics needs to be put in...foundations

I: Okay and then finally the last question: what purpose do you think graded syllabi serve in music education in general?

P: I think...forgetting that perhaps the quality of Contemporary is not good at the moment or not where we want it to be- I think graded syllabi is important because it does show a student a feeling of progressing from one to the other step I think if it's not there it would be very wishy-washy. I think it's important to know, okay, I can say to someone "Oh yes, I'm on a Contemporary Grade 8 level", and someone will understand what you mean. In Classical music, if you say you're Grade 8 of whatever instrument, people know what you talking about. They know, they have an idea (if they're musicians) what you are saying. We, I don't think have that...in Contemporary vocals any way. So, ja, I think that's what it should be and what it's not yet.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 9

- Interview date: Thursday 23rd July
- Interview time: 10:00
- Interview Location: Coffee Shop, Edenvale

I: Hi, thank you for joining me today

P: No worries

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschoo exam.

P: For the RSL and R&P exams, the technical ability that they need is honestly just to get through the songs. As long as they are distinct you can hear their diction, and they aren't absolutely tone-deaf, to my experience, especially for contemporary music exams, it's absolutely...that's all they actually really honestly care about. The fact that they take their faults, for example, struggling to breathe, struggling to phrase if in the exam the examiner can see that they have worked on those specific things to improve, they will at least pass the exam. If they do very, very well in their exam it's because they do have a good enough vocal technique they've worked that far on their diction, they've worked that far on their breathing and their phrasing in order to show that they are comfortable with that technique and the closer you go on with the syllabus, the further you go, the more they care about performance. So they care about how you act during each piece and how you portray the message of that song becomes a lot more important and then vocal technique becomes secondary. That was my experience while taking these exams and also the experience of a lot of my students coming back from these exams with their results.

Q2: What are the reasons why you choose in particular to use the Trinity Rock & Pop syllabus?

P: I use the R&P syllabus currently just because a lot of my students want to take it. I do not prefer it. I prefer RSL syllabus, for many reasons, we'll get to that later. But because Trinity has a very big reputation with their classical vocal exams their R&P became very logically the next step for a lot of students who want to go into contemporary music, and that's the only reason I teach it. It has a good structure as all Trinity music exams do, but I also find it has a few limits, so the only reason I teach it is because of the preference of the students at my school.

I: Okay, and then the same question...

Q3: What are the reasons why you choose to use the Rockschool syllabus?

P: Okay so the RSL syllabus in comparison to the R&P syllabus, may not be as structured as a Trinity exam, however it does give you the option to do a performance certificates where girls would then learn vocal technique and then also performance technique and do a programme as you would do as a real live performer, in real life but they also give you the option to do the same as Trinity with an aural examination and improvisation tests and so on and so forth. However the reason why I prefer RSL is they have a much more extensive list of repertoire which is important when teaching contemporary music and pop music because not all voices are the same and they're not designed...these songs are designed for singers in an industry, they're not necessarily like 'Lieder' or in classical repertoire where there was a certain structure for every kind of voice, these songs are a little bit more refined to the person who would be singing them mainstream and when a lot of these students do covers they'll find that even though they enjoy a song, another song would fit them better and you get you more options when it comes to RSL. They give you a completely wide, huge list and they don't give you any rules to follow regarding it as long as it is in that grade level you can sing it and that really has become useful as a training tool for teaching the girls how to memorise more efficiently, how to select songs for a programme for their exam on a whole years worth of work instead of just focusing on three songs because it was in a book, you know. So that's why I prefer RSL.

I: You said earlier that you thought that the R&P was a bit more structured?

P: Yes, so, it is more structured in the sense that you receive your book, and they give you the information in the book as to why these songs were selected. The improvisation and the aural skills for each grade is a little bit more thought out whereas in the RSL....look, and I've needed to query that a lot more... just because...especially if you are teaching both syllabi, you want both to be consistent. And I've found that I struggled a little bit with that with the RSL, but I still prefer it because most of their marks and the important thing would be the repertoire that they use. If R&P structure came with RSL's widened repertoire opportunity that would be the perfect contemporary syllabus for me. I'd probably still find something wrong with it, but both have their perks it's just I rather prefer the repertoire....because that's where the meat of the marks lie in the exam as well. A lot of students would say as long as my songs are good its fine and it doesn't matter if you do contemporary or classical, people would struggle with sight-reading or struggle with improvisation, but they won't mind as much because they've worked really hard on their repertoire. Whereas Trinity has a full balance of that, but it allows students

to stress a lot more about those things and then also not focus on improving them as much.

I: Okay, thank you:

Q4: What is your opinion of the song selections for each grade?

P: I...okay is this for RSL or for RP or for both

I: Both

P: So for R&P, sometimes I'm very confused. I currently have a girl who is doing grade 6, and she is doing R&P, and her technical pieces were extremely, extremely difficult. But then the other pieces that she'd need to do are almost comparable to RSLs grade 3. And I get that it's difficult to gauge challenging pieces especially in Contemporary music but "Saving all my Love for you" that's quite a big piece. That would be a grade 4 piece, and I think that should be a grade 6, grade 7 piece. I can actually say, even though I prefer it, RSL is the same. "Roar" by Katy Perry, difficult song, shouldn't be in grade 2⁴⁴. I understand that ...so you'd look at it theoretically, and you'd think, okay well there are repeated phrases, ja but these repeated phrases are really difficult, staccatos and you're expecting 12-year-olds to sing these. But a lot of the time I feel like they've taken songs that are very, very popular and brought the lower grades, this is for both R&P and for RSL, the lower grades are songs that definitely kids who would be doing grade 1–4 would sing and they are still songs that are doable but sometimes questionable, like, that's not a song that should be in there. "I need your Love" by Ellie Goulding, that is a grade 1, grade 3 song and I get it because its repetitive, it's not that high up there, its sung by a singer... because especially you can't forget the importance, and I think the people selecting these songs shouldn't forget the importance of these students listening to the original singers sing them [their songs] and then trying to emulate them. [It] is a big problem that we deal with in the classroom so Ellie Goulding perfect singer for grade 3 but why is her stuff also in Grade 7 then? Why is Whitney Houston's stuff in grade 2 for R&P and grade 6 for ABRSM (participant meant RSL). It doesn't make sense. So I feel like maybe the theoretical aspect and the vocal aspects should be more carefully considered in the new syllabus that they'll be bringing out. And in these queries, they know! R&P does now, ABRMS (participant meant RSL) does know, we have asked. You know they do know that they need to focus on this but they need to balance the marketing and the appeal of singing these exams in the lower grades where they hook the students into doing these exams because everyone wants

⁴⁴ Participant evidently meant Grade 1 in this context, as she was very clued up with regards to syllabi contents. She clearly had a slip of the tongue

to and actually giving them challenging enough songs to move forward in a very logical way into the higher grades. Which I feel, they're not quite there yet, but they're going to get there. At least I hope so. Another point that I wanted to add was...when you are selecting pieces... when these syllabi select pieces for each of their grades. I find it very disconcerting that they would choose songs where...in the original song, there has definitely been a recording (Influx) in studio the singer would finish a verse and the chorus would start at the same time. I think the example I gave you was "Counting Stars" by One Republic and Chandelier by Sia as well. You know there are a lot of these songs that sound extremely good because its layered vocals and spiced vocals and they expect these students to sing these songs like that. But it will always sound underwhelming because it's done live and it's done by one voice and not multiple voices, over-tracked in a studio. I find that then that also puts a hindrance on the grades because then students won't sing with as much confidence because they don't sound like whoever they're emulating, the artist they're emulating and then, that falls flat and I think that they really need to consider more pure songs because there will always be other songs that can be sung in the same difficulty and in the same grade level that doesn't need to deal with that kind of phrasing problems during the teaching of the songs. So that's the one thing. The second thing is, when it comes to both RSL and R&Ps resources, they don't do enough they haven't figured out the balance between marketing their syllabi to students yet and actually giving us enough information and especially when it comes to how to approach songs and what they're looking for in songs. Because a lot of the time we work based on the assumption of prior marks or prior experience without actually getting it verified or confirmed by R&P. Even if you call and actually ask them, they will say..."obviously they need to have good vocal technique, but we're also looking at the message". They don't have that structured as well as they do in their classical syllabi yet, in ABRSM classic or Trinity classical vocals. I don't think these songs are being selected by vocalists because no vocalist would do that to another vocalist in a live setting. So that's the end of question 4 then.

Q5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop?

P: Playback is not a skill! Playback is not a skill....actually they need to over-write it a little bit. I feel like improvisation should be a lot more important and the playback where they give the girls, sorry, I teach at a girls school. They give the students certain exercises that they need to perform back in a certain style. That doesn't work for vocal technique. I don't even know where to place that. I don't even know what to take from

it. Because when I was doing it, and I was singing those session skills, I would rather think, teach song structure. Why isn't general musical knowledge a little more important? Why don't we teach the girls why bridges exist? How you can use bridges in songwriting and maybe, a lot of people could debate that that could be a technical or a compositional or a theoretical thing and has nothing to do with singing but I do think that that is extremely important so triad these students can take their own skills and realise why improvisation can....where it would be effective in a piece. Instead of just going, okay here's four bars let's try and do something over this because a lot of my students find that very easy to do and then they'd still receive bad marks because they didn't really practice it at home because they didn't really care that much. So I think that maybe a little general musical knowledge about the songs that they're singing is important and should be considered, rather than....even if you're doing jazz session vocals, playback is not something you do that often. Improvisation yes, but also then the structure of the improvisation is different, you're in a live setting, and it's not pre-recorded it's not pre-listened to and the fact that you get those and you practice with those, by the time they do the exam, that's not improvisation anymore. So that's...I think it needs a whole rewrite, it needs a whole overwrite, and it actually goes back to...I actually don't think it was done by a vocalist. It would have worked perfectly for a saxophonist or a guitarist because it then shows their technical skills but as a singer, it's more about your own vocal strengths and what you bring to any session later on whether you're doing Contemporary music or if you're working with live musicians you're bringing your own vocal strengths and with that comes a lot of aural skills, which comes from general musical knowledge, it's not practised. It's a case of 12 bar blues. Singers need to know 12 bar blues, and actually that hasn't been a placement in any session skills. Even if you are going into Pop music, 12 bar blues is important, you can do anything with it as a singer and it is the basis for a lot of session work later on if these girls aspire to become musicians in the future, when they grow up and why is that not part of it? And I don't think that was taken into consideration because it's not singers writing the syllabus.

I: What do you feel could then be added in the RSL...you've kind of broached both but RSL does have the....they've got the scales, and they've got a few more technical elements.

P: They do, but I feel like those need to be a little bit more sequential. So warming up correctly is something that is ignored and in very few...I know that RSL does do this recently, but they ask how would you prepare for a song and the phrasing so for technical aspects exercises that are curated by RSL that they can tell us definitely will

help with; phrasing or breathing or being able to take longer phrases exercises that will challenge the students in order to find their higher strengths within their own range. Those are exercises that need to be made. It's not going just magically improve with improvisation because I feel like improvisation in these syllabi are seen as the ultimate technique where they'll be able to freely find themselves, and I've spoken to examiners that say things like that, and I'm just like "no". There needs to be a little more thought put into that, and I think they can take a page out of... I am biased because I did start with Classical music...but they can take a page out of the Classical music books for that. Take those stupid, boring triads and arpeggios and make them work in a Contemporary setting, whichPlayback isn't going to do that. You need to make sure that the students understand why that is going to help, and then push them. Make them sing that a little slower, they can sing that a little faster. They can sing it a little higher, a little lower and you'll find then that that will allow them.....and it will get stuck in their heads, and it will then also solve a lot of the problems of emulation. Because if you give a pop singer, a pop singing student, a triad and you tell her "okay sing it a bit slower, sing it a bit faster, okay take it a bit higher and then sing that note a little bit longer, see how long you can hold that note for; stuff that we show off within session work and in live performances. Then she'll find her own voice, and she won't emulate as much anymore. So I think that they should really just look at their syllabuses that have been working, classically, which aren't as popular but could still be a fun groundwork for making these students realise that they have a voice of their own. They don't need to sound like Katy Perry.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?...Their Matric IEB exam

P: Okay, let me just make sure that I understand that (rereads question). To quite a good competency level, it does. All my girls that are doing music in Matric, grade 10, 11 and 12 or doing it in Grade 8 and 9 and have been working with me since grade 5 so that they can do it in grade 10 are doing these exams, and for IEB, they do trust...IEB puts a lot of trust into the ABRSM, the R&P and the Rockschooll exams, so a lot of the time, these exams that they do are basically the same in structure as the R&P and RSL, so it does. And the work ethic, obviously that's just going to change their score. If they go in and they don't know their piece they are going to be scored...but I actually found that....I've never examined the IEB. Even though I teach it, I don't examine it, but I found it very interesting to see that the ABRMS (means RSL) and R&P marks are always

similar to their IEB marks. And why wouldn't they be, they're structured basically the same. The singing exam for IEB is structured on R&P, that's what its structure on because it's the most cohesive and the most similar to classical music exams, for both singing and for instrumentation, so...and they will always do their three songs and their aural skills. However, singing from score and sight-reading, those classical pieces that people need to do, is nowhere to be found so you will always need to do that Vaccai because IEB still stands by the classical music technique first, primarily, even though it's not popular. So the repertoire and the improvisation work, that is cut and paste exactly the same as what the IEB expects as in TRL and in RSL, but I need to work with the girls on Sight Reading, good old normal fashioned, we all hate it Sight Reading and especially vocalists, we all just hate it, but that's something that's missing. Which, "is it a problem?" "No". Because as a teacher at an IEB school, you should know that that's what they need and you should be able to go through that with them and actually there was another part of that question. For their work ethic and their ability, not only does it affect their grade, obviously but if you have a slower student who works slowly or has a capacity for perfectionism or something like that, she would then struggle with anything else outside of her R&P book. So then I need to give her a Vaccai because IEB expects it, I need to give her a Sight Reading because IEB expects it, and she'll work in on it, but there'll still be a gap because in her mind her R&P exam is more important and holds more value than the IEB because it's just a school exam, but that has to do with the student mindset in general. But mostly it will just affect their marks and not even to the extent where it's worrisome, not even to the extent where people would notice it would be two, three per cent difference because IEB would be more lenient than R&P.

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

P: A lot of the information is in the student books itself, which I like, however if I look at the grade books (means guide books) it's they tell you what is expected in the exam, but I don't find a lot of...I still make the assumption that "this is what is important". You know they would say "okay, well we're going to give 30 points a song" great, 30 points a song and what about that. Where do those 30 points go? Is it 10 points for technique, is it 10 points for stage presence is it 10 points for pronouncing the words correctly if English is not their means of language... What is it? I have asked, and I have called and emailed RSL about this last year, and they said, "that is to the discretion of the examiner"... "What?" (laughs). That just gives me the impression of, even though these

guidebooks exist and they tell you the structure of these marks, I still feel like they need to give us more details. They still need to tell us, what is more important and I feel like they're trying to do that. They're trying to do that in the newer stuff that I've been looking at online but "You sing good" is not a good enough basis to give a student marks on for their exam, and I feel like if they give just a little bit more insight on where these marks go and what should be prioritised, according to their syllabi, what should be the priority in each grade. That would make me a little bit more comfortable because right now I'm working on the assumption of what I believe as a singer it would be more...of more priority in grade 6 versus grade 3. So in grade 3 technique is definitely important and smiling on stage is probably going to get you an extra few marks. In grade 6 and 7 you need to start performing, you're an actor who sings. You need to be able to be emotionally provoking because that's the point of pop music and that's why it's popular in the beginning. Obviously the technique needs to be grounded and solid but then is it 50/50 is it 40/60 and where in the grades does that transition take place? They're not clear enough about that in the teachers' guides.

I: I've experienced, for example, that my student will get 80% and their feedback is all, it's all positive.

P: Where did they lose the 20%?

I: Exactly, then why didn't they get 100%?

P: Because they're not Whitney Houston, that's not good enough!

I: I want to learn....also for myself as a teacher, how could I have got the student 100%? So I'm not learning anything, the student isn't learning anything, and ultimately these are about...

P: And also when it comes to these exams, it's very important to realise and it's frustrating, to think about it but music exams are always going to be about perspective, music exams are always going to be about the opinion of the examiner so when they say jarring things like "it's up to the discretion of the examiner" unfortunately that's true because you might have an examiner in there that's had a bad day, hates Katy Perry (laughs) and that's all you're singing today for him, and you might have a runny nose and even though your breathing is perfect, and your phrasing is perfect, even though you've got a blocked nose and you didn't forget any of your words, and you sang your heart out and you did a good performance, maybe just because of your natural voice...maybe.... some people do that...especially in the Pop industry...you see it in eisteddfods all the time and competitions all the time, "this song doesn't suit your voice", "this song isn't this", "this song isn't that", and that's opinion based. It's very opinion

based....it's not necessarily scientifically objective, and that is always going to cause mark drops, especially in the R&P exams where there is a firm belief that you can never reach 100%. I've got 97% in an exam once, and I was like..."3%? where does it go"...just because they can't give it to you, because no one's perfect. It's unfair, but also there is no better way to judge these things other than personal opinion and personal stance on what good technique is and that will always change even if it's just by a little bit between examiner to examiner and teacher to teacher. But it does cause a real inconsistency between all of the syllabi and maybe that's just a musical thing in general because all music is objective-based and also obviously, R&P would definitely be stricter because they want to keep a good high mark and they won't give you a hundred per cent cause they know...no one can be that good. So politics will always be involved but even so, even if it is opinion based, at least give us a little bit more detail as to what is expected

I: Explain your opinion (examiners opinion)

P: Ja, explain it just a little bit more. Make sure that those examiners are...I don't doubt that the examiners know what they are doing at all, but I feel like there is a gap in communication between how they come to their opinion, how they formulate it, what they think is most important, versus what we're assuming in class because we weren't told.

Q9: Which specific session skills (for R&P)/technical exercises (for RSL) do you feel develops the voice the most?

P: Currently, and unfortunately, because...I've talked smack about it before...but currently it's just improv because it's the skill that's the most lacking in most of my students, because playback, I can't deal with that at all. Improv is always going to be the most real-life needed skill, and that's the one that currently gives the most....well I see the most advantage to my students. Do I feel like they should be doing more? Yes, and they should be improving their improvisation as well, but it's still the most important... I wouldn't say its revolutionary, but it is the most important session skill currently in Contemporary syllabi and always will be there because that was how Contemporary music began. But I do feel like there should be a little bit more foundation behind it, there should be a little bit more knowledge that they're implementing into the syllabus that the student should know, cause that's the one that is going to help them in the long run. I do think that they should be...I actually think that this is not part of the question, but I do think that they should place more effort on the explanation of how to read the scores. The scores are there, the girls get the scores but that's the first thing

that I need to struggle with them with because they are just going to read the words, they're not going to read the score...that musical knowledge is just lost on them and the only reason why they know that ever is because of a teacher who told them. Which is fine but if you're looking at the syllabus in general, cause we're talking about a syllabus, some people just buy these books, go home, register themselves for an exam, do not have a teacher and then where do they stand? Where do they stand? So improvisation definitely but there needs to be a little bit more foundation than just that.

Q10: How much of a preparation period do you allow for each examination?

P: It depends on the student. Most of my girls on average, 4 months...it's a three-term school so, one and a half terms, two terms most, then they're ready for the exam. But I've got girls who start with their exam stuff in January then they only sing their exam in November and the reason they want to do that is because they have other priorities but even in their music, they'll want to do eisteddfods so then we'll work on eisteddfod stuff in September for the eisteddfod season and we'll still start with their stuff well in advance so that they are comfortable with it later on. So for me, 4 months is average, 6 months is also average for my younger students and a lot of the time we'll take a whole year and go through [the syllabus]..and then you get star students who have done two exams or three exams in a year and its one term, so, 8 weeks, two months and they're ready for the exam they go and they do it then 8 months (means weeks) again, they get ready and then they go and do it. And a lot of people criticise students for doing that, I say if it's part of their capability and they're clocking those marks, and they're working that consistently, who am I as a teacher to stop them. I also find a lot of teachers would say...this is a problem that I have with other teachers that I have worked with, only do one grade year. That's okay and standard, and you can do that, and there is no problem with doing that but a lot of my students who only need two months....its Pop music. If a child listens to Pop music all the time and she listens to her songs all the time, she is going to know them. And if she has a very good natural acting capability for her stage presence and she has that and all she has to focus on is her staging and her phrasing and her diction and her pronunciation and her memorisation and actually just learning the music from a technical perspective, it will definitely take her a lot less time than someone who needs to work on technical perspective and stage presence and sometimes struggles with memorisation. So, 2 months for star students, 4 months on average, 6-8 months for students that want to take a long time, mostly just because they work very slowly and have perfectionistic things that they deal with or they have other things that they want to do. But most of my students are now doing 4 months.

I: This would lead on to my next question...

Q12: What are your teaching strategies when preparing students for a specific exam?

P: So for me personally, I do feel like the technical elements do need to come first even if they are doing a grade 7 exam where they become secondary, in my assumption, to the acting capabilities and stuff. If you start a new song, you will always start with the melody line first, or the structure of it first. So, in a lesson where we have just got the new book, and it's fresh out of the plastic, and we've just selected the songs. We would take a look at the improvisation and playback first, and after looking at that because that's something that you can't hone in on and drill that, it's something that you have to do consistently every day. So then she would go and practice that, and we would mark that consistency through her practice. Technical, if you start approaching a song then I would say that you look at breath marks, then you look at dynamics, then you look at the melody line. Because you already know the melody line cause you're listening to the demo track, but you need to be able to mark that out first. And as soon as we've marked that out, you create basically like a Dance, Dance Revolution in your score for yourself, where you say "okay that's where I would breathe" and you need to breathe there because if you don't breathe there, to that beat, you are not going to get through your next phrase. So that the girls would know, line by line, why they do or why they sing or why they breathe exactly there, for that amount of time because there is always going to be a logical process to that. As soon as they understand why they need to breathe in those areas or why that word needs to be more important than another. As soon as they've got that down, then the practising of that can take place, and I don't tell my girls "Go and learn your words!" because if they go through their score and they think of those things, eventually you can close your book and you will know it. That's one thing that I hate about the pop syllabi in general, even though I love teaching it and it's all I teach right now, a lot of it is sometimes just....well the faster I can learn this song, the better. Don't worry about that. Know why you are doing everything you want to do, first, know why you want to everything in your song first, mark it out first, and then you will memorise it accordingly with understanding of what you are doing. After the technical, and that usually would take about two to three weeks on average, it takes a long time to practice breathing and especially if you're going into more challenging songs, you will forget to breathe and you will find yourself thinking forward into your phrases but "Oh I forgot to do this" and "oh I forgot to do that" and that's okay, you need to be able to continue on after that but the more comfortable...it's like building up muscle memory for them to be able to do that without struggling and eliminating shortness of

breath or forgetting to breathe or pronunciation issues. As soon as that's done, then we scratch is all, cause now she knows the song, she knows it off by heart, and we go "okay, whets this song about?" and you'd be surprised cause its pop music, but you'd be surprised after three weeks of singing the song they still don't know what it's about cause they never thought that far. So then you'd need to..."okay forget about everything you know about this song, look at the words, let's find out what it's about then we can start working on-stage presence. And if you work like that, an hour a week with a student and you go 20 minutes each song, and you do that, in three weeks time, in a month's time, she'll know her song, shell know them off by heart and shell know what they're about and after that you'll always find that you'll take two, three weeks to start actually saying "yes" cause you're breathing where you're supposed to be breathing, your technique is now solid for the song, congratulations. Now we need to not look like a blank computer screen. We need to be able to evoke that emotion that is needed in that song which is difficult to do if you didn't do the groundwork for the technical stuff first. Because you'll be..." I need to look really sad while singing this song but I'm running out of air" because that wasn't something that was thought of beforehand. So it's really important to structure learning the songs in a certain way that works for that student. Some people want to work on acting first which is fine but then that character can sometimes get in the way of technique later on so it's really important to...eventually in the higher grades you can do both at the same time..."You need to take it so that you can get through to that phrase in that certain way and you need to take it at that beat otherwise you're not going to have time to start singing on beat three. All of that's logical but also how are you going to take that breath, cause if you take it audibly, that is emotional, and if you take it silently, that is jarring, and then they can start interlocking that a little bit more. But it will always be technique first then acting and presentation and then just becoming more comfortable with it.

I: Putting these external exams aside for a second, how do you usually, well you can include the exams, how do you usually structure a lesson? So, I mean if you're also working on Vaccai for the [IEB] or sight singing...

P: It really does depend on the student, because I've got students who don't do exams, and just do competition work, I've got students who just sing because they want to learn how to sing and I've got students who do exams. But my basic structure would always be warm-up first my older girls warm-up beforehand, they take 15 minutes and go into a practice room next to my classroom, and they will warm up beforehand so that I don't need to ...cause they know how to warm-up, I've been teaching them. So I'll always

teach them to warm up, the importance of warming up, that takes about 15 to 20 minutes depending on how long the lesson goes. After that I will go either into singing or into aural skills, aural skills I do every week. It takes about 10 minutes, and it's concise, and it's something that we need for them to do, especially for IEB even if they're in grade 3, aural is important. Then we start tackling songs. Songs can take depending on the lesson time, 20-40 minutes and we would be working in the time-frame of whatever they have coming up, the competition, the exam, the informal concert at the church because they don't care about exams or competitions. We will take the song and work in that structure of technique, and then that will be the end of the lesson. We're not going to do technique and acting in the same lesson..."here's the song" and 40 minutes later all of it's done. It's needs to be a bit more of a slower progression than that. Not so slow that you're still working on pronunciation 6 months down the line but in the span of a month, the student should have a good gauge of the technical abilities of the song and then acting. That would be how I place it. If we did songs first, aural would always come afterwards I cannot let my child leave without at least touching all of that.

I: What do you do for aural exercises?

P: Aural exercises, especially my younger kiddies, I go back to the Classical Trinity. I go back to call and response and major and minor. It's important that they...especially a lot of the contemporary girls, especially if you go from younger, it's important that you have that classical training that we all did and then if you're going into exams if you're going into contemporary exams and stuff like that then improvisation becomes more imminent. Obviously the sight-reading becomes a little bit more complex and also jazz sheets become a thing and they don't really know where to set by in that. So I take them to band, at least at my school...I am privileged enough to work at a school that has a band so I've got vocalists who can work with other student drummers and singers and guitarists, and they can have an improvising set in there which is really fun for them, and they know how to do that, so I always go back to the classical aural stuff, and then I move forward into the jazz and that kind of improv and then for my older girls I do stuff that I think the syllabus should be doing. I teach them about the score I teach them about...I have it on the tip of my tongue....it's gone. We go through the score I teach them why...logical thinking as to why they use their voice. "Why would you improvise in a higher register here, you hate your high register, you feel uncomfortable singing in falsetto, rather do something different" and then I structure it like that and this doesn't really count as aural skills but for my older girls as well, songwriting skills which are really important if you want to do session work. Because even if you're just doing gigs

and stuff like that, knowing the basic structure of the song, especially if you're going to go in to South African circuits where bands sing really completely weird wacky structures a lot of the time, it's really important that they know how to do those structures in their own head for themselves and be able to jot that down in a real-life setting. So then I would do that kind of skill with them as well.

Q13: What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

P: I'm not sure because playback and the session skills currently as it stands is not good enough, and I don't think that there is a set solution because warming up techniques and stuff like that should be in taciturn but is it R&P related or is it truly popular music-related in order to give the child a Vaccai or something like that. That have technical [focus] pieces, but I don't understand why the technical pieces are technical pieces. You get ridiculously difficult technical pieces next to "Streetlife" or NSYNC, and they're all considered technical pieces. I think you really can't...I don't know what I would add if I were to rewrite this syllabus. I don't know what I would add because I don't think the technical pieces are good enough in order to be like "oh this is what we'll be working on in technique" but I don't think that there is anything in the playback or the Session Skills right now that that could do the same either

I: So you feel like something needs to be developed

P: There needs to be a standardised piece in classical music, the Vaccai's were composed for technical purposes. We don't have something like that for...at least you can debate that we don't have something like that for R&P. You can always say, but there're Jazz standards. Jazz Standards weren't written for technical ability I think that that is one thing that can be considered. They can write new pieces, original to these syllabi, meant for technical ability and then you can take into consideration, what would be the focus in grade 1 and grade 2 all the way up to Grade 6, 7 and 8. What should be the focus for the technical piece then? Should it be the range, should it be phrasing should it be long phrases which are very popular in the higher grades. And those new pieces would then have a much more clear advantage as to what could be developed, but right now, we don't have anything like that, and I'm not sure if taking a jazz standard or taking a difficult piece that seems to be in that grade is good enough. And I'm sure that...you know am a young teacher and I have been singing for a long time, but I would accept that maybe I just do not see the absolute genius that is Bjork as a technical piece in grade 6 and I can accept that. But if it was a little bit more standardised by creating

original songs, meant just to work on technical pieces without needing to work on acting or presentation that would be more beneficial I think.

I: The same question would be then for RSL, but I think that the answers kind of overlap

P: The answers do overlap. I think that both if they had to think of a composed solution that is original to the syllabi which you can say, this is the technical study. Here is the backing track and the demo because it's fine, then give us a backing track and a demo to the technical study, but it's a piece designed to test what is considered by the syllabus the most important technical aspect for that grade. That would make sense to me. That would be appreciated and it would also....it's a solution that would also take a lot of confusion out of the information that they put into teachers guides.

I: And do you think that would solve or contribute towards the development of actual vocal technical development?

P: If it...if these pieces were designed to specifically work on pronunciation, or phrasing, or length of breath, then of course yes. It's not easy to say..."Someone like you" is definitely a song that can work on long phrasing and breathe control. It's a perfect, perfect song but for what grade? Grade 6, because it's emotional? Grade 3 because it's not that high? So if there are neutral topic pieces that don't need to have to have a lot of stage presence presentation because they're working strictly on the technical aspect, it would work. But there is so much contemporary music, how are you going to find those pieces out there that everyone will agree on is a good technical piece, appropriate for this grade... it doesn't exist. You'll need to design them, compose them and then implement them into the syllabi separately.

Q15: What purpose do you think graded syllabi serve in music education in general?

P: A great deal, as I said, IEB has a huge trust in the music syllabus. This is the syllabus for the educational purpose. This is what gets a lot of people into university, this is what gets people into certification spaces for them to become, competitive or professional singers or musicians. So it gives structure to that, it gives a purpose of what should be regarded as good singing, but at the same time, they don't do enough, they don't give us enough information. There is a structure there, and the structure works, and it works very, very well for a progression for learning how to become comfortable in your instrument or your voice, and I really do appreciate it for that, I just think that there is room for improvement. If we had to take graded music exams out of schools, out of music schools we'll still as teachers revert back to that kind of structure anyway, even if we aren't doing that exam we are going to warm up our kids, we are going to do aural

skills with them, we are going to approach songs with our students in a certain way. So, that structure is there, and we've learnt from that structure, and it's learnt from us and its progressing, which is good, but I can't really imagine schools without it. It has room for improvement, but it plays a really big deal. I can't think of one school that would be "Oh we don't need R&P exams, we don't need RSL exams, we don't need ABRSM or UNISA 'cause that's just not true. It's a good bench march to have, and otherwise we'd all just be singing for the fun of singing, which is also fine, but even then it's nice to have a structure cause then you'd know, then you'd know how to sing for fun properly and healthily.

END OF INTERVIEW

INTERVIEW TRANSCRIPTION

Participant 10

- Interview date: Monday 30th July
- Interview time: 11:00
- Interview Location: Coffee Shop, Pretoria

I: Hi, thank you for joining me today

P: No problem

Q1: Explain to what degree it is necessary for a singer to have good vocal technical ability in order to complete a Trinity Rock & Pop or Rockschooll exam.

P: To what degree?

I: So do they really need to have good technique to do one of these exams?

P: Specifically, in the R&P syllabus?

I: Yes, or both.

P: Okay, I think that it's a little bit broad, the syllabus isn't really as detailed as what I feel it should be. I think also having studied classical music changes your perspective a little bit on how technical you can get. And I think that sometimes some of the stuff is left out. They're not as strict as I would like them to be. Does that answer your question vaguely?

I: Yes, and just for the record, you don't teach RSL, and you've not actually heard of RSL before today.

P: Yes, that's correct.

I: Yay, now you've got something to explore. Okay, so

Q2: What are the reasons why you choose to use the Trinity Rock & Pop syllabus?

P: The main reason is it's actually because it's what students need as a requirement to get into university cause they can't take it as a subject in high school. Obviously, you can do it through UNISA or ABRSM, but they don't really have a very good Contemporary syllabus to use, so this is basically the only option that they have if they don't take it as a subject in high school.

I: So question 3 for the record is about RSL, but you don't use RSL so moving on.

Q4: What is your opinion of the song selections for each grade?

P: I think that sometimes I feel that they are not as good as they should be. I feel that sometimes they are too advanced and sometimes they are really easy. I think maybe if they could have some sort of voting system amongst teachers that would probably make

it a lot better. Because some of the song choices are really, really, bizarre to me, for example I think in the grade 3 syllabus they've got the one song there "Crazy" by Patsy Cline which is grade 3. And I feel like that has actually got a lot of tonal quality changes and muscle mapping and sort of thing with singing and I feel like that isn't really...you don't really see that in the exam. They don't really focus on those technical abilities. It's actually quite a difficult song.

I: Thank you

Q5: What do you feel could be improved about the proffered session skills in Trinity Rock & Pop?

P: Specifically the playback and improvisation?

I: Ja

P: I feel that personally, sight-singing is crucial to me. I really feel like that should be something that is included and a bit more aural training. I also feel like they don't give enough content in the book, so they only give you two examples, and when you look online I think there is I think another four or five? So my biggest issue with the R&P syllabus is that there actually isn't enough for the kids to do exercises in aural training, session skill-wise, there isn't enough, they don't gain enough. I have to give them extra content material, create content as well.

I: They also have...their big thing is that they have the technical focus songs, how do you feel those work. Are they beneficial?

P: To a certain extent, some of them. As I said, some of the songs that are chosen are either too advanced or not advanced enough for the kids but also everyone having different vocal styles...I don't know...some of the techniques are...I don't know, I don't think that they're very good. Personally, I don't think that they are that beneficial. I don't think that they really learn techniques from a song. You can learn to sing a technique within a song, but those techniques actually need to be taught from various exercises.

Q7: Allowing for differences in student work ethic and ability, to what levels of competence, in general, does working through these syllabi prepare students for examination requirements for matric?

I: Oh...so this question is about preparing students for matric, so if you don't prepare students for matric, then what kind of kids do you teach this R&P to?

P: Private students who come in who want to further their studies in music who don't really have an option to study it at school so at most public school they don't really offer music as a subject there.

I: Okay, and how old are they in general?

P: The students partaking in these exams are from the age of 12, 11, 12 all the way up to obviously taking the grade 8, usually in the matric year so 17, 18

I: So is that your oldest student, matric?

P: No, I teach adults as well who do still take these exams; I'm not sure why...they just want qualifications.

I: So your high school kids, they don't have music options at school?

P: Not at all.

I: Shame!

Q8: In what way do the syllabi materials (including teachers' guidebooks) prepare students comprehensively for their respective music graded examinations?

I: You've spoken a little bit about it before; do you feel like everything they give you is enough?

P: No. So...definitely not. Specifically for the students themselves so the teachers' guidebooks there's a bit more info obviously, but I feel like the actual content that the students get within their textbooks is not extensive enough. I also think they could include more stuff. I think in their last books that I see they have a little bit of history about the song and the songwriter or artist. I feel like that is something that they should really have gone into a little bit more. Not just learning to sing so much but also just appreciating culture as a whole is quite important to me anyway. I feel like the whole syllabus could be a lot more extensive and add in a whole bunch of other work.

I: You referred earlier to going online and looking up some tips that R&P gave you. What about those kinds of materials, I know they've got the YouTube videos...

P: Again, I don't think they've got enough info. I don't think they've got enough content at all. Most of the stuff I've done, I've done on my own. I've gone and done my own research and asked in forums and asked other teachers who have done the R&P actually if they have any extra resources and that kind of thing.

I: Okay, that's nice that you have a forum.

P: I don't have one; I just find them online and ask questions

I: Well it's good that you do that...some people don't.

Q9: Which specific session skills/technical exercises do you feel develops the voice the most?

P: So, the ones that they offer obviously, playback or improv?

I: Ja

P: I suppose playback, I suppose that you need to have a bit of an advanced ear to actually remember how to do things. I think a lot of people can just do improv naturally and so the skill behind it often falls away. A lot of people can just do it. So I feel like the playback will probably be a bit more beneficial, technically speaking.

Q10: How much of a preparation period do you allow for each examination?

P: SO, in other words, how long they prep overall? Um, it really does depend on the student. Because a lot of the stuff is quite easy for them, most of them choose to do improv. I try and get them to do playback, but most of them do improv, essentially its three songs and doing some improvisation, it's really not that difficult to prep for that. A lot of them have a very high technical ability naturally obviously they've done training with me for a couple of years. So the technical ability is already up there so some of them as early as to months...some of them start prep from when we register them for the exam, so exam registration is done either in November or February and then for that next session so 6 or 7 months I think that is?

I: and on average, do your students do one exam per year or two exams per year?

P: Most of them do two. A lot of them also don't do them consecutively, so they skip grades as well. I've got a student for who went in and did grade 8 having never done a formal exam and got a distinction for it.

Q12: What are your teaching strategies when preparing students for a specific exam?

P: So I do analysis with students first where obviously you listen to the original song and try and understand it from a technical perspective what exactly they're asking for, trying to understand what they're trying to have you focus on, especially the technical focus songs, so trying to see what they're talking about there. Analysing and explaining each song does but also doing analysis on the songs that are not technical focus songs, even if it's their own choice. Analysis goes as far as all 7 elements of music, really breaking down the structure and form and all those things, dynamics and all of those... and ensuring that they understand it from not just a practical level but also from a theoretical side. Most...all of my students do theory as well, so they can learn to read music. So that's what I do to try and prep them, and we break it down into little segments, the parts that they specifically struggle with and then break it down using different methods depending on what they're struggling with, what their technical needs are.

I: In terms of working on the songs and then the specific session skills, how much time, within your lesson, do you give to each?

P: So, I focus on session skills more but not from what R&P has given. I give extra stuff on my own. I try and implement as much as I possibly can as a whole rather than just what the exam expects, so my students are a bit more rounded, so all of them do singing, all of them do playback, all of them do improvisation. Their strongest skill they have for the session is what they will use, but I want for them to be able to do any of those things. So I focus on that because I feel again, you can learn how to sing a specific song very well, but that doesn't make you a good vocalist. So you for the skill behind those things, it's far more important to (give them?) technical abilities.

I: Okay, wait....there was one more question.

P: Sorry, the time that you said...so how I usually split it. So if it's a half-hour lesson I usually do I usually give them 20 minutes technical, ten minutes practical. That's just a norm for me.

I: Okay, great.

Q13: What would you add to the Trinity Rock & Pop syllabus to assist with vocal technical development?

P: I definitely think that there should be more technical exercises. So bringing in scales and arpeggios and really trying to advance the aural training with the intervals and that kind of thing. I saw there (gestures to RSL book lying on the table) that is was a little bit in the RSL syllabus there, which is cool. But that definitely should be included. Maybe a few more options as well for song choices, I feel like sometimes they are a bit limiting and because it's not just Rock, because it's Pop, maybe bringing in a couple those elements that really are a bit more difficult to perform. So a lot of the pop songs have got a lot more weird phrasing and quick timing, and I feel like some of the more modern Pop songs are not really being introduced into the syllabus they're kind of old and outdated.

I: I feel like there's something.... (Wants to ask a question)...no, gone. The last question...

Q15: What purpose do you think graded syllabi serve in music education in general?

P: Literally the only reason that I make my students take it is that so that they've got something in black and white and so they can get into Varsity if they want to study or further their studies in music. Other than that, if it didn't offer something in black and white, I would never have them doing this. I don't think it's as beneficial as what it should

be and I don't really think it's a true reflection on whether or not a student can actually...you know, whether their skill is at a high enough level to perform. Ja.

I: Just out of interest 'because I know you studied classically, did you ever do a classical exam yourself?

P: Yes

I: How do you feel they compare?

P: Classical was a whole other ballgame. It was really, really difficult. For those exams we would prep almost a year and a half in advance, choosing songs. So we would be working on the grade 7 syllabus two years before you were even at the grade 7 level you were already starting to educate yourself and choose songs. And there it really was a lot more detail. That's why I speak about the cultural side and really introducing a bit more of the history stuff. You had to do full-blown viva voce analysis on all of those pieces for you know that...and the exam wasn't very long, well obviously longer than the R&P obviously the pieces are so much longer. But technically speaking we did vocal Vaccai's where an exercise is a page and a half, two pages long as an exercise that you have to present in as exam. Whereas with the R&P stuff its eight bars and supposedly that's enough skill for you to go out and be a contemporary vocalist which I don't think it is.

I: Then one more question which I am just curious about. Do you think...So the big thing that R&P advocate is the fact that you don't need a teacher, you can kind of learn yourself with these books. Do you feel that's valuable?

P: No not at all because I have had to do so much research and because I have had to include so many external sources for my students down to even finding apps that my students use for aural training and that kind of thing. The syllabus definitely ... someone coming up to me and telling me that they have their grade 8 R&P doesn't make me think that they are an incredible vocalist at all and even if they did it on their own that's great, but I feel like maybe the exams weren't graded that strictly specifically against classical which is really quite strict. In comparison, they're miles apart.

I: Thank you so much

END OF INTERVIEW

Addendum 10: Ethical clearance and approval documentation



25 May 2016

Miss CA Ludwig
Odeion School of Music
UFS

Ethical Clearance Application: The value and effectiveness of contemporary commercial music syllabi in the development of vocal technique (UFS-HSD2016/0341).

Dear Miss Ludwig

This is a very good application. We do not usually agree with a "no risk" assessment by a researcher, but in this case there are very limited risks to both the participants and the researcher. Would local (RSA) participants who want their name to be disclosed may not perhaps be at some risk from the institutions where they work if they harshly criticise a syllabus which they (and thus their institutions) use for training? In the information sheet, add that it is possible to withdraw before and during the interview. The consent form should have exactly the same information about withdrawal – at present it mentions that the participant can withdraw "at any time" – but the information sheet reads that the participant cannot withdraw their information after the interview. Please add the ethics committee chair as a person to contact if the participants have any concerns about the study.

After attending to these concerns, no resubmission is required.

Yours sincerely,

Prof Robert Peacock
Chairperson: Research Ethics Committee
Faculty of the Humanities

Copy: Charmé Vercueil
Officer: Research Co-ordinator, Faculty of the Humanities

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25 April 2018

Dear Ms CA Ludwig

Title Registration Approval:

The value and effectiveness of contemporary commercial music syllabi in the development of vocal technique

Department: Odeion School of Music

Student number: 2014138768

TITLE APPROVED

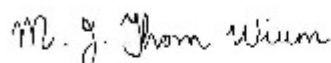
With reference to your title registration with the University of the Free State, I am pleased to inform you that your title has been approved by the appropriate Committee for Title Registration of the Faculty.

You may now proceed with your application for ethical clearance (if required). Once this process has been concluded, your title will be tabled for approval by the Faculty Board. The Board's approval is the final step in the title registration process.

Where ethical clearance is required, please upload this letter.

Thank you for submitting your title, and we wish you all the best with your research.

Yours Sincerely



Dr MJ Thom Wium

Chair: Committee for Title Registration: Arts

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Faculty of the Humanities

31-May-2018

Dear Miss Ludwig

Ethics Clearance: **The value and effectiveness of contemporary commercial music syllabi in the development of vocal technique**

Principal Investigator: **Miss Christine Ludwig**

Department: **Odeion School of Music (Bloemfontein Campus)**

APPLICATION APPROVED

With reference to your application for ethical clearance with the Faculty of the Humanities, I am pleased to inform you on behalf of the Research Ethics Committee of the faculty that you have been granted ethical clearance for your research.

Your ethical clearance number, to be used in all correspondence is: **UFS-HSD2018/0261**

This ethical clearance number is valid for research conducted from 31-May-2018 to 31-May-2019.

Should you require more time to complete this research, please apply for an extension.

We request that any changes that may take place during the course of your research project be submitted to the ethics office to ensure we are kept up to date with your progress and any ethical implications that may arise.

Thank you for submitting this proposal for ethical clearance and we wish you every success with your research.

Yours Sincerely



Dr. Asta Rau
Chair: Research Ethics Committee
Faculty of the Humanities

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