

CPM *Manual*

*Contemporary Popular Music Courses
Manual of Syllabuses 2001*

Vocal



Australian
Music
Examinations
Board

Issued by
authority of
the Board

CONTENTS

Preface	3
Introduction to CPM	4

Vocal

Advancing Steps 1–4

Assessment Criteria	5
---------------------	---

Advancing

Step 1	5
Step 2	6
Step 3	8
Step 4	9

Contemporary Popular Music (CPM) courses are presented by the AMEB to provide goals and standards for the developing contemporary popular musician. They consist of carefully graded printed material, backing recordings and an assessment program that can lead candidates from beginning to tertiary entrance levels.

The CPM courses were written by highly regarded musicians in this field. Course writing was guided by extensive consultation with specialist musicians and teachers across Australia. This process has ensured the provision of a relevant, high quality Australian product. The consultation process will continue throughout the life of the course and we value the input of teachers and candidates.

The Australian Music Examinations Board has a long history as the most widely used assessment body in Australia for music and speech and drama. Since 1918 the AMEB has offered syllabuses in various music areas including piano, singing, brass, strings and woodwind. Both in Australia and overseas, the AMEB provides a benchmark for musical standards. The AMEB is established by the following educational institutions and authorities: the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Training New South Wales, the Minister for Education, Queensland, and the Minister for Education, Tasmania through the University of Tasmania.

CPM courses are carefully graded to provide contemporary popular musicians with goals and standards.

Examinations are also available at the end of each Step in order to provide candidates with a measure of achievement against these standards. After each examination, a report is provided with an overall result. A certificate of achievement confirms completion of each Step.

CPM courses are available in Keyboard, Vocal, Drum Kit, Guitar and Bass. The Keyboard course encompasses two levels: Fundamental and Advancing. There are four Steps in each level.

The Keyboard Fundamental course covers basic music skills over four Steps. This course is also relevant to other instrumentalists and vocalists. Fundamental Step 1 is designed for candidates of any age who have been learning for about one year.

Keyboard, Vocal, Drum Kit, Guitar and Bass courses are available at Advancing level. Advancing Step 1 is geared to candidates who have already acquired some basic music skills. Then Advancing courses progress through to Step 4, which is designed to meet the entrance requirements of tertiary institutions offering contemporary popular music.

COURSE OUTLINE

The CPM Course is divided into a number of sections:

Performance

- Technical Work
- Set Works
- Free Choice
- Creative

Materials

- Knowledge and Understanding
- Aural Skills
- Reading Skills

ADVANCING STEPS 1–4

ASSESSMENT CRITERIA

The following assessment criteria provide a focus for study and will form the basis of examination. The objective of the examination is to demonstrate:

General performance

- The ability to set up for the assessment within the 5 minute time-limit
- The setting of an appropriate volume throughout the assessment
- The ability to perform all set work and free choice pieces within the 15 minute time-limit

Technical work

- Well balanced singing posture
- An appropriate tempo as indicated
- A steady, even rhythm
- An accurate performance of the technical work piece
- Fluent singing
- Each note clearly articulated
- Tonal control

Set works

- A steady sense of time and rhythm
- An appropriate tempo
- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Memory of all pieces
- Ensemble awareness (Advancing Step 3 and 4 only)
- Individual style (Advancing Step 3 and 4 only)
- Convincing performance presentation (Advancing Step 4 only)
- Range of vocal textures (Advancing Step 4 only)

Free choice

- A steady sense of time and rhythm
- An appropriate tempo

- An accurate performance of the pieces
- Articulation and phrasing appropriate to the style of the pieces
- Dynamics and tone appropriate to the style of the pieces
- A convincing stylistic interpretation of the pieces
- A range of styles
- Chosen pieces at an appropriate level of difficulty
- Memory of all pieces
- Ensemble awareness (Advancing Step 3 and 4 only)
- Individual style (Advancing Step 3 and 4 only)
- Convincing performance presentation (Advancing Step 4 only)
- Range of vocal textures (Advancing Step 4 only)

Creative

- Rhythmic and melodic creativity
- A steady sense of time and rhythm
- Appropriate articulation and phrasing
- Appropriate dynamics and tone
- Use of appropriate scat syllables

Knowledge and understanding

- A knowledge of key signatures and musical features of pieces
- Musical features of styles
- Naming of notes

Aural skills

- Interval recognition
- Chord recognition (major and minor triads)
- Chord recognition
- Scale recognition
- The ability to sing back a melodic phrase
- The ability to clap back a rhythmic phrase and state the time signature

Reading skills

- Accuracy in time and rhythm
- Accuracy in melody
- Appropriate dynamics, articulation and style

ADVANCING — STEP 1

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 1*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination.

Candidates may be asked to sing any of these. Perform scales with a clear, steady tone.

The tempo for scales is MM crotchet = 120

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination.

The tempo for arpeggios is MM crotchet = 132

- Major: one octave ascending and descending as printed
- Minor: one octave ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Soft and breathy *p*
- Simultaneous onset of sound and breath *mf*
- Glottal attack (hard/ harsh sound) *f*

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 1 Advancing Course and Assessment Kit.

1. What I Did For Love

by Marvin Hamlisch and Edward Kleban from 'A Chorus Line' printed in *50 Broadway Shows; 50 Broadway Songs* (Hal Leonard)

2. The Girl From Ipanema

by Antonio Carlos Jobim and Norman Gimbel printed in *The Busker's Fake Book — 1001 All-Time Hit Songs* (Wise)

3. I'm Still Standing

by Elton John and Bernie Taupin printed in *Elton John Anthology* (Hal Leonard)

4. Down Under

by Colin Hay and Roy Stakert printed in *Top Aussie Pops* (Warner/Chappell)

5. The Rose

by Amanda McBroom printed in *Bumper Book of Popular Music* (IMP)

6. Autumn Leaves

by Johnny Mercer and Joseph Cosma printed in *The New Real Book* (Sher)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on the familiar 12 bar blues chord progression. The examples in the CPM course book are a guide to what is expected. Elaborate

on the repeat rather than sing the same melody lines twice. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures.

- Major — C, G, D, F, B \flat
- Minor — A, E, B, D, G

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble clef.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position

Recognise the sound of the following chords played after the tonic chord in a major key:

- I
- IV
- V

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4 or 4/4.

The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quaver pairs and will not include any dotted quavers. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapters 1 and 2
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 9 to 29 in chapter 1, section 1
- **The Folk Song Sight Singing Series** Book 1 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 1 to 59

ADVANCING — STEP 2

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 2*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform

scales with a clear, steady tone. The tempo is printed above each scale.

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Melodic minor: one octave ascending and descending as printed
- Chromatic: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed
- Major pentatonic: one octave ascending and descending as printed
- Blues: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major: one octave ascending and descending as printed
- Minor: one octave ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Soft and breathy *p*
- Simultaneous onset of sound and breath *mf*
- Glottal attack (hard/harsh sound) *f*

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance. The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 2 Advancing Course and Assessment Kit.

1. Sorry Seems To Be The Hardest Word

by Elton John and Bernie Taupin printed in *Elton John Anthology* (Hal Leonard)

2. Slightly Out Of Tune

by Antonio Carlos Jobim, Jon Hendricks and Jessie Cavanaugh printed in *The Busker's Fake Book — 1001 All-Time Hit Songs* (Wise)

3. Fame

by Michael Gore and Dean Pitchford from 'Fame' printed in *Movie Showstoppers* (Hal Leonard)

4. Nine To Five

by Dolly Parton from 'Nine to Five' printed in *Movie Showstoppers* (CCP/Belwin)

5. Holiday

by Lisa Stevens and Curtis Hudson printed in *Immaculate Collection* (Warner/Chappell)

6. Just The Way You Are

by Billy Joel printed in *101 Hits for Buskers Book 2* (Wise)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required.

Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section, candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord progression — the 12 bar blues; and the ii-V pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of the following key signatures.

Major — C, G, D, A, E, F, B \flat , E \flat , A \flat
 Minor — A, E, B, F \sharp , C \sharp , D, G, C, F

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of, and ability to verbally describe the musical features of these styles.

Note names

Demonstrate knowledge of all the notes on the treble and bass clefs.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- major 3rd
- minor 3rd
- perfect 5th
- minor 7th
- perfect 4th

Chords

Recognise the sound of the following chords:

- major triads in root position
- minor triads in root position
- diminished triad
- augmented triad
- dominant 7th

Cadences

Recognise the sound of the following cadences played after the tonic chord in a major key:

- Perfect
- Plagal

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic

Melody

Sing back a melodic phrase, played by the examiner, in a major key of between five and eight notes. The melody will not exceed the range of a 5th.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase will not begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 3
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 30 to 41 in chapter 1, section 1
- **The Folk Song Sight Singing Series** Book 1 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 81 to 110

ADVANCING — STEP 3

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 3*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in their examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales

and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform scales with a clear, steady tone. The tempo is printed above each scale.

- Major: one octave ascending and descending as printed
- Harmonic minor: one octave ascending and descending as printed
- Melodic minor: one octave ascending and descending as printed
- Chromatic: one octave ascending and descending as printed
- Minor pentatonic: one octave ascending and descending as printed
- Major pentatonic: one octave ascending and descending as printed
- Blues: one octave ascending and descending as printed
- Whole tone: one octave ascending and descending as printed
- Aeolian mode (natural minor): one octave ascending and descending as printed
- Dorian mode: one octave ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major and minor: legato ascending and descending as printed
- Major and minor: staccato ascending and descending as printed
- Dominant 7th: one octave ascending and descending as printed
- Minor 7th: one octave ascending and descending as printed
- Major 7th: one octave ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Aspirate onset: *p*
Soft and breathy sound, air before sound
ie: 'H'eee.
- Simultaneous onset: *mf*
Sound and breath beginning at the same time
ie: eee.
- Glottal attack (hard/harsh sound): *f*

- Build up of air behind the vocal folds as if saying 'Oh oh' (ie Eeee).

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 3 Advancing Course and Assessment Kit.

1. **'Round Midnight**
by Cootie Williams, Thelonious Monk and Bernie Hanighen, *'Round Midnight* Vol 40, Bernie Hanighen, (Jamey Aebersold, 1987)
2. **Lullaby of Birdland**
by George Shearing and David Weiss, *'Round Midnight* Vol 40, George Shearing (Jamey Aebersold, 1987)
3. **The Wind Beneath My Wings**
by Larry Henley and Jeff Silbar, *Beaches*, Bette Midler (Atlantic Records, 1988)
4. **Evergreen**
by Barbra Streisand and Paul Williams, *Just For The Record*, Barbra Streisand (Sony Music, 1992)
5. **All I Wanna Do**
by Sheryl Crow, Wyn Cooper, Kevin Gilbert, Bill Bottrell and David Baerwald, *Tuesday Night Music Club*, Sheryl Crow (PolyGram Records, 1995)
6. **September Song**
by Kurt Weill and Maxwell Anderson, *All Time Standards* Vol 25, Kurt Weill (Jamey Aebersold, 1981)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a frequently used chord progression — the 12 bar blues; and a 32 bar form. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of songs presented:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Demonstrate knowledge of these styles. Be able to verbally describe them and demonstrate the sounds of these styles.

Chords

- In both major and minor keys, demonstrate knowledge of the chord relationships in the Cycle of Fifths.
- Demonstrate understanding of the notes making up each of the scale tone 7th chords.

Scale form

Demonstrate knowledge of the dorian mode.

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- minor 2nd
- major 2nd
- minor 3rd
- major 3rd
- perfect 4th
- perfect 5th
- major 6th
- minor 7th
- major 7th

Chords

Recognise the sound of the following chords:

- major triad in root position
- minor triad in root position
- diminished triad
- augmented triad
- dominant 7th
- major 7th
- minor 7th

The examiner will play the tonic chord and a phrase of music in a major key. Recognise the sound of the following cadences and/or progression at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian

Melody

Sing back a melodic phrase, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic values up to quavers and may include dotted crotchets and quaver triplets.

Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination.

Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates Volume Two** by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 4
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 57 to 79 in chapter 1, section 1
- **The Folk Song Sight Singing Series Book 2** compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 59 to 100

ADVANCING — STEP 4

For additional specific course details and examination requirements, please refer to the CPM course book relevant to this step — AMEB publication: *CPM Vocal Advancing Step 4*.

TECHNICAL WORK

The CPM course book lists all of the technical work candidates may be asked to perform in the examination. The examiner will choose what is to be performed.

All of the technical work is to be sung unaccompanied, and a starting note will be sounded. Candidates may use the printed music in the CPM course book in the examination.

The scales and arpeggios for this Step are written out with scat syllables written below the notes. These are suggestions only, and candidates are free to use other syllables if they choose. Where no syllables are given, candidates can create their own for the performance.

All of the technical work has been printed beginning on C. Candidates are free to perform each of the scales and arpeggios in the key that suits them best.

Scales

Learn all of the following scales for the examination — candidates may be asked to sing any of these. Perform scales with a clear, steady tone. The tempo is printed above each scale.

- Major: ascending and descending as printed
- Harmonic minor:

- ascending and descending as printed
- Melodic minor: ascending and descending as printed
 - Chromatic: ascending and descending as printed
 - Minor pentatonic: ascending and descending as printed
 - Major pentatonic: ascending and descending as printed
 - Blues: ascending and descending as printed
 - Whole tone: ascending and descending as printed
 - Aeolian mode (natural minor): ascending and descending as printed
 - Dorian mode: ascending and descending as printed

Arpeggios

Prepare the following arpeggios with a clear, steady tone, for performance in the examination. The tempo is printed above each arpeggio.

- Major and dominant 7th: ascending and descending as printed
- Major and minor: ascending and descending as printed
- Dominant 7th: ascending and descending as printed
- Minor 7th: ascending and descending as printed
- Major 7th: ascending and descending as printed
- Diminished 7th: ascending and descending as printed
- ascending and descending as printed

Styles

Choose one of the above scales or arpeggios and demonstrate the following three vocal styles:

- Aspirate onset: *p*
Soft and breathy sound, air before sound
ie: 'H'eee.
- Simultaneous onset: *mf*
Sound and breath beginning at the same time
ie: eee.
- Glottal attack (hard/harsh sound): *f*
Build up of air behind the vocal folds as if saying 'Oh oh' (ie Eeee).

SET WORKS

Six set works have been chosen for this Step. These are printed in the CPM course book, which also has an

accompanying CPM recording providing a backing for each of them. For assessment purposes, candidates need to choose and prepare TWO set works for performance.

The set works for this Step are listed here, together with the original recording source for information purposes.

From the AMEB CPM Vocal Step 4 Advancing Course and Assessment Kit.

1. **My Funny Valentine**
by Richard Rodgers and Lorenz Hart, *My Funny Valentine*, Chet Baker (Capital Records Inc, 1994)
2. **The Greatest Love Of All**
by Michael Masser and Linda Creed, *Whitney Houston*, Whitney Houston (Arista Records, 1985)
3. **Stardust**
by Hoagy Carmichael and Mitchell Parish, *Stardust*, Willie Nelson (CBS Inc, 1978)
4. **Hero**
by Walter Afanasieff and Mariah Carey, *Music Box*, Mariah Carey, (Sony Music, 1993)
5. **Don't Let The Sun Go Down On Me**
by Elton John and Bernie Taupin, *Very Best of Elton John*, Elton John (Happstance, 1990)
6. **Mornin'**
by Al Jarreau, David Foster and Jay Graydon, *Best of Al Jarreau*, Al Jarreau (Warner Bros, 1996)

FREE CHOICE

Free choice gives candidates the chance to perform music that is recently released — or music that is in a style that they particularly like. It also provides candidates with the opportunity to demonstrate their ability to perform across a range of styles.

For assessment purposes, candidates need to choose THREE free choice pieces for performance.

Choosing free choice pieces

The only criterion for selection of free choice pieces is that they be of a similar standard to the set work pieces for this Step. A list of possible free choice pieces is provided which will also give an idea of the standard required. Free choice pieces could be any of the following:

- set work pieces that were not sung in the set work section
- pieces from the sample free choice list
- any other piece of a similar standard
- self-composed pieces of a similar standard

CREATIVE

In this section candidates will demonstrate their improvisation skills using the backings provided on the

CPM recording (included in the CPM course book).

Two backings are provided on the CPM recording for practice. In the assessment, the examiner will choose one of these for improvisation.

Extensive pre-preparation of this section is not intended and written-out examples will not be appropriate in the examination.

Each backing is based on a familiar chord progression — the 12 bar blues; and the ii-V pattern. The examples in the CPM course book are a guide to what is expected. These examples are not to be reproduced in the examination.

KNOWLEDGE AND UNDERSTANDING

Candidates will be asked questions and will need to be able to discuss and/or demonstrate their responses.

Key signatures

Demonstrate knowledge of all major and minor key signatures.

Pieces

Demonstrate knowledge of the musical features of songs:

- style
- key
- chords and their relationship to the key
- passing notes
- rhythmic patterns
- notes, signs and terms

Styles

Set work, free choice and creative pieces will represent a variety of different styles. Candidates need to be able to demonstrate their knowledge of these styles.

Chords

Demonstrate knowledge of the chord construction of the following chords:

- minor 7ths
- major 7ths
- dominant 7ths
- half diminished 7ths
- diminished 7ths
- alterations and extensions of the chords listed above

PA systems

Demonstrate knowledge of PA systems:

- how to set up and plug in a PA
- how to set a PA level suitable to the venue

AURAL SKILLS

The examiner will ask questions and assess candidates' skills in any of the areas listed below.

Intervals

Recognise the following intervals played melodically and harmonically:

- unison
- minor 2nd
- major 2nd
- minor 3rd

- major 3rd
- perfect 4th
- perfect 5th
- diminished 5th
- minor 6th
- major 6th
- minor 7th
- major 7th
- octave

Chords

Recognise the sound of the following chords in root position:

- major triad
- minor triad
- diminished triad
- augmented triad
- dominant 7th chord
- major 7th chord
- minor 7th chord
- diminished 7th chord
- half diminished chord

Cadences and progressions

The examiner will play the tonic chord and a phrase of music in a major or minor key. Recognise the sound of the following cadences and/or progressions at the end of the phrase.

Cadences

- Perfect (excluding perfect cadences which are part of a ii-V7-I progression)
- Plagal
- Interrupted
- Imperfect

Progression

- ii-V7-I
- ii-V7-i

Scales

Recognise the sound of the following scales, which will be played one octave ascending and descending:

- major
- harmonic minor
- minor pentatonic
- aeolian mode
- melodic minor
- chromatic
- blues
- major pentatonic
- whole tone
- mixolydian
- dorian
- diminished
- locrian

Melody

Sing back a melodic phrase of between five and eight notes, played by the examiner, on any scale from the list above. The melody will not exceed the range of an octave and may include some chromaticism.

Rhythm

Clap back a rhythmic phrase, played by the examiner, of not more than two bars in either 3/4, 4/4 or 6/8. The phrase may begin with an upbeat. The phrase will include rhythmic

values up to semiquavers and may include dotted crotchets, dotted quavers and quaver triplets. Candidates will be asked to state the time signature.

READING SKILLS

The examiner will provide candidates with an extract for reading in the examination.

The following examples indicate the standard of reading that candidates will perform in the assessment. The examiner may choose to use shorter examples in the examination. Candidates will not be asked to read the alto clef.

- **Aural Training for Musicians and Music Candidates** Volume One by Tomasz Spiewak (Box Hill College of TAFE) — any melodic examples from chapter 5
- **A New Approach to Sight Singing** by Berkowitz, Fontrier and Kraft, 3rd edition (Norton) — any of exercises 166 to 181, and 298 to 300 in chapter 1, section 2
- **The Folk Song Sight Singing Series** Book 3 compiled and edited by Crowe, Lawton and Whittaker (OUP) — any of exercises 31 to 80