

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.

A useful indication is to compare an own choice song with the songs in the equivalent grade Trinity Rock & Pop book.

Please note that if the length of your song is towards the maximum end of the time limit then examiners may indicate to you to stop the performance once they have heard enough to form a balanced assessment. Own choice songs may be shortened from the original if necessary e.g. by cutting instrumental intros and outros, or by limiting the number of verses etc.

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade (cumulative)
Initial	16	½-2	<ul style="list-style-type: none"> ▶ Simple rhythms and melodies ▶ Slurs and legato phrasing ▶ Singing within a restricted range e.g. an octave ▶ Basic dynamic contrasts
1	16	1-3½	<ul style="list-style-type: none"> ▶ Simple syncopation ▶ Wider melodic leaps and more rhythmic variety ▶ 'Blue' notes ▶ Staccato and legato singing
2	24	1-3½	<ul style="list-style-type: none"> ▶ Syncopation and swung quavers ▶ Long notes and sustained phrases ▶ Simple ornamentation ▶ Chest voice ▶ A wider dynamic range
3	32	1½-3½	<ul style="list-style-type: none"> ▶ More varied melodic and rhythmic movement ▶ Tempo changes within the song ▶ Moving between vocal registers e.g. chest voice to head voice ▶ Short scale and arpeggio passages ▶ Standard vocal effects e.g. grace notes, scat singing

**Choosing your own song for Vocals
Continued**

Grade	Minimum no. of bars	Total duration (minutes)	Examples of techniques for each grade (cumulative)
4	48	2-3½	<ul style="list-style-type: none"> ▶ Irregular metres, changes of time signature within the song ▶ A key change ▶ Chromatic melodies and wide melodic leaps ▶ Additional vocal improvisation over the written melody line ▶ Short unaccompanied vocal solos
5	48	2-3½	<ul style="list-style-type: none"> ▶ Several passages of moderate rhythmic complexity ▶ A wide variety of dynamics, articulation, phrasing and tone colour ▶ The full vocal range and movement between registers ▶ A range of vocal effects and confident use of microphone ▶ More extended solo sections and ad lib bars
6	64	2½-4	<ul style="list-style-type: none"> ▶ Long notes and phrases which require good breath control ▶ Varied articulation e.g. staccato; legato; tenuto; marcato; accents ▶ Melismatic passages ▶ Grace notes ▶ Intervals of a 7th and over ▶ Changes in register which require consistent tonal control, including placement jumping and slides between two notes
7	64	2½-4	<ul style="list-style-type: none"> ▶ Vocal parts which may include: wide leaps/difficult intervals e.g. aug 2nds, aug 4ths, 7ths, 9ths; chromatic passages; fast tempi; triplets and duplets ▶ Complex vocal techniques e.g. belting, 'on and off the breath'; sob quality; whispered and spoken lyrics; falsetto; rolled 'R's ▶ Vocal lines which are independent of the accompaniment ▶ Changes in key ▶ Frequent opportunities for extemporisation in ad libs and breaks
8	80	2½-4	<ul style="list-style-type: none"> ▶ A wide range of physical and expressive techniques ▶ Vocal parts which require agility and advanced tonal control ▶ Advanced microphone technique ▶ Clear diction across a range of styles and genres ▶ A variety of vocal effects