



REC rockschool 20:20



PIANO 2019 GRADED CERTIFICATES DEBUT-G8



PIANO 2019 GRADED CERTIFICATES DEBUT-G5

Technical Exercise submission list

- Playing along to metronome is compulsory for Group A-B.
- Exercises should commence after a 4-click metronome count in.
- Please make sure this is audible on the video recording.
- For Debut-G3 group C should be played from memory.
- For G4-G5 group A, B & C should be played from memory.
- Candidate should play all chord voicings in Group C.
- For G4/G5 the candidate may choose one technical study (Group D) to perform.

DEBUT

Group A

Scales (52 bpm)

1. C major (right hand)
2. C major (left hand)
3. A natural minor (right hand)
4. A natural minor (left hand)
5. C major pentatonic (righthand)
6. A minor pentatonic (right hand)

Group B

Arpeggios (92 bpm)

1. C major (right hand)
2. C major (left hand)
3. A minor (right hand)
4. A minor (left hand)

Group C

Chord Voicings

- C major (3 voicings)
 C minor (3 voicings)

GRADE 1

Group A

Scales (60 bpm)

1. F major (right hand)
2. F major (left hand)
3. G major (right hand)
4. G major (left hand)
5. D natural minor (right hand)
6. D natural minor (left hand)
7. E natural minor (right hand)
8. E natural minor (left hand)
9. F major pentatonic (right hand)
10. G major pentatonic (right hand)
11. D minor pentatonic (right hand)
12. E minor pentatonic (right hand)

Group B

Arpeggios (100 bpm)

1. F major (right hand)
2. F major (left hand)
3. G major (right hand)
4. G major (left hand)
5. D natural minor (right hand)
6. D natural minor (left hand)
7. E natural minor (right hand)
8. E natural minor (left hand)
9. C diminished (right hand)
10. C diminished (left hand)
11. C augmented (right hand)
12. C augmented (left hand)

Group C

Chord Voicings

- C diminished (3 voicings)
C augmented (3 voicings)

GRADE 2

Group A

Scales (66 bpm)

1. Bb major
2. D major
3. G natural minor
4. B natural minor
5. G harmonic minor
6. B harmonic minor
7. Bb major pentatonic (right hand)
8. D major pentatonic (right hand)
9. G minor pentatonic (right hand)
10. B minor pentatonic (right hand)
11. C blues (right hand)
12. C blues (left hand)

Group B

Arpeggios (63 bpm)

1. Bb major
2. D major
3. G minor
4. B minor
5. C major 7
6. C minor 7

Group C

Chord Voicings

- C major 7th (3 voicings)
C minor 7th (3 voicings)
C dominant 7th (3 voicings)

GRADE 3

Group A

Scales (80 bpm)

Note: Six of the examples in Group A must be performed with a 'swung' feel.

1. Eb major
2. A major
3. C natural minor
4. F# natural minor
5. C harmonic minor
6. F# harmonic minor
7. Eb major pentatonic (right hand)
8. A major pentatonic (right hand)
9. C minor pentatonic (right hand)
10. F# minor pentatonic (right hand)
11. C melodic minor (right hand)
12. C melodic minor (left hand)
13. A chromatic (right hand)
14. A chromatic (left hand)

Group B

Arpeggios (69 bpm)

Note: Two of the examples in Group B must be performed with a swung feel.

1. Eb major
2. A major
3. C minor
4. F# minor
5. C major 7
6. C minor 6

Group C

Chord Voicings
 (to metronome 80 bpm)

C major harmonised scale
 (root in bass)
 C major harmonised scale
 (3rd in bass)

GRADE 4

Group A

Scales (104 bpm)

Note: Eight of the examples in Group A need to be performed with a swung feel

1. Ab major
2. Ab major (contrary motion)
3. E major
4. E major (contrary motion)
5. F natural minor
6. C# natural minor
7. F harmonic minor
8. C# harmonic minor
9. Ab major pentatonic (right hand)
10. E major pentatonic (right hand)
11. F minor pentatonic (right hand)
12. C# minor pentatonic (right hand)
13. C dorian (right hand)
14. C dorian (left hand)
15. C mixolydian (right hand)
16. C mixolydian (left hand)
17. Chromatic (starting on any black key)

Group B

Arpeggios (76 bpm)

Note: Four of the examples in Group B need to be performed with a swung feel

1. Ab major
2. E major
3. F minor
4. C# minor
5. C minor 7b5
6. C diminished 7
7. C minor 9 (right hand)
8. C minor 9 (left hand)
9. C dominant 9 (right hand)
10. C dominant 9 (left hand)

Group C

Chord Voicings

C major 9th (3 voicings)
 C dominant 9th (3 voicings)
 C minor 9th (3 voicings)

Group D

Technical Studies (played to backing track)

Candidates to perform one technical study from the list below:

- Example 1 –
 IIm-V-I progression study
 Example 2 –
 Dorian modal study
 Example 3 –
 Mixolydian modal study

GRADE 5

Group A

Scales (126 bpm)

Note: Eight of the examples in Group A need to be performed with a swung feel

1. B major (3 octaves)
2. B major (contrary motion)
3. Db major (3 octaves)
4. Db major (contrary motion)
5. G# natural minor (3 octaves)
6. Bb natural minor (3 octaves)
7. G# harmonic minor (3 octaves)
8. Bb harmonic minor (3 octaves)
9. B major pentatonic (right hand)
10. Db major pentatonic (right hand)
11. G# minor pentatonic (right hand)
12. Bb minor pentatonic (right hand)
13. C Lydian (right hand)
14. C Lydian (left hand)
15. C Phrygian (right hand)
16. C Phrygian (left hand)
17. Chromatic (starting on any black key)

Group B

Arpeggios (86 bpm)

Note: Four of the examples in Group B need to be performed with a swung feel

1. B major (3 octaves)
2. Db major (3 octaves)
3. G# minor (3 octaves)
4. Bb minor (3 octaves)
5. C minor maj7 (3 octaves)
6. C7add4 (3 octaves)
7. C maj 9#11 (right hand)
8. C maj 9#11 (left hand)
9. Cm11 (right hand)
10. Cm11 (left hand)

Group C

Chord Voicings

Cm11 (3 voicings)
 C maj9#11 (3 voicings)

Group D

Technical Studies
 (played to backing track)

Candidates to perform one technical study from the list below:

- Example 1 –
 VIm-IIIm-V-I progression study
 Example 2 –
 Lydian modal study
 Example 3 –
 Phrygian modal study

PIANO 2019 GRADED CERTIFICATES G6-8

Technical Exercise submission list

Notes

- Playing along to metronome is compulsory for Group A-B.
- Exercises should commence after a 4-click metronome count in.
- Please make sure this is audible on the video recording.
- Group A, B & C should be played from memory.
- Candidate should play all chord voicings in Group C.
- For Group D the candidate may choose one technical study to perform.

GRADE 6

Group A

Scales

Tempo: 152 bpm

Note: Seven of the examples in Group A need to be performed with a swung feel

1. F# major (4 octaves)
2. F# major (contrary motion) (2 octaves)
3. Gb major (4 octaves)
4. Gb major (contrary motion) (2 octaves)
5. D# natural minor (4 octaves)
6. Eb natural minor (4 octaves)
7. D# harmonic minor (4 octaves)
8. Eb harmonic minor (4 octaves)
9. F# major pentatonic (2 octaves)
10. Gb major pentatonic (2 octaves)
11. D# minor pentatonic (2 octaves)

12. Eb minor pentatonic (2 octaves)

13. C lydian dominant (2 octaves)

14. C locrian (2 octaves)

15. Chromatic scale (starting on any black key 4 octaves)

Group B

Arpeggios

Tempo: 100 bpm

Note: Four of the examples in Group B need to be performed with a swung feel.

1. F# major arpeggio (4 octaves)
2. Gb major arpeggio (4 octaves)
3. D# minor arpeggio (4 octaves)
4. Eb minor arpeggio (4 octaves)
5. G7 arpeggio (2 octaves)
6. F7 arpeggio (2 octaves)
7. C#dim7 arpeggio (2 octaves)
8. C13#11 arpeggio (2 octaves)
9. C7#5#9 arpeggio (2 octaves)

Group C

Chord Voicings

1. C maj13 (3 Voicings)
2. C 13 (3 Voicings)
3. C m13 (3 Voicings)

Group D

Technical Studies

(played to backing track)

Candidates to perform one technical study from the list below:

Example 1 – Blues/Gospel – chordal comping study

Example 2 – Jazz – lydian dominant modal study

Example 3 – Action game soundtrack – locrian modal study

GRADE 7

Group A

Scales

Tempo: 160 bpm

Note: Seven of the examples in Group A need to be performed with a swung feel and with either legato and staccato articulation.

1. C# major (4 octaves)
2. C# major (contrary motion) (2 octaves)
3. Cb major (4 octaves)
4. Cb major (contrary motion) (2 octaves)
5. A# natural minor (4 octaves)
6. Ab natural minor (4 octaves)
7. A# harmonic minor (4 octaves)
8. Ab harmonic minor (4 octaves)
9. C major in thirds (right hand)
10. C major in thirds (left hand)
11. C altered
12. C phygian dominant
13. C chromatic (a minor 3rd apart, starting on any black key)

Group B

Arpeggios

Tempo: 112 bpm

Note: Four of the examples in Group B need to be performed with a swung feel and with either legato and staccato articulation.

1. C# major arpeggio (4 octaves)
2. Cb major arpeggio (4 octaves)
3. A# minor arpeggio (4 octaves)
4. Ab minor arpeggio (4 octaves)
5. D Dim7 arpeggio (4 octaves)
6. D7 arpeggio (4 octaves)
7. Bb7 arpeggio (4 octaves)
8. C9#5 arpeggio (1 octave)

Group C

Chord Voicings

1. C dominant 7b9 (3 Voicings)
2. C dominant 7#9#5 (3 Voicings)
3. C dominant 13#11 (3 Voicings)

Group D

Technical Studies

(played to backing track)

Candidates to perform one technical study from the list below:

Example 1 – Jazz – chordal comping, walking bass and soloing study

Example 2 – Progressive Rock – harmonic minor study

Example 3 – Soundtrack – cross hands and scalic thirds study

GRADE 8

Group A

Scales

Tempo: 176 bpm

Note: One of the examples in Group A need to be performed with a swung feel and with either legato and staccato articulation.

1. C half-whole diminished (two octaves)
2. C whole-half diminished (two octaves)
3. Candidate to choose one additional scale from each Group A exercises in grades 5, 6 and 7 (3 scales in total).

Group B

Arpeggios

Tempo: 132 bpm

Note: Two of the examples in Group B need to be performed with a swung feel and with either legato and staccato articulation.

1. D# dim7 arpeggio (4 octaves)
2. A7 arpeggio (4 octaves)
3. Eb7 arpeggio (4 octaves)
4. C13b9#11 arpeggio (one octave)
5. Candidate to choose one additional arpeggio from each Group B exercises in grades 5, 6 and 7 (3 arpeggios in total).

Group C

Chord Voicings

1. C13b9#11 (3 Voicings)
2. C diminished major 7 (3 Voicings)

Group D

Technical Studies

(played to backing track)

Candidates to perform one technical study from the list below:

Example 1 – Rock/funk study

Example 2 – Jazz study

Example 3 – Soundtrack – polyrhythm study