Music Resource Package for the Practical component (Performance)

Year 11 and Year 12

Suggested technical work and repertoire

**Suggested technical work**
Scales
Technical repertoire

**Suggested repertoire**
Year 11
Year 12

**Jazz**
Suggested listening lists
Texts

**Contemporary**
Suggested listening lists

The Suggested technical work and repertoire listed provide an indication of the standard of performance required in both Year 11 and Year 12 for each instrument across all contexts. Alternative technical work and repertoire may be selected in addition to or instead of the material provided in this package. Technical work should be selected to reflect the student’s level of instrumental development and to enhance and support repertoire being prepared by the student.
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Disclaimer

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.
RESOURCE PACKAGE FOR THE PRACTICAL COMPONENT

The following practical resource package may be used by schools to assist in the delivery of the practical component for the Year 11 and Year 12 ATAR Music courses. Guidelines for practical school-based assessments and examinations are outlined and additional instrumental documents provide an indication of appropriate performance standards for students in Year 11 and Year 12.

The information has been provided to the School Curriculum and Standards Authority by instrumental and vocal teachers experienced in selecting repertoire for students who may have varying skills and abilities.

School-based practical (performance) assessment
Practical performance tasks should be programmed through consultation between the instrumental teacher and the classroom teacher. These tasks can be assessed using at least two of the performance activities outlined in the syllabus.

Course requirements for the practical (performance) component must include:

1. Course outline – sequence and timing, assessed as stipulated in the syllabus and WACE manual.
2. Assessment outline – detailing coverage of content, assessment types, tasks, weighting and timing for each task.
3. Assessment tasks and marking keys.

A copy of the above instrumental documents must be provided to the classroom teacher for moderation and grading purposes. It is strongly recommended that across a year level, a range of different assessment types be covered.

School-based practical (performance) examination
The school-based practical (performance) examination for Year 11 and Year 12 is a requirement of the syllabus. It is recommended that the practical (performance) examination for Stage 2 and Stage 3 (30%) is conducted to reflect the requirements of the WACE recital-based external examination. Detailed information about the WACE practical examination is available in the separate course document: Music Year 12 Practical (performance and/or composition portfolio) examination requirement.

It is strongly recommended that the same criteria and weightings in the current Music Practical (performance) marking key be used for be school based tasks and semester examinations. The Semester 1 examination can include a reduced time allocation for the practical examination. Schools can include an instrumental/vocal teacher or a suitable instrumental specialist as a member of the marking panel for school-based performance examinations.

Practical (performance) resources:
Suggested technical work
• Technical works listed are suggestions only.
• Technical work is not examined in the WACE external examination but can be incorporated as part of the school-based assessment.
• Technical work should be selected to reflect the student’s level of instrumental development and to enhance and support repertoire being prepared by the student.
Suggested repertoire
While the pieces listed provide a wide range and scope of repertoire for prepared works, it is expected that instrumental/vocal teachers will select repertoire that meet all syllabus requirements and reflect the student’s skill and ability level.
- Typical pieces listed are suggestions only and provide an indication of the level of performance required.
- Repertoire may be selected in addition to or instead of the typical pieces listed.
- Repertoire for Year 11 can also be drawn from the lists appropriate for grades 4 to 6 and for Year 12 from Grade 6 onwards, as included in current performance syllabuses from accredited music examination boards available within Australia. Repertoire selected from other sources must be of an equivalent standard.
- Repertoire with accompaniment must have the accompaniment provided for the WACE external examination. Recorded accompaniment must contain only backing or accompanying material. Recorded accompaniments containing the candidate’s part are not permitted.
- Vocal candidates may select from Western Art Music, Contemporary, Jazz or Music Theatre.
- For pieces where publishers are not stipulated, it is recommended that performers use scores that are as near to the original as possible.

Context requirements
- The candidate must present a minimum of two contrasting pieces for each performance. The repertoire should contrast in tempo, genre/style and era as appropriate to context.
- The candidate may perform some repertoire in a different context, providing the majority of the repertoire is in the context selected.

Western Art Music
- The instrument chosen for examination is to be selected from the list provided in this document, unless an alternative instrument has been approved by the Authority.
- Three copies of an accurate performing score must be presented, outlining the candidate’s role within the piece e.g. repeats, stylistically appropriate ornamentation, accompaniment reductions (e.g. introduction, interludes).
- Percussion candidates are permitted an additional 5 minutes for warm up/set up/tuning (10 minutes in total).
- Vocal candidates must present at least one song in a language other than English.

Jazz
- The instrument chosen for examination is to be selected from guitar (acoustic/electric), bass guitar, double bass, piano, keyboard, voice, saxophone, trumpet, trombone, flute, clarinet, drum set (unless an alternative instrument has been approved by the Authority).
- The performance must demonstrate an ability to improvise appropriate to the repertoire.
- A swing feel must be demonstrated in some of the repertoire.
- Three copies of an accurate, detailed performing score must be presented, clearly outlining the candidate’s part, form/structure, instrumentation, and playing order of solos/improvisations.
- Candidates can either choose to provide a mud map outlining the above requirements in addition to a standard lead sheet (melody plus chords), or provide an annotated score. Whilst there is an understanding that candidates may extemporise on any given melodic and/or rhythmic material, a standard lead sheet (melody plus chords) must be provided for each melodic instrument.
- The candidate’s part does not necessarily infer that every note must be provided; for example, a drum part can be indicated as a one bar example of the main grooves in playing order. Alternatively, the candidate can provide a partially notated score with use of appropriate symbols to indicate repeated patterns. Fills are not required to be notated.
• For vocal candidates, lyrics and chords alone do not satisfy acceptable score requirements for examination purposes. Vocal scores must have the melody, associated lyrics and any additional instructions to indicate variation from the score during the performance.
• All improvisations must be clearly indicated as a section within the overall form/structure. In addition, all melody instruments must provide the chord guide over which the candidate is improvising. Drum set candidates are only required to indicate the section in which they will be improvising.
• A candidate performing on both acoustic guitar and electric guitar can only sit one examination.
• Vocal candidates must demonstrate use of a microphone appropriate to repertoire.
• Drum set candidates are permitted an additional five minutes for warm up/set up/tuning (10 minutes in total).
• When accompanied, the candidate must demonstrate that they are the featured soloist for the majority of the performance.

**Contemporary**

• The instrument chosen for examination is to be selected from guitar (acoustic/electric), bass guitar/bass, piano/keyboard, voice, drum set (unless an alternative instrument has been approved by the Authority).
• The package recommends suitable solo and ensemble repertoire of an appropriate standard for all instruments in the Contemporary context in Year 11 and Year 12. While typical pieces are suggestions only, they are an accurate indication of the standard of performance required. Teachers are strongly advised to select predominantly from the Contemporary repertoire lists provided.
• The performance must demonstrate an ability to solo and/or improvise appropriate to the repertoire.
• The performance must contain repertoire that demonstrates stylistic variety and versatility of technique. Most Contemporary repertoire is found within an ensemble setting.
• Three copies of an accurate, detailed performing score must be presented, clearly outlining the candidate’s part, form/structure, instrumentation, and playing order of solos/improvisations (if applicable).
• Candidates can either choose to provide a mud map outlining the above requirements in addition to a standard lead sheet (melody plus chords), or provide an annotated score. Whilst there is an understanding that candidates may extemporise on any given melodic and/or rhythmic material, a standard lead sheet (melody plus chords) must be provided for each melodic instrument.
• The candidate’s part does not necessarily infer that every note must be provided; for example, a drum part can be indicated as a one bar example of the main grooves in playing order. Alternatively, the candidate can provide a partially notated score with use of appropriate symbols to indicate repeated patterns. Fills are not required to be notated.
• All improvisations must be clearly indicated as a section within the overall form/structure. In addition, all melody instruments must provide the chord guide over which the candidate is improvising. Drum set candidates are only required to indicate the section in which they will be improvising.
• A candidate performing on both acoustic guitar and electric guitar can only sit one examination.
• When accompanied, the candidate must demonstrate that they are the featured soloist for the majority of the performance.

- **Bass and drums**
  - do not regularly feature as soloists. Many recommended instrumental pieces therefore have passages that are accompaniment by nature; for example, a bass part during a singer’s verse. A versatile performance might therefore include one or more solo instrumental pieces, and two or more ensemble pieces of differing styles and technical demand.
  - drum set candidates are permitted an additional 5 minutes for warm up/set up/tuning (10 minutes in total).
- **Piano/Keyboard**
  - the candidate can perform a maximum of one piece as an accompaniment. All other repertoire must be arranged for the pianist/keyboard player as the feature instrument.
- **Vocal**
  - vocal candidates must demonstrate use of a microphone appropriate to repertoire for vocal candidates, lyrics and chords alone do not satisfy acceptable score requirements for examination purposes. Vocal scores must have the melody, associated lyrics and any additional instructions to indicate variation from the score during the performance.

**Supporting information**
- School Curriculum and Standards Authority website
- WACE manual
- *Practical (performance and/or composition portfolio) examination requirements document*, outlining WACE performance examination requirements and details of the submission process for the composition portfolios
- e-circular for submission dates, examination details and relevant updated material

**Additional resources:**
- **Jazz**
  - Recommended listening lists
  - Recommended texts
- **Contemporary**
  - Recommended listening lists
  - Recommended texts
- **Voice**: Table outlining vocal stylistic differences across all contexts
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WESTERN ART MUSIC
WIND INSTRUMENTS
FLUTE

SUGGESTED TECHNICAL WORK – YEAR 11
- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves.
- A chromatic scale on A – range 2 octaves.
- Major scales in thirds D, F, A and Eb majors – range 2 octaves.
- Dominant 7th arpeggios commencing on F and G – range 2 octaves.

Tempo: Crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Berbiguier, B. 18 Exercises or Etudes for Flute No.1, 3, 6, 7 (Schirmer)
Cockcroft, B. Zodiac – Libra No.7 (Reedmusic.com)
Gariboldi, G. Allegro Brillante, AMEB Grade 4, Series 3
Gariboldi, B Allegretto, AMEB Grade 5, Series 3
Koehler, E. Etude, AMEB Grade 4, Series 3
Koehler, E. Etude, AMEB Grade 5, Series 3
Moyse, M. 24 Petites Etudes Melodies, Nos.1, 3 (Alphonse Leduc)
Rae, J. 40 Modern Studies for Solo Flute, Nos.26, 27, 29, 35 (Universal)

SUGGESTED TECHNICAL WORK – YEAR 12
- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves
- A chromatic scale on Bb – range 2 octaves.
- Major scales in thirds up to and including 4 sharps and 4 flats – range 2 octaves
- Dominant 7th arpeggios commencing on Eb, Bb and B

Tempo: Crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred. Major scales double tongued (2 articulations per note)

Supporting texts and examples
Anderson, J. 24 Progressive Studies Op.33, Nos.1, 3, 7, 8 (IMC)
Anderson, J. 24 Etudes Op.15 for Flute, Nos.2, 9a/b (Schirmer)
Berbiguier, B. 18 Exercises or Etudes for Flute, Nos.4, 8 (Schirmer)
Cockcroft, B. Zodiac – Capricorn, Pisces, Sagittarius (reedmusic.com)
Mower, M. 20 Commandments, Nos.6, 9, 11, 12, 13 (Itchy Fingers)
Moyse, M. De La Sonorite Art of Technique – Interval exercise p. 15 (Alphonse Leduc)
Rae, J. 20 Hard Rock Blues AMEB Grade 6, Series 3
Reichert, M. Finger Exercises, Nos.1 (Schott)
TECHNICAL WORK – SUGGESTED REPERTOIRE

**Tonguing**

Moyse  
*De la Sonorite* p. 15

Vester, F.  
*100 Classical Studies*, Nos.9, 12

**Advanced**

Mendelssohn  
The Hebrides Overture *(Fingal’s Cave)*

Moyse  
*10 Etudes*, No.1

Anderses  
*24 Exercises*, No.2

**Articulation patterns**

Bays M.  
*Flute Handbook*, p. 18

Rubank  
*Selected Studies (Voxman)*, pp. 5, 13, 14/15, 23, 34, 35

Koehler, E.  
*Studies*, No.1, No.5 (Book 1)

Vester, F.  
*125 Easy Classical Studies*, Nos.91, 109, 116, 117, 118, 119

Vester, F.  
*100 Classical Studies*, Nos.7, 13, 21, 22

**Advanced**

Berbiguier, B.  
*18 Exercises*, No.3

Boehm  
*24 Caprices*, No.23

**Double tonguing**

Bays M.  
*Flute Handbook*, pp. 28–29

Vester, F.  
*125 Easy Classical Studies*, No.125

Rubank  
*Selected Studies (Voxman)*, pp. 21, 26, 47, 48, 60

Bullard, A.  
*50 for Flute (Book 2)*, *Lively Flute*

Koehler, E.  
*Studies*, No.4 (Book 2)

Vester, F.  
*100 Classical Studies*, Nos.17, 91

**Advanced**

Bach  
*Sonata in C major 2nd movement*

Mendelssohn  
*Scherzo ‘Midsummer Night’s Dream’*

Paganini, N.  
*24 Caprices*, No.5 (first section only)

Paganini, N.  
*24 Caprices*, No.18

**Triple tonguing**

Bays M.  
*Flute Handbook*, pp. 30–31

Rubank  
*Selected Studies (Voxman)*, pp. 27, 41

Vester, F.  
*100 Classical Studies*, No.87

**Advanced**

Busser  
Prelude and Scherzo

Rossini  
*Overture ‘Semiramis’*

Boehm  
*24 Caprices*, No.10

Platonov  
*20 Studies for Flute*, No.10

Reichert  
*Tagliche Ubungen for Flute Opus 5*, No.7

**Trills**

Bays M.  
*Flute Handbook* p. 51–52

Rubank  
*Selected Studies (Voxman)*, pp. 2, 16, 55

Bullard, A.  
*50 for Flute (Book 2)* *Spooky Flute*
**Advanced**
- Berbiguier  
  18 Exercises, No.2
- Furstenau, A.  
  26 Übungen Exercises Opus 107, No.19
- Boehm  
  24 Caprices, No.5

**Ornamentation**
- Vester, F.  
  100 Classical Studies, Nos.47, 49
- Vester, F.  
  125 Easy Classical Studies, Nos.52, 53, 54, 55, 76, 92, 115
- Rubank  
  Selected Studies (Voxman), pp. 8, 10, 17, 22, 30, 38
- Bullard, A.  
  50 for Flute (Book 2), Circus Flute
- Koehler, E.  
  Studies (Book 2), No.10

**Advanced**
- Furstenau, A.  
  26 Übungen Exercises Opus 107, No.16
- Paganini, N.  
  24 Caprices, No.11

**Mixed metre**
- Bays M.  
  Flute Handbook, p. 47, 49
- Rubank  
  Selected Studies (Voxman), p. 7
- Bullard, A.  
  50 for Flute (Book 1), Twopenny Flute

**Advanced**
- Berbiguier, B.  
  18 Exercises, No.4
- Paganini, N.  
  24 Caprices, No.11

**Syncopation**
- Vester, F.  
  125 Easy Classical Studies, Nos.56, 57
- Vester, F.  
  100 Classical Studies, Nos.40, 41

**Advanced**
- Rimsky-Korsakov, N.  
  Capriccio Espagnol (1V Scena e canto gitano)
- Borodin, A.  
  Polotsvian Dances (Allegro vivo)
- Furstenau, A.  
  26 Übungen Opus 107, No.24

**Compound time**
- Vester, F.  
  125 Easy Classical Studies, Nos.9, 27, 36, 81, 83, 86, 87, 89, 96, 97, 98, 102, 106, 110, 124
- Rubank  
  Selected Studies (Voxman), pp. 20, 25, 28–29, 40, 50, 51, 56
- Bullard, A.  
  50 for Flute (Book 2), Fluent Flute
- Koehler, E.  
  Studies (Book 2), Nos.6, 7

**Advanced**
- Bach, J.S.  
  Sonata in E major (3rd movement)
- Rimsky-Korsakov, N.  
  Capriccio Espagnol (1V Scena e canto gitano)
- Stravinsky, I.  
  The Firebird Suite
- Paganini, N.  
  24 caprices, Nos.20, 23

**3rd Octave**
- Bays M.  
  Flute Handbook, pp. 34–42 and 43–45
- Bullard, A.  
  50 for Flute (Book 2) Solitary Flute
- Koehler, E.  
  Studies (Book 2), No.10

**Advanced**
- Schubert  
  Rosamunde Overture
- Tchaikovsky  
  ‘Chinese Dance’ Nutcracker Ballet
- Paganini, N.  
  24 Caprices, No.9 (middle section) and No.23
**Low register**
Bays M. *Flute Handbook*, p. 18
Koehler, E. *Studies* (Book 1), No.7

**Advanced**
Smetana *Moldau from Ma Vlast*
Ravel *Bolero*
Prokofiev *Sonata in D major 3rd movement*

**Intervals – embouchure flexibility**
Vester, F. *125 Easy Classical Studies*, Nos.84, 102, 105, 106, 122
Rubank *Selected Studies* (Voxman), pp. 9, 39
Bullard, A. *50 for Flute* (Book 1) *Victorian Flute* (Book 2) *Waltzing Flute*
Koehler, E. *Studies* (Book 1), Nos.6, 15
Vester, F. *100 Classical Studies*, Nos.20, 52, 53, 76, 79, 80, 81

**Advanced**
Bizet, G. *L’Arlesienne* (Suite, No.2)
Berbiguier, B. *18 Exercises*, No.6
Paganini, N. *24 Caprices*, No.2
Boehm, T. *24 Caprices*, Nos.22 and 7
Moyse, M. *10 Etudes*, No.1
Furstenau, A. *26 Ubungen Opus 107*, No.21

**Finger dexterity**
Bays M. *Flute Handbook* pp. 22, 23
Vester, F. *125 Easy Classical Studies*, Nos.48, 49, 51, 58, 59, 60, 66, 69, 70, 78, 80, 93, 96, 97, 100, 101, 103, 106, 107, 109, 111, 113, 114, 116, 117, 120, 123
Rubank *Selected Studies* (Voxman), pp. 3, 24
Bullard, A. *50 for Flute* (Book 2), *Agile Flute*
Koehler, E. *Studies* (Book 1), Nos.13, 14 (Book 2), Nos.4, 9

**Advanced**
Reichert *Tagliche Ubungen*, No.1

**Finger dexterity – chromatic**
Bays M. *Flute Handbook*, p. 47
Bullard, A. *50 for Flute* (Book 1) *Thoughtful Flute*
Koehler, E. *Studies* (Book 2), No.7

**Advanced**
Rimsky-Korsakov, N. *Capriccio Espagnol* 11 Variazioni
Reichert *Tagliche Ubungen for Flute*, No.6

**Phrasing/Interpretation**
Bays M. *Flute Handbook*, p. 48
Rubank *Selected Studies* (Voxman), pp. 31, 32, 33, 36
Bullard, A. *50 for Flute* (Book1) *Unhappy Flute* (Book 2) *Reflective Flute*
Koehler, E. *Studies* (Book 1), No.13 (Book 2), No.6
Vester, F. *100 Classical Studies*, Nos.1, 2, 3, 4, 33, 34, 35, 36, 78

**Advanced**
Bach, J.S. *Sonata in e minor* (3rd movement)
Gluck ‘Orfeo’ dance of the Blessed Spirits
Mozart ‘Andante’ *Flute Quartet in D major*
Paganini, N. *24 Caprices*, No.21 (first section)
Dynamics
Bays M.  
Flute Handbook, p. 19
Bullard, A.  
50 for Flute (Book 2), Comical Flute, Spooky Flute
Koehler, E.  
Studies (Book 2), No.3
Moyse, M.  
De la Sonorite exercise, No.1 (p. 10)

Advanced
Poulenc  
Sonata (2nd movement)

Legato
Bays M.  
Flute Handbook, pp. 25–27
Vester, F.  
125 Easy Classical Studies, Nos.1–8, 12–16, 121
Rubank  
Selected Studies (Voxman), pp. 4, 6, 31 (slow), pp. 11, 58–59 (fast)
Bullard, A.  
50 for Flute (Book 1) Dreamy Flute, Plaintive Flute
Koehler, E.  
Studies (Book 1), No.8 (Book 2), No.6

Advanced
Poulenc  
Sonata (2nd movement)
Bach, J.S.  
Sonata in e minor (3rd movement)
Ravel  
Bolero
Berbiguier, B.  
18 Etudies, No.6

Vibrato
Bays M.  
Flute Handbook, p. 25
Moyse, M.  
De la Sonorite exercise, No.1 (p. 10)

SUGGESTED REPERTOIRE – YEAR 11
Arnold, M.  
Sonatina, Op.29, 2nd or 3rd movements (Lengnick) (Oxford University Press)
Bach, J.S.  
Suite in B minor, BWV 1067, Polonaise (including Double) and Badinerie (IMC) (Peters edition)

Bach, J.S.  
Sonata in Eb major, 2nd movement, BWV 1031 (Henle)
Bailey, K.  
Jazz incorporated Volume 2, any piece (Kerin Bailey Music)
Benfall, S.  
Blues at Eleven (AMEB Grade 4, Series 3)
Berkeley, L.  
Sonatina for flute/recorder, 3rd movement (Schott)
Bolling, C.  
Suite for flute and Jazz piano ‘Baroque and Blue’ (Hal Leonard)
Boyd, A.  
Goldfish through Summer Rain (AMC) (Faberpoint)
Chedeville, N.  
Allegro ma non Presto (AMEB Grade 5, Series 3)
Chopin, F.  
Variations on a Theme by Rossini, Theme and Variations (IMC)
Debussy, C.  
The Little Shepherd (Schott)
Dodgson, S  
Circus-Pony from New Pieces for Flute: book 2 (ABRSM)
Faure, G.  
Morceau de Concours (Bourne and Co., New York)
Faure, G.  
Piece from Faure Flute Album (Novello)
Faure, G.  
Sicilienne, Edition Musica or IMC
Gaubert, P.  
Madrigal (IMC)
Gretry, A.  
Concerto in C major, 2nd movement, from L. Moyse Flute Collection Flute Music of the Baroque (Schirmer)
Handel, G.F  
Sonata in A minor 1st and 2nd movements (Peters) (Barenreiter)
Handel, G.F.  
Sonata in C major, 1st and 2nd movements (Peters) (Barenreiter)
Handel, G.F.  
Sonata in F major, any two movements (Peters) (Barenreiter)
Harris, P  
With a Hint of Lime (AMEB Grade 5, Series 3)
Hyde, M  
Wedding Morn from Five solos for flute and piano (EMI)
Kronke, P.  
Sarabande and Gavotte from Suite in Ancient Style, Op.81, Zimmerman
Locatelli, P.  
Largo and Allegro (AMEB Grade 4, Series 3)
Loeillet, J.  
Gavotte and Aria (AMEB Grade 4, Series 3)
Koepke, P  
Villanella (AMEB Grade 5, Series 3)
Marcello, B.  Adagio and Allegro (AMEB Grade 4, Series 3)
Marcello, B.  Presto (AMEB Grade 5, Series 3)
Mozart, W.A.  Sonata Bb major K.10, 1st and 2nd movements (Kalmus) (Barenreiter)
Mozart, W.A.  Sonata in F major K13, 1st movement (Kalmus)
Negerevich, N.  Timepiece (Dorian Music)
Piazzolla, A.  Historie du Tango, Café (Henry Lemoine)
Poulenc, F.  Sonata, 2nd movement (Chester)
Rabboni, G.  Sonatas for Flute and Piano, Book 1, No1 (Kevin Mayhew)
Reger, M.  Romanze for flute and piano (Breitkopf)
Roussel, A.  Quatre Pieces for flute and piano Op.27, Krishna (Schott)
Rutter, J.  Suite Antique, Prelude and Ostinato or Ostinato and Aria (Oxford University)
Telemann, G.P.  Spiritoso and Andante (AMEB Grade 5, Series 3)
Telemann, G.P.  Sonata in G major, 1st and 2nd movements (Barenreiter)
Telemann, G.P.  Sonata in F major, 1st and 2nd movements (Barenreiter)
Vivaldi, A.  Concerto in G minor ‘La Notte’, 2nd and 3rd movements (Schott)
Vivaldi, A.  Concerto in G major RV 435 1st movement (Schott)
Wilson, A.  Summer Samba (AMEB Grade 4, Series 3)

The following contains numerous suitable works:
24 Short Concert Pieces (SMC) or Concert and Contest Album (Rubank)
Anderson, J.  Scherzino, Op.55, No.6
Boisdeffre  Orientale
Donjon  Pan
Faure, G.  Sicilienne
Godard, B.  Allegretto or Idylle
Joncieres, V.  Hungarian Serenade

SUGGESTED REPERTOIRE – YEAR 12
Bach, J.S.  Sonata in G minor, BWV 1020, 1–2 movements (Henle) (Barenreiter) (Schirmer)
Bach, J.S.  Sonata in Eb major BWV 1031, 1–2 movements (Henle) (Barenreiter) (Schirmer)
Bach, J.S.  Sonata in E major BWV 1035, 1–2 movements (Henle) (Barenreiter)
Bach, J.S.  Sonata in E minor, 1–2 movements (Henle) (Barenreiter) (Schirmer)
Bailey, K.  No.5 – Butterfly Samba or No.1 – Raindrop impressions from Five Dances (Kerin Bailey Music)
Bailey, K.  Wave Dancer, Night Sky from Five Pieces (Kerin Bailey Music)
Berkeley, L.  Sonatina for Flute/Recorder, 1st movement or 2nd and 3rd movements (Schott)
Bloch, E.  Suite Modale, any movement/s (Broude)
Bolling, C.  Suite No.1, Baroque and Blue or Sentimentale or Javanaise (Hal Leonard)
Boyd, A.  Goldfish through Summer Rain (Faberpoint)
Boyd, A.  Bali Moods (AMC)
Busser, H.  Petite Suite, any movement/s (Durand)
Burton, E.  Sonatina, any movement (Carl Fischer)
Chaminade, C.  Concertino, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)
Chedeville, N.  Vivace ma non Presto (AMEB Grade 6, Series 3)
Chopin, F.  Variations on a theme by Rossini (IMC) (Schott)
Clarke, I.  Hypnosis (IC Music/Just Flutes)
Clarke, I.  Spiral Lament (IC Music/Just Flutes)
Clarke, I.  Sunstreams (IC Music/Just Flutes)
Cooke, A.  Sonatina, any movement/s (Oxford University Press)
Debussy, C.  Syrinx for Solo Flute (Barenreiter) (Chester Music)
Donizetti, G.  Sonata (AMEB Grade 6, Series 3)
Doppler, F.  Hungarian Pastoral Fantasy Op.26, first section (Chester Music)
Dvorak, A.  Sonatina, Op.100, 1st movement (IMC) (Schirmer)
Enesco, G.  Cantabile et Presto, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)
Fauré, G.  
*Fantasie*, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)

Franck, C.  
*Sonata*, any movement (IMC) (Schirmer)

Gaubert, P.  
*Madrigal* (Enoch) (IMC) (Warner)

Glière, R.  
*Melody for flute and piano* (Little Piper)

Gluck, C.  
*Concerto in G major*, any movement (Kalmus)

Gretry, A.  
*Concerto in C major*, any movement from L. Moyse Flute Collection Flute Music of the Baroque (Schirmer)

Handel, G.F.  
*Sonata in G major HWV 363b*, any movement/s (Barenreiter) (Peters)

Hindemith, P.  
*Acht Stucke*, any two or three movements (Schott)

Holcombe, B.  
*Sonata No.2* any movement/s

Hyde, M.  
*Sonata*, any movement (AMC)

Hyde, M.  
*Beside the Stream* from Five solos for flute and piano (EMI)

Hoffmeister, F.A.  
*Sonata in G major, Op.21/3* any movement (Schott)

Leclair, J.M.  
*Sonata in G major*, 1st and 2nd or 3rd and 4th movements (Schott)

Jacob, G.  
*The Spell* (Oxford University Press)

Martinu, B.  
*Sonata*, any movement (Schirmer)

Moszkowski, M.  
*Moderato* (AMEB Grade 6, Series 3)

Mower, M.  
*Sonata Latino*, any movement (Itchy Fingers)

Mouquet, J.  
*Cinq Piece Breve, Op.3*, any three movements from (Lemoine)

Mouquet, J.  
*La Flute de Pan*, any movement (IMC) (Lemoine)

Mozart, W.A.  
*Sonata in C major, K.14* any movement/s (Barenreiter) (Kalmus) (Reinhardt)

Mozart, W.A.  
*Sonata in F major, K.13* any movement/s (Barenreiter) (Kalmus) (Reinhardt)

Mozart, W.A.  
*Concerto in D major K.314*, any movement (IMC)

Mozart, W.A.  
*Concerto in G major K.313*, any movement (IMC)

Negerovich, N.  
*Timepiece* (Dorian Music)

Norton, C.  
*Sonatina*, 1st movement (Boosey & Hawkes)

Piazzolla, A.  
*Historie du Tango*, any movement (Henry Lemoine)

Poulenc, F.  
*Sonata*, any movement (Chester)

Prokofiev, S.  
*Sonata D major, Op.94*, any movement (IMC) (Schirmer)

Rabboni, G.  
*Sonatas for Flute and Piano* book one, No.5 or No.12 (Kevin Mayhew)

Rutter, J.  
*Suite Antique*, any movement/s (Oxford)

Schubert, F.  
*Introduction and Variations on a theme from ‘The Fair Maid of the Mill’*  
Introduction, Theme and any flute variation/s (IMC) (Barenreiter)

Schumann, R.  
*3 Romances, Op.94*, any two (IMC)

Saint-Saëns, C.  
*Romance Op.51* (Durand)

Schocker, G.  
*Regrets and Resolutions* (Theodore Presser)

Telemann, G.P  
*Sonata in C minor*, any two movements (Barenreiter)

Telemann, G.P  
*Sonata in F minor TWV 41: f1*, any two movements (Amadeus)

Vivaldi, A.  
*Concerto ‘Il Cardelino’ in D major*, 1st and 2nd or 2nd and 3rd movements from L. Moyse: Flute Collection Flute Music of the Baroque (Schirmer)

Vivaldi, A.  
*Concerto in G minor RV 439 ‘La Notte’* any 2–3 movements (Schott)

**For piccolo players**

Jacob, G.  

Vivaldi, A.  
*Concerto in C major RV443*, 1–2 movements (IMC)

Vivaldi, A.  
*Concerto in A minor*, 1–2 movements (IMC)
SUGGESTED TECHNICAL WORK – YEAR 11

• All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves.
• Chromatic scale on F – range 3 octaves.
• Major scales in thirds – F, D, Bb, A – range 2 octaves.
• Dominant 7th of C, F and G – range 2 octaves.

Tempo: Crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Hite, D. Melodious and Progressive Studies, Book 1 (a selection of studies by Demnitz, Nocentini, Baermann and Klose)
Rae, J. 40 Modern Studies, No.25 Ambiguity, No.32 Latin Jive
Rose, C. 32 Studies, No.1, 2, 7
Thurston Passage Studies Volume 1, No.5, p. 8, No.15, p. 20
Uhl, A. 48 Studies for Clarinet, Book 1, No.11, 20
Weston, P. 50 Classical Studies for Clarinet, No.27, 31, 29, 23, 24

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

• All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves.
• Chromatic Scale on G – range 3 octaves G to G.
• Major scales in thirds up to and including 4 sharps and 4 flats – range 2 octaves.
• Dominant 7th of Bb and D – range 2 octaves.

Tempo: Crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Hite, D. Melodious and Progressive Studies, Book 1 (a selection of studies by Demnitz, Nocentini, Baermann and Klose)
Rae, J. 40 Modern Studies – No.36 Hard Rock Blues, No.38 Inside-out
Rose, C. 32 Studies, Nos.3, 5, 6, 8, 13
Rose, C. 40 Studies, Book 1, Nos.8, 9
Uhl, A. 48 Studies for Clarinet, Book 1, Nos.4, 5, 6
Weston, P. 50 Classical Studies for Clarinet, Nos.34, 35, 37, 40

SUGGESTED TECHNICAL WORK – REPERTOIRE

Triplet
Rubank Intermediate Method, p. 21, No.4
Rubank Advanced Method Volume 1, p. 52, No.12
Walton M. Note Cruncher, Book 2, p. 24, No.1
Collis Book 2, p. 29, No.58, p. 15, No.34
Collis Book 4, p. 10, No.13
Collis Book 6, p. 13, No.13
Advanced
Uhl  48 Studies for Clarinet, Book 1, p. 17, No.12
Rose, C.  40 Studies for Clarinet, p. 7, No.5
Weston, P.  50 Classical Studies for Clarinet
Stark  24 Studi Di Virtuosismo for Clarinet

Rapid slurring semiquavers
Rubank  Intermediate Method, p. 45, No.40
Rubank  Advanced Method, p. 53, No.15
Thurston, F.  Passage Studies, Book 2, p. 14, No.8

Advanced
Rose, C.  32 Etudes for the Clarinet, p. 13, No.12
Rose, C.  40 Studies for the Clarinet, p. 3, No.1
Thurston, F.  Passage Studies, Book 2, p. 4, No.2, p. 5, No.3

Rapid tonguing semiquavers
Rubank  Intermediate Method, p. 44, No.2
Rubank  Advanced Method Volume 1, p. 54, No.17
Collis  Book 6, p. 23, No.22
Rose, C.  40 Studies for the Clarinet, p. 14, No.11

Advanced
Uhl  48 Studies for Clarinet, Book 1, p. 24, No.17
Rose, C.  32 Etudes for the Clarinet, p. 30, No.30
Thurston, F.  Passage Studies, Book 2, p. 12, No.7
McGinnis  Orchestral Excerpts Volume 2, p. 34 A Midsummer Night's Dream
Voxman  Classical Studies for Clarinet

Crossing the break/Alternate fingerings
Rubank  Intermediate Method, p. 29, No.3
Collis  Book 4, p. 26, No.31, p. 43, No.51
Walton, M.  Note Cruncher, Book 2, p. 3
Collis  Book 5, p. 13, No.14
Rae, J.  40 Modern Studies for Solo Clarinet, p. 22, No.29
AMEB Grade 3 (Series 2) List A, No.3
AMEB Grade 4 (Series 2) List A, No.2

Advanced
Thurston, F.  Passage Studies, Book 3, p. 20, No.11
Rose, C.  32 Etudes for the Clarinet, p. 16, No.16, p. 28, No.28, p. 29, No.29
Uhl  48 Studies for Clarinet, Book 1, p. 28, No.21
McGinnis  Orchestral Excerpts, Volume 1, p. 44 Peter and the Wolf
Weston, P.  50 Classical Studies for Clarinet

Ornaments
Rubank  Advanced Method Volume 2, p. 62, No.3, p. 74, No.2
Collis  Book 2, p. 27, No.54
Collis  Book 4, p. 38, No.44
Collis  Book 5, p. 3, No.3
AMEB Grade 4 (Series 2), List A, No.1

Advanced
Rose, C.  32 Etudes for the Clarinet, p. 2, No.1, p. 22, No.22
Weston, P.  50 Classical Studies for Clarinet
Thurston, F.  Passage Studies, Book 3
**Interval leaps**
- **Rubank**  *Advanced Method Volume 1*, p. 57, No.29
- **Collis**  *Book 2*, p. 13, No.31
- **Uhl**  *48 Studies for Clarinet*, Book 1, p. 30, No.23
- **Thurston, F.**  *Passage Studies*, Book 1, p. 8, No.5
- **Thurston, F.**  *Passage Studies*, Book 2, p. 8, No.5, p. 19, No.11

**Advanced**
- **Lazarus**  *Method for Clarinet Part 2*, p. 249, No.10
- **Stark**  *Arpeggio Studies*
- **Thurston, F.**  *Passage Studies*, Book 3, p. 6, No.3

**Changing rhythms/Syncopation**
- **Rae, J.**  *40 Modern Studies*, p. 15, No.22, p. 24, No.31, p. 25, No.32
- **Rose, C.**  *32 Etudes for Clarinet*, p. 10, No.9
- **Uhl**  *48 Studies for Clarinet*, Book 1, p. 16, No.11
- **Thurston, F.**  *Passage Studies*, Book 1, p. 24, No.17
- **Collis**  *Book 4*, p. 2, No.3
- **AMEB Grade 4 (Series 2) List A**, No.1

**Advanced**
- **Rose, C.**  *40 Studies for Clarinet*
- **Weston, P.**  *50 Classical Studies for Clarinet*
- **Stark**  *24 Studi di Virtuosismo*
- **Lazarus**  *Method for Clarinet Parts 2 and 3*

**Tone development/Phrasing**
- **Collis**  *Book 5*, p. 13, No.14
- **Collis**  *Book 6*, p. 20, No.18, p. 17, No.16
- **Uhl**  *48 Studies for Clarinet*, Book 1, p. 3, No.1
- **Rae, J.**  *40 Modern Studies for Solo Clarinet*, p. 21, No.28, p. 29, No.35

**Advanced**
- **Weston, P.**  *50 Classical Studies*
- **Weston, P.**  *17 Classical Solos*
- **Rose, C.**  *32 Etudes for Clarinet and 40 Studies for Clarinet* (Andante and Adagio studies)
- **Stark**  *24 Studi di Virtuosismo*

**Articulation**
- **Rubank**  *Advanced Method for Clarinet Volume 1*, p. 49, No.1, p. 54, No.17
- **Collis**  *Book 4*, p. 30, No.35, p. 33, No.38, p. 35, No.40
- **Collis**  *Book 5*, p. 1, No.1, p. 44, No.35
- **Collis**  *Book 6*, p. 41, No.39
- **Rae, J.**  *40 Modern Studies for Solo Clarinet*, p. 20, No.27
- **AMEB Grade 3 (Series 2), List A**, No.2

**Advanced**
- **Thurston, F.**  *Passage Studies*, Book 2, p. 6, No.4
- **Weston, P.**  *50 Classical Studies*
- **Uhl**  *48 Studies for Clarinet*, Book 1
- **Lazarus**  *Method Parts 1, 2 and 3*
- **Stark**  *24 Studi di Virtuosismo*
Other study selections
Klose, H.  
Kell, R.  
Kell, R.  
Drucker  
Voxman  
Paganini, N.  
Jean Jean  
Bonade  

Complete Method
30 Interpretative Studies for Clarinet
17 Staccato Studies for Clarinet
Orchestral Works Volumes 1–7
Studies for the Clarinet
Dix-Sept Studies
18 Studies for the Clarinet
16 Phrasing Studies

SUGGESTED REPERTOIRE – YEAR 11
Corelli, A. (arr. Kell)  
Crusell, B.  
Dunhill, T.  
Ferguson, H.  
Finzi, G.  
Gade, N.  
Handel, G. (arr. Kell)  
Lefèvre, X.  
Lutoslawski, W.  
Moskowski, M.  
Molter, J.  
Orlovich, M.  
Schumann, R.  
Tartini, G arr. Kell,  
Templeton, A.  
Thompson, T  
Vanhal, J. B.  
Vanhal, J. B.  
Wagner, R. (Baermann, C)  
Weber, C von.  

Gigue  
Andante from Concerto in Bb, Op.11  
No.6 from Phantasy Suite  
Pastorale and Burlesque from Four Short Pieces  
Prelude, Romance or Forlana from Five Bagatelles  
Andante Con Moto or Allegro Vivace from Fantasy Pieces Op.43  
Adagio or Siciliana and Giga  
Sonata No.5, 1st Movement from Five Sonatas (ed. Davies and Harris)  
Dance Preludes, Nos.1 and 2  
Two Spanish Dances (either one)  
Moderato from Concerto No.4 in D major  
Flight of fancy (reedmusic.com)  
Fantasy Piece (Fantasiestücke) No.1, Op.73  
Concertino, movement 1 and 2, or 3 and 4  
No.2, Modal Blues from Pocket Size Sonata  
Boogie Bounce from Boogie and Blues  
Sonata in Bb, any movement  
Sonata in Eb, 1st or 3rd movement  
Adagio  
Concerto No.1, 2nd movement

The following books contain numerous suitable works:
Christmann, A.H.  
Voxman, H. (ed.)  
Wastall, P. (ed.)  
Harris, P. and Davies, J. (ed.)  
Kirelis, R.  
Kirelis, R. (ed.)  
Simon, E. (ed.)  
Wastall, P. (ed.)  

Concert and Contest Collection, Rubank,  
Contemporary Music for Clarinet, Boosey & Hawkes  
Eighty Graded Studies for Clarinet Volume 1 and 2, Faber Music  
Master Solos for the Clarinet, Hal Leonard  
Master Solos, Intermediate Level, Hal Leonard  
Masterworks for Clarinet and Piano, Schirmer  
Romantic Music for Clarinet, Boosey & Hawkes, Soloist Folio, Rubank

SUGGESTED REPERTOIRE – YEAR 12
Arnold, M.  
Banks, D.  
Bernstein, L.  
Brahms, J.  
Brahms, J.  
Crusell, B.  
Davidson, L.  
Finzi, G.  
Mozart, W.  
Mozart, W.  

Sonatina, any movement  
Prologue, Night Piece and Blues for Two  
Sonata, 1st or 2nd movement  
Sonata in F minor, Op.120, No.1, any movement  
Sonata in Eb major, Op.120, No.2, any movement  
Andante Pastorale from Concerto in F minor  
Hoe Down (reedmusic.com)  
No.5 from Five Bagatelles  
Adagio from Concerto in A major K.622  
Larghetto from Clarinet Quintet in A major K.581
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hoffmeister, F.</td>
<td><em>Concerto</em>, any movement</td>
</tr>
<tr>
<td>Hughes, E.</td>
<td><em>Scherzo Tarantella from Sonata Capricciosa</em></td>
</tr>
<tr>
<td>Hurlstone, W.</td>
<td><em>Four Characteristic Pieces</em>, any movement</td>
</tr>
<tr>
<td>Hyde, M.</td>
<td><em>Legend for Clarinet and Piano</em></td>
</tr>
<tr>
<td>Lutoslawski, W.</td>
<td><em>No.5 from Dance Preludes</em></td>
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<tr>
<td>Pierre, G.</td>
<td><em>Canzonetta, Op.19</em></td>
</tr>
<tr>
<td>Previn, A.</td>
<td><em>Fancy Passing or Passing Fancy</em></td>
</tr>
<tr>
<td>Poulenc, F.</td>
<td><em>Sonata for Clarinet, 1st movement</em></td>
</tr>
<tr>
<td>Saint-Saëns, C.</td>
<td><em>Sonata for clarinet and piano Op.167, 1st or 2nd movement</em></td>
</tr>
<tr>
<td>Schumann, R.</td>
<td><em>Fantasy Piece (Fantasiestücke) No.2 or 3, Op.73</em></td>
</tr>
<tr>
<td>Stamitz, C.</td>
<td><em>Concerto No.3 in Bb, 1st or 3rd movement</em></td>
</tr>
</tbody>
</table>
**BASS CLARINET**

**SUGGESTED TECHNICAL WORK – SCALES – YEAR 11**

- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves where possible, otherwise one.
- A chromatic scale up to 2 and a half octaves.
- Major scales in thirds: F, G, a and Bb major, over 2 octaves.

Tempo: Crotchet = 66 beats per minute, 4 notes per beat
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred

**Supporting texts and examples**

Rae, J. 40 Modern Studies – No.22 Slavonic Dance; No.24 Exclusive
Rhoads, W. Etudes for Technical Facility for Alto and Bass clarinet, No.3, No.6, No.8
Blatt, T. (ed. Weston, P.) 50 Classical Studies for Clarinet, No.20
Demnitz, F. Elementary School for Clarinet, Chord Studies, A minor, p. 25

**SUGGESTED TECHNICAL WORK – SCALES – YEAR 12**

- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves where possible, otherwise one.
- A chromatic scale up to two and a half octaves.
- Major scales in thirds: up to and including 3 flats and 3 sharps, over 2 octaves.
- Dominant 7th: Bb and D, over 2 octaves.

Tempo: Crotchet = 66 beats per minute, 4 notes per beat
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred

**Supporting texts and examples**

Demnitz, F. Elementary School for Clarinet, Chord Studies – No.8 E minor, p. 41
Rae, J. 40 Modern Studies – No.28 In a Dream; No.29 Helix
Rhoads, W. Etudes for Technical Facility for Alto and Bass clarinet – No.10, No.14, No.16
Rose, C. 40 Studies, Book 1, No.5
Weston, P. Demnitz Study 29 from 50 Classical Studies for Clarinet
SUGGESTED TECHNICAL WORK – REPERTOIRE

Crossing the break smoothly
Rae, J.  
40 Modern Studies, No.18, No.24
Walton, M.  
Note Cruncher, Book 1, p. 12 Study in D minor, p. 16 Study in B minor
Rose, C.  
32 Etudes, No.27, p. 27
Collis, J.  
Modern Course, Book 4, p. 3, No.4

Rhythmic studies
Rae, J.  
40 Modern Studies, No.22
Collis, J.  
Modern Course, Book 4, p. 42, No.48
Voxman, H.  
Introducing the Alto or Bass Clarinet (Rubank), p. 26, No.4
Wastall, P.  
Practice Sessions, p. 11, Study No.2
Rubank  
Advanced, Volume 2, p. 49, No.1

Alternate fingerings
Walton, M.  
Note Cruncher, Book 1 Study in A major, p. 33 Study in B minor, p. 28 Study in C minor
Collis, J.  
Modern Course, Book 2, p. 26, No.52
Collis, J.  
Modern Course, Book 4, p. 43, No.51
Rubank  
Advanced, Volume 2, p. 50, No.4

Rapid tonguing/Staccato
Weston, P.  
50 Classical Studies, p. 8, No.11, p. 11, No.17, p. 22, No.29
Walton, M.  
Note Cruncher, Book 1, p. 20 Study in Bb major, p. 34 Study in Bb major
Collis, J.  
Modern Course, Book 2, p. 21, No.44
Collis, J.  
Modern Course, Book 6, p. 23, No.22
Rubank  
Advanced, Volume 1, p. 50, No.5 (played as written or down the octave)

Interval leaps
Walton, M.  
Note Cruncher, Book 1, p. 31, Study in E minor
Rubank  
Advanced, Volume 1, p. 56, No.22, p. 57, No.29
Rubank  
Advanced, Volume 2, p. 51, No.7

Semiquavers
Thurston  
Passage Studies, Book 2, No.8
Collis, J.  
Modern Course, Book 2, p. 26, No.51
Weston, P.  
50 Classical Studies, p. 13, No.20
Wastall, P.  
*Practice Sessions*, p. 40 Study No.8, p. 42 Study No.10
Rubank  
*Advanced Volume 1*, p. 57, No.27

**Triplets**
Collis, J.  
*Modern Course, Book 2*, p. 29, No.58
Collis, J.  
*Modern Course, Book 4*, p. 1, No.1
Rubank  
*Advanced Volume 2*, p. 51, No.6

**Chromatic fingering**
Voxman, H.  
*Introducing the Alto or Bass Clarinet (Rubank)*, p. 44, No.5
Walton, M.  
*Note Cruncher, Book 2*, p. 17

**Advanced studies**
Rhoads, W.E.  
*Ten Solos for Concert and Contest*

**SUGGESTED REPERTOIRE – YEAR 11**
Beon, A, A.  
*Andante from Concerto in B flat major*, Concert and Contest Collection for Bb bass clarinet by H. Voxman (Rubank)
German  
*Pastorale and Bourree*, Rubank
Phillips, G.  
*Recitative and Slow Dance*, Rubank
Prokofiev, S.  
*Romance and Troika*, Concert and Contest Collection for Bb bass clarinet by H. Voxman (Rubank)
Johnson  
*Woody Contrasts* (Rubank)
Koepke, P.  
*The Buffoon*, Rubank
Ostransky, L.  
*Autumn Song*, Rubank
Spooner, O.  
*Chalameau Sonata for Unaccompanied Bass Clarinet in the Low Register*, Southern Music Co.
Irish folksong  
*The Foggy Dew*, Rubank

**SUGGESTED REPERTOIRE – YEAR 12**
Boni, P.  
*Largo and Allegro*, Rubank
Bozza, E.  
*Ballade*
Cole, K.  
*Excursions*
Davis, W.  
*Variations on a Theme of Robert Schumann*
Eccles, H.  
*Sonata in g minor for Bass Clarinet and Piano*
Haydn, F.J.  
*Divertissement in Bb major*, Concert and Contest collection for Bb bass clarinet by H. Voxman (Rubank)
Hervig, R.  
*Sonatina*, Concert and Contest collection for Bb bass clarinet by H. Voxman (Rubank)
Hoffman, A.  
*Alborada*
Marcello, B.  
*Sonata in G major for Clarinet and Piano*
Ostransky, L.  
*Concertino in D minor*, Concert and Contest collection for Bb bass clarinet by H. Voxman (Rubank)
Rhoads, W.  
*Ten Solos*, any one, Concert and Contest for Bass Clarinet and Piano,
Southern Music Co.
Tchaikovsky, P.I.  
*Sleeping Beauty*, Rubank
Vinter, G.  
*Song and Dance for Clarinets and Piano*
OBOE

SUGGESTED TECHNICAL WORK – YEAR 11

- All major, harmonic and melodic minor scales up to and including 3 sharps and 3 flats – range 2 octaves where possible.
- All major, harmonic and melodic minor arpeggios up to and including 3 sharps and 3 flats – range 2 octaves where possible.
- All chromatic scales – range 2 octaves where possible.

Tempo: Crotchet = 60 beats per minute in semiquavers.
Articulations: All tongued, slurred in pairs, 2 slurred 2 two tongued.

Supporting texts
AMEB Oboe Technical Work Book
Boosey & Hawkes The Complete Oboe Scale Book
Rubank Advanced Method for Oboe (Books 1 and 2)
Hinke, G. Elementary Method for Oboe
Lamotte, E. Dix-huit Études for Oboe or Saxophone

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

- All major, harmonic and melodic minor scales in keys up to and including 4 sharps and 4 flats over a 2 octave range where possible.
- All major and minor and arpeggios in keys up to and including 4 sharps and 4 flats over a 2 octave range where possible.
- All chromatic scales over a 2 octave range where possible.

Tempo: Crotchet = 60 beats per minute in semiquavers.
Articulations: All tongued, slurred in pairs, 2 slurred 2 two tongued.

Supporting texts
AMEB Oboe Technical Work Book
Boosey & Hawkes The Complete Oboe Scale Book
Rubank Advanced Method for Oboe (Books 1 and 2)
Lamotte, E. Dix-huit Études pour Hautbois for Oboe or Saxophone
Ferling, F. 48 Studies for Oboe, Op.31

SUGGESTED TECHNICAL WORK – REPERTOIRE

Double tonguing
Rubank Advanced Method Volume 1, p. 32, No.14
Salter G. 35 Melodic Studies, p. 15 ‘A Scolding’ and p. 16 ‘The Ogre’s Waltz’
Hinke Elementary Method, p. 20, No.6, p. 21, No.8, p. 14, No.14

Advanced
Lamotte A. Dix-huit Études, p. 20, No.18
Ferling W. 48 Études, p. 4, No.8

Large intervals
Rubank Advanced Method Volume 1, p. 48, No.12, p. 49, No.17, p. 53, No.28
Hinke Elementary Method, p. 13, No.19, p. 14, No.23, p. 17, No.29, p. 24, No.15
Advanced
Salviani, C.  
*Studies for Oboe*, p. 2, No.1, p. 20, No.16
Ferling, W.  
*48 Etudes*, p. 13, No.26, p. 15, No.30
Lamotte, E.  
*Dix-huit Etudes*, p. 10, No.8

**Low octave studies**
Rubank  
*Advanced Method Volume 1*, p. 32, No.15
Salter, G.  
*35 Melodic Studies*, p. 13 ‘A Sunday Outing’

**Trills/Ornaments**
Rubank  
*Advanced Method Volume 1*, *Musical Ornamentation Section (Embellishments)*, pp. 60–65, Nos.1–35

Advanced
Ferling, W.  
Lamotte, E.  
Salviani, C.  
*Studies for Oboe*, p. 6, No.3

**Legato playing**
Rubank  
*Advanced Method Volume 1*, p. 30, No.12, p. 33, No.16, p. 36, No.20, p. 37, No.21, p. 42, No.25
Salter, G.  
*35 Melodic Studies*, p. 7 ‘Ties’
Hinke  
*Elementary Method*, *Legato Studies Section*, pp. 4–5, Nos.1–8

Advanced
Lamotte, E.  
*Dix-huit Etudes*, p. 11, No.9
Luft, J.H.  
*Vingt-quatre Etudes*, p. 10, No.6
Salviani, C.  
*Studies for Oboe*, p. 16, No.12

**Dynamics**
Rubank  
*Advanced Method Volume 1*, p. 30, No.12, p. 35, No.18, p. 42, Nos.24–25
Hinke  
*Elementary Method*, p. 26, No.4

Advanced
Ferling, W.  
*48 Etudes*, p. 4, No.7
Lamotte, E.  
*Dix-huit Etudes*, p. 2, No.1
Salviani, C.  
*Studies for Oboe*, p. 14, No.10

**Compound time**
Rubank  
*Advanced Method Volume 1*, p. 32, Nos.14+15, p. 33, No.16, p. 37, No.21
Salter, G.  
*35 Melodic Studies*, p. 9 ‘The Hunt’ and p. 12 ‘Skippy’
Hinke  
*Elementary Method*, p. 13, No.20, p. 14, No.21, p. 16, No.26

Advanced
Lamotte, E.  
*Dix-huit Etudes*, pp. 12–16, Nos.10–14
Luft, J. H.  
*Vingt-quatre Etudes*, p. 30, No.17
Ferling, W.  

**Mixed metre**
Salter, G.  
*35 Melodic Studies*, p. 8 ‘Summer Meadow’
Band parts studied as part of school program often have mixed metre
Orchestral excerpts: Stravinsky ‘Rite of Spring’ and ‘Pulcinella Suite’
Syncopation
Rubank  
*Advanced Method Volume 1*, p. 23, No.5, p. 31, No.13
Hinke  
*Elementary Method*, p. 30, No.12

**Advanced**
Ferling, W.  
48 *Etudes*, p. 10, No.19

**Finger fluency/dexterity**
Rubank  
*Advanced Method Volume 1*, p. 48, No.13, p. 52, No.26
Hinke  
*Elementary Method*, Scale Studies, pp. 25–33, Nos.1–18
Salter, G.  

**Advanced**
Lamotte, E.  
*Dix-huit Etudes*, p. 4, No.2, p. 5, No.3
Luft, J. H.  
Vingt-quatre *Etudes*, p. 1, No.1
Ferling, W.  
48 *Etudes*, p. 14, No.28
Salviani, C.  
*Studies for Oboe*, p. 15, No.11

**Phrasing/interpretation**
Rubank  
*Advanced Method Volume 1*, p. 30, No.12, p. 33, No.16
Salter, G.  

**Advanced**
Lamotte, E.  
*Dix-huit Etudes*, p. 7, No.5
Ferling, W.  
48 *Etudes* – all of the slow etudes teach musical phrasing through breathing

**Vibrato**
Rubank  
*Advanced Method Volume 1*, p. 30, No.12, p. 33, No.16, p. 36, No.20
Salter, G.  
35 *Melodic Studies*, p. 7 ‘Ties’, and p. 12 ‘Lament’
Hinke  
*Elementary Method*, p. 8, No.5, p. 9, No.9

**Advanced**
Ferling, W.  
48 *Etudes* – all of the slow etudes can be used for vibrato

**Staccato**
Rubank  
*Advanced Method Volume 1*, p. 31, No.13, p. 32, No.14, p. 35, No.18, p. 46, No.6, p. 49, No.15, p. 53, No.27
Salter G.  
35 *Melodic Studies*, p. 9 ‘Gnome’, p. 15 ‘A Scolding’ and p. 16 ‘The Ogre’s Waltz’
Hinke  
*Elementary Method*, Staccato Exercises, pp. 18–24, Nos.1–15

**Advanced**
Ferling, W.  
48 *Etudes*, p. 4, No.8, p. 12, No.24
Salviani, C.  
*Studies for Oboe*, p. 17, No.13

**Chromatic passage playing**
Hinke  
*Elementary Method*, p. 38, No.27

**Advanced**
Lamotte, E.  
*Dix-huit Etudes*, p. 10, No.8
Ferling, W.  
48 *Etudes*, p. 1, No.2
Luft, J. H.  
Vingt-quatre *Etudes*, p. 22, No.13

**High octave studies**
**Advanced**
Ferling, W.  
48 *Etudes*, p. 6, No.12, p. 7, No.13
Luft, J. H.  
Vingt-quatre *Etudes*, any of these studies
SUGGESTED REPERTOIRE – YEAR 11

Bellini, V.  
Concerto in Eb major, 1st movement

Berger, J.  
Toadinha (A Little Song) from Solos for the Oboe Player

Cimarosa, D.  
Concerto for Oboe and Strings, 1st and 2nd or 3rd and 4th movements

Fauré, G.  
Piece

Fiocco, J.H.  
Arioso

Glèrè, R.  
Song (Songs for the Oboe Player)

Handel, G.F.  
Concerto in Bb major, 1st and 2nd movements

Handel, G.F.  
Sonata in G minor, 1st or 4th movement

Handel, G.F.  
Sonata in F major, 1st movement

Head, M.  
Three Pieces: Elegiac Dance

Labate, B.  
Zephyrs (Oboe Solos)

Laurishkus, M.  
Two Arabian Dances (Solos for the Oboe Player)

Loeillet, J.B.  
Sonata in C major

Morricone, E.  
Gabriel’s Oboe

Nielsen, C.  
Two Fantasy Pieces, Op.2, Romance

Pierné, G.  
Serenade

Sammartini, G.  
Sonata in G major, 1st and 2nd movements or 3rd and 4th movements

Schumann, R.  
Three Romances, Op.94, No.1 or 3

Telemann, G.F.  
Sonata in A minor, 1st and 2nd movements or 3rd and 4th movements

Telemann, G.F.  
Sonata in C minor, any three contrasting movements

Telemann G.F.  
Concerto in F minor, 1st or 3rd movements

The following contains numerous suitable works:

Oboe Solos  
AMSCO

SUGGESTED REPERTOIRE – YEAR 12

Albinoni, T.  
Concerto in D minor, any movement

Bellini, V.  
Concerto, 1st or 2nd movement

Bozza, E.  
Fantasie Pastorale, first section

Britten, B.  
Six Metamorphoses after Ovid, Pan and/or Phaeton

Debussy, C.  
Menuet from 5 Pieces for Oboe and Harp

Grovlez, G.  
Sarabande and Allegro

Handel, G.F.  
Sonata in G minor, 1st and 2nd movements, or 1st and 4th movements

Handel, G.F.  
Sonata in C minor, 1st and 2nd movements

Handel, G.F.  
Sonata in F major, 1st and 2nd movements, or 1st and 4th movements

Handel, G.F.  
Concerto in G minor, 1st and 2nd movements

Hindemith, P.  
Sonata, 1st movement

Hummel, J.  
Selections from Introduction, Adagio, Theme and Variations, Op.102

Kaliwoda, J.  
Concertino, Op.110, first section

Marcello, A.  
Concerto in C minor, any movement

Mozart, W.A.  
Concerto in C major

Mozart, W.A.  
Oboe Sonata in F major, transcribed from Oboe Quartet, any movement

Nielsen, C.  
Two Fantasy Pieces, Op.2, Humoresque

Poulenc, F.  
Sonata

Rachmaninov, S.  
Vocalise

Saint-Saëns, C.  
Sonata, 1st or 2nd movement

Strauss, R.  
Concerto, 2nd movement

Vaughan Williams  
Concerto, 1st movement

Vivaldi, A.  
Sonata in C minor, 1st movement
BASSOON

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

- All major, harmonic and melodic minor scales up to and including 3 sharps and 3 flats, over a 2 octave range.
- All major and minor arpeggios, up to and including 3 sharps and 3 flats over a 2 octave range.
- All chromatic scales – range 2 octaves.

Tempo: Crotchet = 60 beats per minute, 4 notes per beat.
Articulations: All tongued, 2 slurred and 2 tongued, slurred in pairs.

Supporting texts and examples
AMEB Bassoon Technical Work Book
Boosey & Hawkes The Complete Bassoon Scale Book
Davies, J. (Arr.) Scales and Arpeggios for the Bassoon
Milde, L. The Milde Bassoon Studies in Scales and Arpeggios
Parès, G. Scale and Arpeggio Studies
Rubank Advanced Method for Bassoon, Volume 1, p. 33 No.20, p. 40 No.28, p. 44 No.10, p. 45 No.12, p. 46 No.14, p. 51 No.25, and p. 52 No.27
Spaniol, D. The New Weissenborn Method for Bassoon (scale studies and chord and intonation studies)

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range.
- All major and minor arpeggios, up to and including 4 sharps and 4 flats over a 2 octave range.
- All chromatic scales – range 2 octaves.

Tempo: Crotchet = 60 beats per minute, 4 notes per beat.
Articulations: All tongued, 2 slurred and 2 tongued, slurred in pairs, all slurred.

Supporting texts and examples
AMEB Bassoon Technical Work Book
Boosey & Hawkes The Complete Bassoon Scale Book
Davies, J. (Arr.) Scales and Arpeggios for the Bassoon
Milde, L. The Milde Bassoon Studies in Scales and Arpeggios
Milde, L. Concert Studies, Book 1, No.1
Parès, G. Scale and Arpeggio Studies
Milde, L. Concert Studies, Book 1, No.1
Weissenborn, J. Bassoon Studies, p. 4, Nos.4–5, p. 6, No.7

SUGGESTED TECHNICAL WORK – REPERTOIRE

Double tonguing
Rubank Advanced Method Volume 1, p. 25, No.10, p. 45, No.12
Weissenborn, J. Bassoon Studies, p. 4, Nos.4–5, p. 6, No.7

Advanced
Milde, L. Concert Studies, p. 8, No.4, p. 19, No.10
Weisberg, A. Art of Wind Playing, Exercises on double tonguing
Orchestral excerpt: Rossini, ‘William Tell Overture’

Large intervals
Rubank Advanced Method Volume 1, p. 39, No.26, p. 43, No.5
Weissenborn, J. Practical Method, Chapter XII ‘Andante’, Chapter XIII ‘L’istesso tempo’ and Chapter XX ‘Moderato’

Advanced
Weissenborn, J. Bassoon Studies, p. 14, No.18, p. 15, No.19, p. 20, No.25
**3rd Octave and/or tenor clef**

Rubank  
*Advanced Method Volume 1*, p. 20, No.2a, p. 21, Nos.3a and 4a, p. 22, No.5, p. 23, Nos.6 and 8, p. 23, Nos.6 and 8, p. 24, No.9

Weissenborn, J.  
*Practical Method*, Tenor Clef pages (different for each edition)

AMEB Technical Workbook, tenor clef exercises

**Advanced**

Rubank  
*Advanced Method Volume 1*, p. 31, No.16, p. 33, No.19, p. 36, No.22, p. 38, No.24, p. 40, No.28

Milde, L.  
*Concert Studies*, most of these studies have difficult tenor clef sections

**Low octave studies**

Rubank  
*Advanced Method Volume 1*, p. 20, No.2, p. 24, No.9, p. 25, No.10, p. 28, No.14

Weissenborn, J.  
*Practical Method*, Chapter XVI ‘Andante’ (Eb major) and Chapter XVII ‘L’istessso tempo’

**Advanced**

Orchestral excerpts from Tchaikowsky ‘Peter and the Wolf’ and ‘Symphony No.6’

**Trills/Ornamentation**

Rubank  
*Advanced Method Volume 1*, pp. 60–68 covers trills, grace notes and mordents, ranging from easy to difficult

Weissenborn, J.  
*Practical Method*, Embellishment section

**Advanced**

Weissenborn, J.  
*Practical Method*, Chapter XXVI includes four pages of difficult studies with a wide range of ornamentation

**Legato playing**

Rubank  
*Advanced Method Volume 1*, p. 20, No.2, p. 31, No.16, p. 36, No.22, p. 51, No.25, p. 52, No.27, p. 53, No.29

**Advanced**

Weissenborn, J.  
*Concert Studies*, p. 3, No.1, p. 4, No.4, p. 7, No.10

Milde, L.  
*Concert Studies*, p. 6, No.3, p. 10, No.5, p. 18, No.9

**Dynamics**

Rubank  
*Advanced Method Volume 1*, p. 26, No.11, p. 31, No.17, p. 47, No.17, p. 48, No.18

**Advanced**

Weissenborn, J.  
*Bassoon Studies*, p. 4, No.4, p. 10, No.15

Milde, L.  
*Concert Studies*, p. 10, No.5

**Compound time**

Rubank  

**Advanced**

Weissenborn, L.  
*Bassoon Studies*, p. 18, No.22, p. 20, No.26, p. 22, No.28

Milde, L.  
*Concert Studies*, p. 14, No.7

**Mixed metre**

Band parts studied as part of school program often have mixed meter

**Advanced**

Weissenborn, J.  
*Bassoon Studies*, p. 10, No.15

Pivonka  
*Rhythmic Studies for Bassoon*

Orchestral excerpts: Stravinsky ‘Rite of Spring’ and ‘Pulcinella Suite’
**Syncopation**
Rubank  
Weissenborn, J.  
*Advanced Method Volume I*, p. 36, No. 21, p. 38, No. 25  
*Method for Bassoon, Chapter XXIII 'Allegro guisto' and Chapter XXIV 'Allegretto'*

**Advanced**

Pivonka  
Milde, L.  
*Rhythmic Studies*  
*Concert Studies, p. 24, No. 13*

**Finger fluency/Dexterity**
Rubank  

**Advanced**

Weissenborn, J.  
*Mild Project, any of the 'Daily Studies’*

Milde, L.  
*Concert Studies, all of these are suitable*

**Phrasing/Interpretation**
Rubank  
*Advanced Method Volume I*, p. 22, No. 5, p. 23, No. 8, p. 31, No. 17, p. 36, No. 21, p. 40, No. 28

**Advanced**

Orchestral excerpt: Rimsky-Korsakov ‘Scheherazade’, 2nd movement

**Vibrato**
Any of the studies from Phrasing/Interpretation

**Staccato**
Rubank  

**Advanced**

Weissenborn, J.  
*Bassoon Studies, p. 4, Nos. 3 and 5, p. 6, Nos. 7–8, p. 18, No. 22, p. 22, No. 29, p. 24, No. 30*

**Chromatic passage playing**
Rubank  
*Advanced Method Volume I*, p. 39, No. 27

Weissenborn, J.  
*Method for Bassoon, Chapter XIX 'Moderato’*

**Advanced**

Milde, L.  
*Concert Studies, p. 2, No. 1 and p. 22, No. 12*
SUGGESTED REPERTOIRE – YEAR 11

Arne, T.  
Sonata No.5

Baines, F.  
Introduction and Hornpipe

Bergmann, W.  
Prelude and Fugue

Besozzi, A.  
Sonata in Bb major

Boismortier, J.  
Sonata No.2 in A minor, 1st or 4th movements

Boismortier, J.  
Sonata in D minor, Op.50, No.4, 1st and 2nd movements

Boismortier, J.  
Sonata in G minor, Op.24, No.5, 2nd movement

Dunhill, T.F.  
Lyric Suite

Fasch, J. F.  
Sonata in C major, 1st, 2nd and 3rd movements

Galliard, J.  
Six Sonatas, Volume 1

Gliere, R.  
Humoresque

Godfrey, F.  
Lucy Long

Hindemith, P.  
Sonata, 1st movement

Hurlstone, W.  
Sonata, 2nd or 3rd movements

Kerrison, J.  
Suite of Dances

Marcello, B.  
Sonata in G major

Mercy, L.  
Sonata in G major, Op.3

Merci, L.  
Sonata in G minor, 1st movement

Mozart, W.A.  
Concerto in B flat, 2nd movement

Trad. Arr Walton  
The Carnival of Venice

Vivaldi, A.  
Concerto in E minor (2nd movement)

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.C.  
Concerto in Bb major, 3rd movement

Corrette, M.  
Les Delices de la Solitude, Sonatas No.1 or 5

Danzi, F.  
Concerto in F, 1st or 3rd movements

David, F.  
Concertino, op.12 Andante cantabile

Devienne, F.  
Sonata in G minor, Op.24, No.5, 3rd movement

Dreyfus, G.  
The Adventures of Sebastian the Fox (any two contrasting movements)

Hurlstone, W.  
Sonata in F major, 1st or 4th movement

Kozeluch, J.  
Concerto in C, 1st movement

Milde, L.  
Concert Study No.1

Milde, L.  
Tarantella

Mozart, W.A.  
Concerto in Bb major, 3rd movement

Saint-Saëns, C.  
Sonata, 1st movement

Senaille, J.  
Introduction and Allegro Spiritoso

Tansmann, A.  
Sonata, 2nd movement

Telemann, G.P.  
Sonata in F minor, 3rd and 4th movements

Vivaldi, A.  
Concerto in A minor FVIII No.2, any movement

Weber, C.M. von  
Concerto in F major, 2nd movement

Weissenborn, J.  
Capriccio
SAXOPHONE

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11
- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range.
- All major and minor arpeggios and all major and minor broken chords up to and including 4 sharps and 4 flats over a 2 octave range where possible, otherwise one.
- A chromatic scale for the full range of the instrument.
- Major scales in thirds over a 2 octave range where possible, otherwise one.
- Dominant sevenths of C, F and G.

Speed: crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Bullard, A. *Sixty for Sax – No.40 Smokey Sax, No.44 Toreador Sax*
Cockcroft, B. *60 Celtic Dances – The Drunken Sailor*
Cockcroft, B. *Zodiac – Libra*
Lacour, G. *50 études faciles et progressives, Book 1 and 2 – Nos.25, 28, 32*
Rae, J. *20 Modern Studies – Slavonic Dance, Helix, Slurp, Slurp!*
Rae, J. *20 Modern Etudes – Ignition*

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12
- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range.
- All major and minor arpeggios and all major and minor broken chords up to and including 4 sharps and 4 flats over a 2 octave range possible, otherwise one.
- A chromatic scale for the full range of the instrument.
- Major scales in thirds over a 2 octave range where possible, otherwise one.
- Dominant sevenths of D and Bb.

Speed: crotchet = 66 beats per minute, 4 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred

Supporting texts and examples
Cockcroft, B. *Zodiac – Sagittarius*
Cockcroft, B. *Advanced Studies – No.1*
Lacour, G. *50 études faciles et progressives, Book 2. Nos.39, 42, 49*
Rae, J. *20 Modern Studies – Hard Rock Blues, Inside-out*
Rae, J. *20 Modern Etudes – Staccato Prelude*
Voxman, H. *Selected Studies – any key appropriate to the technical work*

SUGGESTED TECHNICAL WORK – REPERTOIRE

Major scales
Rubank *Supplementary Studies*
Rubank *Selected Studies*
Guy Lacour *50 Etudes Progressives et Faciles, Book 1 and 2*
Howard Harrison *Amazing Studies for Saxophone*
James Rae *20 Modern Studies*
Luft *Etuden*
Ferling *Forty Eight Studies*
Minor scales
Rubank *Supplementary Studies*
Rubank *Selected Studies*
Guy Lacour *50 Etudes Progressives et Faciles, Book 1 and 2*
Howard Harrison *Amazing Studies for Saxophone*
James Rae *20 Modern Studies*
Lufi *Etuden*
Ferling *Forty Eight Studies*

Arpeggios, arpeggios in inversions and scales in thirds
Rubank *Sup.Studies, Nos.21, 23, 26, 34*
Guy Lacour Book 1, Nos.14, 25
Guy Lacour Book 2, Nos.26, 37, 40, 47, 50
Rubank Sel.Studies, pp. 2, 3, 4, 7, 9, 15, 16, 22, 24, 30
Klose, H. *Complete Methode* Part 1, pp. 40, 41, 42, 43, 44, 45, 65, 66
Klose, H. *Complete Methode* Part 2, pp. 12, 13, 30, 36, 37, 38

Dominant 7ths
Klose, H. *Complete Methode* Part 1, p. 48

Whole tone
Klose, H. *Complete Methode* Part 2, pp. 9, 10

Chromatic
Rubank *Sup.Studies, Nos.28, 30*
*Amazing Studies, Nos.4, 5*
Rubank Sel.Studies pp. 8, 9, 60
Klose, H. *Complete Methode* Part 2, pp. 58, 63, 71

Staccato
Guy Lacour Book 1, Nos.11, 12, 14, 21, 24
Guy Lacour Book 2, Nos.26, 31, 37, 42, 44, 49
Rubank *Sup.Studies, Nos.21, 23, 30, 32*
*Amazing Studies, Nos.18, 46, 52, 53, 61*
Rubank Sel.Studies, pp. 3, 11, 13
Klose, H. *Complete Methode* Part 1, pp. 53–63, 65, 66, 67

Mixed
Guy Lacour Book 1, Nos.12, 14
Guy Lacour Book 2, Nos.26, 29, 32, 39, 42, 44, 49
*Amazing Studies, Nos.11, 12, 19, 24, 26, 31, 35, 41, 46, 54, 61, 66*

Accenting
Rubank *Sup.Studies, Nos.14, 28, 29*
*Amazing Studies, Nos.5, 7, 54, 61*
James Rae Nos.5, 19, 20
Rubank Sel.Studies, p. 18

Extended range
Guy Lacour Book 1, Nos.12, 16, 17, 18, 23, 24
Guy Lacour Book 2, Nos.26, 28, 29, 31, 32, 33, 37, 39, 41, 42, 45
Rubank *Sup.Studies, Nos.13, 14, 20, 21, 24, 26, 29, 33, 34, 35, 36*
Rubank Sel.Studies, pp. 2, 3, 4, 6
Low register
Rubank  
Sup.Studies, No.13
Rubank  
Sel.Studies, pp. 2, 3, 4, 21
Guy Lacour  
Book 1, Nos.10, 11, 21, 23, 24
Guy Lacour  
Book 2, Nos.31, 32, 42
Klose, H.  
Complete Methode, Part 1, p. 33
Klose, H.  
Complete Methode, Part 2, p. 17 Aria

Ornamentation
Rubank  
Sup.Studies, Nos.20, 33
Amazing Studies, Nos.27, 35, 51, 58, 61, 63, 75, 76
Rubank  
Sel.Studies, pp. 3, 5, 6, 8, 10, 20, 21
Klose, H.  
Complete Methode, Part 1, pp. 35, 36, 64, 67
Klose, H.  
Complete Methode, Part 2, pp. 36, 42, 44

Legato playing
Guy Lacour  
Book 1, Nos.13, 15, 16, 18, 23, 25
Guy Lacour  
Book 2, Nos.30, 33, 36, 38, 40, 41, 43, 47
Rubank  
Sel.Studies p. 21
Amazing Studies, Nos.6, 47, 48, 61, 63
Klose, H.  
Complete Methode Part 2, pp. 4, 17

Large intervals
Rubank  
Sup.Studies, No.24
Rubank  
Sel.Studies, pp. 3, 4, 5, 7, 9, 11, 13, 16, 59
Guy Lacour  
Book 1, No.21
Guy Lacour  
Book 2, Nos.26, 33, 34, 35, 42, 49, 50
Amazing Studies, Nos.43, 44, 47, 61
Klose, H.  
Complete Methode Part 1, pp. 17, 18, 19
Klose, H.  
Complete Methode Part 2, pp. 4, 15, 16, 17

Dynamic control
The majority of studies previously mentioned contain ample dynamic contrast
Amazing Studies  
Nos.10, 11, 17, 18, 46, 57, 61, 66

Mixed metre
Amazing Studies, Nos.35, 51, 54, 65, 75
James Rae  
Nos.2, 4, 5, 6, 8, 10, 12, 16, 18, 19, 20

Syncopation
Guy Lacour  
Book 1, No.20
Guy Lacour  
Book 2, No.33
Rubank  
Sel.Studies, pp. 5
Amazing Studies, Nos.4, 5, 12, 19, 42
Klose, H.  
Complete Methode Part 2, p. 69
SUGGESTED REPERTOIRE – YEAR 11

**Alto saxophone**

Bozza, E.  
* *Aria* (Leduc edition)

Clerisse, R.  
*Serenade Variee* (Leduc edition)

Dubois, P.M.  
*A La Russe*

Dubois, P.M.  
*A La Francaise*

Maurice, P.  
*Tableaux de Provence, 2nd movement: Farandole and 3rd movement: La Bohemienne*

Ostransky, L.  
*Suite for Alto Saxophone*

Reuff, J.  
*Chanson et Passapied Op.16* (Leduc edition)

Shepherd, J.  
*4.2.2 From Saxophone Stunners Volume 1* (AWMP)

**Tenor saxophone**

Bennett, D.  
*Concerto in G minor*

Clerisse, R.  
*Serenade Variee*

Clerisse, R.  
*A L’Ombre du Clocher*

Lacome, P.  
*Rigaudon*

Shepherd, J.  
*4.2.2 from Saxophone Stunners Volume 1* (AWMP)

**Alto saxophone collections**

Voxman  
Concert and Contest Collection, Rubank

Teal, L.  
Solos for Alto Saxophone, Schirmer

Harvey  
Alto Saxophone Solos Volumes 1 and 2

Mule, M.  
Famous Classical Pieces Volumes 1 and 2

**Tenor saxophone collections**

Teal, L.  
Solos for the Tenor Saxophone Player

Harvey  
Tenor Saxophone Solos Volume 1, London: Chester Music

Voxman  
Concert and Contest Collection

Walton  
The Vivaldi Album

SUGGESTED REPERTOIRE – YEAR 12

**Alto saxophone**

Ben-Haim, P.  
*Three songs without words* (Israeli Music)

Dubois, P.  
*L’Espagnole from Pieces caracteristiques en forme de suite* (Leduc edition)

Dukas, P.  
*Alla Gitana* (Leduc edition)

Faure, G.  
*Pavane*

Francaix, J.  
*Cinq danses exotiques for alto saxophone and piano* (Schott edition)

Gurewich, J.  
*Concerto in E minor, movement 3*

Ibert, J.  
*Aria*

Massenet, J.  
*Meditation from My Favourite Concert Pieces* (reed music.com)

Maurice, P.  
*Tableaux de Provence, 1st and 4th movements*

Tcherepnine, A.  
*Sonatine Sportive* (Leduc edition)

**Tenor saxophone**

Hartley, W.S.  
*Elegie*

Ostransky, L.  
*Ballet Impressions*

Ravel, M.  
*Piece en forme de Habanera* (Leduc edition)

Singelee, J.B.  
*Caprice Op.80*

Singelee, J.B.  
*Solo de Concert, Op.83*, Rubank
BRASS INSTRUMENTS

HORN

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11
- All major, harmonic and melodic minor scales up to and including 3 sharps and 3 flats over a 2 octave range where possible from E flat below middle C to high G.
- All major and minor arpeggios for the above scales.
- Dominant 7\textsuperscript{th} on G over 2 octaves.
- Chromatic Scale on F over 2 octaves.

Speed: Crotchet = 96 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two tongued two slurred.

Supporting texts and examples
Horner, Anton  \textit{Primary Studies, Nos.74, 79, 85, 87}
Maxime-Alphonse  \textit{Deux Cents Etudes, Book 1, Nos.10, 36, 42}
Kopprasch, G.  \textit{60 Studies, Book 1}

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12
- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range where possible from pedal C to high A flat.
- All major and minor arpeggios for the above scales.
- Dominant 7\textsuperscript{th} on E over 2 octaves.
- Chromatic Scale on G over 2 octaves.

Speed: Crotchet = 108 beats per minute, 2 notes per beat.
Articulations: all slurred, two tongued two slurred.

Supporting texts and examples
Horner, Anton  \textit{Primary Studies, Nos.95, 96, 99, 100}
Maxime-Alphonse  \textit{Book 1, Nos.12, 44, 48, 59, 69}
Maxime-Alphonse  \textit{Book 2, Nos.7, 10, 18, 28, 35, 37}
Kopprasch, G.  \textit{60 Studies, Book 1, Nos.8, 9, 12, 13}

SUGGESTED TECHNICAL WORK – REPERTOIRE

Rhythm/metre studies
Anton Horner

Articulation
Kopprasch  \textit{60 Studies (Volume 1 entry, Volume 2 advanced)}
Rubank  \textit{Advanced Method for Horn (Volume 1 entry, Volume 2 advanced)}
Mel Bay  \textit{Anthology of French Horn Music (Advanced)}

Intervals
Kopprasch  \textit{60 Studies (Volume 1 entry, Volume 2 advanced)}
Rubank  \textit{Advanced Method for Horn (Volume 1 entry, Volume 2 advanced)}
Mel Bay  \textit{Anthology of French Horn Music (advanced)}

Scales/arpeggios
Anton Horner  \textit{Advanced Method for Horn Volume 1 and 2}
Rubank  \textit{Etudes and Concert Studies}
Oskar Franz
**Flexibility**
Rubank  
*Advanced Method for Horn Volume 1 and 2*

**Range**
Anton Horner  
Scale studies  
Rubank  
*Advanced Method for Horn Volume 1 and 2 (advanced)*
Mel Bay  
*Anthology of French Horn Music (advanced) e.g. Bach B minor Mass, Brandenburg 1 de Pre 20 Etudes*

**Stylistic studies**
Anton Horner  
Rubank  
*Advanced Method for Horn Volume 1 and 2 (entry and advanced)*
Mel Bay  
*Anthology of French Horn Music (entry and advanced)*

**Valve/Fingering technique**
Anton Horner  
Rubank  
*Advanced Method for Horn Volume 1 and 2 (entry and advanced)*

**Orchestral excerpts**
Mel Bay  
*Anthology of French Horn Music (entry and advanced)*
Pottag

**Hand stopping**
Horne  
Rubank  
*Advanced Method for Horn Volume 1 and 2 (entry and advanced)*
Mel Bay  
*Anthology of French Horn Music (entry and advanced)*

**Transposition**
Anton Horner (entry)  
Mel Bay  
*Anthology of French Horn Music (Advanced)*

**SUGGESTED REPETTOIRE – YEAR 11**
Beethoven, L. van  
*Septet (from Solos for the horn player Mason Jones), Schirmer*
Bradford-Anderson  
*March in Canon, Bradford-Anderson, Muriel*
Brahms, J.  
*Scherzo from Serenade in D Op.11 (from Solos for the horn player Mason Jones), Schirmer*
Butt, J.  
*Suite for Horn, Hinrichsen*
Cherubini, L.  
*Sonata No.1 (from Brass French Horn Solo; International)*
Gliere, R.M.  
*Nocturne, Op.35, No.10, International*
Gounod, C.  
*6 Pieces Melodiques Originales, any movement*
James, I.  
*Albert Hall Galop (from Just Brass Horn Solos), London: Chester Music*
Handel, G.F.  
*Sonata in G minor, 1st, 3rd or 4th movement*
Mendelssohn, F.  
*Symphony No.5, Op.107, Andante*
Mozart, W.A.  
*Concerto No.2 in E flat major, K.417, slow movement*
Mozart, W.A.  
*Concerto No.3 in E flat major, K.447, slow movement*
Mozart, W.A.  
*Concerto No.4 in E flat major, K.495, slow movement*
Saint-Saëns, C.  
*Morceau de Concert, Op.94, 1st movement*
Saint-Saëns, C.  
*Romance, Op.36*
Strauss, F.  
*Nocturno, Op.7*
Telemann, G.  
*Sonata in F minor, 1st, 3rd or 4th movement*
<table>
<thead>
<tr>
<th>Composer</th>
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<th>Publisher</th>
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<tbody>
<tr>
<td>Abbott, A.</td>
<td>Alla Caccia, Arcadia</td>
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<td>Arnold, M.</td>
<td>Fantasy for Horn, Faber</td>
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<td>Beethoven, L. van</td>
<td>Sonata in F major, Boosey &amp; Hawkes</td>
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<td>Prelude and Scherzo, Chappell</td>
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<td>Larghetto, Salabert</td>
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<td>Cherubini, L.</td>
<td>Sonata No.2</td>
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<td>Clerisse, R.</td>
<td>Chant sans Paroles (Leduc edition)</td>
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<td>Cooke, A.</td>
<td>Rondo in B flat, Schott</td>
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<td>Dukas, P.</td>
<td>Villanette, Durand</td>
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<td>Francaix, J.</td>
<td>Canon in the Octave, Pierre Noel</td>
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<td>Glazunov, A.</td>
<td>Reverie, Rubank</td>
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<td>Concerto for Horn, 2nd movement, Williams</td>
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<td>Concert Rondo, K.371, Breitkopf and Hartel</td>
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<td>Orr, R.</td>
<td>Serenade, Schott</td>
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<td>Piantoni, L.</td>
<td>Air de Chasse (Leduc edition)</td>
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<td>Rossini, G.</td>
<td>Prelude, Theme and Variations, International</td>
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<td>Strauss, F.</td>
<td>Concerto (movement 2), Universal</td>
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<td>Strauss, R.</td>
<td>Concerto in E flat, No.1, Op.11</td>
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<tr>
<td>Vinter, G.</td>
<td>Hunter’s Moon, Boosey &amp; Hawkes</td>
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TRUMPET

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11
- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range up to A.
- All major and minor arpeggios for the above scales.
- Dominant 7th on G.
- Chromatic scale on A over 2 octaves.

Speed: Crotchet = 96 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two tongued two slurred.

Supporting texts and examples
Colins, C.  Advanced lip flexibilities Volume 1
Miller, J.  Progressive Brass Studies, Nos.14, 20
Vizzutti, A.  Trumpet Method Book 3 Melodic Studies – Intermediate etudes No.6, Vocalise Studies No.13, Rhythmic Etude No.3
Kopprasch, C.  60 selected Studies for Trumpet, Book 1, Nos.19, 28
Kopprasch, C.  60 Selected Studies for Trumpet, Book 2, Nos.35, 42
Arban, J.B.  Complete Conservatory Method, p. 25 No.11, p. 26 No.14, p. 31 No.26, p. 32 No.28
Arban, J.B.  Complete Conservatory Method – The Art of Phrasing

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12
- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range up to Bb.
- All major and minor arpeggios for the above scales.
- Dominant 7th on A.
- Chromatic Scale on Bb.

Speed: Crotchet = 108 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two tongued two slurred

Supporting texts and examples
Miller, J.  Progressive Brass Studies, Nos.25, 29
Kopprasch, C.  60 selected Studies for Trumpet, Book 1, Nos.52, 54, 57
Arban, J.B.  Complete Conservatory Method, p. 34 No.32, p. 36 No.37, p. 28 No.18

TECHNICAL WORK – SUGGESTED REPERTOIRE

Rhythm/metre studies
Arban  Grand Method for Cornet
Kopprasch  60 studies
Vizzutti, A.  The Allen Vizzutti Trumpet Method, Book 3

Articulation
Kopprasch  60 Studies
Concone  The Complete Solfège
Schlossberg  Daily Drills and Technical Studies for Trumpet

Intervals
Kopprasch  60 Studies (easy, advanced)
Arban  Grand Method for Cornet
Vizzutti, A.  Vizzutti Advanced Etudes
Scales/arpeggios

Arban
Koprasch
Rubank

Flexibility

Colin, C.
Davidson, L.
Schlossberg
Arban

Range

Arban
Vizzutti, A.

Stylistic studies

Rubank
Smith, P.
Balasanyan
Arban
Vizzutti, A.

Advanced

Bordogni/Rochut
Arban

Valve/Fingering technique

Arban
Clark, H.L.

Orchestral excerpts

Williams, E.S.
Voisin, R.

Transposition

Bordogni

SUGGESTED REPERTOIRE – YEAR 11

Balay, G.  Petite pièce Concertante, Warner Bros/Belwin
Bernstein, L.  Rondo for Lifey, Amberson, Boosey & Hawkes
Boyce, W.  Trumpet Tune (from Six Trumpet Tunes arr. Norman Richardson), Boosey & Hawkes ed.
Bozza, E.  Lied (Leduc edition)
Code, P.  Zanette, Allan
Cole, H.  Hammersmith Gallop, Schott
Cortez  Trumpet Music for Beginners, No.22, EMB
Elgar, I.  Idylle (from Second Book of Trumpet Solos, arr. Wallace/Miller) Faber
Garson, M. & Vizzutti, A.  Jazz Etude, 2nd movement (from Trumpet Solos for the Performing Artist) Alfred
Handel, G. F.  Sound an Alarm, Solo Album, Boosey & Hawkes Durand OUP
Handel, G.F.  The Trumpet Shall Sound (from Old English Trumpet Tunes, Book 2) Oxford
Haydn, J.  Trumpet Concerto, 2nd movement, Schirmer or Boosey & Hawkes or Fischer
Hummel, J. N.  The Noble Savage (from Second Book of Trumpet Solos, arr. Wallace/Miller) Faber
Monhardt, M.  So Soft the Silver Sound and Clear (from Master Solos Intermediate Level) Hal Leonard
Mozart, W.A.  Adagio from Serenade in D, arr. Coy, N.
Mozart, W.A.  Alleluja from Motet: ‘Exultate Jubilate’ (from 29 Cornet Solos and 2 encores, arr. Walter Beller), Schirmer
Mudge, R.  Trumpet Concerto No.1, Boosey & Hawkes
Purcell, H.  Trumpet Sonata, 1st and 2nd movements (from Six Trumpet Tunes, arr. Norman Richardson) Boosey & Hawkes
Rachmaninoff, S.  Vocalise, International
Ropartz, J. G.  Andante and Allegro, Fischer
Stanley, J.  Trumpet Voluntary, YTP Volume 3, OUP
Street, A.  Rondino, Boosey & Hawkes ed.
Tchaikovsky, P.  Valse Sentimentale, Internationale
Zehm, F.  Sonata Brevis, 1st movement, Schott

SUGGESTED REPERTOIRE – YEAR 12
Arnell, R.  Trumpet Allegro, Op.58 No.2, Schott
Bach, J. S.  Arioso, Fischer
Baines, F.  Pastorale, Schott
Bissell, K.W.  Little Suite, BMI, Canada
Bozza, E.  Badinage (Leduc edition)
Buesser, H.  Andante and Scherzo, International Music Co.
arr. Clark, H.L.  The Debutante, Warner Bros
Cook, K.  Impromptu, Hinrichsen
Fiocco, J.H.  Allegro in B flat for Trumpet and Piano, Presser Co
Gibbons, O.  Suite, Williams
Goedicke, A.F.  Concert Study, Op.49, International Music Co. or Belwin
Hartmann, J.  Facilita Air with Variations, Boosey & Hawkes
Haydn, J.  Trumpet Concerto movement I or III, B&H or Fischer
Hindemith.  Trumpet Sonata movement I, Schott
Hummel, P.  Trumpet Concerto movement II or III, B&H or International Music Co.
Martinu, B.  Trumpet Sonatina movement I (Leduc edition)
Neruda, G.  Trumpet Concerto movement I or II, Musica Rara
Peeters, F.  Trumpet Sonata, Op.5, movement I, C F Peters
Porrino, E.  Preludio, Aria E Scherzo, Zerboni
Riisager, K.  Trumpet Concertino movement III, Hansen, W. Nr 3416
Senaille, J.B.  Allegro Spiritoso, Schirmer (from Solos for the Trumpet Player, arr. Beeler)
Zehm, F.  Cante e Rondo, Schott
TROMBONE/BASS TROMBONE/EUPHONIUM

SUGGESTED TECHNICAL WORK – YEAR 11

- All major, harmonic and melodic minor scales up to and including 2 sharps and 2 flats over a 2 octave range up to G (subject to the limitations of the instrument).
- All major and minor arpeggios for the above scales.
- Dominant 7th on F.
- Chromatic scale on G over 2 octaves.

Speed: crotchet = 96 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples

Blazhevich Clef Studies for Trombone, Nos.41, 25, 15, 34, 101, 54
Arban Complete Method for Trombone and Euphonium, Art of Phrasing, No.27 Friends of My Youth p. 222, No.3 My Pretty Jane p. 216, No.28 Romance p. 223 (Alessi & Bowman ed. – Encore pub.)
Bordogni/Rochut Vocalises for Trombone and Euphonium, Nos.3, 4, 5
Kopprasch, C. 60 selected studies for Trombone, Book 1, Nos.5, 8

Bass trombone as above, and may include:
Stephanovsky, K. 20 Studies, Nos.2, 4, 5
Blume, R. 36 Studies for Trombone with F Attachment, Nos.2, 5, 6

SUGGESTED TECHNICAL WORK – YEAR 12

- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range up to Bb (subject to the limitations of the instrument).
- All major and minor arpeggios for the above scales.
- Dominant 7th on G.
- Chromatic scale on Ab over 2 octaves.

Speed: crotchet = 108 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two tongued two slurred.

Supporting texts and examples

Blazhevich Clef Studies for Trombone Nos.42, 75, 50, 43, 63, 88
Bordogni/Rochut Vocalises for Trombone and Euphonium, Nos.13, 14, 16
Kopprasch, C. 60 selected studies for Trombone, Book 1, Nos.7, 9, 12

Bass trombone as above, and may include:
Stephanovsky 20 Studies Nos.16, 19, 20
Blume, R. Studies for Trombone with F Attachment Nos.7, 11, 17
TECHNICAL WORK – SUGGESTED REPERTOIRE

**Rhythm/metre studies**
Blazhevich Studies
Arban
Kopprasch 60 studies
Advanced
Uber

**Articulation**
Kopprasch 60 Studies
Bordogni/Rochut Etudes
Remington Warm Up Studies
Paul Tanner Complete Practice Book for Trombone
Schlossberg Daily Drills and Technical Studies for Trombone

**Intervals**
Arban Complete Method for Trombone
Advanced
Kopprasch 60 Studies for Trombone Volume 1 and 2
Blazhevich Clef Studies

**Scales/arpeggios**
Arban Complete Method for Trombone
Kopprasch 60 Studies
Rubank Advanced method for trombone/Baritone Volume 1
AMEB technical work
Advanced
La Fosse Volume 2

**Flexibility**
Charles Colin Advanced Lip Flexibilities

**Range**
Remington Warm Up Studies
Paul Tanner Complete Practice Book for Trombone

**Stylistic studies**
Rubank Advanced method for trombone/Baritone Volume 1
Advanced
Bordogni/Rochut Etudes Volume 1
Arban Characteristic Studies

**Slide/Valve/Fingering technique**
Arban Complete Method for Trombone
Allan Ostrander Valve Exercises for Bass Trombone
Paul Tanner Complete Practice Book for Trombone
Stephanovsky 20 Studies for Bass Trombone

**Orchestral excerpts**
Keith Brown Orchestral Excerpts for Trombone and Tuba Volumes 1 to 10
Clef studies
Fink Tenor and Alto Clef
Blazheivich  Clef Studies
La Fosse Volume 1

Advanced
La Fosse Volumes 2 and 3
Blazheivich  Clef Studies
Uber  23 Virtuoso Clef Studies, Nos.1–4

SUGGESTED REPERTOIRE – YEAR 11

Trombone
Bach, J.S.  Prelude in A flat (from: 48 Preludes and Fugues, Book 1) Bach for Trombone, arr. Mowat (Bass or treble clef editions: Brass Wind)
Bernstein, L.  Elegy for Mippy
Bordogni, M.  Twenty Four Legato Studies, Nos.1–17, R. King
Castérède, J.  Sonatine for Trombone: 2nd movement, Andante sostenuto, Leduc/UMP
Curnow, P.J.  Fantasy for Trombone (Bass/treble clef) (Rosehill Music ed.)
Dubois, F.  Cortege, Leduc
Gluck, C.W.  Che farò senza Euridice (Orfeo ed Euridice). The Baroque Trombone, arr. Wills (Faber)
Goddard, B.  Berceuse de Jocelyn
Gounod, C.  Lend Me Your Aid
Gregson, E.  Divertimento for Trombone, 2nd and 3rd movements, Canzona and Scherzino, Bass/treble clef (Studio Music ed.)
Guillmant, A.  Concert Piece
Hasse, J.A.  Hasse Suite, Rubank
Horovitz, J.  Adam-Blues (Novello/Music Sales ed.)
Jacob, G.  Concertino, Emerson
Jacob, G.  Trombone Sonata, 1st movement, Emerson
Jacques, M.  Cantilena (from: Cantilena and Rondo Scherzosso), Bass/Treble (Studio Music ed.)
Kopparsch, C.  60 Selected Studies, R. King
Larsson, L.E.  Concertino Op.45/7, 2nd movement, Carl Gehrmans Musikforlag
Lovelock, W.  Concerto, 2nd movement
Marcello, B.  Sonata in A minor, 1st and 2nd movements, Adagio and Allegro
Mozart, W.A.  Allegro or Adagio from Serenade in D, arr. Coy, N.
Mozart, W.A.  Serenade for Trombone, arr. Clack, 1st movement, Allegro (Tenor/treble clef and/or Brass Wind ed.)
Parker, J.  Dances with Bears, Jazzed Up too for Trombone, arr. Parker (Bass or treble clef and/or Brass Wind ed.)
Proctor, S.  Azure (from: On your Metal) (Bass or treble clef and/or Brass Wind ed.)
Ramskill, R.  Ballad (from: Vivaldi to Fats Waller for Trombone) (Bass or treble clef and/or Brass Wind ed.)
Ridout, A.  Sonata for solo Trombone, 1st movement (Emerson ed.)
Rimsky-Korsakov, N.  Concerto for Trombone, 1st and 2nd movements, Boosey & Hawkes ed.
Rimsky-Korsakov, N.  Trombone Concerto, 1st movement, Allegro vivace (Boosey & Hawkes ed.)
Stone, D.  Variations for Trumpet or Trombone and Piano, Boosey & Hawkes ed.
Telemann, G.P.  Sonata in F minor for Bassoon or Trombone, 3rd and 4th movements, International
Wagenseil, G.C.  Concerto, 1st or 2nd movements (from: The Classic Trombone), arr. Coy, N.
**Bass trombone**
- Defaye, J.M. *Danse Profane* from *Deux Danse*, Leduc, arr. Knaub
- Jacob, G. *Cameos*, 1st and 2nd movements, Emerson
- Wilder, A. *Sonata*, 3rd movement, Mentor Music

**Euphonium**
- Arban, J.B. *Fantasie Brillante*
- Fiocco, J.H. *Aria and Rondo*, arr. Frankenpohl, A.
- Handel, G.F. *Sound an Alarm*
- Jacob, G. *Concertino* (Emerson ed.)
- Mozart, W.A. *Concert Aria* (Rubank ed.)
- Senaille, J.B. *Introduction and Allegro Spiritoso* (Hinrichsen ed.)
- White, D. *Lyric Suite*
- Young, E. *Euphonium Sonata*, 1st and 2nd movements
- Young, E. *Euphonium Suite*, 2nd movement (R. Smith ed.)

**SUGGESTED REPERTOIRE – YEAR 12**

**Trombone**
- Albrechtsberger, J.G. *Concerto* movements 1, 2 or 3, arr. Coy (from: *The Classic Trombone*)
- Bernstein, L. *Elegy for Mippy* (from: *Solos for the Trombone Player*), Schirmer
- Corelli, A. *Sonata in F major*
- David, F. *Concertino Andante*, 1st or 2nd movements, International/Carl Fischer/Zimmerman
- Fauré, G. *Sicilienne*, arr. Brown. IMC
- Frescobaldi, G. *Toccata*, International
- Galliard, J.E. *Sonata No.1*, Warner Bros/International
- Guillmant, A. *Concert Piece* (*Morceau Symphonique*) Op.88 (from: *Solos for the Trombone Player*), Schirmer, or separately: International (BC and Tenor Clef)/Warner Bros (BC)
- Marcello, B. *Sonata in G minor*, IMC
- Pryor, A. *Blue Bells of Scotland*
- Rachmaninov, S. *Vocalise*, Schirmer
- Reiche, E. *Rondo from Concerto No.2*, Schirmer
- Saint-Saëns, C. *Cavatine Op.144*, Durand
- Sanders, R.L. *Sonata in E flat*, 1st movement
- Stevens, Halsey *Sonata for Trombone or Tuba and Piano*, Peer International
- Thęrvénine, A. *Andante*, MP Belaieff
- Telemann, G.P. *Sonata in F minor for Bassoon or Trombone*, movements 1 and 2, International

**Bass trombone**
- Back, J S arr. Brown *Prelude or Gigue from Cello Suite in D minor* – IMC
- Jacob, A. *Cameos*, movements 3, 4 or 5, Emerson
- Telemann, G.P. *Fantasia in C minor* (from: *12 Fantasias*), arr. Raph-Kalmus
- Tomasi, H. *Etre pas non Etre*, Leduc

**Euphonium**
- Capuzzi, G.A. *Andante* (from: *Concerto for Double Bass*), Hinrichsen
- Carnizvi, L. *Introduction, Theme and Variations*, Molinaar
- Curnow, P.J. *Rhapsody for Euphonium*, Rosehill
- Haydn, F. *Aria and Allegro*, Rubank
- Iannacone, A. *Night Song, Tenuto*
- Jacob, A. *Fantasia for Euphonium*
- Rachmaninoff, S. *Vocalise* (from: *Solos for the Trombone Player*), Schirmer
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<td><em>Five Pieces on Folk Style, Op.102</em>, Ludwig</td>
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<td>Uber, D.</td>
<td><em>Ecnamor</em>, Southern Music Co.</td>
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<td><em>O Star of Eve</em>, Boosey &amp; Hawkes</td>
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TUBA

SUGGESTED TECHNICAL WORK – YEAR 11

• All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range up to A (subject to the limitations of the instrument).
• All major and minor arpeggios for the above scales.
• Dominant 7th on G.
• Chromatic scale on A over 2 octaves.

Speed: crotchet = 96 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Arban Complete Method for Tuba, Studies No.11, No.14, No.26, No.28 (Young & Jacobs ed. Encore pub.)
Arban Complete Method for Tuba, Art of Phrasing No.27 Friends of My Youth, No.3 My Pretty Jane, No.28 Romance (Young & Jacobs ed. – Encore pub.)
Blazevich, V. 70 Studies for Tuba No.6 p. 5, No.7 p. 6, No.9 p. 8, No.41 p. 50
Bordogni, M. 43 Bel Canto Studies for Tuba Nos.1, 4, 6
Kopprasch, C. 60 Studies for Tuba Nos.5, 8, 10

SUGGESTED TECHNICAL WORK – YEAR 12

• All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range up to Bb (subject to the limitations of the instrument).
• All major and minor arpeggios for the above scales.
• Dominant 7th on A.
• Chromatic scale on Bb over 2 octaves.

Speed: crotchet = 108 beats per minute, 2 notes per beat.
Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred.

Supporting texts and examples
Arban Complete Method for Tuba, Studies No.32, No.37, No.18 (Young & Jacobs ed. – Encore pub.)
Arban Complete Method for Tuba, Art of Phrasing No.123 Magic Flute, No.119 Semiramide, No.135 Traviata (Young & Jacobs ed. – Encore pub.)
Blazevich, V. 70 Studies for Tuba, Nos.43, 37, 44
Bordogni, M. 43 Bel Canto Studies for Tuba, Nos.1, 4, 6
Vasiliev, S. 24 Melodius Etudes, Nos.2, 4, 6

SUGGESTED TECHNICAL WORK – REPERTOIRE

Rhythm/metre studies
Knaub including Blazevich (entry – medium)

Articulation
Tyrell (entry level)
Knaub (entry – medium)

Intervals
Knaub (medium)
Kopprasch (medium – advanced)
Scales/arpeggios
Tyrell (entry level)
Knaub (medium)
Langey (medium)
Bordogni (medium)
AMEB technical work

Range
Langey (high range)
Torchinsky, Kopprash (low range)

Stylistic studies
Bordogni (entry, Medium)
Uber 15 Progressive Studies (medium)

Valve/Fingering technique
Tyrell (entry level)
Knaub (medium)
Langey (medium)
Bordogni (medium)
Torchinsky
Kopprash
Uber 15 Progressive Studies

Orchestral excerpts
Torchinsky, A. 20th Century Orchestral Excerpts
Wekselblatt, H. Solos for the Tuba Player
Keith Brown Orchestral Excerpts for Trombone and Tuba Volumes 1 to 10

SUGGESTED REPERTOIRE – YEAR 11
Amos, K. Compositae (Bass clef and Treble clef ed. CMA Publications 041)
Anon. Hornpipe No.14 (from: First Solos for the Tuba Player) arr. Wekselblatt, H.
(Schirmer/Music Sales)
Arban, J.B. Complete Method, Study No1
Arnold, M. Fantasy for Tuba
Bach J.S. Two Bourees (Wekselblatt, H. Solos for the Tuba Player) (Schirmer ed.)
Berlioz, H. Requiem, No.2
Berlioz, H. Requiem, No.4
Berlioz, H. Requiem, No.6
Bernstein, L. Waltz for Mippy III (Wekselblatt, H. Solos for the Tuba Player) (Schirmer ed.)
Blavzevich, A. Etudes, Nos.1–6
Bordogni, M. Bel Canto Studies, Nos.1–9 (Robert King ed.)
Bozza, E. Thème Variè (Leduc/U.M.P. ed.)
Capuzzi, A. Andante from Concerto for Double Bass (Hinrichsen ed.)
Capuzzi, A. Andante arr. Catelinet (Bass/treble clef and/or Peters H–1474 ed.)
Cimera, J. Advanced Tuba Studies, Nos.7–15
Defaye, J-M. Suite Marine, 1st and 4th movements, L’Éléphant de Mer (Leduc/UMP)
Defaye, J-M. Suite Marine, 2nd and 3rd movements, Le Cachelot and Le Requin (Leduc/UMP)
Frankenpohl, A. Concertino for Tuba and String Orchestra, Robert King
Frankenpohl, A. Concertino for Tuba: 2nd and 3rd movements, Lento and Allegro (Robert Ing/U.M.P.)
Haddad, D. Suite for Tuba (Shawnee Press ed.)
Handel, G.F. Concerto in F minor, transcription, arr. Robert M. Barr (Ludwig Music Publishing Company)
Hartley, W. Suite for Unaccompanied Tuba (any three movements) (Elkan-Vogel/U.M.P.)
Heiden, B.  
*Concerto for Tuba, 2*nd movement, *Andante*

Hogg, M. E.  
*Sonatina for Tuba* (Complete) (Ensemble Publications/William Elkin)

Jacob, G.  
*Tuba Suite, No.2 Hornpipe* (Boosey & Hawkes ed.)

Jacob, G.  
*Tuba Suite: No.4 Bourrée* (Boosey & Hawkes ed.)

Langey  
*The Bass, Grand Studies, Nos.1–6*

Lawrence, L.  
*Piece for Tuba and Piano in a minor* (from: *Master Solos Intermediate level – Tuba*)

Hal Leonard

Mozart, W.A.  
*Concerto No.3 for Horn*, transcription

Hal Leonard

Mozart, W.A.  
*Romance* (from: *Solos for the Tuba Player*, Wekselblatt, H. ed.) Schirmer

Mozart, W.A.  
*Rondo* (from: *Solos for the Tuba Player*, Wekselblatt, H. ed.) Schirmer

Richardson, A.  
*In the Lowlands* (Elkin)

Senaillé, J.B.  

Telemann, G.P.  
*Adagio and Allegro* (from: *Trumpet Concerto in D* arr. Friedman)

Telemann, G.P.  
*Prelude and Allegretto for Tuba and Piano*, Southern Music

Tuthill, B.  
*Small Mirror* (Tuba and CD)

Vaughan-Williams, R.  
*Concerto in F minor for Tuba*

Vivaldi, A.  
*Allegro*, arr. Swanson, Belwin Mills/I.M.P.

von Weber, C.M.  
*Der Freischtutz, Overture*

Wagner, R.  
*Tannhauser March*

Wilder, A.  
*Sonata for Tuba and Piano* (any three movements) (Mentor Music/Emerson)

**SUGGESTED REPERTOIRE – YEAR 12**

Arnold, M.  
*Fantasy for Solo Tuba, Op.102* (Faber)

Bach, J.S.  
*Air and Bourrée*, Carl Fischer

Barat, J.E.  
*Introduction and Dance*, Southern Music

Beversdorf, T.  
*Sonata for Tuba and Piano*, Interlochen

Beach, B.  
*Divertissement for Tuba*, Tenuto Pubs

Boda, J.  
*Sonatine*

Capuzzi, A.  

East, H.  
*Sonatina for Tuba*: 1*st and 2*nd movements (Ricordi/Boosey & Hawkes)

Easton, I.  
*Small Mirror* (Tuba and CD)

Gregson, E.  
*Tuba Concerto*, complete (Novello/Music Sales)

Heiden, B.  
*Concerto for Tuba*: 1*st and 2*nd movements or 2*nd and 3*rd movements, *Allegro risoluto and Andante or Andante and Vivace* (Peer Southern/Williams Elkin)

Hindemith, P.  
*Tuba Sonata*

Hogg, M.  
*Sonatina*, Ensemble Pubs/William Elkin

Handel, G.F.  
*Sound an Alarm*

Jacob, G.  
*Tuba Suite*, movements 1, 2, 3, 4, 6, Boosey & Hawkes

Marcello, B.  
*Sonata No.1 in F*, Southern Music

Marcello, B.  
*Sonata No.5 in C*, Southern Music

Nelhybel, V.  
*Suite for Tuba and Piano*, General Music

Presser, W.  
*Suite for Tuba* (any two movements), Ensemble Pubs

Ridout, A.  
*Concertino for Tuba*: complete (Emerson)

Senaillé, J.B.  
*Introduction and Allegro Spiritoso*, Hinrichsen

Tcherpnine, A.  
*Andante*, MP Belaieff

Tomasi, H.  
*Etre pas non Etre*, Leduc

Uber, D.  
*15 Progressive Etudes for Tuba or Bass Trombone*, Touch of Brass pubs

Wilder, A.  
*Suite No.1 for Tuba*, movements 4 and 5, Margun
PERCUSSION/DRUM SET

SUGGESTED TECHNICAL WORK – YEAR 11

Percussion: Scales
  • All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over 2 octaves.
  • Performed patterns:
    (i) scale at = 120, played as quavers
    (ii) arpeggio at = 80, played as quavers
    (iii) in thirds at = 120, played as quavers
  • Chromatic Scale starting on C at = 80, played as semiquavers

Percussion and drum set: Rudiments
  • Percussive Arts Society International Drum Rudiments document
    http://www.pas.org/resources/education/Rudiments1.aspx
  • Rudiment Tempo Ranges document

Drum set: Drum set styles
  • Rock: = 70
    8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)
  • Funk: = 90
    8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’. (Dominant hand plays quarter notes throughout on hi-hat or ride cymbal.)
  • Jazz: = 125
    16 bar passage of variations in common time. Patterns should incorporate the conventional jazz ride cymbal rhythm, with some variations. Bass and snare drum play ‘comping’ phrases using 8th note triplets. (Hi-hat foot on 2 and 4 throughout.)

Supporting texts and examples

Percussion: Mallets
AMEB Percussion Technical work Level 2. Grade 5, pp. 12, 13, 14 and 15
Goldenburg, M. Modern School for Xylophone, Marimba, Vibraphone, Etudes 1 to 20
Živković, N. Funny Xylophone Book 1, No.2 to No.5

Percussion: Timpani
Goodman, S. Modern Method for Tympani, pp. 61 to 68
Delecluse, J. Thirty Studies for Timpani Book 1, No.5 to No.10

Percussion and drum set: Snare drum
AMEB Percussion Technical work Level 2. Grade 5, p. 8, 9, 10 and 11
Wilcoxon, C. The All-American Drummer, Solo No.123
Corniola, F. Rudiments and Motion, p.157
Bomhof, G. 21 Solos for Snare Drum, p.10 to p. 22
Drum set
*Rock School Drums, Grade 6, pp. 38, 39, 40*
- **Rock:** Corniola, F.  *Rhythm Section Drumming, Rhythmic Summary 3*, p. 19
- **Funk:** Corelli, R.  *Phantom Groove* p. 116, using the double ghosted feel from p. 107 (Charisma Publishing)
- **Jazz:** Pickering, J.  *Studio/Jazz Drum Cookbook*, pp. 54 and 55 (Mel Bay Publications)

**SUGGESTED TECHNICAL WORK – YEAR 12**

**Percussion: Scales**
- All major, harmonic and melodic minor scales up to and including 6 sharps and 6 flats over 2 octaves.
- Performed patterns:
  1. Scale at $\frac{\text{tempo}}{\text{note value}} = 144$, played as quavers
  2. Arpeggio at $\frac{\text{tempo}}{\text{note value}} = 100$, played as quavers
  3. In thirds at $\frac{\text{tempo}}{\text{note value}} = 144$, played as quavers
- Chromatic Scale starting on C at $\frac{\text{tempo}}{\text{note value}} = 100$, played as semiquavers

**Percussion and drum set: Rudiments**
- Rudiment Tempo Ranges document

**Drum set: Drum set styles**
- **Rock:** $\frac{\text{tempo}}{\text{note value}} = 90$
  8 bar passage of variations in an odd time signature. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)
- **Funk:** $\frac{\text{tempo}}{\text{note value}} = 85$
  8 bar passage of ‘Linear’ variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’.
- **Jazz:** $\frac{\text{tempo}}{\text{note value}} = 100$
  16 bar passage of variations in $\frac{6}{8}$ or $\frac{12}{8}$. Latin Jazz [Afro-Cuban] melodic variations on snare, bass and toms appropriate to this style. (Hi-hat foot plays dotted crotchet throughout.)

**Supporting texts and examples**

**Percussion: Mallets**
*AMEB Percussion Technical work Level 2, Grade 6, pp. 22, 23, 24, 25, 26, 28, 29*
- Goldenburg, M.  *Modern School for Xylophone, Marimba, Vibraphone, Etudes 21 to 39*
- Živković, N.  *Funny Xylophone, Book 1, Nos. 7, 8*

**Percussion: Timpani**
- Goodman, S.  *Modern Method for Tympani*, pp. 69 to 71
- Cumberland, A.  *20 Graduated Studies for Timpani, Nos. 1 and 2*
Percussion and drum set: Snare drum
AMEB Percussion Technical work Level 2. Grade 6, pp. 18, 19, 21, 22
Wilcoxon, C.  The All-American Drummer, Solo Nos.127, 132
Cirone, A.J.  Portraits in Rhythm (any study)
Fink, S.  Studies for Snare Drum Volume 5: The Roll, Elite Edition 2805, N. Simrock

Drum set
Rock School Drums, Grade 7, pp. 41, 42, 43
•  Rock: Roscetti, E.  Drummers Guide To Odd Meters, pp. 25 and 26 (Hal Leonard)
•  Funk: Garibaldi, D.  Future Sounds, Groove Study, No.1, p. 41 (Alfred)
•  Jazz: Martinez, M.  Afro Cuban Coordination for Drumset, p.68 (Hal Leonard)

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RUDIMENT TEMPO RANGES
### MUSIC RESOURCE PACKAGE FOR THE PRACTICAL COMPONENT (PERFORMANCE)

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<th>PAS International Drum Rudiments</th>
<th>ATAR Year 11</th>
<th>ATAR Year 12</th>
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<tbody>
<tr>
<td>32 Single Drag Tap</td>
<td>♩ = 104</td>
<td>♩ = 116</td>
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<td>33 Double Drag Tap</td>
<td>♩ = 52</td>
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<td>34 Lesson 25</td>
<td>♩ = 78</td>
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<td>35 Single Dragadiddle</td>
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<td>36 Drag Paradiddle # 1</td>
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<td>37 Drag Paradiddle # 2</td>
<td>♩ = 74</td>
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<td>38 Single Ratamacue</td>
<td>♩ = 76</td>
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<td>39 Double Ratamacue</td>
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<td>40 Triple Ratamacue</td>
<td>♩ = 74</td>
<td>♩ = 82</td>
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### SUGGESTED REPERTOIRE – YEAR 11

**Mallets**

- Asabuki, E. *Sparks for Maimba and Piano*
- Bach, J.S. *Six Bach Two Part Inventions*, arr. James Moore, Kendor Music Inc. (duets)
- Beethoven, L. van *Spring Sonata*
- Botsford, G. *Black and White Rag*
- Chopin, F. *Black Key Etude*
- Davila, J. *Mango Bay and Tango from Impressions on Wood (Row-Loff)*
- Eyles, R. *Ragged Ragtime Rags, Meredith Music Publications*
- Gomez, A. *Etude in d minor*
- Gomez, A. *Marimba Flamencas, Southern Music Co.*
- Gomez, A. Rife, M. *Mbira Song, Southern Music Co.*
- Handel, G.F. *Sonata No.3*, transcribed Musser/Campbell/Feldstein, Belwin, Warner Brothers
- Monti *Czardas*
- Mozart, W.A. *18th Century Theme* (from: *Sonata in C*), arr. Jolliff, A., Rubank
- Peters, M. *Barcelona*
- Peters, M. *Dog Beach*
- Peters, M. *Sea Refractions*
- Peters, M. *Starscape*
- Peters, M. *Teardrops*
- Peters, M. *Three Pieces for Three Mallets*
- Rosano, N. *Three Preludes* (prelude in e minor, No.1)
- Spears, J. *Malletrix* (unaccompanied)
- Trinity Guild Hall *Graded Music for Tuned Percussion, Book IV*
- Ukena, T. *Blue Wood*
- Zivkovic, N. *Sweet Quick Sixteen, No.2* from *Funny Xylophone, Book 1* (Gretel)
- Zivkovic, N. *Double-Dodl-Dee, No.5* from *Funny Xylophone, Book 1* (Gretel)
- Zivkovic, N. *Kampf der Samurai, No.4* from *Funny Marimba, Book 1* (Gretel)
- Zivkovic, N. *Silvias Lied, No.5* from *Funny Marimba, Book 1* (Gretel)

- Works by Loeillet, Handel, Bernstein, Prokofiev, O’Reilly and Creston in *Solos for the Percussion Player*, ed. O’Reilly
Snare drum
Beck, J.H.  Colonial Capers, Kendor Publishing
Bomhof, G.  21 Solos for Snare Drum (any solo). De Haske
Cirone, A.J.  Portraits in Rhythm (any study), Belwin Mills, Warner Bros. Publications
Colgrass, W.  Two Unaccompanied Solos for Snare Drum, Solos for the Percussion Player
            Schirmer
Emsley, A.  Hugh’s Chilled Red, Rhythmscape Publishing Australia
Gauthreaux, G.  American Suite for unaccompanied Snare Drum No.IV, Meredith Music Publications
Houllif, M.  Mix-Master from Contest Solos for the Intermediate Snare Drummer, Kendor Music, Inc.
Schinstine, W.J.  Recital Suite for Solo Snare Drum, Kendor Music
Wilcoxon, C.  The All-American Drummer (any solo from Nos.123 to 126), Ludwig Music

Timpani
Beck, J.  Sonata for Timpani (any movement), Boston Music Company
Firth, V.  Solo Impressions for Two Timpani and Piano
Firth, V.  Solo Impressions for Three Timpani and Piano
Frock, G.  Opening Toccata and Rock Stock from Seven Solo Dances for the Advanced Timpanist, Southern Music Co.
Goodman, S.  Ballad for the Dance, Belwin, Warner Bros Publications
Jones, D.  Sonata for Three Unaccompanied Kettle Drums, Published by Hinrichsen Edition
Muczynski, R.  3 Designs for 3 Timpani, Solos for the Percussion Player, G. Schirmer
O’Reilly, J.  Primeval Dance, Solos for the Percussion Player, G. Schirmer
Peters, M.  Tribal Serenade, Mitchell Peters
Ramey, P.  Sonata for Three Unaccompanied Timpani
Ridout, A.  Sonatina for Timpani, 1st or 3rd movements, Boosey & Hawkes
Sarcich, P.  Concert Pieces for Timpani, Studio Four Music
Whaley, G.  Statement for Timpani, Kendor or Rubank ed.

Multiple percussion
Beck, J.  Istra, Kendor Music Inc.
Goldenberg, M.  Studies in Multiple Percussion, 1968, Chappell, New York
Joyce, K.  DTKT, Rhythmscape Publications
Kraft, W.  French Suite for Percussion Solo, 1962, New Music West
O’Reilly, J.  Trinote, Solos for the Percussion Player, G. Schirmer
O’Reilly, J.  Fireworks from Solos for the Percussion Player, G. Schirmer
O’Reilly, J.  Two for One from Solos for the Percussion Player
Spear, J.  Two Episodes (two timpani only), C.L. Barnhouse Co.
Tcherepnin, A.  Sonatina for Two or Three Timpani, Solos for the Percussion Player, G. Schirmer
Weinberger, J.  Timpani Concerto, AMP Inc., G. Schirmer
Whaley, G.  Statement for Timpani
Whaley, G.  Pieces from his series of books, Huston, Scott, Suite for Solo Timpanist, any one movement
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<thead>
<tr>
<th>Drum set</th>
<th>Alternative</th>
<th>Muse</th>
<th>Super Massive Black Hole</th>
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<td>Blues</td>
<td>Rock School Drum Kit Grade 5</td>
<td>X-Blues III</td>
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<td>Funk</td>
<td>Corniola, F.</td>
<td>Bon Voyage from Rhythm Section Drumming</td>
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<td>Corniola, F.</td>
<td>Highway to Funk from Rhythm Section Drumming</td>
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<td>Houliff, M.</td>
<td>Just for the Funk of it from Advanced Drum Kit Solos</td>
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<td>The Meters</td>
<td>Cissy Strut</td>
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<td></td>
<td>Wild Cherry</td>
<td>Play That Funky Music</td>
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<td>Funk Shuffle</td>
<td>Toto/Jeff Porcaro</td>
<td>Rosanna</td>
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<td>Grunge</td>
<td>Nirvana/Dave Grohl</td>
<td>Smells Like Teen Spirit</td>
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<td>Nirvana/Dave Grohl</td>
<td>Come As You Are</td>
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<td>Heavy Rock</td>
<td>ACDC</td>
<td>You Shook Me All Night Long</td>
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<td>Jazz Funk</td>
<td>Steely Dan</td>
<td>Josie</td>
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<td>Jazz/Fusion</td>
<td>Herbie Hancock</td>
<td>Chameleion</td>
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<td>Latin Rock</td>
<td>Santana</td>
<td>Black Magic Woman</td>
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<td>Metal</td>
<td>Rockschool Drum Kit Grade 5</td>
<td>Sidewinder</td>
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<td>D&amp;A</td>
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<td>Rockschool Drum Kit Grade 5</td>
<td>Bust Up</td>
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<td>Moderate Tempo Rock</td>
<td>Jimi Hendrix</td>
<td>Hey Joe</td>
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<td>Pop</td>
<td>Sting/Vinnie Colaiuta</td>
<td>Seven Days</td>
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<td>Reggae/Punk/Rock</td>
<td>Police/Stewart Copland</td>
<td>Message in a Bottle</td>
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<td>Rock</td>
<td>Foo Fighters/Dave Grohl</td>
<td>Ever Long</td>
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<td></td>
<td>Rolling Stones</td>
<td>Honky Tonk Woman</td>
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<td>The Beatles/Ringo Starr</td>
<td>Come Together</td>
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<td>The Cream/Ginger Baker</td>
<td>White Room</td>
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<td>Rockabilly</td>
<td>Rockschool Drum Kit Grade 5</td>
<td>Alka Setzer</td>
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<td>Rock and Roll</td>
<td>Little Richard/Earl Palmer</td>
<td>Good Golly Miss Molly</td>
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<td>Little Richard/Earl Palmer</td>
<td>Lucille</td>
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<td>Swing Funk</td>
<td>Led Zeppelin</td>
<td>Good Times Bad Times</td>
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<td>60’s pop rock</td>
<td>The Shadows</td>
<td>Apache</td>
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<td>The Beatles</td>
<td>I Want You</td>
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<td>12/8 Groove</td>
<td>Toto/Jeff Porcaro</td>
<td>Hold the Line</td>
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<td>12/8 Metal Ballad</td>
<td>Metallica</td>
<td>Nothing Else Matters</td>
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<td>Fink, S.</td>
<td>Drum Set Suite, Houghton &amp; Warrington</td>
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<td>La Rosa, M.</td>
<td>Rhapsody for Drum Set</td>
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<tr>
<td>Miranda, A.</td>
<td>Suite for Unaccompanied Drum Set</td>
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</tbody>
</table>

Drum charts for backing tracks from top to bottom – (Tom Jackson) (CD)

*Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)*
SUGGESTED REPERTOIRE – YEAR 12

Mallets
Abe, K. Prism
Albeniz, I. Asturias, Leyenda-Preludio (Arr. Stensgaard, K.)
Bach, J. S. Violin Concerto No.1 in A minor (1st movement), BWV 1041
Brahms, J. Hungarian Dance No.5, arr., Quick, Rubank
Breuer, H. Mallet Solo Collection, Alfred Publishing Company
Davila, J. Through the Looking Glass from Impression on Wood, Row-Loff (duet)
Davila, J. Salsa Verde from Impression on Wood, Row-Loff (with percussion accompaniment)
Edwards, R. Marimba Dances (any movement), Universal Edition ue 29283
Friedman, D. Mirror From Another (vibraphone) (any solo), Warner Bros. Publications
Glennie, E. Marimba Encores, Faber Music
Gomez, A. Gitano, Southern Music Co.
Gomez, A. Etude in D minor, Southern Music Co.
Gomez, A. Rife, M. Rain Dance, Southern Music Co.
Green, G.H. Caprice Valsant for Xylophone and Piano, Carl Fischer Music
Green, G.H. George Hamilton Green’s Xylophone Rags, ed. Eyles, R., Meredith Music Publications
Joyce, K and Man, K. Entrata (duet) and Shichi-Karak (duet)
Lou Diemer, E. Toccata for Marimba
Mayuzumi, T. Concertino for Xylophone, either 1st or 3rd movement
Mozart, W.A. 18th Century Theme from Sonata in C, arr., Jolliffe, Rubank
Peters, M. Galactica
Peters, M. Yellow After the Rain (four mallets on marimba), Mitchell Peters
Piaszzolla, A. Tango Suite (Transcribed for Marimba Duo by Kevin Super), HoneyRock (duet)
Pitfield, T.B. Sonata for Xylophone (any movement), ed. Yoichi Hiraoka, Edition Peters 66161
Schmitt, M. Ghanaia, Norsk Musikforlag
Smadbeck, P. Rhythm Song, KPP@mostlymarimba.com
Tanner, P. Her Majesty and Old Djenne (4 mallets on marimba), printed by Paul Tanner
Zivkovic, N. No ragtime No.7, Thessaloniki No.8, Der Wanderer No.6, Ein Liebeslied No.7, from Funny Xylophone, Book 1 (Gretel)

Snare drum
Cirone, A.J. Portraits in Rhythm (any study), Belwin Mills, Warner Bros. Publications
Colgrass, W. Two Solos for Unaccompanied Snare Drum, Solos for the Percussion Player, Schirmer
Cossom, R. Lickin’ Stick, Rhythm Scape Publishing Australia
Corniola, F. Rudiments & Motions, Snare Drumming Up Close, Section 6 (any) Rudimental Solo
Delecluse, J. Test – Claire, Alphonse Leduc
Delecluse, J. Keiskleiriana (any solo), Alphonse Leduc
Emslie, A. Hugh’s Chilled Red, Rhythmscape Publishing Australia
Fink, S. Percussion Studio studies for snare drum, No.46 Sonatine
Fink, S. Snare Drum Suite, Zimmermann, Frankfurt
Fink, S. Solo for Percussion
Gadd, S. Variations on Crazy Army from Up Close, Alfred Music Publishing
Lylloff, B.  
*Arhus Etude No.9*, Wilhelm Hansen Edition, Copenhagen

Sarcich, P.  
*Two Side Drum Solos*, Studio Four Music

Schinstine, W.J.  
*Evocation No.2*, Kendor Music

Recital Suite for Solo Snare Drum

Wilcoxon, C.  
*The All-American Drummer* (any solo from No.127 to No.150), Ludwig Music

Wilcoxon, C.  
*Modern Rudimental Swing Solos* (any solo)

Zivkovic, N.J.  
*Pezzo da Concerto No.1*, Edition Musica Europa


**Timpani**

Aiello, J.  

Beck, J.  
*Sonata for Timpani* (any movement), Boston Music Company

Carter, E.  
*Eight Pieces for Four Timpani, Saeta, Improvisation or March*, AMP Hal Leonard

Firth, V.  
*Solo Impressions for Four Timpani* (with piano accompaniment), Carl Fisher, Inc.

Frock, G.  
*Beguine and Samba from Seven Solo Dances for the Advanced Timpanist*, Southern Music Co.

Frock, G.  
*Ballade* from *Seven Solo Dances for the Advanced Timpanist*, Southern Music Co.

Frock, G.  
$\frac{5}{8}$ Dance from *Seven Solo Dances for the Advanced Timpanist*, Southern Music Co.

Jones, D.  
*Sonata for Three Unaccompanied Kettle Drums*, Published by Hinrichsen Edition

Muczynski, R.  
3 Designs for 3 Timpani, *Solos for the Percussion Player*, G. Schirmer

Peters, M.  
*Primal Mood*, Mitchell Peters

Reidhammer, A.  
*Groovin’ Timps for Four Timpani*, Alfred Publishing (Australia) Ltd.

Ridout, A.  
*Sonatina for Timpani, 1st and 3rd movements*, Boosey & Hawkes

Sarcich, P.  
*Concert Pieces for Timpani*, Studio Four Music

**Multiple percussion**

Fink, S.  
*Sudden Change*, Musikverlag Zimmermann, Frankfurt

Gaetano, M.  
*Multiple Episode No.1 or 3*, Studio Four Productions

Gauger, T.  
*Nomad*, Southern Music Co.

Kraft, W.  
*French Suite for Percussion Solo, 1962*, New Music West

Kraft, W.  
*English Suite Multiple percussion Solo in 7 parts*, Warner Bros. Publications

Montgomery, D.  
*Rare Earth*, Rhythmscape Publications

**Drum set**

Blues  
Stevie Ray Vaughan  
*Cold Shot*

Disco  
Jamiroqui  
*Cosmic Girl*

Michael Jackson  
*Don’t Stop Till You Get Enough*

Michael Jackson  
*Wanna Be Startin’ Somethin’*

Disco Funk  
Ian Dury and the Blockheads  
*Hit Me With Your Rhythm Stick*

Funk  
Billy Cobham  
*Red Baron*

Corniola, F.  
*Early Morning Mist from Rhythm Section Drumming*

Corniola, F.  
*Oakland Drive from Rhythm Section Drumming*

Corniola, F.  
*Quiet Town from Rhythm Section Drumming*

Corniola, F.  
*Complex City from Rhythm Section Drumming*

DIG  
*The Favourie*

Rock School Drum Kit Grade 7  
Funkie Junkie

Rock School Drum Kit Grade 5  
*All Funked Up*

Tower of Power  
*What is Hip*

Funk Rock  
Red Hot Chili Peppers  
*Suck My Kiss*
<table>
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<tr>
<th>Category</th>
<th>Artist/Song</th>
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<tbody>
<tr>
<td>Jazz</td>
<td>Houliff, M.</td>
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<td>&quot;Philly from Advanced Drum Kit Solos&quot;</td>
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<td>Houliff, M.</td>
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<td>&quot;Aint it Rich from Advanced Drum Kit Solos&quot;</td>
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<td>Jazz Funk</td>
<td>Herbie Hancock</td>
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<td>&quot;Chameleons&quot;</td>
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<td>Jazz Fusion</td>
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<td>&quot;Enter Sandman&quot;</td>
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<td>Motown</td>
<td>James Jamerson</td>
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<td>&quot;For Once In My Life&quot;</td>
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<td>Jackson Five</td>
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<td>&quot;I Want You Back&quot;</td>
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<td>Stevie Wonder</td>
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<td>&quot;Sir Duke&quot;</td>
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<td>James Jamerson</td>
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<td>&quot;Heard It Through the Grapevine&quot;</td>
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<td>Pop</td>
<td>Paul Simon</td>
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<td>&quot;Fifty Ways to Leave Your Lover&quot;</td>
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<td>Devo</td>
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<td>&quot;Whip It&quot;</td>
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<td>The Police</td>
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<td>&quot;Walking on the Moon&quot;</td>
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<td>&quot;Sidewinder&quot;</td>
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<td>Progressive Rock</td>
<td>Radiohead</td>
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<td>&quot;Paranoid Android&quot;</td>
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<td>Reggae</td>
<td>Stevie Wonder</td>
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<td>&quot;Jammin’&quot;</td>
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<td>Stevie Wonder</td>
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<td>&quot;Stir it Up&quot;</td>
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<td>Rhythm and Blues</td>
<td>D’Angelo</td>
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<td>&quot;Cruisin’&quot;</td>
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<td>Rock</td>
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<td>&quot;Babylon Sisters&quot;</td>
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<td>Rockabilly</td>
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<td>&quot;Alka Setzer&quot;</td>
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<td>Rock Boogie</td>
<td>Rock School Drum Kit Grade 7</td>
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<td>&quot;Déjà vu&quot;</td>
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<td>Van Halen style Rock</td>
<td>Rock School Drum Kit Grade 7</td>
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<td>&quot;Third Degree&quot;</td>
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Trinity Guild Hall Grade 7 and 8 (Drum Kit) (CD)
STRING INSTRUMENTS

VIOLIN

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
Ab major – slurred, whole bows

G major, 3 octaves, spiccato

Bb major – bow distribution

C# harmonic minor – up bow staccato

G harmonic minor in 6th position – heel and point
E major – circles at the heel

E harmonic minor – spiccato triplets

E melodic minor in 4th position – martele

A major 3 octaves – portato

F# Melodic minor

Dominant 7th on G and A – legato, whole bows
Diminished 7th on G – hook stroke

\[ \begin{align*}
\text{diminished 7th on G} & \quad \text{hook stroke at the point}
\end{align*} \]

Shifting exercise

\[ \begin{align*}
\text{chromatic scale on G}
\end{align*} \]

G major in sixths
G major in octaves

\[ \text{\( \frac{1}{1} \)} \]

G major in 3\textsuperscript{rd}s

\[ \text{\( \frac{1}{1} \)} \]

Natural and artificial harmonics

Slowly

Chords

Slowly
SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

Scales

**Major**
- Ab and E 2 octaves
- A and Bb 3 octaves

*Harmonic and melodic minor*
- Ab and E 2 octaves
- A and Bb 3 octaves

Bowing: Separate bows, legato

Slurred, 1 octave per bow

Hook stroke, playing notes twice, and at the point

Spiccato, even quavers, single notes, playing each note twice

\[ = 92 \]

**Chromatic scales**
- Bb and B 2 octaves
Separate, 12 notes slurred to a bow

**Arpeggios**
to major and minor scales stated above. Compass as above

**Dominant 7th**
on A 2 octaves
Separate bows and slurried four notes to a bow

**Dim 7th**
on A 2 octaves
Separate bows and slurried four notes to a bow

**Double stops**

*Major* 2 octaves, in minims, separate bows, \[ \frac{1}{4} = 60 \]
- 3rd G
- 6th Eb
- 8th G
- etc..
SUGGESTED REPERTOIRE – YEAR 11

Corelli
Sonata Op.5 No.8, 3rd and 4th movements

Handel
Sonata in F major, 1st and 2nd movements

Haydn
Serenade Andante cantabile from String Quartet in F, Op.3 No.5

Mollenhauer
The Boy Paganini

Piazzolla
Ausencias from Vuelvo al sur, 10 tangos and other pieces

Schubert
Sonatina in G minor, Op.137, No.3, 3rd movement, Minuet and Trio

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.
Six Solo Sonatas and Partitas, BMW 1001–1006, one or two contrasting movements from any one sonata or partita (Barenreiter or Henle or Peters or International Music Co.)

Bartok, B.
Rumanian Folk Dances, arr. Szekely, any three movements to count as one work. Universal (VE8474)

Bartok, B.
Sonatina 1915 (arranged Gertler) both movement Nos.1 and 2 Editio Musica Budapest

Brahms, J.
Hungarian Dance No.2, arranged Hubay, Augener

Dvorak, A.
Slavonic Dance No.1 in G minor, arranged Kreisler

Elgar, E.
Chanson de Martin, op15, No.1 – Novello

Elgar, E.
Chanson de Nuit, Op.15, No.2 – Novello

Haydn, J.
Concerto No.2 in G major, movement 1 or 2 and 3

Leclair, J.M.
Sonata No.3 in D major, Sarabande and Tambourin, Schirmer

Massenet, J.
Meditation from Thais (arr. Marsick) – Fischer

Mozart, W.A.
Concerto No.1, K207, any movement

Mozart, W.A.
Concerto No.3, K216, any movement

Ravel, M.
Piece en Forme d’Habanera – Alphonse Leduc

Stravinsky, I.
Suite Italienne, movements Nos.1 and 2 or No.3 – Boosey & Hawkes

Wieniawski, H.
Kuyawaik, Muzurka
VIOLA

SUGGESTED TECHNICAL WORK – YEAR 11

Db major – slurred, whole bows

\[ \begin{array}{c}
\text{\textbf{Db major – slurred, whole bows}} \\
\text{\textit{\textbf{\( \frac{1}{r} = 72 \)}}}
\end{array} \]

\[ \begin{array}{c}
\text{\textbf{C major, 3 octaves, spiccato}} \\
\text{\textit{\textbf{\( \frac{d}{r} = 126 \)}}}
\end{array} \]

\[ \begin{array}{c}
\text{\textbf{Bb major – bow distribution}} \\
\text{\textit{\textbf{\( \frac{d}{r} = 126 \)}}}
\end{array} \]

\[ \begin{array}{c}
\text{\textbf{F\# harmonic minor – up bow staccato}} \\
\text{\textit{\textbf{\( \frac{d}{r} = 100 \)}}}
\end{array} \]

\[ \begin{array}{c}
\text{\textbf{C harmonic minor in 6th position – heel and point}} \\
\text{\textit{\textbf{\( \text{\textit{\textbf{Slowly}}}} \text{\textbf{\( \frac{d}{r} = 92 \)}}}
\end{array} \]

\[ \begin{array}{c}
\text{\textbf{A major – circles at the heel}} \\
\text{\textbf{\( \frac{d}{r} = 92 \)}}
\end{array} \]
A harmonic minor – spiccato triplets

\[ j = 92 \]

E melodic minor in 4\(^{th}\) position – martelé

\[ j = 92 \]

D major 3 octaves – portato

\[ j = 108 \]

B melodic minor

\[ j = 92 \]

Dominant 7\(^{th}\) on C and D – legato, whole bows

\[ j = 100 \]
Diminished 7th on C – hook stroke

\[ \text{Diminished 7th on D – hook stroke at the point} \]

Shifting exercise

\[ \text{Chromatic scale on C} \]

\[ \text{C major in sixths} \]
G major in octaves

\[ \text{\textbf{G major in 3rds}} \]

\[ \text{\textbf{Natural and artificial harmonics}} \]

\[ \text{\textbf{Chords}} \]
SUGGESTED TECHNICAL WORK – YEAR 12

Scales $\bullet = 92$

**Major**
- D and A 2 octaves
- D and Eb 3 octaves

**Harmonic and melodic minor**
- Db and A 2 octaves
- C and Eb 3 octaves

Bowing: Separate bows, legato

Slurred, one octave per bow

Hook stroke, playing notes twice, and at the point

Spiccato, even quavers, single notes, playing each note twice $\bullet = 80$

**Chromatic scale**
- Eb and E 2 octaves
  - Separate bows, 12 notes slurred

**Arpeggios** $\bullet = 60$, etc.
  - to major and minor scales stated above. Compass as above

**Dominant 7th**
- on D 2 octaves

**Dim 7th**
- on D 2 octaves

Bowing: Separate bows, legato, even quavers, single notes
  - Slurred, four notes per bow, even quavers $\bullet = 60$

**Double stops** 2 octaves
- $3^{rd}$ C
- $6^{th}$ Ab
- $8^{th}$ C
SUGGESTED REPERTOIRE – YEAR 11

Corelli arr. Kent  Sarabanda and Giga from Sonata Op.5, No.8
Grieg arr. Forbes  Two Elegiac Melodies from Classical and Romantic Pieces (OUP)
Handel arr. Jensen  Sonata in C major (selections from)
Mozart arr. Klengel  Andante from Album of Classical Pieces Volume 3

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.  Three Viola de Gamba Sonatas arranged for Viola, Breitkopf and Hartel, EB 3359 or Peters, P 4286a
Bax, A.  Legend, Chapell
Beethoven L.  Alla Polacca, arranged Forbes, Scott
Dittersdorf, K.D.  Sonata in Eb, 1st and 2nd movements, Hofmeister
Eccles, H.  Sonata in G minor – any two contrasting movements
Glazanov, A.  Elegie, Opus 44, Boosey & Hawkes
Handel, G.  Concerto in B minor – any two contrasting movements, Schott
Hindemith, P.  Trauermusik
Hoffmeister, F.A.  Viola Concerto in D major, 1st movement
Holst, G.  Lyric movement, OUP
Jacob, G.  Air and Dance, OUP
Locatelli, P.  Sonata in G minor, 1st and 2nd movements, IMC
Marais, M.  Five Old French Dances, any two movements, Chester
Milhaud, D.  La Californienne from Quatre Visages
Milhaud, D.  La Parisienne from Quatre Visages, No.4
Mozart, W.A.  Adagio K261, arranged Forbes
Pleyel, I.  Concerto in D major, 1st movement, Hinrichsen
Schumann, R.  Marchenbuilder, Op.113, any one movement, Schirmer
Schumann, R.  Sonata in G major, 1st and 2nd movements
Schumann, R.  Sonata in D major, 3rd and 4th movements
Telemann G.  Concerto in G, any two contrasting movements, Hortus Musicus
Vaughan-Williams, R.  Suite for Viola, Group 2: Ballade, OUP
Vaughan-Williams, R.  Carol and Christmas Dance from Suite for Viola, Group 1, OUP
VIOLONCELLO

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
- C major – 3 octaves
- C melodic minor – 3 octaves
- C harmonic minor – 3 octaves
- D major – 3 octaves
- D melodic minor – 3 octaves
- D harmonic minor – 3 octaves

No open strings (except open C) to be played in these scales. Refer to AMEB Technical Work book for recommended fingering patterns.

Bowing patterns

1. Slurred 4 notes to a bow, repeating the tonic at each octave, crotchet =66

2. Spiccato: two quavers per note at the balance point of the bow, crotchet=144

3. Detache: one quaver followed by six semiquavers, crotchet=58

4. Hook stroke: one dotted quaver and one semiquaver per note, crotchet=72
Major and minor arpeggios
- C major – 3 octaves
- C minor – 3 octaves
- D major – 3 octaves
- D minor – 3 octaves

Bowing patterns
1. Slurred: three notes to a bow

2. Martelé: short stroke from the middle of the bow, remaining on the string

Chromatic scales
- Chromatic commencing on C – 3 octaves
- Chromatic commencing on D – 3 octaves

Bowing pattern
Slurred: six notes to a bow

Dominant 7th and diminished 7th arpeggios
- Dominant 7th commencing on C – 2 octaves
- Diminished 7th commencing on C – 2 octaves
- Dominant 7th commencing on D – 2 octaves
- Diminished 7th commencing on C – 2 octaves

Bowing pattern
Slurred: six notes to a bow
SUGGESTED REPERTOIRE – YEAR 11
Breval, J. Allegro: 1st movement from sonata in C, op.42
Cui, C. Orientale
Marcello, B. Adagio (1st movement) and Allegro (2nd movement) from Sonata in e minor
Gabriel-Marie, J. La Cinquantaine
Wedgwood, P. Sometime Maybe

SUGGESTED REPERTOIRE – YEAR 12
Bach, J.S. Cello Suite No.1 in G major, BWV 1007, any movement
Bach, J.S. Arioso
Mendelssohn, F. Song without Words
Piazzola, A. Oblivion
Saint-Saëns, C. The Swan
Vivaldi, A. Sonata in E minor RV40
DOUBLE BASS

SUGGESTED TECHNICAL WORK – YEAR 11

Scales and arpeggios

- Ab major – 2 octaves
- Ab melodic minor – 2 octaves
- Ab harmonic minor – 2 octaves
- C major – 2 octaves
- C melodic minor – 2 octaves
- C harmonic minor – 2 octaves

Bowing patterns

1. Spiccato; four semiquavers per note

2. Hook stroke; one dotted quaver and one semiquaver per note

3. Slurred; four quavers per bow, repeating the tonic at each octave

Chromatic scale
Commencing on D – 2 octaves, slurred; four quavers per bow

Arpeggios

- Ab major – 2 octaves
- Ab minor – 2 octaves
- C major – 2 octaves
- C minor – 2 octaves

Bowing pattern: Slurred; three quavers per bow
Dominant 7th
- Commencing on Ab – 2 octaves
- Commencing on C – 2 octaves

Diminished 7th
- Commencing on Ab – 2 octaves
- Commencing on C – 2 octaves

Bowing pattern: Slurred; two quavers per bow

SUGGESTED TECHNICAL WORK – YEAR 12

Scales
Major
Ab, A, E and F 2 octaves

Harmonic and melodic minor
Ab, A, E and F 2 octaves

Bowing: Separate bows, legato

Slurred, 1 octave per bow

Hook stroke, playing notes twice, at the nut and at the point

Spiccato, even quavers, playing each note twice

= 100

Arpeggios of the above scales. Compass as above
Bowing: Separate bows, legato

= 60
Slurred, 3 notes per bow
\[ \dot{=} \text{60} \]

Chromatic scales
Ab and F 2 octaves
Bowing: Slurred in 4s
\[ \dot{=} \text{60} \]

Dominant 7ths
of A and F 2 octaves
Separate bows, legato
\[ \dot{=} \text{60} \]

Slurred, four notes per bow, even quavers
\[ \dot{=} \text{60} \]

Diminished 7ths
of A and F 2 octaves
Bowing: Separate bows, legato, even quavers, single notes
Slurred, four notes per bow, even quavers
\[ \dot{=} \text{60} \]
## SUGGESTED TECHNICAL WORK – REPERTOIRE

<table>
<thead>
<tr>
<th>Technique</th>
<th>Examples of studies/pieces/orchestral excerpts</th>
</tr>
</thead>
</table>
| **Staccato**       | *Gavotte* by Gossec (Vance Volume 3)  
*Gavotte from Mignon* by A. Thomas (Vance Volume 3)  
*Brandenburg Concerto, No.3* excerpt – allegro moderato  
*Bille Studies*, Nos.6, 13 and 47 (Book 3)  
*Hrabe 86 Etudes* (Book 1), No.3 |
| **Legato**         | *Tre Giorni* by Pergolesi (Vance Volume 3)  
*Othello* excerpt  
*Bottesini Exercises for Double Bass*, No.10  
*Simandl Etudes*, Nos.1, 2 and 3 |
| **Slurs**          | *Rabbath Study, No.1* (Book 1) – and staccato  
*Rabbath Study, No.3* (Book1)  
*Andante con moto and allegro* from *Symphony, No.5* by Beethoven (Simandl)  
*Marriage of Figaro* overture – Presto by Mozart  
*Bottesini Exercises for Double Bass*, No.8  
*Bille Studies*, Nos.18, 27, 30, 31 and 32 |
| **Finger dexterity** | *Hebrides* overture excerpt by Mendelssohn – allegro moderato  
*Simplified Higher Technique* by Petracchi (any)  
*Any Rabbath Study*  
*Vade Mecum* by Vance |
| **4th position**   | *Rabbath exercises*, pp. 31–33 (Book2)  
Petracchi, p. 9  
*Mahler Symphony, No.1* solo (3rd movement)  
*Shostakovich Symphony, No.5* (1st movement) |
| **Shifting**       | Rabbath (Book2) p. 25  
*Vade Mecum* by Vance (any)  
Rabbath Study, No.16 |
| **Triplets**       | Rabbath Study, No.14 (Book2) and double stopping  
*Hrabe Study*, No.16 – and slurs  
*Don Juan* excerpts by Strauss |
| **Double stopping** | *Vade Mecum* by Vance  
*Spanish Ode* by Rabbath  
Rabbath (Book 2) pp. 39–40, Study, No.14 |
| **Accents/Marcato** | *Russian Sailors Dance* by R Gliere  
Rabbath (Book 2), pp. 39–40, Study, No.14  
*Bille Study*, No.34  
Rabbath (Book 1) Studies 1 and 6 |
| **Combination bowing** | Bille Studies (anything from Book 3)  
*Mozart Symphony, No.40* (1st movement)  
Rabbath Study, No.9  
*Bruckner Symphony, No.8* (allegro moderato)  
*Berlioz Symphonie Fantastique (March to the scaffold)* |
| **Chromatic**      | *Vade Mecum* by Vance, p. 46  
*Shostakovich Symphony, No.1* (allegretto) |
SUGGESTED REPERTOIRE – YEAR 11
Carroll, I. Fantasia from *Three Pieces for the Double Bass*
Carroll, I. Toccata from *Three Pieces for the Double Bass*
Carroll, I. Bolero from *Three Pieces for the Double Bass*
Fauré, G. Après un rêve
Marcello, B. Adagio (1st movement.) and Allegro (2nd movement) from *Sonata in e minor*
Saint-Saëns, C. L’Éléphant from *Le Carnaval des Animaux*

SUGGESTED REPERTOIRE – YEAR 12
Bach, J.S. *Suites for Cello*, any movement, Peters
Capuzzi, A. *Concerto in F*, 1st or last movements
Capuzzi, A. *Concerto in D*, 1st or last movements
Corelli, A. *Sonata in D minor*, in entirety – International
Dragonetti, D. *Six Waltzes for double bass alone*, any or all (ed. Turetsky) – McGinnis and Marx Music
Eccles, H. *Sonata in G minor*, any two contrasting movements, International
Handel, G.F. *Largo in G*
Jacob, G. A Little Concerto, any movement(s) – Yorke
Marcello, B. *Any Sonata*, any two contrasting movements
HARP – PEDAL HARP

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
Major
Ab, A, C and F major 3 octaves, hands together, one octave apart

Harmonic minor
A, C#, F and F# 3 octaves, hands together, one octave apart

Arpeggios
To major and minor scales stated above. 3 octaves, hands together, one octave apart, root position, in 3’s and in 4’s

Dominant 7ths
of A and F 3 octaves, hands together, root position

SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

Arpeggios (ascending, descending and one handed)
Naderman, F.J.  Methode de Harpe Volume 2 (Billaudot), Other study in Arpeggios, p. 17
Salzedo, C. Conditioning Exercises (Schirmer), Exercise I–VI

Arpeggios (crossing)
Salzedo, C. Conditioning Exercises (Schirmer), Exercise VII–IX

Voicing
Naderman, F.J.  Méthode de Harpe Volume 2 (Billaudot), Second Study of arpeggio with a Song of Thumb (sic)
Naderman, F.J.  Méthode de Harpe Volume 1 (Billaudot), Example with Four Parts, p. 23
Ornamentation
Naderman, F.J. *Méthode de Harpe Volume 1 (Billaudot)*, About the Trill, p. 32
Salzedo, C. and Lawrence, L. *Method for the Harp (Shirmer)*, One-hand trill and Two-hand trill, p. 51

Scales
Salzedo, C. *Conditioning Exercises (Schirmer)*, Exercise X

**SUGGESTED TECHNICAL WORK – YEAR 12**

**Scales**

**Major**

Ab, Cb, Eb and Gb major 4 octaves in semiquavers, hands together, one octave or a tenth apart

\[ \dot{\text{=}} 72, \text{four notes per beat} \]

**Harmonic minor**

F and D 4 octaves in semiquavers, hands together, one octave or a tenth apart

\[ \dot{\text{=}} 72, \text{four notes per beat} \]

**Melodic minor**

C and Eb 4 octaves in semiquavers, hands together, one octave apart

\[ \dot{\text{=}} 66, \text{four notes per beat} \]

**Arpeggios**

To major and minor scales stated above. 4 octaves, hands together, one octave apart, root position, in 3’s and in 4’s

\[ \dot{\text{=}} 66 \]

\[ \dot{\text{=}} 80 \]

**Dominant 7ths**

of Bb and G 3 octaves, hands together, in root position and inversions

\[ \dot{\text{=}} 80 \]
SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 12

Arpeggios (ascending, descending and one hand)
Pozzoli Nos.16, 20, 21
Boscha, N. Vingt-Cinq Exercises (Leduc), Etudes, Op.62, Nos.X, XII or XXIV

Arpeggios (crossing: one hand and left over right)
Lariviere Exercices et Etudes pour la Harpe, Op.9 (Leduc), Etude No.1
Salzedo, C. and Lawrence, L. Method for the Harp (Shirmer), One-hand arpeggios

Octaves (consecutive, oscillating)
Pozzoli Nos.19, 19bis and 23, Ricordi
Salzedo, C. and Lawrence, L. Method for the Harp (Shirmer). Oscillating movement of the wrist

Scales Boscha, N. Vingt-Cinq Exercises (Leduc), Etudes Op.62, No.VI
Lariviere Exercices et Etudes pour la Harpe, Op.9 (Leduc), Etude No.1

Voicing Boscha, N. Vingt-Cinq Exercises (Leduc), Etudes Op.62 No.VIII or XVII

Ornamentation Boscha, N. Vingt-Cinq Exercises (Leduc), Etudes Op.62 No.XI or XIV

Rolling Chords Boscha, N. Vingt-Cinq Exercises (Leduc), Etudes Op.62 No.XVIII

Harmonics Salzedo, C. and Lawrence, L. Method for the Harp (Shirmer), Cortege

SUGGESTED REPERTOIRE – YEAR 11

Dussek, J.L. Six Sonatinas (any 1st movement), Musica Antiqua Bohemica
Grandjany, M. Pastorale
Ravel, M. Prelude (arr. Salzedo), Durand
Salzedo, C. Iridescence, Carl Fisher
Salzedo, C. Quietude, Carl Fisher

SUGGESTED REPERTOIRE – YEAR 12

Britten, B. Interlude from Ceremony of Carols
Grandjany, M. Arabesque
Handel, G.F. Musique de Haendel, Passacaille (from: Suite in G minor, HWV432, arr. for harp solo by Tiny Beon)
Salzedo, C. Chanson dans la Nuit or La Desirade
Thomas, J. Watching the Wheat, Adlais
Tournier, M. Four Preludes (any two), Leduc
HARP – NON-PEDAL HARP
(Must have a minimum 34 strings and be fully levered)

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
Major
A, C, Eb and F major 3 octaves, hands together, one octave apart

Harmonic minor
A and C 3 octaves, hands together, one octave apart

Arpeggios
To major and minor scales stated above. 3 octaves, hands together, one octave apart, root position, in 3’s and in 4’s

Dominant 7ths
of A and F 3 octaves, hands together, root position
SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

Arpeggios (ascending descending and one handed)
Salzedo, C. Conditioning Exercises (Schirmer), Exercise I–VI
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), Nos.9, 19, 20

Arpeggios (crossing: one hand and left over right)
Salzedo, C. Conditioning Exercises (Schirmer), Exercise VII–IX
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), No.21 from 50

Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), Nos.1, 3

Scales
Salzedo, C. Conditioning Exercises (Schirmer), Exercise X
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), Nos.7, 8

Rolling Chords
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), Nos.12, 13

Harmonics
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), No.14

Ornamentation
Bochsa, R.N.Ch. 50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot), Nos.22, 23

SUGGESTED TECHNICAL WORK – YEAR 12

Scales
Major
A, Bb and C major 3 octaves in semiquavers, hands together, one octave or a tenth apart

= 72, four notes per beat

Harmonic minor
A and C 3 octaves, hands together, one octave apart

Arpeggios
To major and minor scales stated above. 3 octaves, hands together, one octave apart, root position, in 3’s and in 4’s
SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 12

Arpeggios (ascending, descending and one handed)
Naderman, F.J.  
*Méthode de Harpe Volume 2 (Billaudot)*, Other study in Arpeggios, p. 17

Arpeggios (crossing: one hand and left over right)
Naderman, F.J.  
*Méthode de Harpe Volume 1 (Billaudot)*, Exercises of Cross (sic), p. 39

Octaves
Bochsa, R.N.Ch.  
*50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, Nos.15, 16

Scales
Naderman, F.J.  
*Méthode de Harpe Volume 1 (Billaudot)*, March, p. 45

Rolling Chords
Naderman, F.J.  
*Méthode de Harpe Volume 1 (Billaudot)*, Exercises, pp. 50–53

Ornamentation
Bochsa, R.N.Ch.  
*50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, No.24
SUGGESTED REPERTOIRE – YEAR 11

Andres, B.  
*Rigaudon and Passepied* from *Automates, Hortensia*

Andres, B.  
*La Gimblette Hortensia*

Bach, J.C.  
*Presto No.3* from *Pièces Classiques pour la Harpe Celtique Volume 5,*
arr. Bouchaud, Billaudot

Bach, J.C.  
*Bach, J.C.*  
*Presto No.3* from *Pièces Classiques pour la Harpe Celtique Volume 5,*
arr. Bouchaud, Billaudot

Beethoven, L.V.  
*Danse Villageoise* from *Pièces Classiques pour la Harpe Celtique Volume 4,*
Billaudot

Clementi, M.  
*Rondo de la Sonatine Op.36 No.1* from *Pièces Classiques pour la Harpe Celtique Volume 4,*
Billaudot

Grandjany, M.  
*Pastorale Durand*

O’Carolyn, T.  
*Concerto No.39* from *Panorama de la Harpe Celtique,* arr. Bouchaud, Editions Musicales Transatlantiques

Pitfield, T.B.  
*Second Ostinato* from *11 Minatures,* Peters

Renie, H.  
*Conte de Noel* from *Six Pieces Breves,* Leduc

SUGGESTED REPERTOIRE – YEAR 12

Andres, B.  
*Bourree, Gigue or Tambourin* (any two) from *Automates, Hortensia*

Bach, J.C.  
*Presto No.3, Pièces Classiques pour la Harpe Celtique Volume 5,* arr. Bouchaud, Billaudot

Beethoven, L.V.  
*Danse Villageoise* from *Pièces Classiques pour la Harpe Celtique Volume 4,*
Billaudot

Clementi, M.  
*Rondo de la Sonatine Op.36 No.1* from *Pièces Classiques pour la Harpe Celtique Volume 4,*
Billaudot

Grandjany, M.  
*Pastorale Durand*

O’Carolyn, T.  
*Concerto No.39* from *Panorama de la Harpe Celtique,* arr. Bouchaud, Editions Musicales Transatlantiques

Pitfield, T.B.  
*Second Ostinato* from *11 Minatures,* Peters

Renie, H.  
*Conte de Noel* from *Six Pieces Breves,* Leduc
CLASSICAL GUITAR

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
- C and D major over 2 octaves
- E, F and G major over 3 octaves
- C sharp and D harmonic and melodic minor over 2 octaves
- Chromatic scale on E and F

Execution

<img src=

Scales in 3rds
- C major over one octave

Right hand fingerings
- im, mi, ia, ai, ma, or am

Stroke
- Apoyando (Rest stroke)
- Tirando (Free stroke)

Dynamics
- Piano
- Forte
- Crescendo ascending then diminuendo descending
- Diminuendo ascending then crescendo descending

Technique
- Tasto
- Ponticello
- Etouffee (Pizzicato)
- Vibrato (Crotchet = 60 performed in crotchets)

Arpeggios
- C and D major, over 2 octaves
- E, F and G major over 3 octaves
- C sharp and D harmonic and melodic minor over 2 octaves

<img src=/>
Harmony
- Demonstrate block chords I, IV, V, I in the keys of D major or G major and i, iv, V, i in the key of A minor

![Chord Diagram]

**SUGGESTED TECHNICAL WORK – YEAR 12**

**Scales**
- F sharp, G, A flat and A major, over 3 octaves
- E, F and G major over a 3 octave range
- E, F and F sharp harmonic and melodic minor over 2 octaves
- Chromatic scale on G

**Execution**

![Scale Examples]

**Scales in 3rds**
- G major over 2 octaves

![Scale in 3rds]

**Right hand fingerings**
- im, mi, ia, ai, ma, or am

**Stroke**
- Apoyando (Rest stroke)
- Tirando (Free stroke)

**Dynamics**
- Piano
- Forte
- Crescendo ascending then diminuendo descending
- Diminuendo ascending then crescendo descending

**Technique**
- Tasto
- Ponticello
- Etouffee (Pizzicato)
- Vibrato (Crotchet = 75 performed in triplets)
Arpeggios
- F sharp, G, A flat and A major, over 3 octaves
- E, F and F sharp harmonic and melodic minor over 3 octaves

Harmony
- Demonstrate block chords I, IV, V, I in the keys of G major and i, iv, V, i in the key of E minor or F minor
## SUGGESTED TECHNICAL WORK – REPERTOIRE

<table>
<thead>
<tr>
<th>Concept</th>
<th>Year 11 (min. AMEB Grade 4)</th>
<th>Year 12 (min. AMEB Grade 5)</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuning and aural awareness</td>
<td>Tune independent of teacher</td>
<td>Tune accurately independent of teacher</td>
<td>Aural awareness of major and minor tonality, form, harmonic structure.</td>
</tr>
<tr>
<td>Posture and right hand sound production</td>
<td><em>Musicianship and Sight, Reading for Guitarists</em> – Oliver Hunt</td>
<td><em>Musicianship and Sight, Reading for Guitarists</em> – Oliver Hunt</td>
<td>All of the repertoire presented in these volumes have a number of suitable pieces for developing a wide range of skills and concepts necessary at these stages of Guitar Performance. Teachers can consult the minimum levels of achievement stated in the requirements at the top of this chart.</td>
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<td></td>
<td><em>World’s Favorite Solos for Classic Guitar Volume 43 – Harvey Vinson</em></td>
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<td><em>Library of Guitar Classics – Jerry Willard</em></td>
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<td><em>Etudes Simples (Volume 1 and 2) – Leo Brouwer</em></td>
<td><em>Etudes Simples (Two Volumes) – Leo Brouwer</em></td>
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<td></td>
<td><em>Slur, Ornament and Reach Development – Aaron Shearer</em></td>
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<td></td>
<td><em>Microestudios 2 Volumes, Nos. 6–10 and 11–15 – Abel Carlevaro</em></td>
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<td></td>
<td><em>Complete works of H Villa-Lobos – Preludes 2 and 4 – Abel Carlevaro</em></td>
<td><em>Complete works of H Villa-Lobos – Preludes and Etudes</em></td>
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<tr>
<td>Apoyando</td>
<td>Scales – Diatonic major and minor Scales – <em>AMEB Technical Workbook</em></td>
<td>Scales – Diatonic major and minor Scales – <em>AMEB Technical Workbook</em></td>
<td>NB. Scales can be configured with any sensible fingering. Many of the pieces contained in the volumes above (under Posture and Right Hand Sound Production) have excellent works to cover Apoyando (Rest stroke)</td>
</tr>
<tr>
<td></td>
<td><em>AMEB Technical Work Book ex 4D, p. 33 Arpeggios</em></td>
<td><em>AMEB Technical Work Book ex 5B, p. 38 Arpeggios</em></td>
<td>Many of the pieces contained in the volumes above (under Posture and Right Hand Sound Production) have excellent works to cover Tirando (Free stroke)</td>
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<td>Tirando</td>
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<tr>
<td><strong>Flexibility</strong></td>
<td><em>AMEB Technical Work Book ex 4B, p. 32 Left hand slurring</em></td>
<td><em>AMEB Technical Work Book ex 6C, p. 44 Left hand slurring</em></td>
<td>Advanced ex 7B, p. 52 <em>AMEB Technical Work Book Left hand slurs</em></td>
</tr>
<tr>
<td>Articulation and coordination</td>
<td>A variety of Rhythms and Styles <em>Student Repertoire Series Volume 2</em> – Lawrence Ferrara</td>
<td>Right hand staccato – <em>WFS Sor Studies in A, p. 28 and Am, p. 35</em></td>
<td>All of the repertoire presented in these volumes have a number of suitable pieces for developing a wide range of skills and concepts necessary at these stages of Guitar Performance. Teachers can consult the minimum levels of achievement stated in the requirements at the top of this chart.</td>
</tr>
<tr>
<td></td>
<td><em>Pieces from Latin America – Schwarzberger</em></td>
<td>*Alternately use Fernando Sor – The Complete Studies, Lessons and Exercises for guitar – Brian Jeffery</td>
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<td></td>
<td><em>Afterthoughts (1 and 2) – Richard Charlton</em></td>
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<td><em>5 Exotic Studies – Philip Houghton</em></td>
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<tr>
<td>Tone quality</td>
<td><em>Tone Production on the Classical Guitar – John Taylor</em></td>
<td><em>Tone Production on the Classical Guitar – John Taylor</em></td>
<td>All of the repertoire presented in these volumes have a number of suitable pieces for developing a wide range of skills and concepts necessary at these stages of Guitar Performance. Teachers can consult the minimum levels of achievement stated in the requirements at the top of this chart.</td>
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<td><em>Pumping Nylon – Scott Tenant (Book and DVD)</em></td>
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<td></td>
<td><em>The Art of Playing Classical Guitar – Charles Duncan</em></td>
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<tr>
<td>Ensemble participation</td>
<td>Playing with others to perform for assessments. Music from intermediate to advanced ensemble works (one player per part). Suitable works by Richard Charlton, Christopher Keane, Rory O’Donohue, or any international composers for Guitar ensemble. <em>Duo Concertante – Giuliani</em> Divertissement for two guitars Op.38 – F Sor Guitar Classics – Jerry Willard</td>
<td>Playing with others to perform for assessments. Music from intermediate to advanced ensemble works (one player per part). Suitable works by Richard Charlton, Christopher Keane, Rory O’Donohue, or any international composers for Guitar Ensemble.</td>
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</tbody>
</table>
SUGGESTED REPERTOIRE – YEAR 11

Classical guitar
Bach, J.S. Bourrée or Allemande from Suite in E minor for Lute BWV 996
Bach, J.S. Minuet from Cello Suite, No.1 BWV1007
Bach, J.S. Gavotte I and II from Suite, No.6 BWV 1012
Barrios, A.M. Villancico Navidad, Medallon Antiguo
Brouwer, L. Etudes Simples Series 2, Nos. 1–5
Carcassi, M. 25 Etudes, Opus 60, No.2, 9, 10, 13
Carolan, T. O Carolan’s Dream
Charlton, R. Rondo from Afterthoughts, Book 1, Cakewalk from Modern Times (Volume 4, Chanterelle)
Coste, N. Etude Op.38, No.2 or 20
Dowland, J. My Lord Willoughby’s Welcome Home, Mr Dowland’s Midnight
Guiliani, M. Maestoso from Three Sonatinas Op.4
Houghton, P. Six Short Guitar Solos: No. 1, Dompe ‘Drone Dance’, No. 2, The Stream, or No. 4, The Red Gold Fish
Houghton, P. Five Exotic Studies – No. 4, Phantasy
Houghton, P. Black Rose Prelude
Johnson, R. Almain
Logy, A. Partita in A minor, Capriccio, Gavotte and Gigue
Lindsay-Clarke, V. Tango esta Noche
Mertz, J. K. Andante expressive, No.1 from Nachtviolin Op.2
Milan, L. Pavana from Libro de musica de Vihuela de mano intitulado El Maestro
Montoya, J.H. El Roble
Pujol, M.D. Candombe en Mi
Sagrreras, J. Maria Luisa Mazurka No.2 from Tres Piezas Faciles, Op.19
Scarlatti, D. Five pieces, Larghetto or Aria
Sor, F. Minuet and Trio, No.1, Op.22, or Minuet and Trio, No.3, Op.25
Sor, F. 20 Sor Studies (ed. Segovia – Albert), Nos.1–5
Svoboda, P. Solos by Svoboda, Volume 2 – Wongaling, Bossa on the Beach, Lunar Silhouette
Tarrega, F. Adelita, Lagrima, Rosita
Villa Lobos, H. Cinq Preludes, Nos.3 or 4

SUGGESTED REPERTOIRE – YEAR 12

Classical guitar
Bach, J.S. Prelude in D minor, BWV 999
Bach, J.S. Courante or Sarabande from Cello Suite, No.3 BWV 1009
Bach, J.S. Prelude from ‘Cello Suite, No.1 BWV 1006
Barrios, A.M. Aire de Zamba, Julia Florida Vals, Preludio, Aconquija
Bennett, R.R Impromptus, Nos.1, 3 or 5
Brouwer, L. Etudes Simples Series 2, Nos.6 and 7, Elogio de la Danza, Danza Characteristica
Carcassi, M. 25 Etudes, Opus 60, Nos.8, 18 or 20
Charlton, R. Afterthoughts, No.2 (any piece)
Dowland, J. Melancholy Galliard, Queen Elizabeth’s Galliard
Dyens, R. Tango en Skai
Giuliani, M. Six Preludes Op.83, Nos.1, 2, 3, 4 or 5
Giuliani, M. La Melonconia, No.7 from Giulianate Op.148
Houghton, P. Five Exotic Studies, No.5 – Tremolo Study (Oceana)
Houghton, P. Six Short Guitar Solos – The Ancients
Houghton, P. Kinkachoo I love You
Lauro, A. Quatro Valse Venezelano (any one)
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<th>Composer</th>
<th>Piece/Work</th>
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<td>Lauro, A.</td>
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<tr>
<td>Morel, J</td>
<td><em>Danza Brasiliera</em></td>
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<td>Myers, S.</td>
<td><em>Cavatina</em></td>
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<tr>
<td>Piazzolla, A.</td>
<td><em>Verano Porteno, Tanguissimo</em></td>
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<tr>
<td>Pujol, M.D</td>
<td><em>Milonga, Preludio Tristan</em></td>
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<tr>
<td>Ryan, G.</td>
<td><em>Smoke Rising from Scenes from the Wild West</em></td>
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<tr>
<td>Sagreras</td>
<td><em>El Colibri</em></td>
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<tr>
<td>Sanz, G.</td>
<td><em>Pavanas from Five Pieces</em> (ed. Duarte – Universal)</td>
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<tr>
<td>Sanz, G.</td>
<td><em>Canarios</em> (ed. T Santos)</td>
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<tr>
<td>Sor, F.</td>
<td><em>20 Sor Studies, Nos.5–20</em> (ed. Segovia – Albert)</td>
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<tr>
<td>Svoboda, P</td>
<td><em>Celtic Clash, Aurora</em></td>
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<tr>
<td>Tarrega, F.</td>
<td><em>Recuerdos del Alhambra, Capricco Arabe</em></td>
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<tr>
<td>Villa lobos, H</td>
<td><em>Etude, No.1 or 11</em></td>
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<tr>
<td>Villa Lobos, H</td>
<td><em>Cinq Preludes</em> (any one)</td>
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<tr>
<td>Walton, W.</td>
<td><em>Five Bagatelles</em> (any one)</td>
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<tr>
<td>York, A.</td>
<td><em>Faire, Sunday Morning, Overcast, Quicksilver, Sunburst</em></td>
</tr>
</tbody>
</table>
KEYBOARD

ORGAN

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
Manual scales

= 84, four notes per beat

Major
Ab, B and Eb  2 octaves, legato, hands separately and together

Harmonic and melodic minor
Ab, B and Eb  2 octaves, legato, hands separately and together

Chromatic scales
Ab, B and Eb  2 octaves, legato, hands separately and together

Manual contrary motion scales

= 60, four notes per beat

Major
D and Eb  2 octaves, legato, hands separately and together

Harmonic minor
C and F  2 octaves, legato, hands separately and together

Manual arpeggios
Major and minor

= 52, four notes per beat (minimum speed)

Ab, B and Eb  2 octaves, legato, hands separately and together

Pedal scales
Major
C, D and Eb  2 octaves, legato

Harmonic and melodic minor
C, D and Eb  2 octaves legato

Chromatic scales
C, D and Eb  2 octaves legato

MM = 75, two notes per beat (minimum speed)

Pedal arpeggios
Major and minor
A, Eb and F  1 octave, legato

MM = 65, two notes per beat (minimum speed)

Left hand and pedal scales contrary motion
Major
D and F  1 octave, legato

= 70, two notes per beat (minimum speed)
**Pedal exercises**

*NOTE: Candidates must present one of the four exercises below as a component of their technical work.*

Bach, J.S.    Pedal Exercitum in G minor
Mendelssohn, F.    Pedal part of the 12/8 Variation from Sonata in D minor, Op.65, No.6
Peeters, F.    Pedal Exercise, No.4 in E major (p. 49) from Little Organ Book
(Summy-Birchard Inc. Distributed by Warner Bros.)
Peeters, F.    Pedal Exercise, No.4 (p. 42) from Ars Organi Volume 2 (Schott Frères)

**SUGGESTED TECHNICAL WORK – YEAR 12**

**Scales**

**Manual scales**

* = 92, four notes per beat

**Major**

A, Db and F#    2 octaves, legato, hands separately and together

**Harmonic and melodic minor**

A, Db and F#    2 octaves, legato, hands separately and together

**Chromatic scales**

A, Db and F#    2 octaves, legato, hands separately and together

**Manual contrary motion scales**

* = 72, four notes per beat

**Major**

E and F    2 octaves, legato, hands separately and together

**Harmonic minor**

Db and Eb    2 octaves, legato, hands separately and together

**Manual arpeggios**

**Major and minor**

* = 60, four notes per beat

* Root position

A, Db and F#    2 octaves, legato, hands separately and together

**Manual dominant 7ths**

* = 60, four notes per beat

* Root position

A, Db and F#    2 octaves, legato, hands separately and together

**Diminished 7ths**

* = 60, four notes per beat

* Root position

A, Db and F#    2 octaves, legato, hands separately and together

**Pedal scales**

* = 85, two notes per beat
**Major**

C# and E  
2 octaves, legato

**Harmonic and melodic minor**

C# and E  
2 octaves, legato

**Chromatic scales**

C# and E  
2 octaves, legato

**Pedal arpeggios**

\( \text{= 77, two notes per beat} \)

**Major**

B, Bb and C#  
1 octave, legato

**Minor**

B, Bb and C#  
1 octave, legato

**Left hand and pedal scales contrary motion**

**Major**

Bb and G  
1 octave, legato

\( \text{= 85, two notes per beat} \)

**Pedal exercises**

*NOTE: Candidates must present one of the three exercises below as a component of their technical work.*

Bach, J.S.  
*Fugue in D major, BWV 532,* bars 119 to the end (pedal part only)

Franck, C.  
*Final in B flat, Op.21,* Pedal solo (Bars 1–29)

Krebs, J.L.  
*Prelude in G major,* mm. 3–25 (p. 39) from *The Organists’ Manual*  
(Roger E. Davis) (W. W. Norton & Company, New York)

**SUGGESTED REPERTOIRE – YEAR 11**

Archer, M.  
*Reverie from A Little Suite for Organ* (Incorporated Association of Organists Publication)

Bach, J.S.  
*Ich ruf’ zu dir,* BWV 693

Bach, J.S.  
*Gelobet seiest du,* BWV 604

Bach, J.S.  
*Heut triumphiret Gottes Sohn,* BWV 630

Bach, J.S.  
*In der ist Freude,* BWV 615

Bach, J.S.  
*Meine Seele erhebt den Herren,* BWV 648

Bach, J.S.  
*Prelude and Fugue in E minor,* BWV 555

Bach, J.S.  
*Wir glauben all’ an einen Gott,* BWV 680

Boëllmann, L.  
*Menuet from* Suite Gothique

Buxtehude, D.  
*Ciacona in E minor,* Bux WV 160 (Barenreiter)

Clérambault, L-N.  
*Dialogue sur les Grands Jeux* from *Suite du Premiere Ton*

Daquin, L-C.  
*Noël Suisse*

Dupré, M.  
*Seventy-nine Chorales, Op.28,* numbers XXI, XXIV, XXX, XXXVII or XLI

Eben, P.  
*Variation V only from Partita on ‘O Jesu all mein Leben bist du’* (Universal)

Jongen, J.  
*Petit Prelude* (OUP)

Jongen, J.  
*Petite Piece* (OUP)

Krebs, J.L.  
*Trio in A minor* (Fifteen Organ Trios, No.9, Masters Music Publications Inc.)

Langlais, J.  
*Neuf Preludes,* No.8 (Leduc)

Leighton, K.  
*Fanfare from Easy Modern Organ Music* (OUP)

Leighton, K.  
*Ode* (OUP)

Mendelssohn, F.  
*Andante Religioso* from Sonata, No.4, Op.65
Mendelssohn, F.  
Andante Tranquillo from Sonata, No.3, Op.65

Merkel, G.  
No. 3 from Choralstudien uber Wer nun den lieben Gott laBt walten, Op. 116

Peeters, F.  
Koraal from Suite Modale (Lemoine)

Reger, M.  
Herr, nun selbst den Wagen halt from Choralvorspiel zum gottesdienstlichen Gebrauch (Barenreiter BA 8249)

Rheinberger, J.G.  
Intermezzo from Sonata, No.8

**SUGGESTED REPERTOIRE – YEAR 12**

Bach, J.S.  
Ach bleib bei uns, Herr Jesu Christ, BWV 649

Bach, J.S.  
Prelude in C major, BWV 547

Bach, J.S.  
In dir ist Freude, BWV 615

Bach, J.S.  
Valet will ich dir geben, BWV 736

Boellmann, L.  
Toccata from Suite Gothique

Bonnet, J.  
Romance sans paroles, Op.7, No.8 (Leduc)

Brahms, J.  

Bridge, F  
No. 5 from Six Organ Pieces (Boosey & Hawkes)

Buxtehude, D.  
Prelude, Fugue and Chaconne, BuxWV 137

Buxtehude, D.  
Toccata and Fugue in F major, BuxWV 157 (Barenreiter)

Dubois, T.  
Interlude or Postlude-Cantique or Marche-Sortie from Seven Pieces for Organ (Kalmus K 09767)

Dupré, M.  
Numbers XLVIII or LIV from Seventy-Nine Chorales, Op.28

Dupré, M.  
Te lucis ante terminum (No.5 from ‘Le Tombeau de Titelouze’)

Eben, P  
Improvisation uber ein slowwakisches Marienlied (ProOrgano 1062)

Franck, C.  
Cantabile in B major

Franck, C.  
Pastorale

Hammond  
Postlude from The Modern Organist, Volume 1 (Banks)

Hindemith, P.  
1st or 2nd movements from Organ Sonata No.2

Homilius, G. A.  
Trio in G major (No.13 from Fifteen Organ Trios, Masters Music Publications Inc.)

Howells, H.  
Psalm-Prelude No.2 (Set 1) (Novello)

Jongen, J.  
Chant de Mai

Karg-Elert  
Dir, dir, Jehovah or Sollt ich meinem Gott nicht singen from 20 Preludes & Postludes, Op. 78 (Breitkopf)

Karg-Elert  
8 Short Pieces, Op. 54 (any piece)

Langlais, J.  
Trois Meditations sur la Sainte Trinite, No.3 (Le Saint Esprit) (Editions Combre)

Langlais, J.  
Neuf Preludes, No.5 (Leduc)

Lübeck, V.  
Prelude and Fugue in E

Mathias, W.  
Processional from Modern Organ Music (OUP)

Mathias, W.  
Toccata Giocosa, Op.36, No.2 (OUP reproduced by Allegro Music)

Mendelssohn, F.  
Prelude and Fugue in D minor; Prelude in C minor

Merkel, G.A.  
16 Orgelstucke, Op.179, No.15 (Musik Verlag 1878)

Messiaen, O.  
Les Bergers from ‘La Nativité’ (Leduc)

Peeters, F.  
Herr Jesus hat ein Gartchen (complete) from 10 Organ Chorales, Op.39 (Schott)

Rutter, J.  
Toccata in Seven (OUP)

Reger, M.  
Chorale Prelude ‘Wie schön leuchtet der Morgenstern’, Op.67, No.49

Reger, M  
Jesus, meine Zuversicht from Choralvorspiel zum gottesdienstlichen Gebrauch (Barenreiter BA 8249)

Reger, M  
Lobe den Herren from Choralvorspiel zum gottesdienstlichen Gebrauch (Barenreiter BA 8249)
PIANOFORTE

SUGGESTED TECHNICAL WORK – YEAR 11

Scales – *Similar motion, legato*

\[ \text{\textbullet\textbullet} = 84, \text{four notes per beat} \]

**Major**

B, Eb and F#  
4 octaves, hands separately and together, *piano or forte*

**Harmonic and melodic minor**

B, Eb and F#  
4 octaves, hands separately and together, *piano or forte*

**Chromatic scales**

B, Eb and F#  
4 octaves, legato, hands separately and together, *piano or forte*

Scales – *similar motion, staccato*

\[ \text{\textbullet\textbullet} = 60, \text{four notes per beat} \]

**Major**

B and Eb  
4 octaves, hands separately and together, *mezzo-forte*

**Harmonic and melodic minor**

B and Eb  
4 octaves, hands separately and together, *mezzo-forte*

**Chromatic scales**

B and Eb  
4 octaves, hands separately and together, *mezzo-forte*

**Contrary motion scales – legato**

\[ \text{\textbullet\textbullet} = 60, \text{four notes per beat} \]

**Major**

B and Eb  
2 octaves, hands together, *mezzo-forte*

**Harmonic minor**

B and Eb  
2 octaves, hands together, *mezzo-forte*

**Arpeggios**

\[ \text{\textbullet\textbullet\textbullet} = 52, \text{four notes per beat} \]

**Major and minor**

B, Eb and F#  
4 octaves, hands separately and together, root position only, *mezzo-forte*

TECHNICAL WORK – SUGGESTED REPERTOIRE – YEAR 11

The following studies may form a part of the technical work component for the pianoforte examination.

Berens, H.  
46 Exercises for Left hand Alone Op.89, Book 1, Nos.17, 18, 19, 20, 21, 26, 27, 28 or 45 (Schirmer 1031)

Köhler, L.  
Short School of Velocity, Op.242, Nos.4, 5, 6, 8 or 9 from (Alfred)

Macdowell, E.  
Alla Tarantella from 12 Etudes for the Development of Technique and Style, Op.39

Moszkowsky, M.  
20 Short Studies, Op.91, Nos.1, 3, 4, 5 (Alfred)
SUGGESTED TECHNICAL WORK – YEAR 12

Scales – similar motion, legato

\[ \bullet = 92, \text{ four notes per beat} \]

**Major**
Ab, Db and E
4 octaves, hands separately and together, \textit{piano or forte}

**Harmonic and melodic minor**
Ab, Db and E
4 octaves, hands separately and together, \textit{piano or forte}

**Chromatic scales**
Ab, Db and E
4 octaves, hands separately and together, \textit{piano or forte}

Scales – similar motion, staccato

\[ \bullet = 72, \text{ four notes per beat} \]

**Major**
Ab
4 octaves, hands separately and together, \textit{mezzo-forte}

**Harmonic and melodic minor**
Ab and Db
4 octaves, hands separately and together, \textit{mezzo-forte}

**Chromatic scales**
Db and E
4 octaves, hands separately and together, \textit{mezzo-forte}

Contrary motion scales – legato

\[ \bullet = 72, \text{ four notes per beat} \]

**Major**
Ab and Db
2 octaves, hands together, \textit{mezzo-forte}

**Harmonic minor**
Ab and Db
2 octaves, hands together, \textit{mezzo-forte}

**Arpeggios**

\[ \bullet = 60, \text{ four notes per beat} \]

**Major and minor**
Ab, Db and E
4 octaves, hands separately and together, root position only, \textit{mezzo-forte}

**Dominant 7\textsuperscript{ths}**

\[ \bullet = 60, \text{ four notes per beat} \]

of Db and E
4 octaves, hands separately and together, root position only, \textit{mezzo-forte}

**Diminished 7\textsuperscript{ths}**

\[ \bullet = 60, \text{ four notes per beat} \]

of Db and E
4 octaves, hands separately and together, root position only, \textit{mezzo-forte}
TECHNICAL WORK – SUGGESTED REPERTOIRE YEAR 12
Studies may form a part of the technical work component for the pianoforte examination.

Berens, H. Any one from 25 Studies for the Left hand Alone, Op.89, Book 2 (Schirmer 1031)
Czerny, C. Exercises for Passage Playing, Op.261, Nos.110, 114, 118 or 125 (Peters 2404)
Köhler, L. Short School of Velocity, Op.242, Nos.11, 12, 13, 17, 18, 19 or 20 (Alfred)
Moszkowsky, M. 20 Short Studies, Op.91, Nos.7, 8, 10, 14, 15, 17 (Alfred)
Pozzoli, E. 24 Studi de Facile Meccanismo, Nos.5, 9, 10, 13 or 21 (Ricordi 427)

SUGGESTED REPERTOIRE – YEAR 11
Bach, CPE Allegro (3rd Mvt) from Sonata in C, Wq 51/1 (Selected Sonatas Vol. 3, Urtext)
Bach, CPE Allegro (3rd Mvt) from Sonata in C, Wq 65/36 (Selected Sonatas Vol. 3, Urtext)
Bach, CPE Allegretto (3rd Mvt) from Sonata in E minor, Wq 65/30 (Selected Sonatas, Vol. 2, Urtext)
Bach, CPE Allegro (1st Mvt) from Prussian Sonata No. 1 in F major, Wq 48 (Barenreiter)
Bach, J.S. Courante from French Suite, No.6, BWV 817
Bach, J.S. Two-part Inventions, Nos.1, 8, 9, 11 or 13
Bailey, K. Melinda’s Mini March from Jazzin’ Around (Kerin Bailey Music)
Bartók, B. Mikrokosmos, Volume 5, No.124 (Staccato) or 128 (Stamping Dance)
Chopin, F. Prelude in E minor, Op.28, No.4
Debussy, C. The Little Nigar
De Seixas, C Toccata in F minor (AMEB Piano Grade 5, Series 17)
Dussek, J.L. Sonatina, Op.20, No.1 (complete)
Galuppi, B Allegro (2nd Mvt) from Sonata No. 1 in A major (Schott 20266)
Hyde, M. Nocturne from Lyric Pieces, Op.54, No.4
Hutchens, F. Two Little Birds or Evening (EMI)
Kats-Chernin, E Cinema (No. 12 from Twelve One-Page Piano Pieces) (Boosey & Hawkes)
Khachaturian, A. Album of Children’s Pieces, Volume 2, No.6 (Two Funny Aunties Argued)
Koh, J.B. Piano Peals for Piano with Soundtrack from Spectrum 4 (ABRSM Publications)
Lindborg, P. Búgó Resonances for Piano with Soundtrack from Spectrum 4 (ABRSM Publications)
Liszt, F Consolation No. 1 or 2 (Peters)
Lunski, A. ... tornando-se... from Spectrum 4 (ABRSM Publications)
Mathias, W. Dance or Finale from Little Suite for Piano (OUP)
Mendelssohn, F. Song without Words, Op.19, No.4
Mozart, W.A. Fantasia in D minor, K.397
Moszkowski, M Inquietud, Op. 77, No. 4 (Schirmer)
Norton, C. Black Sheep of the Family from Lavender’s Kind of Blue (Boosey & Hawkes)
Oliveira, J.P. Looking into the Mirror for Piano with Soundtrack from Spectrum 4 (ABRSM Publications)
Purcell, H. Prelude from Suite No.5 in C major
Reger, M Scherzo or Capriccio from Zehn Kleine Vortragsstucke, Op. 44 (Urtext)
Russell-Smith, G Wistful Prelude from Jazzy Piano 2 (Universal 19363)
Schumann, R. Album for the Young, Op.68, Nos.14, 18, 19 or 30
Sculthorpe, P. Night Pieces, No.2 (Night)
Tüür, E-S. Short Meeting of Dark and Light from Spectrum 4 (ABRSM Publications)
Vir, P. Ratri from Spectrum 4 (ABRSM Publications)
SUGGESTED REPERTOIRE – YEAR 12

Bach, CPE
Allegro (1st Mvt) from Prussian Sonata No. 6 in A major, Wq 48 (Barenreiter)

Bach, CPE
Presto (3rd Mvt) from Prussian Sonata No. 4 in C minor, Wq 48 (Barenreiter)

Bach, CPE
Allegro di Molto (3rd Mvt) from Sonata in C major, Wq 62/10 (Selected Sonatas Vol. 2, Urtext)

Bach, CPE
Presto (3rd Mvt) from Sonata in G minor, Wq 62/18 (Selected Sonatas Vol. 2, Urtext)

Bach, CPE
Allegro assai (1st Mvt) from Sonata in G major, Wq 62/19 (Selected Sonatas Vol. 2, Urtext)

Bach, J.S.
Gigue from English Suite, No.4 in F major

Bach, J.S.
Gigue from French Suite, No.6 in E major

Bach, J.S.
Three-part Sinfonias, Nos.2, 4, 6 or 7

Bach, J.S.
Prelude from Partita No. 5 in G major

Bach, JS
Capriccio from Partita No. 2, BWV 826 (Urtext)

Bailey, K
Tocatina from Six Sketches (Kerin Bailey Music)

Bartók, B.
Mikrokosmos, Volume 5, No.135 (Perpetuum Mobile) or No.139 (Jack-in-the-Box)

Beethoven, L, van
Rondo from Sonata in E major, Op.14, No.1

Beethoven, L, van
Sonata in B flat major, Op.22 (3rd movement only); Rondo in C, Op.51 No.1

Brahms, J.
Intermezzo in B flat, Op.76, No.4

Bridge, F.
Rosemary from Three Sketches (Boosey & Hawkes)

Chopin, F.
Preludes, Op.28, Nos.13, 15 or 22

Clementi, M.
Sonata, Op.26 No.2 (1st movement only)

Clementi, M
Presto (1st Mvt) from Sonata in B flat major, Op. 8 No. 3 (Urtext)

Clementi, M
Allegro con spirito (1st Mvt) from Sonata in A major, Op. 10, No. 1 (Urtext)

Debussy, C
Serenade of the Doll from Children’s Corner (Urtext)

Glass, Philip
Piano Etude No. 16 (Chester Music Ltd)

Grieg, E.
Butterfly, Op.43, No.1

Haffiffter, E
Habanera (ABRSM Grade 8 Piano Pieces, 2013 & 2014)

Handel, GF
Allegro (3rd Mvt) from Suite HWV 431 (ABRSM Publications)

Haydn, F
Finale from Sonata in G major, Hob. XVI: 27 (Peters)

Haydn, F
First or third movement from Sonata in F major, Hob. XVI: 47 (Peters)

Hyde, M
Concert Waltz for Left Hand (AMEB Piano Grade 7, Series 17)

Joplin, S
Pineapple Rag or Scott Joplin’s New Rag (Schirmer)

Mendelssohn, F.
Songs without Words, Op.85, No.2 or Op.19, No.6 , or Op. 38, No. 2

Mompou, F
Jeunes Filles au Jardin from “Scenes d’Enfants” (Salabert)

Mozart, W.A.
Sonata in B flat, K.570, first movement

Nazareth, E
Odeon (AMEB Piano Grade 8, Series 17)

Part, A
Allegro (1st Mvt) from Sonatina, Op. 1 No. 1 (Universal)

Scarlatti, D.
Sonata in D major, K.416; Sonata in A major, K.429, Sonata in F minor, K. 239

Schubert, F.
Moments Musicaux, No.5 or 6

Schumann, R.
Bunte Blätter, Op.99, No.1 (Coloured Leaf)

Schumann, R.
No.3 or No. 6, from Waldszenen, Op.82, No.30 from Album for the Young

Solal, M
No. 57 or No. 58, from jazzSolal! (Boosey & Hawkes)

Tchaikovsky, P
Romance in F minor (PWM)

Tcherepin, A.
Bagatelles, Op.5, Nos.1, 2 or 3 (Heugel)

Whiffin, L.
The Polycat Waltz (Australian Music Centre Publications)

Wieck-Schumann, C
Romance from 4 Pieces Caracteristiques, Op. 5 (Selected Piano Works, Urtext)
HARPSICORD

SUGGESTED TECHNICAL WORK – YEAR 11

Scales – similar motion, legato

- = 84, four notes per beat

**Major**
B, Eb and E 3 octaves, hands separately and together

**Harmonic and melodic minor**
B, Eb and E 3 octaves, hands separately and together

**Chromatic scales**
B, Eb and E 3 octaves, hands separately and together

Scales – contrary motion, legato

- = 60, four notes per beat

**Major and harmonic minor**
D, Eb 2 octaves, hands together

Arpeggios

- = 52, four notes per beat

**Major and minor**
B, Eb and E 3 octaves, hands separately and together, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Scales – similar motion, legato

- = 108, four notes per beat

**Major**
Bb, C# and F# 3 octaves, hands separately and together

**Harmonic and melodic minor**
Bb, C# and F# 3 octaves, hands separately and together

**Chromatic scales**
Bb, C# and F# 3 octaves, hands separately and together

Scales – similar motion, staccatto

- = 72, four notes per beat

**Major**
Bb, C# and F# 3 octaves, hands separately and together

**Harmonic and melodic minor**
Bb, C# and F# 3 octaves, hands separately and together
Chromatic scales
Bb, C# and F#  3 octaves, hands separately and together

Scales – Contrary motion, staccatto
\( \bullet \) = 72, four notes per beat

Major and harmonic minor
C# and Eb  2 octaves, hands together

Arpeggios
\( \bullet \) = 72, four notes per beat

Major and minor
C#, Eb and F#  3 octaves, all inversions, legato, hands separately and together, root position only

Dominant 7ths
\( \bullet \) = 72, four notes per beat
of C# and Bb  3 octaves, legato, hands separately and together, root position only

Diminished 7ths
\( \bullet \) = 72, four notes per beat
of C# and Bb  3 octaves, legato, hands separately and together, root position only

SUGGESTED REPERTOIRE – YEAR 11
Bach, J.S.  Allemande, BWV 837 from Baroque Keyboard Pieces, Book 2 (ABRSM Publications)
Bach, J.S.  Menuet, BWV 818 a/5 (Baroque Keyboard Pieces Volume 3, ABRSM Publications)
Bach, J.S.  Menuet: 5th movement from Suite in A minor, BWV 818a, No.28 from Baroque Keyboard Pieces, Book 3 (ABRSM Publishings)
Bach, J.S.  Courante from French Suite No.6 in E major
Bach, J.S.  Prelude in D, BWV 936: No.4 from Sechs kleine Präludien
Byrd, W.  The Carman’s Whistle (complete) from Early Keyboard Music, Volume 1 (Schirmer 1559)
Byrd, W.  Victoria from Early Keyboard Music, Volume 1 (Schirmer 1559)
Daquin, L.  La Mélodieuse (Rondeau) (from 1er livre)
Gibbons, O.  The Lord of Salisbury his Pavin from Early Keyboard Music, Volume 1 (Schirmer 1559)
Handel, G.F.  Courante: 2nd movement from Suite in G minor, HWV 452, No.7 from Handel Klavierwerke, Volume 3 (Bärenreiter Ba 4222) or No.2 from Handel Selected Keyboard Works, Book 3 (5 Miscellaneous Suites) (ABRSM Publishing)
Mattheson, J.  Air (Baroque Keyboard Pieces Volume 3, ABRSM Public1ations)
Paradies  Two-part Inventions, Nos.1, 8, 9, 11 or 13
Purcell, H.  Sonata V in F major, 1st or 2nd movement
Purcell, H.  A New Ground (Z.682), No.10, from Purcell Complete Keyboard Music, Book 2 (Chester/Music Sales: special order) or No.9, from Purcell Miscellaneous Keyboard Pieces (Stainer 7 Bell K22) or No.11, from Baroque Keyboard Pieces, Book 4 (ABRSM Publishing)
Purcell, H.  Prelude from Suite No.3 in G major
Rameau, J-P.  Menuets 1 and 2 from Baroque Keyboard Pieces, Book 3 (ABRSM Publishing)
Rameau, J-P.  Tambourin (from Pièces de Clavecin). Rameau Complete Keyboard Works, Volume 1 (Bärenreiter BA 6581)
Scarlatti, D.  Sonata in G minor, Kp. 8, from Scarlatti Sonatas, Volume 1 (Heugel LP 31/UMP)
Scarlatti, D.  Sonata in A, L. 191
Scarlatti, D.  Sonata in B minor, L. 263
Scarlatti, D.  Sonata in D, L. 482
Scarlatti, D.  Sonata in D, L. S15
Scarlatti, D.  Sonata in G minor, L. 89
Sweelinck, J.P.  Malle Sijmen, SwWV 323, No.15 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vo. 4 (Breitkopf & Härtel EB 8744)
Türk, D.G.  60 Pieces for Aspiring Players, Volume 1, No.47 (ABRSM Publications)

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.  Gigue from English Suite No.4 in F major
Bach, J.S.  Gigue from French Suite No.6 in E major
Bach, J.S.  Three-part Sinfonia, Nos.2, 4, 6 or 7
Bach, J.S.  Prelude from Partita No. 5 in G major
Benda, F.  First movement from Sonata in G (No.2 from Six Sonatas, Schott ED. 9018/MDS)
Buxtehude, D.  Canzonetta (complete) in G major (p. 107) from Early Keyboard Music, Volume 1 (Schirmer 1559)
Frescobaldi, G.  Fuga in G minor (p. 59) from Early Keyboard Music, Volume 1 (Schirmer 1559)
Froberger, J.J.  Toccata in D minor (p. 67) from Early Keyboard Music, Volume 1 (Schirmer 1559)
Krall, D.  Toccata Tutta de Salti from Early Keyboard Music, Volume 1 (Schirmer 1559)
Ligeti, G.  Passacaglia Ungherese (Schott ED. 6843/MDS)
Paradies, D.  Sonata X (Sonatas Volume 2), either movement (Schott 6121)
Paradies, D.  Sonata III in E major, 1st movement
Paradies, D.  Giga (Presto) from Sonata XII
Paradies, D.  Sonata VI in A major, 2nd movement
Rameau, J-P.  La Dauphine (Rameau Complete Keyboard Works Volume 1 (Barenreiter BA6581)
Scarlatti, D.  Sonata in A, L. 293 from Scarlatti Keyboard Pieces and Sonatas, Volume 2 (ABRSM Publications)
Scarlatti, D.  Sonata in D major, K.416
Scarlatti, D.  Sonata in E flat, L. 111
Scarlatti, D.  Sonata in F sharp minor, L. 32
Scarlatti, D.  Sonata in F sharp minor, L. 481
VOICE

SUGGESTED TECHNICAL WORK – YEAR 11
All scales/arpeggios to be sung to the octave using solfa, open vowel or scat syllables e.g. lah lah lah. The student is to sing the following scales in keys suitable for his/her vocal range.

Scales
All scales to be sung in even quavers to the octave
- Major (crotchet=120)
- Major Pentatonic (crotchet=100)
- Minor Pentatonic (crotchet=100)
- Aeolian/natural minor (crotchet=120)
- Harmonic minor (crotchet=120)
- Melodic minor (crotchet=120)
- Chromatic to the sharpened 5th (crotchet=60)
- Whole Tone to the octave (crotchet=60)

Arpeggios
All arpeggios to be sung in even quavers to the octave
- Major (crotchet=80)
- Minor (crotchet=80)

Articulation
- Legato, staccato

Dynamics
- p, mp, mf, f, crescendo, decrescendo

SUGGESTED TECHNICAL WORK – YEAR 12
All scales to be sung to the octave using solfa or open vowel. The student is to sing the following scales in keys suitable for his/her vocal range.

Scales
All scales to be sung in even quavers to the 9th
- Major (crotchet=120)
- Major Pentatonic (crotchet=100)
- Minor Pentatonic to the flat 10th (crotchet=100)
- Aeolian/natural minor (crotchet=120)
- Harmonic minor (crotchet=120)
- Melodic minor (crotchet=120)
- Chromatic to the 8ve (crotchet=60)
- Whole Tone to the 8ve (crotchet=60)

Arpeggios
All arpeggios to be sung in even quavers to the 10th
- Major (crotchet=80)
- Minor (crotchet=80)

Articulation
- Legato, staccato

Dynamics
- p, mp, mf, f, crescendo, decrescendo
TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies to be comparable to accredited music examination boards available within Australia
ATAR Year 11 > Grade 4/5
ATAR Year 12 > Grade 5/6

Recommended texts for studies

Western Art Music
Peri, A. Vocalises and Exercises for Beginners
Concone, G. Opus 9: 50 Lessons for ... Voice
Melba, N. Melba Method
Vaccai, N. Practical Method for ... Voice
Diack, M. Vocal Exercises, Song Studies
Jennings, K. Sing Legato

Vocal resonance: Western Art Music
(Tone colour: vowels)
Diack, M. Vocal Exercises
Song Studies 1–6: Intoning Exercises 1–11: Vowel Exercises 1–7

Ear training: Western Art Music
(Intervals: improvisation: ornamentation: syncopation)
Melba Method: Nos.1–3 for low voice
Vaccai
Cocone Opus 9, 50 Lessons for Medium Voice
17–Octaves: 19–Arpeggios: 20–3 key changes
Sing Legato: No.6 onwards

Registration: Western Art Music
(Passaggio: tilt: range)
Concone: 1–range of a tenth: 19–wide range and arpeggios
Vaccai: 1–diatonic scale: up and down over 8ve–VII
Amelia Peri

Phonation: Western Art Music
Melba: 9–low voice, 10 high voice–flexibility: 12A high–articulation: 11 high–triplets
Vaccai: 8–appoggiatura, acciacatura (ornamentation): 9–mordant: 10 gruppetto

Breathing: Western Art Music
(Phrasing: alignment: breath support: messa di voce: flexibility)
Melba Method Vocalises Part 2 low and high voice e.g. No.14–AMEB Gd 4–largo: 5 high: 6 low–phrasing
Concone: 13–Snatch breath
Amelia Peri–phrasing and dynamics
SUGGESTED REPERTOIRE – YEAR 11

Songs
The songs selected should be contrasting in mood and style. The student is encouraged to include one unaccompanied song in his or her programme. Western Art Music vocal candidates must present at least one song in a language other than English. Where a song is originally in a language other than English, it may be presented in either the original language or in an English translation. Though memorisation is not obligatory, it is desirable. The following list is not prescriptive but provides examples of songs of an appropriate standard.

Typical songs for male voices

Anon.   Down Among the Dead Men, c 1700 (Boosey & Hawkes)
Arlen, H.  If I Only Had A Brain (from: The Wizard of Oz). (United Artists Music)
Giordani, G.  Caro Mio Ben (Schirmer)
Handel, G.F.  Where’er You Walk (Schirmer)
Haydn, J.  Liebes Madchen Hor Mir Zu (Schott)
              Die Landlust (Peters)
Quilter, R.  Over the Mountains (from: Three songs from old English popular songs, No.3.)
Rodgers & Hammerstein  The Surrey with the Fringe On Top (from: Oklahoma)
Schonberg, C.  Do You Hear the People Sing? (from: Les Miserables)
Smith, J.C.  The Owl Is Abroad (from: The Tempest) (Boosey and Co Ltd.)
Trad. Welsh  All Through the Night
              A Shakespeare Song Book (ed. H.A. Chambers), Blandford Press
              O Mistress Mine
              When That I Was and A Little Tiny Boy
Trad. Arr. Sharp  Scarborough Fair (Novello and Co)
Vaughan Williams, R.  Linden Lea (Boosey & Hawkes)

Typical songs for female voices

Arne, T.  When Daisies Pied (New Imperial)
Brahms, J.  Wiegenlied Op.49, No.4 (Peters)
Franck, C.  Panis Angelicus, Basics of Singing 6th Edition (current)
Harrhy, E.  An Australian Lullaby (Allan and Co)
Mendelssohn, F.  On Wings of Song
              Gruss Op.19 No.5 (Peters)
              Volkslied Op.47, No.4 (Peters)
Mozart, W.A.  Wiegenlied (Peters)
              Die Kleine Spinnere (Peters)
Paisiello, G.  Nel cor piu non mi sento (Schirmer)
Purcell, H.  Fairest Isle (Allan and Co)
Quilter, R.  Over the Mountains (Boosey & Hawkes)
Schubert, F.  Wiegenlied (Peters)
Schumann, R.  Volksliedchen (Peters)
              Marienwurmchen (Peters)
Trad. arr. Hughes  I Know Where I’m Going (Boosey and Co)
Weckerlin arr.  Par Un Matin
              Que Ne Suis-Je La Fougere
Trad.  The Willow Song (Blandford Press)
SUGGESTED REPERTOIRE – YEAR 12

Songs
The songs selected should be contrasting in mood and style. The student is encouraged to include one unaccompanied song in his or her programme. Western Art Music vocal candidates must present at least one song in a language other than English. Where a song is originally in a language other than English, it may be presented in either the original language or in an English translation. Though memorisation is not obligatory, it is desirable. The following list is not prescriptive but provides examples of songs of an appropriate standard.

Typical songs for male voices
Brahms, J. Erlaube mir, feins Mädchen, Peters
Brahms, J. Sehnsucht, Volkslied, Op.14 No.8, Peters
Brahms, J. Sonntag, Boosey & Hawkes
Caldara, A. Sebben Crudele, Schirmer
Carissimi, G.G. Vittoria mio core!, Schirmer
Handel, G.F. Silent Worship, arr. Somervell, Curwen
Head, M. Money, O!, Boosey & Hawkes
James, W.G. Comrades of Mine, Ricordi and Co
James, W.G. Bush Night Song, Ricordi and Co
Mozart, W.A. When You Find a Maiden Charming, Il Seraglio
Pergolesi, G.Attributed to Nina, Schirmer
Rodgers & Hammerstein Oh What a Beautiful Morning! from Oklahoma
Scarlatti, D. O Cessate, Without repeat, Schirmer
Schönberg, C-M. Stars, from Les Miserables
Schubert, F. An Die Laute, Schott
Telemann, G.P. Die Jugend, Schott
Vaughan Williams, R. The Vagabond, Boosey & Hawkes

Folk
Down By the Sally Gardens, arr. Britten, Down By the Sally Gardens, arr. Hughes
The Lark in the Clear Air, Trad. Irish, arr. Jones, Allan and Co

Typical songs for female voices
Bach, J S Bist du bei mir, Schott
Bennett, M. The Birds’ Lament from The Aviary, Universal
Bernstein, L One Hand, One Heart from West Side Story, Chappell and Co
Brahms, J. Da Unten im Tale, Peters
Britten, B. (arr.) Come You Not From Newcastle
Britten, B. (arr.) Sweet Polly Oliver
Britten, B. (arr.) Waly Waly
Dowland, J. Come Again Sweet Love, Boosey & Hawkes
Dvorak, A. The Lord is my Shepherd, Alfred Lengnick
Eriskay Love Lilt, Trad
Fauré, G. Mai, Hamelle
Haydn, J. A Pastoral Song, Peters
Haydn, J. The Mermaid’s Song
Le Gallienne Solveig’s Song, Allans Music Aust. Ltd
Martini, G. Plaisir d’amour, Allan and Co
Pergolesi, G. Se tu M’ami, se sospiri, Schirmer
Rodgers & Hammerstein Many a New Day from Oklahoma
Schönberg, C-M. On My Own, from Les Miserables
Schubert, F. Geheimniss
Schubert, F. Haiden-Roslein, Augener
<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece/Work</th>
<th>Publisher/Printer</th>
</tr>
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<tbody>
<tr>
<td>Schubert, F.</td>
<td>Lachen und Weinen</td>
<td>Peters</td>
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<td>Sondheim, S.</td>
<td>Green Finch and Linnet Bird, Sweeney Todd</td>
<td>Revelation Music Publishing</td>
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<tr>
<td>Telemann, G.P.</td>
<td>Die Jugend</td>
<td>Schott</td>
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<tr>
<td>Trad. Scottish</td>
<td>Ca the Yowes</td>
<td>Dorsey Bros Music Ltd</td>
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<td>Weckerlin, J.B. (arr.)</td>
<td>Jeunes Fillettes</td>
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<td>Weckerlin, J.B. (arr.)</td>
<td>Maman Dites-Moi</td>
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**Basics of Singing 6th Edition (current)**

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<thead>
<tr>
<th>Composer</th>
<th>Piece/Work</th>
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<tr>
<td>Fauré, G.</td>
<td>L’aurore, Op.posth</td>
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<td>Franz, R.</td>
<td>Im Frühling</td>
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<tr>
<td>Gilbert and Sullivan</td>
<td>The Moon and I from The Mikado</td>
</tr>
<tr>
<td>Gounod, C.</td>
<td>Ave Maria</td>
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</tbody>
</table>
**VOICE – MUSIC THEATRE**

**Technical requirements**
Scales and arpeggios should be sung from memory in four different keys suited to the student’s vocal range. The starting note will be sounded. The scale will then be sung unaccompanied, using solfa, open vowels or scat syllables.

**SUGGESTED TECHNICAL WORK – YEAR 11**

**Scales**
*All scales should be sung in straight or swung quavers/8th notes to the 8ve, with the exception of the chromatic scale which should be sung to the sharpened 5th.*
- Major (crotchet=100)
- Major pentatonic scales (crotchet=80)
- Aeolian/natural minor (crotchet=100)
- Minor pentatonic scale (crotchet=80)
- Harmonic minor (crotchet=100)
- Melodic minor (crotchet=100)
- Blues (crotchet=80)
- Chromatic (up to sharpened 6th, crotchet=60)

**Arpeggios to the 7th**
*All arpeggios to be sung in straight or swung quavers (crotchet=60)*
- Major
- Minor
- Dominant 7th

**Articulation** – all scales and arpeggios
- *legato* or *staccato*

**Dynamics** – all scales and arpeggios
- *p, mp, mf, f, crescendo, decrescendo*

**SUGGESTED TECHNICAL WORK – YEAR 12**

**Scales**
*All scales should be sung in straight or swung quavers/eighth notes to the 9th with the exception of the Blues scale, which should be sung to the flattened 10th and the chromatic scale which should be sung to the 8ve*
- Major (crotchet=100)
- Major pentatonic scales (crotchet=80)
- Aeolian/natural minor (crotchet=100)
- Minor pentatonic scale (crotchet=80)
- Harmonic minor (crotchet=100)
- Melodic minor (crotchet=100)
- Blues to flattened 10th (crotchet=80)
- Chromatic (up to 8ve, crotchet=60)
Arpeggios to the 10th
All arpeggios to be sung in straight or swung quavers to the tenth (crotchet=60)
• Major
• Minor
• Dominant 7th

Articulation – all scales and arpeggios
• legato or staccato

Dynamics – all scales and arpeggios
• p, mp, mf, f, crescendo, decrescendo

TECHNICAL WORK — SUGGESTED REPETTOIRE
As Music Theatre repertoire can include stylistic variety, refer to contextually specific information appropriate to the repertoire selected under the relevant ATAR Stage 3 Technical Work – Studies/Vocalise Context listings.

Score extract
Recitative from a Music Theatre song at the appropriate level

Songs to be comparable to accredited music examination boards available within Australia
ATAR Year 11 > Grade 4/5
ATAR Year 12 > Grade 5/6

SUGGESTED REPETTOIRE — YEAR 11

The Teen’s Music Theatre Collection Young Women’s Edition, Hal Leonard
Jacobs, J. There Are Worse Things I Could Do
Lloyd Weber, A. Memory
Lloyd Weber, A. Unexpected Song

Musical Theatre Anthology for Teens (Male/Female)
Rodgers and Hammerstein Cock-Eyed Optimist (female)
Loewe, F. On the Street Where You Live (male)

Basics of Singing 6th Edition
Loewe, F. If Ever I Would Leave You
Loewe, F. Before I Gaze at You Again (Camelot)

Annie Get Your Gun
Berlin, I. Maybe I Got Lost in His Arms (female)
Berlin, I. My Defenses are Down (male)

On the Town
Bernstein, L. Lonely Town (male)

Grease Volume 23, Hal Leonard
Jacobs, J. and Casey, W. Look at Me I’m Sandra Dee (female)
Summer Nights (male)
There Are Worse Things I Could Do (female)
You’re the One That I Want (male)
SUGGESTED REPERTOIRE – YEAR 12

The Teen’s Musical Theatre Collection Young Women’s Edition, Hal Leonard
Lloyd Weber, A. Think of Me
Loewe, F. Just You Wait

Musical Theatre Anthology for Teens (male/female)
Lerch, L. (Arr.) Disneyland (female)
I Have Confidence (female)

Audition Series, Hal Leonard
Andersson; B. and Ulvaeus, B. Someone Else’s Story

Porter, C. You’re the Top

Simons, L. Secret Garden
How Could I Ever Know? (female)
Winters on the Wing (male)

Sondheim, S. Sweeney Todd
Green Finch and Linnet Bird (female)
By the Sea (female)
Not While I’m Around (male)
Joanna (male)

Wildhorn, F. Civil War
Tell My Father
Missing You (also in Musical Theatre Anthology for Teens)

Wildhorn, F. Jekyll and Hyde
(Female) any of the female songs
This is the Moment (male)
DRAMATIC ACTION

The following information provides support for teachers interpreting the Performance marking key and suitability of dramatic action for the repertoire selected.

Drama is action. When you are ‘in role’ – in other words, taking on a character other than your own, as you do when you are in a play or a musical – you are enacting something. You are using action and action is the basis of role.

Action – this dramatic action – has a range of dimensions.

- It can be physical action, where you use the capability of your body through facial expression, posture, gesture and movement, through space and time; for example, a song in a musical might communicate a sense of happiness and this could be shown by the way the character smiles and holds his/her body in anticipation.

- It can also be psychological action, where you communicate to an audience the thinking and emotional actions of the role; for example, a character might be experiencing a moment of life-changing decision as they realise their long-held belief in something is crumbling. The audience need to go on that emotional journey with the character. Psychological action is often expressed through physical actions. In the example just given, this may be shown by, say, the character moving from looking at the photo of a partner to slowly tearing up the image as the moment of realisation is recognised.

Drama is the symbolic representation of action, designed to communicate to an audience. Dramatic action is the focus of creating a role or character in drama.

Dramatic Action. The point of dramatic action is in how it communicates the sense of person, place and purpose of a character in a particular moment of change and transformation.

When singing a song in music theatre, there is a sense of a character on a journey. Through dramatic action, this journey is made evident to the audience.

Dramatic action can be subtle. It does not have to be overtly signalled (as in, say, an old-fashioned silent movie).
JAZZ

INSTRUMENTAL SPECIFICATIONS

Technical work support
General techniques apply to all jazz instruments.

Nomenclature (chords and scales)
Knowledge of chord symbols and related Contemporary nomenclature relevant to chosen pieces. This could include dominant sevenths with altered tensions and extensions.

Texts include:
Haerle, Scales Jazz Improvisation and The Jazz Language
Coker, Improvising Jazz
Lawn, Jazz Theory and Practice
Aebersold, Introductions to all Volumes

Language of jazz
- ii, V–I relevant to chosen repertoire, \( \text{ii–V–I Progressions} \), The Ramon Ricker Improvisation Series (Volume 4), Aebersold, \( \text{ii–V–I Progression} \) (Volume 3 and Volume 16)
- knowledge of guide tones–tritons
- knowledge of appropriate patterns and riffs relevant to chosen tunes

Texts include:
Baker, David, The Bebop Era
Coker, Casale, Campbell, Greene, Patterns for Jazz

Conventions
- knowledge of form
- ensemble etiquette

SOURCES OF REPERTOIRE
Common sources of Jazz and Contemporary repertoire

*The New Real Book*, Volumes 1–3
*The Ultimate Jazz Fake Book*
Jamey Aebersold play-a-longs, Volume 6 onwards
*The Charlie Parker Omnibook*
Publications by specific artists e.g. *The Ari Hoenig Songbook*, *Avishai Cohen Songbook*

GENERIC REPERTOIRE
The generic jazz repertoire listed below, is applicable for the jazz instruments listed in this resource package. Students can practise and perform the listed repertoire using either a recorded backing accompaniment or performing as part of an ensemble. For examination purposes, Jazz students must demonstrate an ability to solo and/or improvise appropriate to the repertoire and must demonstrate a swing feel in some of the repertoire. Note that Jazz repertoire will need to be appropriately arranged (and in most cases, scored). Refer to the *Music Practical (performance and/or composition portfolio)* examination requirements document for further clarification of score requirements for all instruments.
YEAR 11
Autumn Leaves
Blue Bossa
Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)
Blues in Eb (The Sidewinder)
Blues in F (Now’s the Time)
Blues in G (All Blues)
Bye Bye Blackbird
Cantaloupe Island
Caravan
Chameleon
Don’t Get Around Much Anymore
Fly Me to the Moon
Impressions (So What)
Little Sunflower
Mack the Knife
Perdido
St Thomas
Satin Doll
September in the Rain
Softly as in a morning Sunrise
Summertime
Sweet Georgia Brown
S’wonderful
Take the A-Train
Watermelon Man
Weaver of Dreams
When Sunny Gets Blue
When the Saints go Marching In

YEAR 12
A Child is Born
All of Me
Blues in Eb (Sandu)
Blues in F – ‘bebop’ blues (Birdlike, Au Privave, Barbados)
Blues in F minor (Afro Blue)
Blues in G (All Blues)
But Not For Me
Days of Wine and Roses
Driftin’ – Herbie Hancock
Doxy
Everybody’s Party – John Scofield and Pat Metheny
Georgia on my Mind
Honeysuckle Rose
I Got Rhythm
Jitterbug Waltz
Killer Joe
Maiden Voyage
Mercy, Mercy, Mercy
Milestones (New)
Misty
My Favorite Things
Night and Day
Quiet Nights (Corcovado)
Red Barron – Billy Cobham
Song for my Father
Smoke Gets In Your Eyes
The Chicken – Jaco Pastorius
Work Song
WIND INSTRUMENTS

FLUTE

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\text{♩} = 88$ (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: $\text{Ma}^7$, $\text{mi}^7$, $\text{Dom}^7$, $\text{mi}^7(\text{bs})$, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\text{♩} = 92$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
minor pentatonic
Blues

Arpeggios: $\text{Ma}^7$, $\text{mi}^7$, $\text{Dom}^7$, $\text{mi}^7(\text{bs})$, $\text{mi/Ma}^7$, root position only

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Improvisation
Aebersold, J. *Turnaround and Cyclic Progressions*, Record and Book Kit, Studio P.R, USA
The following suggested titles are by Jamey Aebersold (Jamey Aebersold Jazz Inc.)
- The II–V7–I Progression (Volume 3)
- Salsa latin jazz (Volume 64)
- All Time Standards (Volume 25)
- *Jazz Bossa Novas* (Volume 31)
- *Charlie Parker (All Bird)* (Volume 6)

Bergonzi, J. *Inside Improvisation, Volume 3: Jazz Line*, Advance Music, USA
Crooke, H. *How to Improvise*, Advance Music, Germany
Haerle, D. *The Jazz Language*, Studio P.R, USA
Kane, B. *Constructing Melodic Jazz Improvisation – Concert Key Edition* for Piano/Guitar/Flute, Published by Jazz Path Publishing
Schnyder, D. *Crossing Over Essentials for Jazz and Classical Flute*, Second Floor Music
Technique and style (transcriptions)
Snidero, J.  
(Director unknown)  
Osland M.  
Snidero, J.  
Jazz Conception Medium-Advanced, Advance Music  
Solos for Jazz Flute, All That Jazz, Carl Fischer  
The Music of Nestor Torres: Solo Transcriptions and Performing Artist Master Class CD, Alfred Publishing

Technical work
Adler, M.  
Jazz Flute Etudes (Advanced Studies in Improvisation), Houston Publishing, Inc.
Bay, W.  
Mel Bay's Complete Jazz Flute Book, Mel Bay Publications, Inc.
Haerle, D.  
Scales for Jazz Improvisation, Alfred Publishing Company
Keller, G.  
Jazz Chord/Scale Handbook, Advance Music
Rae, J.  
Jazz Flute Studies, Faber Music Ltd.
ADAuthor unknown)  
Jazz Scale Studies – Flute, Universal Edition

Sight reading
Kane, Brian  
(2004), Creative Jazz Sightreading, Jazz Path Publishing, USA
Parker, Charlie  

Any suitable transcriptions by Herbie Mann or Hubert Laws

NB All technical, tone and technique work specified in the classical syllabus is also applicable to this jazz syllabus

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire
CLARINET

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: † = 88 (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: Ma\(^7\), mi\(^7\), Dom\(^7\), mi\(^7(b5)\), root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: † = 92 (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: Ma\(^7\), mi\(^7\), Dom\(^7\), mi\(^7(b5)\), mi/Ma\(^7\), root position only
TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Scale and arpeggio technical work
Hearle, Dan (1975), *Scales for Jazz Improvisation*, Alfred Publishing Co., Inc
Klose, H. *Complete Method*, Alphonse Leduc
Rae, James (2006), *Jazz Scale Studies*, Universal Edition

General technical work – studies
Holcombe, Bill (1992), *24 Jazz Studies for Clarinet*, Musicians Publications
Rae, James (1996), *Progressive Jazz Studies*, Faber Music

Technique and Stylistic Development
Daniels Eddie; Osland, Miles (2005), *The Music of Eddie Daniels*, Warner Brothers
De Franco, Buddy *The Buddy De Franco Collection*, Artists Transcriptions, Hal Leonard
Parker, Charlie (1978), *Charlie Parker Omnibook*, Atlantic Music Corp
Smith, Bill (2009), *Jazz Clarinet*, Parkside Publications
Snidero, Jim *Jazz Conceptions*, Advance music

Improvisation
The following suggested titles by Jamie Aebersold, Jamie Aebersold Jazz, Inc
• *The II–V7–I Progression* (Volume 3)
• *Turnarounds, Cycles, and II–V’s* (Volume 16)
• *Major and minor* (Volume 24)
• *Maiden Voyage* (Volume 54)
• *All-Time Standards* (Volume 25)

Hearle, Dan (1980), *The Jazz Language*, Alfred Publishing Co., Inc

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire
SAXOPHONE

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios should be played over the full range of the instrument (low Bb–High F#) depending on the key. Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\frac{\text{♩}}{\text{e}} = 88$ (play as straight or swung quavers/eighths).
Articulation: Back tongued (every even note)

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: Ma7, mi7, Dom7, mi7(b5), root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales and arpeggios should be played over the full range of the instrument (low Bb–High F#) depending on the key. Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\frac{\text{♩}}{\text{e}} = 92$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian/natural minor
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: Ma7, mi7, Dom7, mi7(b5), min7/Maj7, root position only
TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Improvisation
Aebersold, Jamey (1979), Turnaround and Cyclic Progressions, Record and Book Kit, Studio P.R, USA
Baker, D. (1976), Jazz Improvisation, Music Workshop Publications, USA
Bergonzi, J. (1994), Inside Improvisation, Volume 1: Melodic Structures, Advance Music, USA
Bergonzi, J. (1998), Inside Improvisation, Volume 3: Jazz Line, Advance Music, USA
Crooke, H. (1991), How to Improvise, Advance Music, Germany
Haerle, Dan (1980), The Jazz Language, Studio P.R, USA

Scale and arpeggio technical work
Kynaston, Trent (1984), Daily Studies for All Saxophones, Alfred Publishing, USA
Haerle, Dan (1983), Scales for Jazz Improvisation, Alfred Publishing Company
Keller, Gary (2002), Jazz Chord/Scale Handbook, Advance Music

Sight reading
Kane, Brian (2004), Creative Jazz Sightreading, Jazz Path Publishing, USA
Fishman, Greg (2008), Jazz Saxophone Duets, Greg Fishman Jazz Studios
Parker, Charlie (1978), The Charlie Parker Omnibook, Alfred Publishing Company
Hunter, Randy (2008), Level Three Jazz Etudes, Randy Hunter Jazz

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire
BRASS INSTRUMENTS

TRUMPET

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\frac{\text{quarter notes}}{\text{quarter notes}} = 88$ (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: $\text{Ma}_7$, $\text{mi}_7$, $\text{Dom}_7$, $\text{mi}_7^{(b5)}$, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 Generic Scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $\frac{\text{quarter notes}}{\text{quarter notes}} = 92$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: $\text{Ma}_7$, $\text{Mi}_7$, $\text{Dom}_7$, $\text{mi}_7^{(b5)}$, $\text{mi}/\text{Ma}_7$, root position only

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Scale and arpeggio technical work
Kase, Chris
McNiel, John
Shew, Bobby

Twenty-first Century Technique
The Art of Jazz Trumpet
Exercises and Etudes (Balquhidder Music)

General technical work

Articulation
Arban
Frink, Laurie and McNiel, John
McNiel, John

Complete Method for Trumpet/Cornet (Carl Fischer ed.)
Flexus (OmniTone press)
The Art of Jazz Trumpet
Intervals
Arban Complete Method for Trumpet/Cornet
Frink, Laurie and McNiel, John Flexus (OmiTone press)

Flexibility
Colin, Charles Advanced Lip Flexibilities
Frink, Laurie and McNiel, John Flexus (OmniTone press)
Schlossberg, Max Daily Drills

Range
Brisbois, Bud Trumpet Today
Macbeth, Carlton Original Louis Maggio System for Brass (Charles Colin Music)

Tone
Arban Complete Method for Trumpet/Cornet (Carl Fischer ed.)
Concone, Guiseppe (Korak, John ed.) The Complete Solfeggi (Balquihider Music)
Stamp, James Warm-ups and Studies

Repertoire/Stylistic development

Improvisation
Aebersold, Jamey (1979), Turnaround and Cyclic Progressions (Jamey Aebersold Jazz)
Aebersold, Jamey (1991), Maiden Voyage, 14 easy-to-play Jazz Songs (Jamey Aebersold Jazz)
Crooke, Hal (1991), How to Improvise (Advance Music)
Haerle, Dan (1980), The Jazz Language (Studio P.R.)
Herrman, Steve Amazing Phrasing – Trumpet

Style, sight reading, and conceptual development
Herrman, Steve Amazing Phrasing – Trumpet
Parker, Charlie The Charlie Parker Omnibook
Snidero, Jim Jazz Conceptions – Trumpet
Voisin, Roger Develop Sight Reading

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire
TROMBONE

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $= 88$ (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: $A^7, m^7, D^7, m^7(b5)$, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.
Minimum tempo: $= 92$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: $M^7, m^7, D^7, m^7(b5), m^7/M^7$, root position only

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – 11 and Year 12

Scale and arpeggio technical work
Arban Complete Method for Trombone
Haerle, Dan (1983), Scales for Jazz Improvisation, Alfred Publishing Company (examples in Treble Clef)
Keller, Gary (2002), Jazz Chord/Scale Handbook, Advance Music (examples in treble Clef)
Rubank Advanced method for trombone/Baritone Volume 1

General technical work

Articulation
Arban Complete Method for Trombone
Bordogni/Rochut Melodious Etudes for Trombone
Kopprasch 60 Studies for Trombone
Tanner, Paul Complete Practice Book for Trombone
Intervals
Arban Complete Method for Trombone
Tanner, Paul Complete Practice Book for Trombone

Flexibility
Colin, Charles Advanced Lip Flexibilities
Tanner, Paul Complete Practice Book for Trombone

Range
Tanner, Paul Complete Practice Book for Trombone

Tone
Arban Complete Method for Trombone
Bordogni/Rochut Melodious Etudes for Trombone
Tanner, Paul Complete Practice Book for Trombone

Repertoire/Stylistic development

Improvisation
Aebersold, Jamey (1979), Turnaround and Cyclic Progressions, Record and Book Kit, Jamey Aebersold Jazz, USA
Aebersold, Jamey (1991), Maiden Voyage, 14 easy-to-play Jazz Songs, Record and Book Kit, Jamey Aebersold Jazz, USA
Crooke, Hal. (1991), How to Improvise, Advance Music, Germany
Haerle, Dan (1980), The Jazz Language, Studio P.R., USA

Style, Sight reading, and conceptual development
Brandao, Fernando (2006), Brazilian and Afro-cuban Jazz Conception-trombone, Advance Music, USA
Coker, Jerry (1997), Complete Method for Improvisation, Alfred Publishing Company
Parker, Charlie (1978), The Charlie Parker Omnibook, Alfred Publishing Company
Snidero, Jim (1996), Jazz Conceptions – 21 solo etudes, Trombone, Advance Music, USA
Snidero, Jim (2003), Intermediate Jazz Conception for Trombone, Advance Music, USA

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire
PERCUSSION

DRUM SET

SUGGESTED TECHNICAL WORK – YEAR 11

Percussion and drum set: Rudiments
- Rudiment Tempo Ranges document

Drum set: Drum set styles
- **Rock:** $\text{=} 70$
  8 bar passage of variations in common time. Patterns should incorporate 16\textsuperscript{th} note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)
- **Funk:** $\text{=} 90$
  8 bar passage of variations in common time. Patterns should incorporate 16\textsuperscript{th} note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’. (Dominant hand plays quarter notes throughout on hi-hat or ride cymbal.)
- **Jazz:** $\text{=} 125$
  16 bar passage of variations in common time. Patterns should incorporate the conventional jazz ride cymbal rhythm, with some variations. Bass and snare drum play ‘comping’ phrases using 8\textsuperscript{th} note triplets. (Hi-hat foot on 2 and 4 throughout.)

Supporting texts and examples

**Percussion and drum set: Snare drum**
AMEB Percussion Technical work Level 2. Grade 5, p. 8 to p. 11
- Wilcoxon, C. *The All-American Drummer*, Solo No.123
- Corniola, F. *Rudiments and Motion*, p.157
- Bomhof, G. *21 Solos for Snare drum*, p.10 to p. 22

**Drum set:**
Rock School Drums, Grade 6, pp. 38–40
- **Rock:** Corniola, F. *Rhythm Section Drumming, Rhythmic Summary* 3, p. 19
- **Funk:** Corelli, R. *Phantom Groove* p. 116, using the double ghosted feel from page 107 (Charisma Publishing)
- **Jazz:** Pickering, J. *Studio/Jazz Drum Cookbook*, p. 54 and 55 (Mel Bay Publications)
SUGGESTED TECHNICAL WORK – YEAR 12

Percussion and drum set: Rudiments

- Percussive Arts Society International Drum Rudiments
- Rudiment Tempo Ranges document

Drum set: Drum set styles

- **Rock:** \( \frac{4}{4} = 90 \\)
  8 bar passage of variations in an odd time signature. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

- **Funk:** \( \frac{4}{4} = 85 \\)
  8 bar passage of ‘Linear’ variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’.

- **Jazz:** \( \frac{3}{4} = 100 \\)
  16 bar passage of variations in \( \frac{6}{8} \) or \( \frac{12}{8} \). Latin Jazz [Afro-Cuban] melodic variations on snare, bass and toms appropriate to this style. (Hi-hat foot plays dotted crotchet throughout.)

Supporting texts and examples

Percussion and drum set: Snare drum

*AMEB Percussion Technical work Level 2. Grade 6, p. 18, 19, 21, 22*

Wilcoxon, C. *The All-American Drummer*, Solo No.127 and 132

Cirone, A.J. *Portraits in Rhythm* (any study)

Fink, S. *Studies for Snare Drum Volume 5: The Roll*, Elite Edition 2805, N. Simrock

Drum set:

*Rock School Drums, Grade 7*, pp. 41–43

- **Rock:** Roscetti, E. *Drummers Guide To Odd Meters*, p. 25 and 26 (Hal Leonard)
- **Funk:** Garibaldi, D. *Future Sounds, Groove Study, No.1*, p. 41 (Alfred)
- **Jazz:** Martinez, M. *Afro Cuban Coordination for Drumset*, p. 68 (Hal Leonard)
## RUDIMENT TEMPO RANGES

<table>
<thead>
<tr>
<th></th>
<th>PAS International Drum Rudiments</th>
<th>ATAR Year 11</th>
<th>ATAR Year 12</th>
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<td>1</td>
<td>Single Stroke Roll</td>
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<td>2</td>
<td>Single Stroke Four (Four Stroke Ruff)</td>
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<td>Single Stroke Seven</td>
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<td>Multiple Bounce Roll</td>
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<td>Triple Stroke Roll</td>
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<td>Double Stroke Open Roll</td>
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NB: For Year 11 and Year 12 repertoire, refer to generic repertoire in addition to the following:

**Drum set – Year 11**

<table>
<thead>
<tr>
<th>Genre</th>
<th>Artist</th>
<th>Song</th>
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<tbody>
<tr>
<td>Funk</td>
<td>Corniola, F.</td>
<td>Bon Voyage from Rhythm Section Drumming</td>
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<td></td>
<td>Corniola, F.</td>
<td>Highway to Funk from Rhythm Section Drumming</td>
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<td>The Meters</td>
<td>Cissy Strut</td>
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<td>Jazz Funk</td>
<td>Steely Dan</td>
<td>Josie</td>
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<td>Jazz/Fusion</td>
<td>Herbie Hancock</td>
<td>Chamelecon</td>
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<tr>
<td>Pop</td>
<td>Sting/Vinnie Colaiuta</td>
<td>Seven Days</td>
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<td>60's Pop rock</td>
<td>The Beatles</td>
<td>I Want You</td>
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<thead>
<tr>
<th>Artist</th>
<th>Drum Set Suite, Houghton &amp; Warrington</th>
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<tr>
<td>La Rosa, M.</td>
<td>Rhapsody for Drum Set</td>
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<tr>
<td>Miranda, A.</td>
<td>Suite for Unaccompanied Drum set</td>
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Drum charts for backing tracks from top to bottom (Tom Jackson) (CD)

Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)

**Jazz**

**Drum set – Year 12**

<table>
<thead>
<tr>
<th>Genre</th>
<th>Artist</th>
<th>Drum Charts (CD)</th>
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<tbody>
<tr>
<td>Blues</td>
<td>Stevie Ray Vaughan</td>
<td>Cold Shot</td>
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<td>Funk</td>
<td>Billy Cobham</td>
<td>Red Baron</td>
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<td>Corniola, F.</td>
<td>Early Morning Mist from Rhythm Section Drumming</td>
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<td>Corniola, F.</td>
<td>Oakland Drive from Rhythm Section Drumming</td>
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<td></td>
<td>Corniola, F.</td>
<td>Complex City from Rhythm Section Drumming</td>
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<tr>
<td></td>
<td>DIG</td>
<td>The Favourie</td>
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<td></td>
<td>Rock School Drum Kit Grade 7</td>
<td>Funkie Junkie</td>
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<td></td>
<td>Rock School Drum Kit Grade 5</td>
<td>All Funked Up</td>
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<tr>
<td></td>
<td>Tower of Power</td>
<td>What is Hip?</td>
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<tr>
<td>Jazz</td>
<td>Houliff, M.</td>
<td>Philly from Advanced Drum Kit Solos</td>
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<tr>
<td>Jazz Funk</td>
<td>Herbie Hancock</td>
<td>Aint it Rich from Advanced Drum Kit Solos</td>
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<tr>
<td>Jazz Fusion</td>
<td>Houliff, M.</td>
<td>Chamelecon</td>
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<td>Rhythm and Blues</td>
<td>D’Angelo</td>
<td>Con-Fusion from Advanced Drum Kit Solos</td>
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<td>Rock</td>
<td>Steely Dan</td>
<td>Cruisin’</td>
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Trinity Guild Hall Grade 7 and 8 (Drum Kit) (CD)
STRING INSTRUMENTS

GUITAR

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales and arpeggios are to be played over 2 octaves, in all 12 keys.

Minimum tempo: $\frac{4}{4} = 80$ (play as semiquavers/sixteenths)

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: Ma7, mi7, Dom7, mi7(b5), root position only  
Tempo: $\frac{4}{4} = 70$ (play as semiquavers/sixteenths)

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales and arpeggios are to be played over 2 octaves in all 12 keys.

Tempo: $\frac{4}{4} = 90$ (play as semiquavers/sixteenths)

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: Ma7, Mi7, Dom7, mi7(b5), mi/Ma7, root position only  
Tempo: $\frac{4}{4} = 80$ (play as semiquavers/sixteenths)
TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – 11 and Year 12

Improvisation
Aebersold, Jamey (1979), *Turnaround and Cyclic Progressions*, Record and Book Kit, Studio P.R, USA
Aebersold, Jamey Volume 21, USA
Haerle, Dan (1980), *The Jazz Language*, Studio P.R, USA

Scale and arpeggio technical work
Haerle, Dan (1983), *Scales for Jazz Improvisation*, Alfred Publishing Company
Joe Pass *Guitar Chords* (1986), Mel Bay Publications, Inc.
Modern method for guitar, Berklee Press USA

Sight reading
*Classical Studies for Pick style Guitar*, Berklee Press, USA
*Melodic Rhythms for Guitar*, Berklee Press USA
*Guitar Method Book 1–2* by Gary Turner and Brenton White, Progressive Publishing

SUGGESTED REPERTOIRE – YEAR 11

Refer to Generic repertoire

Blue Bossa
Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)
Blues in Eb (The Sidewinder)
Blues in F (Now’s the Time)
Blues in G (All Blues)
Cantaloupe Island
Caravan
Don’t Get Around Much Anymore
Impressions (So What)
Little Sunflower
St Thomas
Softly as in a morning Sunrise
Sweet Georgia Brown
The Chicken
Watermelon Man

SUGGESTED REPERTOIRE – YEAR 12

*Blues in F* – ‘bebop’ blues (Birdlike, Au Privave, Barbados)
*Blues in F minor* (Afro Blue)
*Blues in G* (All Blues)

*Doxy*
*Georgia on my Mind*
*Honeysuckle Rose*
*Killer Joe*
*Maiden Voyage*
*Mercy, Mercy, Mercy*
*Milestones* (New)
*Misty*
*Perdido*
*Satin Doll*
*Song for my Father*
*When the Saints Go Marching In*
*Work Song*
JAZZ ELECTRIC BASS GUITAR

Year 11 generic scales
Scales and arpeggios are to be played to the 9th over one octave in all 12 keys.
Minimum tempo: $\frac{4}{4} = 80$ (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues
Arpeggios: Ma7, mi7, Dom7, mi7(bs), root position only
Minimum tempo: $\frac{4}{4} = 70$ (play as straight or swung quavers/eighths).

Year 12 generic scales
Scales and arpeggios are to be played to the 9th over one octave in all 12 keys.
Minimum tempo: $\frac{4}{4} = 90$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Locrian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues
Arpeggios: Ma7, mi7, Dom7, mi7(bs), mi/Ma7, root position only
Minimum tempo: $\frac{4}{4} = 80$ (play as straight or swung quavers/eighths).

Studies and pieces – Year 11 and Year 12

Scales
Patitucci 60 Melodic Etudes
Haerle Scales for Jazz Improvisation

Arpeggios and patterns
Ricker New Concepts in Linear Improvisation
Reid The Evolving Bassist

Scale patterns
Coker/Casale/Campbell/Greene (for bass clef) – Patterns for Jazz

Walking lines
Reid The Evolving Bassist

Time, groove and stylistic concepts
Patitucci Ultimate Play-along for Bass
Dr Licks Standing in the Shadows of Motown

Sight reading
Appleman Reading Contemporary Electric Bass Rhythms
Patitucci 60 Melodic Etudes
JAZZ DOUBLE BASS

Year 11 generic scales
Scales and arpeggios are to be played to the 9th over one octave in all 12 keys.
Minimum tempo: $d = 80$ (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues
Arpeggios: $Ma^7$, $mi^7$, $Dom^7$, $mi^{7(b5)}$, root position only
Minimum tempo: $d = 70$ (play as straight or swung quavers/eighths).

Year 12 generic scales
Scales and arpeggios are to be played to the 9th over one octave in all 12 keys.
Minimum tempo: $d = 90$ (play as straight or swung quavers/eighths).

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues
Arpeggios: $Ma^7$, $mi^7$, $Dom^7$, $mi^{7(b5)}$, $mi/Ma^7$, root position only
Minimum tempo: $d = 80$ (play as quavers/eighths).

Suggested studies and pieces – Year 11 and Year 12

Scales
Patitucci 60 Melodic Etudes
Haerle Scales for Jazz Improvisation

Arpeggios and patterns
Ricker New Concepts in Linear Improvisation
Reid The Evolving Bassist

Scale patterns
Coker/Casale/Campbell/Greene (for bass clef) – Patterns for Jazz

Walking lines
Reid The Evolving Bassist

Time, groove and stylistic concepts
Patitucci Ultimate Play-along for Bass

Sight reading
Patitucci 60 Melodic Etudes
SUGGESTED REPERTOIRE – YEAR 11

See Generic repertoire
Blues in F (Now’s the Time)
Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)
Blues in Eb (The Sidewinder)
Blues in G (All Blues)
Blue Bossa
Cantaloupe Island
Caravan
Don’t Get Around Much Anymore
Impressions (So What)
Little Sunflower
Softly as in a morning Sunrise
St Thomas
Sweet Georgia Brown
The Chicken
Watermelon Man

SUGGESTED REPERTOIRE – YEAR 12

All of Me
Autumn Leaves
Blues in G (All Blues)
Blues in Eb (Sandu)
Blues in F minor (Afro Blue)
Doxy
Georgia on my Mind
Honeysuckle Rose
Killer Joe
Maiden Voyage
Mercy, Mercy, Mercy
Milestones (New)
Misty
Perdido
Satin Doll
Song for my Father
When the Saints Go Marching In
Work Song
PIANO/KEYBOARD

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales
Scales are to be played over 4 octaves, similar motion in all 12 keys.
Minimum tempo: $\frac{\text{bpm}}{\text{quarter}} = 84$ (play as semiquavers/sixteenth notes)

Ionian
Aeolian
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: $\text{Ma}^7$, $\text{mi}^7$, $\text{Dom}^7$, $\text{mi}^7(\text{b5})$/half diminished, root position only
Arpeggios are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: $\frac{\text{bpm}}{\text{quarter}} = 60$
(play as semiquavers/sixteenth notes)

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales
Scales are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: $\frac{\text{bpm}}{\text{quarter}} = 96$
(play as semiquavers/sixteenth notes)

Ionian
Dorian
Mixolydian
Aeolian
Lydian
Jazz (melodic) minor
Major pentatonic
Minor pentatonic
Blues

Arpeggios: $\text{Ma}^7$, $\text{mi}^7$, $\text{Dom}^7$, $\text{mi}^7(\text{b5})$/half diminished, $\text{mi}/\text{Ma}^7$, $\text{dim}^7$, root position only
Arpeggios are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: $\frac{\text{bpm}}{\text{quarter}} = 72$
(play as semiquavers/sixteenth notes)
**TECHNICAL WORK – SUGGESTED REPERTOIRE**

**Studies and pieces – Year 11 and Year 12**

**Technical exercises**
Technical Exercises for the Intermediate to Professional Jazz Musician by Jordon Ruwe
ISBN: 0793555981

Jazz Hanon by Leo Alfassy
ISBN 0825622239

The Jazz Piano Book by Mark Levine
ISBN 0961470151

Hanon
ABRSM

**Sight reading**
Creative Jazz Sight Reading by Brian J Kane

The Ultimate Jazz Fake Book by Herb Wong
ISBN 0881889792

**Improvisation**
How to Improvise: An Approach to Practicing Improvisation by Hal Crook
David N. Baker – How to Play Bebop, volumes 1, 2 and 3
Jamey Abersold – ii, V7 I progressions

**SUGGESTED REPERTOIRE – YEAR 11**

Refer to Generic repertoire

- **Autumn Leaves**
  The New Real Book, Volume 1, Sher Music Co.
- **Blue Bossa**
  The New Real Book, Volume 1, Sher Music Co.
- **Blues in Bb (Blue Monk)**
  The Real Book, Sixth Edition (C Instruments)
- **Blues in Bb (Freddie Freeloader)**
  From the Easy Jazz Combo Series for first/second year players
- **Blues in Bb (Tenor Madness)**
  Jamey Aebersold, Volume 8, Sonny Rollins
- **Blues in Eb (The Sidewinder)**
  Volume 106 Published by James Aebersold Jazz
- **Blues in F (Now’s the Time)**
  Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 1978)
- **Blues in G (All Blues)**
  The Real Book, Sixth Edition (C Instruments)
- **Bye Bye Blackbird**
  The New Real Book, Volume 3, Sher Music Co.
- **Cantaloupe Island**
  Volume 11 Published by Jamey Aebersold Jazz
- **Caravan**
  The New Real Book, Volume 2, Sher Music Co.
- **Chameleon**
  The Real Book, Volume 2, Sixth Edition (C Instruments)
- **Don’t Get Around Much Anymore**
  The New Real Book, Volume 1, Sher Music Co.
- **Fly Me to the Moon**
  The New Real Book, Volume 2, Sher Music Co.
- **Impressions (So What)**
  The Real Book, Sixth Edition (C Instruments)
- **Little Sunflower**
  The New Real Book, Volume 1, Sher Music Co.
- **Perdido**
  The New Real Book, Volume 2, Sher Music Co.
- **Satın Doll**
  The New Real Book, Volume 1, Sher Music Co.
- **Softly as in a Morning Sunrise**
  The Real Book, Volume 2, Sixth Edition (C Instruments)
- **St Thomas**
  The Real Book, Volume 2, Sixth Edition (C Instruments)
- **Summertime**
  Volume 25 Published by Jamey Aebersold Jazz
- **Sweet Georgia Brown**
  Volume 39 Published by Jamey Aebersold Jazz
- **Watermelon Man**
  Volume 11 Published by Jamey Aebersold Jazz
- **Weaver of Dreams**
  The New Real Book, Volume 1, Sher Music Co.
- **When Sunny Gets Blue**
  The Real Book, Sixth Edition (C Instruments)
Additional repertoire can be found in publications such as:

*The Bill Evans Songbook*
*The Giants of Jazz Piano* (Keith Jarrett)
*Oscar Peterson: Jazz Exercises, Minuets, Etudes and Pieces for Piano* (note that pieces only are acceptable for examination standards)

**SUGGESTED REPERTOIRE – YEAR 12**

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<thead>
<tr>
<th>Title</th>
<th>Publisher/Notes</th>
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<tbody>
<tr>
<td>A Child is Born</td>
<td>Volume 91 Published by Jamey Aebersold Jazz</td>
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<tr>
<td>All of Me</td>
<td>The Real Book Volume 1, Sixth Edition (C Instruments)</td>
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<tr>
<td>Au Privave, Barbados</td>
<td>Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 1978)</td>
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<td>Blues in Eb</td>
<td>Sandu: The New Real Book, Volume 1, Sher Music Co.</td>
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<td>Blues in F minor (Afro Blue)</td>
<td>The Real Book Volume 2, Sixth Edition (C Instruments)</td>
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<td>Blues in F – ‘bebop’ blues Byrdlike</td>
<td>The Real Book Volume 2, Sixth Edition (C Instruments)</td>
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<td>But Not For Me</td>
<td>The Real Book Volume 1, Sixth Edition (C Instruments)</td>
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<td>Days of Wine and Roses</td>
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<td>Doxy</td>
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<td>Driftin’</td>
<td>Herbie Hancock</td>
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<td>Everybody’s Party</td>
<td>John Scofield and Pat Metheny</td>
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<td>Georgia on my Mind</td>
<td>The Real Book Volume 2, Sixth Edition (C Instruments)</td>
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<td>Honeysuckle Rose</td>
<td>Volume 71 Published by Jamey Aebersold Jazz</td>
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<td>I Got Rhythm</td>
<td>Volume 47 Published by Jamey Aebersold Jazz</td>
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<td>Jitterbug Waltz</td>
<td>Volume 72 Published by Jamey Aebersold Jazz</td>
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<td>Killer Joe</td>
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<td>Maiden Voyage</td>
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<td>Mercy, Mercy, Mercy</td>
<td>The New Real Book, Volume 1, Sher Music Co.</td>
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<td>Milestones (New)</td>
<td>Volume 50 Published by Jamey Aebersold Jazz</td>
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<td>Misty</td>
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<td>Night and Day</td>
<td>Volume 51 Published by Jamey Aebersold Jazz</td>
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<td>Red Barron</td>
<td>Bill Cobham</td>
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<td>Smoke Gets in Your Eyes</td>
<td>Volume 55 Published by Jamey Aebersold Jazz</td>
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<tr>
<td>Song for my Father</td>
<td>The Real Book Volume 1, Sixth Edition (C Instruments)</td>
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<td>The Chicken</td>
<td>Jaco Pastorius</td>
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<tr>
<td>Work Song</td>
<td>The Real Book, Sixth Edition (C Instruments)</td>
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VOICE

TECHNICAL WORK – YEAR 11

Technical requirements
Scales should be sung unaccompanied from memory in four different keys suited to the student’s vocal range using solfa or scat syllables. The starting note will be sounded.

Scales to the 8ve
Scales to be in straight or swung 8th notes (legato) only to the 8ve, with the exception of the Chromatic scale which should be sung to the sharpened 5th.

- Major (Ionian) (1=100)
- Major pentatonic (1=80)
- Minor pentatonic (1=80)
- Aeolian/natural minor (1=100)
- Blues (1=80)
- Dorian (1=100)
- Mixolydian (1=100)
- Chromatic (up to sharpened 5th) (1=60)

Arpeggios
The tonic (and chord) will be sounded. Arpeggios should be sung from memory in straight or swung quavers to the 2nd
Tempo: 1=80
- Major 7th
- Minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios
- p, mp, mf, f, crescendo, decrescendo

Improvisation – compulsory Jazz activity as appropriate to repertoire
- demonstrate improvisation skills over Blues form
- ad-libbing over chorus
- melodic improvisation in verse over song where appropriate
SUGGESTED TECHNICAL WORK – YEAR 12

Technical requirements
Scales should be sung unaccompanied from memory in four different keys suited to the student’s vocal range using solfa or scat syllables. The starting note will be sounded.

Scales to the 9th
All scales should be sung in straight or swung 8th notes (legato) only to the 9th with the exception of the Blues scale, which should be sung to the flattened 10th and the chromatic scale which is sung to the 8ve

- Major (Ionian) (♩=120)
- Dorian (♩=120)
- Mixolydian (♩=120)
- Aeolian/natural minor (♩=120)
- Jazz minor (♩=120)
- Major pentatonic (♩=100)
- Minor pentatonic (♩=100)
- Blues to flat 10th (♩=100)
- Chromatic to the 8ve

Arpeggios
The tonic (and chord) will be sounded. Arpeggios should be sung from memory in straight or swung quavers to the 10th. Tempo: crotchet=100

- Major 7th
- minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios
- p, mp, mf, f, crescendo, decrescendo

Improvisation – compulsory Jazz activity as appropriate to repertoire
- demonstrate improvisation skills over Blues form
- adlibbing over chorus
- melodic improvisation in verse over song where appropriate
TECHNICAL WORK – SUGGESTED REPERTOIRE

Scat singing and vocalise
Anita Wardell
Al Jarreau
Bobby McFerrin
Eddie Jefferson
Ella Fitzgerald
Jon Hendricks
Kurt Elling
Lambert, Hendricks and Ross
Mark Murphy
Sarah Vaughan

Jazz and Contemporary
Jim Snidero  
Aebersold  
Bob Stoloff  
Seth Riggs  
Anne Peckham  
Michelle Weir  
Trinity Exams

Jazz Conceptions  
Guide for Jazz and Scat Vocalists  
Rhythm Etudes  
Singing for the Stars  
Contemporary Singer  
Vocal Improvisations  
Rock School

NB: Some studies from Western Art Music are recommended for Jazz and Contemporary singers as well.

Ear training: Jazz and Contemporary (improvisation)
(Intervals: improvisation: phrasing: ornamentation: syncopation)
Bob Stoloff: Diatonic exercises and the rest of the book!!
Jim Snidero: tracks 1–6 (maybe 7):
• to understand chord progressions
• jazz phrasing
Aebersold: Guide to Jazz and Scat Vocalists
• practical procedures for memorising chord progression
• soloing
• ear training
• intervals
**Phonation: Jazz/Contemporary**  
Jazz Conception Jim Snidero: Groove Blues, Amen, A Doll–Diction, Scat – all have written scat syllables  
Michele Weir Vocal Improvisation: scat syllables that pertain to particular rhythms

**Registration: Jazz/Contemporary**  
(Passagio: tilt: range)  
Seth Riggs Singing for the Stars: Ex 1 – Bubbling and trilling Patterns: working through ‘the mix’ (passagio)  
Anne Peckham Contemporary Singer – various exercises  
Rock School Syllabus

**Breathing: Jazz/Contemporary (more phrasing)**  
(Phrasing: alignment: breath support: messa di voce: flexibility)  
Jazz Singers Handbook: Sections 5 and 6 – Colouring melody and phrasing  
Rhythm Etudes, Bob Stoloff – 1–4  
Counting Exercises

**Vocal resonance: Jazz/Contemporary**  
(Tone colour: vowels)  
Listening to particular ‘styled’ singers

**SUGGESTED REPERTOIRE – YEAR 11**  
Students are required to prepare six songs, with at least one from each of the four Jazz styles: Ballad, Blues, Jazz Standard and Latin.

**Ballad**  
*Body and Soul*  
*Lover Man*  
*Misty*  
*My Funny Valentine*

**Blues**  
*Goin’ to Chicago*  
*Now’s the Time*  
*Stormy Monday*  
*Why don’t cha do right?*

**Jazz standard**  
*All of Me*  
*Autumn Leaves*  
*Bye Bye Blackbird*  
*Don’t Get Around Much Anymore*  
*God Bless the Child*  
*Honeysuckle Rose*  
*How High the Moon*  
*I Got Rhythm*  
*Impressions*  
*It Don’t Mean a Thing (if it ain’t got that swing)*  
*Lullaby of Birdland*  
*Softly As in a Morning Sunrise*  
*Stormy Weather*  
*Summertime*  
*Take the A-Train*  
*Time after Time*  
*What Is This Thing Called Love?*
Latin
How Insensitive
Meditation
One Note Samba
Quiet Nights of Quiet Stars
Slightly Out of Tune – Desifinado

Additional
All of Me
Alright, OK You Win
AMEB Contemporary and Popular Music (CPM) Step 2
AMEB CPM Step 3
Autumn Leaves
But Not for Me
Feelin’ Good
Fly Me to the Moon
Georgia on my Mind
Honeysuckle Rose
How Insensitive
It Had To Be You
It’s Only a Papermoon
Love is Here to Stay
Nice Work if You Can Get it
Now’s the time (with lyrics: based on the Eddie Jefferson version)
September Song
Stormy Monday
Sugar (with lyrics)
Sweet Georgia Brown
The Nearness of You

SUGGESTED REPERTOIRE – YEAR 12
Students are required to prepare six songs, with at least one from each of the four Jazz styles: Ballad, Blues, Jazz Standard and Latin.

Ballad
Body and Soul
Lover Man
Misty
My Funny Valentine

Blues
Goin’ to Chicago
Now’s the Time
Stormy Monday
Why don’t cha do right?

Jazz standard
All of Me
Autumn Leaves
Bye Bye Blackbird
Don’t Get Around Much Anymore
God Bless the Child
Honeysuckle Rose
How High the Moon
I Got Rhythm
Impressions
It Don’t Mean a Thing (if it ain’t got that swing)
Softly As in a Morning Sunrise
Stormy Weather
Summertime
Take the A-Train
Time after Time
What Is This Thing Called Love?

Latin
How Insensitive
Meditation
One Note Samba
Quiet Nights of Quiet Stars

Additional
A Nightingale Sang in Berkeley Square
Almost Like Being in Love
Beyond the Sea
Blue Skies
Corcovado
Cry Me a River
Dindi
East of the Sun and West of the Moon
Lullaby of Birdland
Misty
Moanin’ (with lyrics: refer to versions recorded by Sarah Vaughan and Anita Wardell)
My Funny Valentine
On the Street Where You Live
One Note Samba
Round Midnight
Route 66
So Nice (Summer Samba)
Softly as in a Morning Sunrise
Someone to Watch Over Me
Stardust
Take the A-Train
You Don’t Know What Love is
CONTEMPORARY

The Contemporary repertoire listed in this document is applicable for most of the instruments listed in this resource package. Students can practise and perform the listed repertoire using either a recorded backing accompaniment, or performing as part of an ensemble. For examination purposes, Contemporary students must demonstrate an ability to solo and/or improvise appropriate to the repertoire. Demonstration of an ability to improvise is optional, as appropriate to the repertoire and the instrument, but is strongly suggested for the guitar, bass and keys. In addition, the performance must contain repertoire that demonstrates stylistic variety and versatility of technique. Note that Contemporary repertoire will need to be appropriately arranged (and in most cases, scored). Refer to the Music Practical (performance and/or composition portfolio) examination requirements document for further clarification of score requirements for all instruments.

PERCUSSION

DRUMSET

SUGGESTED TECHNICAL WORK – YEAR 11

Percussion and drum set: Rudiments
- Percussive Arts Society International Drum Rudiments document
  http://www.pas.org/resources/education/Rudiments1.aspx
- Rudiment Tempo Ranges document

Drum set: Drum set styles
- **Rock**: $\frac{4}{4} = 70$
  8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)
- **Funk**: $\frac{4}{4} = 90$
  8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’. (Dominant hand plays quarter notes throughout on hi-hat or ride cymbal.)
- **Jazz**: $\frac{4}{4} = 125$
  16 bar passage of variations in common time. Patterns should incorporate the conventional jazz ride cymbal rhythm, with some variations. Bass and snare drum play ‘comping’ phrases using 8th note triplets. (Hi-hat foot on 2 and 4 throughout.)

Supporting texts and examples

Percussion and drum set: Snare drum
AMEB Percussion Technical work Level 2. Grade 5, p. 8, 9, 10 and 11
Wilcoxon, C. The All-American Drummer, Solo No.123
Corniola, F. Rudiments and Motion, p.157
Bomhof, G. 21 Solos for Snare drum, p.10 to p. 22

Drum set:
Rock School Drums, Grade 6, p. 38, 39 and 40
- **Rock**: Corniola, F. Rhythm Section Drumming, Rhythmic Summary 3, p. 19
- **Funk**: Corelli, R. Phantom Groove p. 116, using the double ghosted feel from page 107 (Charisma Publishing)
- **Jazz**: Pickering, J. Studio/Jazz Drum Cookbook, p. 54 and 55 (Mel Bay Publications)
SUGGESTED TECHNICAL WORK – YEAR 12

Percussion and drum set: Rudiments

- Rudiment Tempo Ranges document

Drum set: Drum set styles

- **Rock:** \( \text{ } \frac{\text{ }}{\text{ }} = 90 \\
 8\text{ bar passage of variations in an odd time signature. Patterns should incorporate } 16\text{th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)}\\
- **Funk:** \( \text{ } \frac{\text{ }}{\text{ }} = 85 \\
 8\text{ bar passage of ‘Linear’ variations in common time. Patterns should incorporate } 16\text{th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’.}\\
- **Jazz:** \( \text{ } \frac{\text{ }}{\text{ }} = 100 \\
 16\text{ bar passage of variations in } \frac{6}{8} \text{ or } \frac{12}{8}. \text{ Latin Jazz [Afro-Cuban] melodic variations on snare, bass and toms appropriate to this style. (Hi-hat foot plays dotted crotchet throughout.)}\\

Supporting texts and examples

**Percussion and drum set: Snare drum**

*AMEB Percussion Technical work Level 2. Grade 6, p. 18, 19, 21, 22*

- Wilcoxon, C. \textit{The All-American Drummer}, Solo No.127 and 132
- Cirone, A.J. \textit{Portraits in Rhythm} (any study)

**Drum set:**

*Rock School Drums, Grade 7 p. 41, 42, 43*

- **Rock:** Roscetti, E. \textit{Drummers Guide To Odd Meters, p. 25 and 26} (Hal Leonard)
- **Funk:** Garibaldi, D. \textit{Future Sounds, Groove Study, No.1, p. 41} (Alfred)
- **Jazz:** Martinez, M. \textit{Afro Cuban Coordination for Drumset, p.68} (Hal Leonard)
## RUDIMENT TEMPO RANGES

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<tr>
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<td>Multiple Bounce Roll</td>
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SUGGESTED REPERTOIRE – YEAR 11

Contemporary drum kit repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety/range of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

Repertoire:
(Solos to be played as per original recording or improvised at an appropriate technical level)

<table>
<thead>
<tr>
<th>Style</th>
<th>Composer/Arranger</th>
<th>Piece</th>
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<tr>
<td>Alternative</td>
<td>Muse</td>
<td><em>Super Massive Black Hole</em></td>
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<td>Staffs</td>
<td>Rock School Drum Kit Grade 5</td>
<td>X-Blues III</td>
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<td>Funk</td>
<td>Corniola, F.</td>
<td><em>Bon Voyage from Rhythm Section Drumming</em></td>
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<td>Corniola, F.</td>
<td><em>Highway to Funk from Rhythm Section Drumming</em></td>
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<td>Houliff, M.</td>
<td><em>Just for the Funk of it from Advanced Drum Kit Solos</em></td>
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<td>The Meters</td>
<td>Cissy Strut</td>
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<td></td>
<td>Wild Cherry</td>
<td><em>Play That Funky Music</em></td>
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<td>Funk Shuffles</td>
<td>Toto/Jeff Porcaro</td>
<td>Rosanna</td>
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<tr>
<td>Grunge</td>
<td>Nirvana/Dave Grohl</td>
<td><em>Smells Like Teen Spirit</em></td>
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<td>Nirvana/Dave Grohl</td>
<td><em>Come As You Are</em></td>
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<td>Heavy Rock</td>
<td>ACDC</td>
<td><em>You Shook Me All Night Long</em></td>
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<td>Latin Rock</td>
<td>Santana</td>
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<td>Metal</td>
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<td>Rockschool Drum Kit Grade 5</td>
<td>D&amp;A</td>
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<td></td>
<td>Rockschool Drum Kit Grade 5</td>
<td>Bust Up</td>
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<td></td>
<td>Jimi Hendrix</td>
<td>Hey Joe</td>
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<td>Reggae/Punk/Rock</td>
<td>Police/Stewart Copland</td>
<td><em>Message in a Bottle</em></td>
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<td>Rock</td>
<td>Foo Fighters/Dave Grohl</td>
<td><em>Ever Long</em></td>
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<td>Rolling Stones</td>
<td><em>Honky Tonk Woman</em></td>
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<td>The Beatles/Ringo Starr</td>
<td><em>Come Together</em></td>
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<td>The Cream/Ginger Baker</td>
<td><em>White Room</em></td>
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<td>Rockabilly</td>
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<td>Alka Setzer</td>
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<td>Rock and Roll</td>
<td>Little Richard/Earl Palmer</td>
<td><em>Good Golly Miss Molly</em></td>
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<td>Swing Funk</td>
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<td>60's pop rock</td>
<td>The Shadows</td>
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<td>The Beatles</td>
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<td>12/8 Groove</td>
<td>Toto/Jeff Porcaro</td>
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<td>12/8 Metal Ballad</td>
<td>Metallica</td>
<td><em>Nothing Else Matters</em></td>
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</table>

Fink, S.          | Drum Set Suite, Houghton & Warrington |
Drum charts for backing tracks from top to bottom (Tom Jackson) (CD) |
Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)
SUGGESTED REPERTOIRE – YEAR 12

Contemporary drum kit repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

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**Repertoire:**
*(Solos to be played as per original recording or improvised at an appropriate technical level)*

<table>
<thead>
<tr>
<th>Style</th>
<th>Composer/Arranger</th>
<th>Piece</th>
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<tbody>
<tr>
<td>Disco</td>
<td>Jamiroqui</td>
<td>Cosmic Girl</td>
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<tr>
<td></td>
<td>Michael Jackson</td>
<td>Don’t Stop Till You Get Enough</td>
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<tr>
<td></td>
<td>Michael Jackson</td>
<td>Wanna Be Startin’ Somethin’</td>
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<tr>
<td>Disco Funk</td>
<td>Ian Dury and the Blockheads</td>
<td>Hit Me with Your Rhythm Stick</td>
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<td>Funk</td>
<td>Corniola, F.</td>
<td>Early Morning Mist from Rhythmic Drumming</td>
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<td>Corniola, F.</td>
<td>Oakland Drive from Rhythmic Drumming</td>
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<td>Corniola, F.</td>
<td>Quiet Town from Rhythmic Drumming</td>
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<td>Complex City from Rhythmic Drumming</td>
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<td>DIG</td>
<td>The Favourite</td>
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<td>Rock</td>
<td>Rock School Drum Kit Grade 5</td>
<td>All Funked Up</td>
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<td>Rock</td>
<td>Red Hot Chili Peppers</td>
<td>Suck My Kiss</td>
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<td>Rock</td>
<td>Metallic</td>
<td>Con-Fusion from Advanced Drum Kit Solos</td>
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<td>Fusion</td>
<td>Houliff, M.</td>
<td>For Once in My Life</td>
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<td>Jazz Fusion</td>
<td>Metallica</td>
<td>I Want You Back</td>
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<td>Rock</td>
<td>James Jamerson</td>
<td>Sir Duke</td>
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<td>Rock</td>
<td>Jackson Five</td>
<td>Heard It Through the Grapevine</td>
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<td>Rock</td>
<td>Paul Simon</td>
<td>Fifty Ways to Leave Your Lover</td>
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<tr>
<td>Rock</td>
<td>Devo</td>
<td>Whip It</td>
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<tr>
<td>Rock</td>
<td>The Police</td>
<td>Walking on the Moon</td>
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<tr>
<td>Rock</td>
<td>Rock School Drum Kit Grade 5</td>
<td>Sidewinder</td>
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<tr>
<td>Rock</td>
<td>Radiohead</td>
<td>Paranoid Android</td>
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<td>Rock</td>
<td>Stevie Wonder</td>
<td>Jammin’</td>
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<tr>
<td>Rock</td>
<td>Stevie Wonder</td>
<td>Stir it Up</td>
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<td>Rock</td>
<td>Rock School Drum Kit Grade 5</td>
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<td>Rock School Drum Kit Grade 7</td>
<td>Déjà vu</td>
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<td>Rock</td>
<td>Rock School Drum Kit Grade 7</td>
<td>Third Degree</td>
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Trinity Guild Hall Grade 7 and 8 (Drum Kit) (CD)
STRING INSTRUMENTS

GUITAR

SUGGESTED TECHNICAL WORK – YEAR 11

Scales and arpeggios are to be played in all keys. Minimum tempo: $\frac{\text{min}}{\text{note}} = 90$, quaver per note.

**Scales**

- Aeolian
- Ionian
- Mixolydian
- Dorian
- Major pentatonic
- Minor pentatonic
- Jazz (melodic) minor
- Blues scale

**Arpeggios**

Tempo: $\frac{\text{min}}{\text{note}} = 80$, quaver per note.

- Major
- Minor
- Dominant 7th
- Major 7th
- Minor 7th

**Chords**

- Major
- Minor
- Dominant 7
- Minor 7
- Major 7
- Power chord
- Minor 7 flat 5
- Dominant 9
- Dominant 7#9

TECHNICAL WORK – YEAR 12

Scales and arpeggios are to be played in all keys. Minimum tempo: $\frac{\text{min}}{\text{note}} = 90$

**Scales**

- Aeolian
- Mixolydian
- Ionian
- Dorian
- Major pentatonic
- Minor pentatonic
- Jazz (melodic) minor
- Blues scale
Arpeggios

Tempo: $\text{= 80}

Major 9\text{th}  
Minor 9\text{th}  
Dominant 9\text{th}  
Minor/major 9\text{th}

TECHNICAL WORK – SUGGESTED REPERTOIRE

Scales/ modes
Left hand slur exercises (play guitar with Steely Dan, Pumping Nylon)  
Trinity Rock and Pop Guitar Syllabus Technical exercises from Grades 4–6  
Scales and Exercises for Guitar and Plectrum Guitar by Trinity Guildhall  
Technical Exercises as prescribed by CPM steps 1–4 and Trinity Rock School Grades Debut – Grade 8  
Progressive Series – Guitar Method Books 1 and 2  
Rock Guitar Books 1 and 2  
Berlee Guitar Series – Volume 1 and 2 by William Leavitt  
Contemporary Guitar for Western Australian Schools by Dean Blanchard

Arpeggios
Sweep pick/ alternate picking  
Major, minor, 7\text{th}s, min 7\text{b}5, diminished, dominant, 9\text{th}s

Chords
Diatonic scales chords – chord progressions (key specific)  
Major and minor keys  
Bar chords – powerchords  
Comping – styles with appropriate voicings: Jim Kelly, Guitar Workshop, Berklee Press  
Alfred’s Master Track Series

Left hand technical exercises – Guitar Fitness

Sight reading
Brent Block, *Sight Reading Melodies*, Volume 1  
W. Leavitt, *A Modern Method for Guitar*  
Mel Bay, *Modern Guitar Method*  
Hal Leonard, *Progressive Sight Reading for Electric Guitar* (Levels 1–8)

Improvisation
Hal Leonard, *101 must-know Rock Licks*  
Hal Leonard, *101 must-know Blues Licks*  
Hal Leonard, *101 must-know Jazz Licks*
SUGGESTED REPERTOIRE – YEAR 11

Contemporary guitar repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

Instrumental repertoire:
(Solos to be played as per original recording or improvised at an appropriate technical level)

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>60's surf rock</td>
<td>Misirlou</td>
<td>Dick Dale</td>
</tr>
<tr>
<td>60's pop rock</td>
<td>Apache</td>
<td>The Shadows</td>
</tr>
<tr>
<td>Progressive Rock</td>
<td>Let's Get Metaphysical</td>
<td>David Gilmour</td>
</tr>
<tr>
<td>Various styles, rock</td>
<td>Theme from Local Hero</td>
<td>Mark Knopfler</td>
</tr>
<tr>
<td>Progressive Rock Ballad</td>
<td>Theme from Top Gun</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td>Latin Rock ballad</td>
<td>Samba Pa Ti</td>
<td>Santana</td>
</tr>
<tr>
<td>Jazz rock ballad</td>
<td>There &amp; Beck</td>
<td>Rockschool Grade 4</td>
</tr>
<tr>
<td>Blues Ballad</td>
<td>Lenny</td>
<td>Stevie Ray Vaughan</td>
</tr>
<tr>
<td>Blues</td>
<td>X-Blues III</td>
<td>Rockschool Grade 5</td>
</tr>
<tr>
<td></td>
<td>Secret Place</td>
<td>Rockschool Grade 4</td>
</tr>
<tr>
<td>Soul</td>
<td>Hold On I’m Going</td>
<td>Rockschool Grade 4</td>
</tr>
<tr>
<td>Funk</td>
<td>Cissy Strut (solo to be improvised)</td>
<td>The Meters</td>
</tr>
<tr>
<td></td>
<td>Enough Said</td>
<td>Rockschool Grade 4</td>
</tr>
<tr>
<td>Country Rock</td>
<td>FBI</td>
<td>The Shadows</td>
</tr>
<tr>
<td>Country Boogie</td>
<td>Jessica</td>
<td>The Allman Brothers Band</td>
</tr>
<tr>
<td>Rockabilly</td>
<td>Alka Setzer</td>
<td>Rockschool Grade 5</td>
</tr>
<tr>
<td>Metal</td>
<td>‘Musement Park</td>
<td>Rockschool Grade 6</td>
</tr>
<tr>
<td></td>
<td>Sidewinder</td>
<td>Rockschool Grade 5</td>
</tr>
<tr>
<td></td>
<td>D&amp;A</td>
<td>Rockschool Grade 5</td>
</tr>
<tr>
<td></td>
<td>Bust Up</td>
<td>Rockschool Grade 5</td>
</tr>
<tr>
<td></td>
<td>Rage Against Everything</td>
<td>Rockschool Grade 4</td>
</tr>
</tbody>
</table>

Unaccompanied repertoire:

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad</td>
<td>Is There Anybody Out There?</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td></td>
<td>Tears in the Rain</td>
<td>Joe Satriani</td>
</tr>
</tbody>
</table>

Song repertoire:
(Solos to be played as per original recording or improvised at an appropriate technical level)

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad</td>
<td>Blackbird</td>
<td>Beatles</td>
</tr>
<tr>
<td>Metal ballad</td>
<td>Nothing Else Matters</td>
<td>Metallica</td>
</tr>
<tr>
<td>Rock</td>
<td>Honky Tonk Woman</td>
<td>Rolling Stones</td>
</tr>
<tr>
<td></td>
<td>Living on a Prayer</td>
<td>Bon Jovi</td>
</tr>
<tr>
<td>60's rock</td>
<td>All Along the Watch Tower</td>
<td>Jimi Hendrix</td>
</tr>
<tr>
<td>Pop rock (various)</td>
<td>Here Comes the Sun</td>
<td>Beatles</td>
</tr>
<tr>
<td>Latin rock</td>
<td>Black Magic Woman</td>
<td>Santana</td>
</tr>
<tr>
<td>Moderate tempo rock</td>
<td>Hey Joe</td>
<td>Jimi Hendrix</td>
</tr>
<tr>
<td>Heavy rock</td>
<td>You Shook Me All Night Long</td>
<td>ACDC</td>
</tr>
<tr>
<td>Progressive metal</td>
<td>Iron Man</td>
<td>Black Sabbath</td>
</tr>
<tr>
<td>Funk</td>
<td>Play That Funky Music</td>
<td>Wild Cherry</td>
</tr>
</tbody>
</table>
### Crossover repertoire (i.e. Jazz/Fusion)
*(Solos to be improvised using techniques appropriate for a Stage 2 standard)*

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz/Fusion</td>
<td>Chameleon (solos to be improvised)</td>
<td>Herbie Hancock</td>
</tr>
<tr>
<td></td>
<td>Watermelon Man (solos to be improvised)</td>
<td>Herbie Hancock</td>
</tr>
</tbody>
</table>

### SUGGESTED REPERTOIRE – YEAR 12

Contemporary guitar repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country. It is recommended that a variety of styles be included in the recital, with consideration also given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique, at an appropriate skill level. These changes are to be indicated on the score.

### Instrumental repertoire:
*(Solos to be played as per original recording or improvised at a similar technical level)*

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blues</td>
<td>Secret Place</td>
<td>Rockschool (Grade 4)</td>
</tr>
<tr>
<td></td>
<td>Hideaway</td>
<td>Freddie King (or as performed by John Mayall/Eric Clapton)</td>
</tr>
<tr>
<td>Texas Blues</td>
<td>Scuttle Buttin’</td>
<td>Stevie Ray Vaughan</td>
</tr>
<tr>
<td></td>
<td>Mud Pie</td>
<td>Rockschool (Grade 6)</td>
</tr>
<tr>
<td>Soul</td>
<td>Hold On I’m Going</td>
<td>Rockschool (Grade 4)</td>
</tr>
<tr>
<td>Jazz Rock Ballad</td>
<td>‘Cause We Ended As Lovers</td>
<td>Jeff Beck</td>
</tr>
<tr>
<td>Rock Ballad</td>
<td>Crying</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td></td>
<td>Little Wing</td>
<td>Jimi Hendrix (as performed by Stevie Ray Vaughan)</td>
</tr>
<tr>
<td>Latin rock ballad</td>
<td>Europa</td>
<td>Carlos Santana</td>
</tr>
<tr>
<td>Progressive Rock Ballad</td>
<td>Always With Me, Always With You</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td></td>
<td>The Loner</td>
<td>Gary Moore</td>
</tr>
<tr>
<td></td>
<td>PMA</td>
<td>Rockschool (Grade 6)</td>
</tr>
<tr>
<td>Rock</td>
<td>Surfing with the Alien</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td></td>
<td>Bonzo</td>
<td>Rockschool (Grade 8)</td>
</tr>
<tr>
<td></td>
<td>One By One</td>
<td>Rockschool (Grade 6)</td>
</tr>
<tr>
<td></td>
<td>SRV</td>
<td>Eric Johnson</td>
</tr>
<tr>
<td>Medium tempo rock</td>
<td>Starry Night</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td>Van Halen style Rock</td>
<td>Third Degree</td>
<td>Rockschool (Grade 7)</td>
</tr>
<tr>
<td>Latin Rock</td>
<td>Big, Big, Big</td>
<td>Rockschool (Grade 6)</td>
</tr>
<tr>
<td>Fast rock shuffle</td>
<td>Satch Boogie</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td>Rock Boogie</td>
<td>Déjà vu</td>
<td>Rockschool (Grade 7)</td>
</tr>
<tr>
<td>Rockabilly</td>
<td>Alka Setzer</td>
<td>Rockschool (Grade 5)</td>
</tr>
<tr>
<td>Jazz Rock (various)</td>
<td>East Wes</td>
<td>Eric Johnson</td>
</tr>
<tr>
<td>Jazz Fusion (various)</td>
<td>Manhattan</td>
<td>Eric Johnson</td>
</tr>
<tr>
<td>Progressive Rock</td>
<td>XYZ</td>
<td>Rush</td>
</tr>
<tr>
<td></td>
<td>The Crying Machine</td>
<td>Steve Vai</td>
</tr>
<tr>
<td>Progressive rock funk</td>
<td>Led Boots</td>
<td>Jeff Beck</td>
</tr>
<tr>
<td>Funk</td>
<td>Funkie Junkie</td>
<td>Rockschool (Grade 7)</td>
</tr>
<tr>
<td></td>
<td>All Funked Up</td>
<td>Rockschool (Grade 5)</td>
</tr>
</tbody>
</table>
### Unaccompanied instrumental repertoire:

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock</td>
<td>Brother John</td>
<td>Joe Satriani</td>
</tr>
<tr>
<td>Rock</td>
<td>Eruption</td>
<td>Edward Van Halen</td>
</tr>
<tr>
<td>Rock</td>
<td>Spanish Fly</td>
<td>Edward Van Halen</td>
</tr>
<tr>
<td>Folk/Rock (various styles)</td>
<td>Oceans</td>
<td>John Butler</td>
</tr>
<tr>
<td>Rock (various styles)</td>
<td>Classical Gas (unaccompanied version)</td>
<td>Mason Williams</td>
</tr>
<tr>
<td>Various styles</td>
<td>Midnight</td>
<td>Joe Satriani</td>
</tr>
</tbody>
</table>

### Song repertoire:

*(Solos to be played as per original recording or improvised at a similar technical level)*

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock</td>
<td>Black Dog</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>Rock</td>
<td>Rock and Roll</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>Rock</td>
<td>Back in Black</td>
<td>AC/DC</td>
</tr>
<tr>
<td>Rock</td>
<td>Crazy Train</td>
<td>Ozzy Osbourne</td>
</tr>
<tr>
<td>Rock</td>
<td>Rosanna</td>
<td>Toto</td>
</tr>
<tr>
<td>Rock</td>
<td>Hold the Line</td>
<td>Toto</td>
</tr>
<tr>
<td>Rock</td>
<td>Middle Man</td>
<td>Living Colour</td>
</tr>
<tr>
<td>Rock</td>
<td>Love in an Elevator</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>Rock</td>
<td>Walk This Way</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>Rock (various styles)</td>
<td>Money</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>Rock (various styles)</td>
<td>Stairway to Heaven (reduced number of verses)</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>Rock (various styles)</td>
<td>Sultans of Swing (reduced verses/choruses)</td>
<td>Dire Straits</td>
</tr>
<tr>
<td>Latin Rock</td>
<td>Smooth</td>
<td>Carlos Santana</td>
</tr>
<tr>
<td>Blues Rock</td>
<td>Oh Pretty Woman</td>
<td>Gary Moore</td>
</tr>
<tr>
<td>Country folk rock</td>
<td>Mary Had a Little Lamb</td>
<td>Stevie Ray Vaughan</td>
</tr>
<tr>
<td>Funk rock</td>
<td>Why Georgia</td>
<td>John Mayer</td>
</tr>
<tr>
<td>Funk rock</td>
<td>Mellowship Slinky in B Maj</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>Funk rock</td>
<td>Suck My Kiss</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>Funk rock (various)</td>
<td>Couldn’t Stand the Weather</td>
<td>Stevie Ray Vaughan</td>
</tr>
<tr>
<td>Rock funk (various)</td>
<td>Neon</td>
<td>John Mayer</td>
</tr>
<tr>
<td>Rock funk (various)</td>
<td>Belief</td>
<td>John Mayer</td>
</tr>
<tr>
<td>Jazz Funk Rock</td>
<td>Kid Charlemaine (reduced verses)</td>
<td>Steely Dan</td>
</tr>
<tr>
<td>60's Heavy rock</td>
<td>Purple Haze</td>
<td>Jimi Hendrix</td>
</tr>
<tr>
<td>Progressive rock</td>
<td>Cult of Personality</td>
<td>Living Colour</td>
</tr>
<tr>
<td>Rock Ballad</td>
<td>Still Got the Blues</td>
<td>Gary Moore</td>
</tr>
<tr>
<td>Rock Ballad</td>
<td>Hotel California</td>
<td>Eagles</td>
</tr>
<tr>
<td>Rock ballad (various styles)</td>
<td>Under the Bridge</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>Blues</td>
<td>Walkin’ By Myself</td>
<td>Gary Moore</td>
</tr>
<tr>
<td>Metal</td>
<td>Enter Sandman</td>
<td>Metallica</td>
</tr>
</tbody>
</table>
Crossover repertoire (i.e. jazz/fusion)
(Solos to be improvised using modes/pentatonic scales appropriate to Stage 3 requirements)

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz/Fusion</td>
<td>Revelation</td>
<td>Robben Ford</td>
</tr>
<tr>
<td></td>
<td>Affirmation</td>
<td>Jose Feliciano (as performed by George Benson)</td>
</tr>
<tr>
<td></td>
<td>Mr Stern</td>
<td>Jim Kelly’s Guitar Workshop</td>
</tr>
<tr>
<td></td>
<td>Cantaloupe Island</td>
<td>Herbie Hancock</td>
</tr>
<tr>
<td></td>
<td>So What (a la Ronny Jordan)</td>
<td>Miles Davis</td>
</tr>
</tbody>
</table>
BASS

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
Tempo: \( \frac{4}{4} = 70 \), quaver per note

Major/Ionian
Dorian
Aeolian
Mixolydian
Major pentatonic
Minor pentatonic
Jazz (melodic) minor
Blues scale

Arpeggios
Tempo: \( \frac{4}{4} = 60 \), quaver per note

Major
Minor
Dominant 7th
Minor 7th
Major 7th
Dominant 9th
Minor 7b5
Augmented
Diminished

SUGGESTED TECHNICAL WORK – REPERTOIRE

Rock School Bass Syllabus Technical Exs from Grade 4–6
Trinity Rock and Pop Bass Syllabus Technical Focus Pieces from Grade 5–7

Sight reading
Hal Leonard, Bass Method books 1–3

SUGGESTED TECHNICAL WORK – YEAR 12

Scales
Tempo: \( \frac{4}{4} = 70 \)

Ionian
Major
Dorian
Aeolian
Mixolydian
Lydian
Wholetone
Major pentatonic
Minor pentatonic
Jazz (melodic) minor
Blues
Dominant eight note scales
Harmonic minor
**Arpeggios**

*Tempo: ♩ = 80*

- Major 9th
- Minor 9th
- Dominant 9th
- Min/Maj 9th
- Minor 7b5

**SUGGESTED REPERTOIRE – YEAR 11**

Contemporary bass repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Latin or Country. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

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<table>
<thead>
<tr>
<th>STYLE</th>
<th>PIECE</th>
<th>COMPOSER/ARRANGER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motown/Swing</td>
<td><em>Ain’t No Mountain</em></td>
<td>James Jamerson</td>
</tr>
<tr>
<td></td>
<td><em>How Sweet It Is To Be Loved By You</em></td>
<td>James Jamerson</td>
</tr>
<tr>
<td>Jazz Funk</td>
<td><em>Josie</em></td>
<td>Steely Dan</td>
</tr>
<tr>
<td>Funk rock</td>
<td><em>Bling Thing</em></td>
<td>Rockschool Bass Grade 4</td>
</tr>
<tr>
<td></td>
<td><em>If You Have To Ask</em></td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td></td>
<td><em>Naked in the Rain</em></td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td></td>
<td><em>Walkabout</em></td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>Rock</td>
<td><em>John Paul Jones Style</em></td>
<td>Stuart Clayton, Giants of Bass</td>
</tr>
<tr>
<td></td>
<td><em>Smoke on the Water</em></td>
<td>Deep Purple</td>
</tr>
<tr>
<td></td>
<td><em>My Generation</em></td>
<td>The Who</td>
</tr>
<tr>
<td>Heavy Rock</td>
<td><em>Let It go</em></td>
<td>Rockschool Bass Grade 4</td>
</tr>
<tr>
<td>Rock Ballad</td>
<td><em>Sweet Child O’ Mine</em></td>
<td>Guns and Roses</td>
</tr>
<tr>
<td>Rockabilly</td>
<td><em>Alka Sezter</em></td>
<td>Rockschool Bass Grade 5</td>
</tr>
<tr>
<td>Rock Shuffle</td>
<td><em>Reeling in the Years</em></td>
<td>Steely Dan</td>
</tr>
<tr>
<td>Pop</td>
<td><em>Paul McCartney Style</em></td>
<td>Stuart Clayton, Giants of Bass</td>
</tr>
<tr>
<td>Techno</td>
<td><em>Electronica</em></td>
<td>Rockschool Bass Grade 4</td>
</tr>
<tr>
<td>Reggae</td>
<td><em>Is This Love</em></td>
<td>Bob Marley</td>
</tr>
<tr>
<td>Soul</td>
<td><em>My Goodness</em></td>
<td>Rockschool Bass Grade 4</td>
</tr>
<tr>
<td>Blues</td>
<td><em>Various blues standards</em></td>
<td>Bass lines written or improvised to a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stage 2 standard</td>
</tr>
<tr>
<td></td>
<td><em>X Blues III</em></td>
<td>Rockschool Bass Grade 5</td>
</tr>
</tbody>
</table>
**SUGGESTED REPERTOIRE – YEAR 12**

Contemporary bass repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Latin or Country. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

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<table>
<thead>
<tr>
<th>STYLE</th>
<th>PIECE</th>
<th>COMPOSER/ARRANGER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motown</td>
<td>For Once In My Life</td>
<td>James Jamerson</td>
</tr>
<tr>
<td>Motown/Rock</td>
<td>Heard It Through the Grapevine</td>
<td>James Jamerson</td>
</tr>
<tr>
<td>Motown Funk</td>
<td>Sir Duke</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>Jazz Funk</td>
<td>Dune Tune</td>
<td>Mark King</td>
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<tr>
<td></td>
<td>Funkus Regulus</td>
<td>Rockschool Bass Grade 6</td>
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<td></td>
<td>Watermelon Man</td>
<td>Herbie Hancock (bass transcription from The Beat Goes On, Published by Music Minus One)</td>
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<td>Blues</td>
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<td>Baroque</td>
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</table>
PIANO/KEYBOARD

SUGGESTED TECHNICAL WORK – YEAR 11
Scales are to be played over 4 octaves in 12 keys. Minimum tempo: MM 84 (16th note)

Major
Mixolydian
Aeolian
Major pentatonic
Minor pentatonic
Dorian
Blues
Chromatic C, F, Bb and Eb

Arpeggios
Arpeggios are to be played over four octaves in twelve keys. Minimum tempo: MM 52
(8th note triplet – 16th note)

Major 7th, minor 7th, Dominant 7th

SUGGESTED TECHNICAL WORK – YEAR 12
Scales are to be played over 4 octaves in 12 keys. Minimum tempo: MM 92 (8th note – 16th note)

Major
Mixolydian
Aeolian
Jazz (melodic) minor
Major pentatonic
minor pentatonic
Dorian
Blues
Chromatic

Arpeggios
Arpeggios are to be played over four octaves in twelve keys. Minimum tempo: MM 60 (16th note)

Major 7th, minor 7th, Dominant 7th, minor 7th (b5)
SUGGESTED REPERTOIRE – YEAR 11

Contemporary piano repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country or Latin. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

The candidate can perform a maximum of ONE piece as an accompanist. All other repertoire must be arranged for the pianist/keyboardist as the feature instrument.

Instrumental repertoire:
(Solos to be played as per original recording or improvised at an appropriate technical level)

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock ‘n Roll</td>
<td>Great Balls of fire</td>
<td>Jerry Lee Lewis</td>
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<tr>
<td></td>
<td>Tutti Frutti</td>
<td>Little Richard</td>
</tr>
<tr>
<td>Progressive Rock</td>
<td>Lazy</td>
<td>Jon Lord (Deep Purple)</td>
</tr>
<tr>
<td></td>
<td>Money</td>
<td>Richard Wright (Pink Floyd)</td>
</tr>
<tr>
<td>Ballad</td>
<td>Baby Grand</td>
<td>Billy Joel</td>
</tr>
<tr>
<td></td>
<td>Your Song</td>
<td>Elton John</td>
</tr>
<tr>
<td></td>
<td>Beth</td>
<td>Kiss</td>
</tr>
<tr>
<td></td>
<td>Somewhere Out There</td>
<td>James Horne</td>
</tr>
<tr>
<td></td>
<td>Samson</td>
<td>Regina Spektor</td>
</tr>
<tr>
<td></td>
<td>Buy Now Pay Later</td>
<td>Tim Freedman (The Whitlams)</td>
</tr>
<tr>
<td>Early Soul</td>
<td>Hit the road Jack</td>
<td>Ray Charles</td>
</tr>
<tr>
<td></td>
<td>I’ve got a women</td>
<td>Ray Charles</td>
</tr>
<tr>
<td>Soul</td>
<td>I just called to say I love you</td>
<td>Stevie Wonder</td>
</tr>
<tr>
<td>60’s Rock</td>
<td>Green Onions</td>
<td>Booker T</td>
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<tr>
<td>70’s Rock</td>
<td>Pretzel logic</td>
<td>Steely Dan</td>
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<tr>
<td>80’s Rock</td>
<td>Georgy Porgy</td>
<td>David Pache (Toto)</td>
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</table>

Solo repertoire:

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad</td>
<td>Water Fountain</td>
<td>David Foster (Album: Touch of David Foster)</td>
</tr>
<tr>
<td>Ballad</td>
<td>Brick</td>
<td>Ben Folds</td>
</tr>
</tbody>
</table>

Please note that repertoire is best learned via a combination of printed and recorded sources. Students should be mentored and encouraged to devise their own piano/keyboard arrangements of selected repertoire based on the chord progression, melody, rhythmic structures and form.
SUGGESTED REPERTOIRE – YEAR 12
Contemporary piano repertoire covers a wide range of styles. Some styles may not be strongly
represented in this list, for example Country or Latin. It is recommended that a variety of styles be
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The candidate can perform a maximum of ONE piece as an accompanist. All other repertoire must be
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Instrumental repertoire:
(Solos to be played as per original recording or improvised at a similar technical level)

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<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early RnB/Blues</td>
<td>Seventh Son</td>
<td>Mose Allison</td>
</tr>
<tr>
<td>Blues</td>
<td>Been down so long</td>
<td>Sting/Kenny Kirkland</td>
</tr>
<tr>
<td></td>
<td>Ruby, Ruby</td>
<td>Donald Fagan</td>
</tr>
<tr>
<td>Early Soul</td>
<td>Unchain my heart</td>
<td>Ray Charles</td>
</tr>
<tr>
<td>50’s Rock</td>
<td>In Crowd</td>
<td>Ramsey Lewis</td>
</tr>
<tr>
<td>70’s Rock</td>
<td>Fire in the Hole</td>
<td>Steely Dan</td>
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<tr>
<td></td>
<td>Mr Blue Sky</td>
<td>Jeff Lynne (ELO)</td>
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<tr>
<td></td>
<td>Scenes from an Italian Restaurant</td>
<td>Billy Joel</td>
</tr>
<tr>
<td>80’s Rock</td>
<td>Shadows in the Rain</td>
<td>Sting</td>
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<tr>
<td></td>
<td>That’s All</td>
<td>Phil Collins (Genesis)</td>
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<tr>
<td>90’s Rock</td>
<td>One Angry Dwarf</td>
<td>Ben Folds five</td>
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<td></td>
<td>Virtual Insanity</td>
<td>Jamiraquai</td>
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<td>Rock</td>
<td>Hoedown</td>
<td>Emerson Lake and Palmer</td>
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<td></td>
<td>Darkside</td>
<td>Tim Minchin</td>
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<tr>
<td></td>
<td>Butterflies and Hurricanes</td>
<td>Matthew Bellamy (Muse)</td>
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<td></td>
<td>You Sound Like Louise Burdett</td>
<td>Tim Freedman (The Whitlams)</td>
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<tr>
<td>Progressive Rock</td>
<td>Money</td>
<td>Richard Wright (Pink Floyd)</td>
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<tr>
<td></td>
<td>Emotion Sickness</td>
<td>Daniel Johns (Silverchair)</td>
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<tr>
<td>Ballad</td>
<td>Daniel</td>
<td>Elton John</td>
</tr>
<tr>
<td>Funk</td>
<td>Same Like B3</td>
<td>Directions in Groove</td>
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<tr>
<td>Funk/Fusion</td>
<td>The Favourite</td>
<td>Directions in Groove</td>
</tr>
<tr>
<td></td>
<td>Cantaloupe Island</td>
<td>Herbie Hancock</td>
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<tr>
<td></td>
<td>Revelation</td>
<td>Yellow Jackets</td>
</tr>
<tr>
<td>70’s Pop/Fusion</td>
<td>Deacon Blues</td>
<td>Steely Dan</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Winter Games</td>
<td>David Foster</td>
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</table>

Solo repertoire:

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad</td>
<td>Some Children See Him</td>
<td>Dave Grusin</td>
</tr>
</tbody>
</table>

Please note that repertoire is best learned via a combination of printed and recorded sources. Students
should be mentored and encouraged to devise their own piano/keyboard arrangements of selected
repertoire based on the chord progression, melody, rhythmic structures and form.
VOICE

Technical requirements
Scales should be sung unaccompanied from memory in 4 different keys suited to the student’s vocal range using solfa or scat syllables.
The starting note will be sounded.

SUGGESTED TECHNICAL WORK – YEAR 11

Scales
All scales to be in straight or swung 8th notes to the octave, with the exception of the chromatic scale which should be sung to the sharpened 5th

- Major (Ionian) (\(\text{=}100\))
- Major Pentatonic (\(\text{=}80\))
- minor Pentatonic (\(\text{=}80\))
- Aeolian/natural minor (\(\text{=}100\))
- Blues (\(\text{=}80\))
- Dorian (\(\text{=}100\))
- Mixolydian (\(\text{=}100\))
- Chromatic (up to sharpened 5th) (\(\text{=}60\))

Arpeggios
The tonic will be sounded.
Arpeggios should be sung in straight or swung quavers from memory up to the 7th.

Tempo: \(\text{=}100\)
- Major 7th
- Minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios
- p, mp, mf, f, crescendo, decrescendo

SUGGESTED TECHNICAL WORK – YEAR 12

Scales to the 8ve
Scales should be sung unaccompanied from memory in four different keys suited to the student’s vocal range using solfa or scat syllables.
The starting note will be sounded.

Scales
All scales to be in straight or swung 8th notes to the 9th, with the exception of the Blues scale which is sung to the flattened 10th and the chromatic scale which is sung to the 8ve.

- Major (Ionian) (\(\text{=}120\))
- Dorian (\(\text{=}120\))
- Mixolydian (\(\text{=}120\))
- Aeolian/Natural minor (\(\text{=}120\))
- Jazz (melodic) minor (\(\text{=}120\))
- Major pentatonic (\(\text{=}100\))
- Minor pentatonic (\(\text{=}100\))
- Blues to the flattened 10th (\(\text{=}100\))
- Chromatic to 8ve
Arpeggios
The tonic will be sounded.
Arpeggios should be sung in straight or swung quavers from memory to the 10th.
Tempo: crotchet=100

- Major 7th
- Minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios
- p, mp, mf, f, cresendo, decrescendo

Improvisation
- demonstrate improvisation skills over Blues form
- adlibbing over chorus
- melodic improvisation in verse over song where appropriate

TECHNICAL WORK – SUGGESTED REPERTOIRE

Jazz and Contemporary
Jim Snidero
Jazz Conceptions
Aebersold
Guide for Jazz and Scat Vocalists
Bob Stoloff
Rhythm Etudes
Seth Riggs
Singing for the Stars (Stage 2: Speech Level Singing 22–25, Stage 3: 26–30)
Anne Peckham
Vocal Workouts for the Contemporary Singer (Stage 2: 13–16, Stage 3: 16–20)
Michelle Weir
Vocal Improvisations
Trinity Exams
Rock School
Amelia Peri
Vocalises and Exercises

NB: Some studies from Western Art Music are recommended for Jazz and Contemporary singers as well.

Ear training: Jazz and Contemporary (improvisation)
(Intervals: improvisation: phrasing: ornamentation: syncopation)
Bob Stoloff: Diatonic exercises and the rest of the book!!
Jim Snidero: tracks 1–6 (maybe 7):
- to understand chord progressions
- jazz phrasing
Aebersold: Guide to Jazz and Scat Vocalists
- practical procedures for memorising chord progression
- soloing
- ear training
- intervals

Phonation: Jazz/Contemporary
Jazz Conception Jim Snidero: Groove Blues, Amen, A Doll–Diction, Scat – all have written scat syllables
Michele Weir Vocal Improvisation: scat syllables that pertain to particular rhythms

Registration: Jazz/Contemporary
(Passagio: tilt: range)
Seth Riggs Singing for the Stars: Ex 1 – Bubbling and trilling Patterns: working through ‘the mix’
(passagio)
Anne Peckham Contemporary Singer – various exercises
Rock School Syllabus
**Breathing: Jazz/Contemporary (more phrasing)**

(Phrasing: alignment: breath support: messa di voce: flexibility)

Jazz Singers Handbook: Sections 5 and 6 – Colouring melody and phrasing

Rhythm Etudes – Bob Stoloff – 1–4

Counting Exercises

**Vocal resonance: Jazz/Contemporary**

(Tone colour: vowels)

Listening to particular ‘styled’ singers

Listening to particular ‘styled’ singers

**SUGGESTED REPERTOIRE – YEAR 11**

*Songs can be performed in key appropriate to vocal range*

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
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<tbody>
<tr>
<td>Pop</td>
<td>Someone Like You</td>
<td>Adele</td>
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<tr>
<td></td>
<td>Rolling in the Deep</td>
<td>Adele</td>
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<tr>
<td></td>
<td>Thank you</td>
<td>Dido</td>
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<tr>
<td></td>
<td>Love Song</td>
<td>Sara Bareilles</td>
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<tr>
<td></td>
<td>Soulmate</td>
<td>Natasha Bedinfield</td>
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<td>Fallin’ for you</td>
<td>Colbie Caillat</td>
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<td>Wrong Impression</td>
<td>Natalie Imbruglia</td>
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<tr>
<td>Dance/Pop</td>
<td>Valerie</td>
<td>Amy Winehouse</td>
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<td>Black &amp; Gold (Acoustic)</td>
<td>Sam Sparro</td>
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<tr>
<td>Pop Ballad</td>
<td>I Don’t Want to Wait</td>
<td>Paula Cole</td>
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<td>Jar of Hearts</td>
<td>Christina Perri, Drew Lawrence,</td>
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<td>Barrett Yeretsian</td>
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<td>A Thousand Years</td>
<td>Christina Perri</td>
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<td>Gravity</td>
<td>Sara Bareilles</td>
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<td>Will you still love me</td>
<td>Dusty Springfield</td>
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<td>Ballad</td>
<td>Skinny Love</td>
<td>Justin Vernon</td>
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<td>Please don’t ask me</td>
<td>John Farnham</td>
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<td>Fields of Gold</td>
<td>Sting</td>
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<td>Different Worlds</td>
<td>Jes Hudak</td>
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<td>Anyone who had a Heart</td>
<td>Burt Bacharach</td>
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<td>Songbird</td>
<td>Fleetwood Mac</td>
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<td>February Song</td>
<td>Josh Groban</td>
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<td>Shelter</td>
<td>Birdy cover</td>
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<td>One Less Bell to Answer</td>
<td>Burt Bacharach</td>
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<td>Rock</td>
<td>The Story</td>
<td>Phillip Hanseroth</td>
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<td>Zombie</td>
<td>Dolores O’Riordan</td>
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<td>Somebody to Love</td>
<td>Queen</td>
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<td>Eleanor Rigby</td>
<td>The Beatles</td>
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<td>Soft Rock</td>
<td>While my guitar gently weeps</td>
<td>The Beatles</td>
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<td></td>
<td>Fall at Your Feet</td>
<td>Crowded House</td>
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<tr>
<td>Rock/Pop</td>
<td>Human</td>
<td>The Killers</td>
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<td>Lion Man</td>
<td>Mumford and Sons</td>
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<td>Before the Worst</td>
<td>The Script</td>
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<td>Someday, Someday</td>
<td>Thirsty Merc</td>
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<td>20 Good Reasons</td>
<td>Thirsty Merc</td>
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<td>RnB</td>
<td>Chasing Pavements</td>
<td>Adele Adkins, Francis White</td>
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<td>Mercy</td>
<td>Duffy, Steve Booker</td>
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<td>Take a Bow</td>
<td>Rhiannah</td>
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<tr>
<td></td>
<td>If I ain’t got you</td>
<td>Alicia Keys</td>
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</tbody>
</table>
**Put Your Records On** (Corrine Bailey Rae, John Beck, Steve Chrisanthou)

### RnB/Soul
- **Warwick Avenue** (Duffy, Jimmy Hogarth, Eg White)
- **Tell it like it is** (Aaron Neville)
- **I'd rather go Blind** (Etta James)
- **Heading in the Right Direction** (Renee Geyer)

### RnB/Pop
- **Stop** (Sam Brown)
- **Survivor** (Beyoncé Knowles)

### Soul
- **Ain’t no sunshine** (Bill Withers)
- **New York State of Mind** (Billy Joel)

### Pop/Soul
- **Way Over Yonder** (Carole King)

### Jazz/Pop
- **These are the Days** (Jamie Cullum)

### Country
- **Meane** (Taylor Swift)
- **You Belong to Me** (Taylor Swift)
- **Today was a Fairytale** (Taylor Swift)
- **White Horse** (Taylor Swift)
- **When I Look at You** (Miley Cyrus)
- **Landslide** (Stevie Nicks)

### Country Pop
- **Something in the Water** (Brooke Fraser)

### Folk
- **Both Sides Now** (Joni Mitchell)
- **A Case of You** (Joni Mitchell)
- **Shower the People** (James Taylor)

### Folk/Rock
- **Cannonball** (Damien Rice)

### Pop/Folk
- **Hallelujah** (Jeff Buckley)

### Indie
- **The Sound of White** (Missy Higgins)
- **Scar** (Missy Higgins)

### Standard
- **Stormy Weather** (Arlen/Koehler)
- **Cry Me a River** (Arthur Hamilton)
- **Call me Irresponsible** (James Van Huesen/Sammy Cahn)

### Film
- **When She Loved Me (Toy Story 2)** (Randy Newman)

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**SUGGESTED REPERTOIRE – YEAR 12**

*Songs can be performed in key appropriate to vocal range*

<table>
<thead>
<tr>
<th>Style</th>
<th>Piece</th>
<th>Composer/Arranger</th>
</tr>
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<tbody>
<tr>
<td>Pop</td>
<td>Whenever, Whatever</td>
<td>Shakira</td>
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<tr>
<td></td>
<td>Survivor</td>
<td>Destiny’s Child</td>
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<td>Something’s Got a Hold on Me</td>
<td>Christina Aguilera</td>
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<tr>
<td></td>
<td>I’m Still Standing</td>
<td>Elton John</td>
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<td>Destination Anywhere</td>
<td>The Commitments</td>
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<td></td>
<td>How Will I Know</td>
<td>Whitney Houston</td>
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<tr>
<td>Acoustic Pop</td>
<td>Kiss Me</td>
<td>Sixpence None the Richer</td>
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<tr>
<td>Pop Ballad</td>
<td>Turning Tables</td>
<td>Adele</td>
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<td>Don’t You Remember</td>
<td>Adele</td>
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<tr>
<td></td>
<td>One and Only</td>
<td>Adele</td>
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<td>Get it Right</td>
<td>Glee</td>
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Music Resource package for the Practical component (Performance)  155
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<td>I’ll Be Seeing You</td>
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<td>City</td>
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<td>Your Song</td>
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<td>Indie Ballad</td>
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<td>Country</td>
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<td>Safe and Sound</td>
<td>Taylor Swift</td>
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<td>I Can’t Make You Love Me</td>
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<td>Let’s Give Them Something to Talk About</td>
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<td>80's Dance</td>
<td>Everybody Wants to Rule the World</td>
<td>Tears for Fears</td>
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<td>Standard</td>
<td>Come Fly With Me</td>
<td>Cahn/Heusen</td>
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<td>God Bless the Child</td>
<td>Billy Holliday</td>
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<td>Nature boy</td>
<td>Nat King Cole</td>
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## RECOMMENDED ADDITIONAL LISTENING

The following lists for both the Jazz and Contemporary contexts should be carefully considered as not all of the repertoire/arrangements associated with the listed artist/performer will necessarily be of an appropriate standard.

### PIANO
- Ahmad Jamal
- Art Tatum
- Bill Evans
- Bud Powell
- Chick Corea
- Count Basie
- Duke Ellington
- Hank Jones
- Herbie Hancock
- McCoy Tyner
- Red Garland
- Teddy Wilson
- Thelonius Monk
- Tommy Flanagan

### BLUES AND EARLY JAZZ
- Bessie Smith
- Billy Holiday
- Ma Rainey

### VOICE

#### Blues and early jazz
- Bessie Smith
- Billy Holiday
- Ma Rainey

#### Mainstream – Modern jazz artists
- Abbey Lincoln
- Al Jarreau
- Anita O’Day
- Anita Wardell
- Betty Carter
- Bobby McFerrin
- Carmen McRae
- Chet Baker
- Claire Martin
- Diana Krall
- Dianne Reeves
- Dinah Washington
- Eddie Jefferson
- Ella Fitzgerald
- Frank Sinatra
- Jane Monheit
- Joe Williams
- Jon Hendricks
- June Christy
- Kurt Elling
- Lambert Hendricks and Ross
- Mark Murphy
- Mel Torme
- Nancy Wilson
- Nat King Cole
- Nina Simone
- Norma Winstone
- Peggy Lee
- Sarah Vaughan
- Shirley Horn
- Stacey Kent
- Tierney Sutton

#### Scat singing
- Anita Wardell
- Al Jarreau
- Bobby McFerrin
- Eddie Jefferson
- Ella Fitzgerald
- Jon Hendricks
- Kurt Elling
- Lambert, Hendricks and Ross
- Mark Murphy
- Sarah Vaughan

### LATIN
- Astrud Gilberto
- Bebel Gilberto
- Elaine Elias
- Elis Regina
- Gal Costa
- Joao Gilberto

### FUSION/CROSSOVER
- Flora Purim
- Tania Maria
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<td>Robin Eubanks</td>
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<td>Slide Hampton</td>
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<td>Steve Davis</td>
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<td>Steve Turre</td>
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<td>Trummy Young</td>
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<td>Urbie Green</td>
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<td>Wycliffe Gordon</td>
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## CONTEMPORARY

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<td>Jagged Little Pill</td>
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<td>Bob Marley</td>
<td>Legend</td>
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<td>Bonnie Raitt</td>
<td>Luck of the Draw</td>
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<td>Cream</td>
<td>Disraeli Gears</td>
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<td>D’Angelo</td>
<td>Voodoo</td>
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<td>Donny Hathaway</td>
<td>Live</td>
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<td>Earth Wind and Fire</td>
<td>Greatest Hits</td>
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<td>Herbie Hancock</td>
<td>Headhunters</td>
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<td>James Brown</td>
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<td>James Taylor</td>
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<td>Experience</td>
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<td>John Mayer Trio</td>
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<td>M’shell Ndegeocello</td>
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<td>Marvin Gaye</td>
<td>What’s Going On</td>
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<td>Thriller</td>
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<td>Graceland</td>
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<td>The Genius of Ray Charles</td>
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<td>Robben Ford</td>
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<td>Sly and the Family Stone</td>
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<td>Stevie Ray Vaughan</td>
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<td>Songs in the key of life</td>
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<td>Sting</td>
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<td>The Doobie Brothers</td>
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<td>The Police</td>
<td>Reggatta De Blanc</td>
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<td>Toto</td>
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<td>Tower of Power</td>
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<td>Rick Wakeman</td>
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<td>Sascha Onnen</td>
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<td>Jonathan Cain</td>
<td>Tony MacAlpine</td>
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<td>Brand New Heavies</td>
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<td>Jamiroquai</td>
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<td>Jocelyn Brown</td>
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<td>Joss Stone</td>
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<td>Lauren Hill</td>
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<td>Whitney Houston</td>
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<td>Coldplay</td>
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<td>David Bowie</td>
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<td>John Mayer</td>
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<td>Lenny Kravitz</td>
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<td>Oasis</td>
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<td>Prince</td>
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<td>Queen</td>
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<td>Red Hot Chili Peppers</td>
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<td>Robbie Williams</td>
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<td>Scissor Sisters</td>
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<td>The Beatles</td>
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<td>The Police</td>
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<td>The Rolling Stones</td>
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<tr>
<td>Bjork</td>
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<td>Carol King</td>
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<td>Cat Stevens</td>
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<td>Celine Dion</td>
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<td>Elton John</td>
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<td>Eva Cassidy</td>
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<td>George Michael</td>
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<td>James Taylor</td>
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<td>Katie Noonan</td>
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<td>Shania Twain</td>
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<td>Simon and Garfunkel</td>
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<tr>
<td>The Bee Gees</td>
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<tr>
<td>Tracy Chapman</td>
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SUGGESTED TEXTS

JAZZ and CONTEMPORARY

DRUM SET

Books/resources

*Drum Concepts and Techniques*, Erskine, Peter. *21st Century Music*
http://www.pas.org/resources/rudiments/rudiments.html

*Master Studies*, Morello, Joe. Modern drummer Publications

*Musical Studies for the Intermediate Snare Drummer*, Whaley, Garwood

*Stick Control for the Snare Drummer*, Stone, George L. George B. Stone & Son Inc

*The All-American Drummer, 150 Rudimental Solos*, Wilcoxon, Charles. Ludwig Music Publishing Co

*The Art of Bop Drumming*, Riley, John. Manhattan Music


*The New Breed*, Chester, Gary. Modern Drummer Publications

*Ultimate Play-along for Drums Level One, Volume One*, Weckl, Dave. Manhattan Music

*Ultimate Play-along for Drums Level One, Volume Two*, Weckl, Dave. Manhattan Music

VOICE

Recommended texts for studies

Anne Peckham *The Contemporary Singer*
Anne Peckham *Vocal Workouts for the Contemporary Singer*
Bob Stoloff *Scat*
Judy Niemack *Hear it and Sing it! Exploring Modal Jazz*
Kim Chandler *Funky ’n 4 Fun Challenging Riffs CD*
Kim Chandler *Funky ’n Fun 1–3 Vocal Exercise CDs*
Maribeth Bunch Dayme *The Performer’s Voice*
Mark Baxter *The Rock’N’Roll Singer’s Survival Manual*
Seth Riggs *Singing for the Stars*
Amelia Peri *Vocalises and Exercises*

Ear training

(Interval exercises over the modes)
Judy Niemack *Hear it and Sing it! (Interval exercises over the modes)*
Judy Niemack *Hear it and Sing it! (Call and response exercises to develop aural ability and improvisation skills)*

Phrasing

Listening to various artists (from early blues and roots to current artists) to develop phrasing and feel appropriate to different Contemporary styles. It is recommended that students become familiar with the vocal style and phrasing of classic blues and rhythm and blues artists such as BB King; Ray Charles etc. as a foundation for more Contemporary styles.

Ornamentation

Anne Peckham *The Contemporary Singer* (various exercises based on minor pentatonic scales) Development of vocal agility and licks.
Kim Chandler *Fun ’n Funky CDs 1 and 2 – Agility and licks exercises. Also tracks on both CDs for creative jam/open improvisation.*

Syncopation

Bob Stoloff *Scat* (designed for jazz singers but there are great exercises for developing rhythmic precision, articulation and syncopation for all contemporary vocalists. Good exercises for vocalising large intervals.)
**Phonation**
(Vowels, consonants; articulation; scat; onset; flexibility; arpeggios)
Anne Peckham  *The Contemporary Singer* – various exercises for coordinated onsets
Bob Stoloff  *Scat* – various exercises to develop articulation skills and scat language
Judy Niemack  *Hear it and Sing* – various exercises to develop flexibility, articulation, vowels and scat singing
Kim Chandler  *Funky ‘n Fun CDs 1 and 2* (vowels, consonants, articulation, flexibility and arpeggios)
Kim Chandler  *Funky ‘n Fun CD 3* (scales and arpeggios)
Maribeth
Bunch Dayme  *The Performer’s Voice* – various exercises
Seth Riggs  *Singing for the Stars*

**Breathing**
(Phrasing; alignment; breath support; messa di voce; flexibility)
Judy Niemack  *Hear it and Sing* – various exercises for improving flexibility
Kim Chandler  *Funky ‘n Fun CDs 1 and 2* – various breathing exercises
Maribeth
Bunch Dayme  *The Performer’s Voice* – various exercises (alignment and breathing)

**Registration**
(*Passaggio: tilt, range*)
Anne Peckham  *The Contemporary Singer* – various exercises
Judy Niemack  *Hear it and Sing* – Track 7 (range)
Kim Chandler  *Funky ‘n Fun 2* Track 6 (twang)
Seth Riggs  *Singing for the Stars* – exercises to help develop coordination through the vocal range

**Vocal resonance**
Also refer to texts recommended for Western Art Music
(Tone colour; vowels)
Anne Peckham  *The Contemporary Singer* – various exercises
Judy Niemack  *Hear it and Sing* exercises 1–4
Kim Chandler  *Funky ‘n Fun CD 1* – Track 9
Kim Chandler  *Funky ‘n Fun CD 2* – Track 5
Maribeth
Bunch Dayme  *The Performer’s Voice* – various exercises

**Suggested texts**

**Repertoire**
*All Time Standards, Volume 25*
*Autumn Leaves, Volume 44 (All Levels)*
*Ballads, Volume 32*
*Body and Soul – 17 Jazz Classics, Volume 41 (All Levels)*
*It Had To Be You, Volume 107*
*Jamey Abersold Play-along series*
*Jazz Bossa Novas, Volume 31*
*Standards in Singers Keys, Volume 24*
*Sugar, Volume 49*
*Swing, Swing, Swing, Volume 39 (All Levels)*
*The New Real Book Volumes 1–3 (C Version)*
*The Standards Real Book (C Version)*
### Styling and phrasing

Dr Gloria Cooper and Don Sickler *Jazz Phrasing*

Listening to various artists

Michele Weir *Jazz Singer’s Handbook – The Artistry and Mastery of Singing Jazz*

### Vocal improvisation

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Bob Stoloff</td>
<td><em>Blues Scatitudes</em></td>
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<tr>
<td>Bob Stoloff</td>
<td><em>Scat! Vocal Improvisation Techniques</em> (CD included)</td>
</tr>
<tr>
<td>Dan Haerle</td>
<td><em>Scales for Jazz Improvisation: A Practice Method for All Instruments</em></td>
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<tr>
<td>Dan Hearle</td>
<td><em>The Jazz Language</em></td>
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<tr>
<td>Denis Diblasio</td>
<td><em>Guide for Jazz and Scat Vocalists</em></td>
</tr>
<tr>
<td>Hal Crook</td>
<td><em>READY, AIM, IMPROVISE! Exploring the Basics of Jazz Improvisation</em></td>
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<td>Hal Crook</td>
<td><em>How to Improvise: An Approach to Practicing Improvisation</em></td>
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<tr>
<td>Jerry Coker</td>
<td><em>Patterns for Jazz: Treble Clef</em></td>
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<tr>
<td>Judy Niemack</td>
<td><em>Hear it and Sing it! Exploring Modal Jazz</em> (CD included)</td>
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<tr>
<td>Michele Weir</td>
<td><em>Vocal Improvisation</em> (CD included)</td>
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<td>Oliver Nelson</td>
<td><em>Patterns for Improvisation</em></td>
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### Vocal technique

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<td>Maribeth Bunch Dayme</td>
<td><em>The Performers Voice</em></td>
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<td>Seth Riggs</td>
<td><em>Singing for the Stars; A Complete Program for Training the Voice</em></td>
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# VOCAL STYLISTIC DIFFERENCES – CONTEXTS

<table>
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<tr>
<th>Aspect</th>
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<tr>
<td><strong>Text</strong></td>
<td>Can be: narrator, character. Essential to tell the story. Expression of personal involvement in the story through the face and eyes.</td>
<td>Be the character. The character sings the song and tells the story.</td>
<td>Personal connection to the story. Individual interpretation of the text. The ‘story’ is essential in successful performance delivery.</td>
<td>Jazz singer has a conversation with the audience. Tell a personal story.</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
<td>Vocal line is paramount and vowels used to create a stream of sound. Tone colours are ‘red’ and ‘white’ appropriate to style (or dark and light, covered and open). A north-south orientation of the mouth shape. Focus on pure correct vowels (Italian or ‘RP’ in English). Lift of the soft palate important</td>
<td>Tone varies according to whether legit or belt. Legit sound is more vowel-dominated and light – similar to WAM (but further forward in placement and brighter). Belt is darker and more spoken-voice (speech level) quality. Belt is an east-west orientation of the mouth – generally no scooping. Tone is used for effect. NB: ‘Legit’ – classical technique.</td>
<td>Wide range of tone colour is appropriate but very important to understand the style e.g. the difference between soul and rock, pop and country is often in the tone. Speech quality – consonant driven short vowels, articulated, twang, sob, belt. An individual and unique tone is essential. Tone reflects the character of the ‘person’ in the song.</td>
<td>The whole range of sound and colour is appropriate from growling to sweet to hard to brilliant, glottal to open onset.</td>
</tr>
<tr>
<td><strong>Diction</strong></td>
<td>Must be clear – but tone can’t be sacrificed for clarity. This may include gliding consonants and adjusting vowels to create a more beautiful line. Foreign accents must be authentic and diction appropriate.</td>
<td>It is essential that every word is clear. Diction must be clear at all times. Words bright and forward.</td>
<td>Related to style – may sing on the consonants, use American or regional accent and diction if appropriate. The words are an integral part performance delivery, therefore crisp and articulated consonants to fully communicate the text. (Consonants may be modified for microphone technique e.g. ‘p’ becomes ‘b’). Focus is on text.</td>
<td>Words are clear, but American accent is usual. Consonants are often used expressively e.g. long ‘n’ and ‘m’ sounds. Articulated consonants.</td>
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<tr>
<td>Consonants</td>
<td>Clear and crisp. All consonants must be short and not sustained (unless indicated in the music). Consonants must not compromise the vowel-to-vowel shape of the musical phrase unless explicitly marked in the music.</td>
<td>Very articulated – focus on inflections and declamatory utterances. Legit: All consonants must be articulated clearly. Belt: slight emphasis on beginning consonants in each word.</td>
<td>Lots of articulated consonants. Stylistically appropriate to the character.</td>
<td>Speech</td>
</tr>
<tr>
<td>Phrasing</td>
<td>Singer must decide which is more important – music or text phrasing? Text phrasing: breathing usually indicated by punctuation marks i.e. full-stops, commas</td>
<td>More driven by text, but the signer must decide which is more important – music or text phrasing? Text phrasing: breathing usually indicated by punctuation marks i.e. full-stops, commas.</td>
<td>Can be used as personal ‘stamp’. Not always driven by punctuation points in the text.</td>
<td>Phrasing as for normal conversation. Text driven.</td>
</tr>
<tr>
<td>Ornaments/Inflections</td>
<td>As indicated in the music. In Baroque music – can be improvised (in rehearsal) by the singer when rehearsing for performance.</td>
<td>As indicated in the music. Some Jazz or Contemporary inflections if appropriate to repertoire.</td>
<td>Contemporary inflections as appropriate. Vibrato – used as embellishment at the ends of phrases or long held notes. Rock generally uses straight tone. Belt – consonant driven Vocal licks Ad lib Improvisation</td>
<td>Jazz inflections as appropriate</td>
</tr>
<tr>
<td>Improvisation</td>
<td>None. Must sing all notes on the page. May be rubato only where indicated. Some improvisation/ornamentation appropriate in Baroque works, such as da capo aria. Some rubato implied in certain genres e.g. French Impressionist music (Faure, Debussy)</td>
<td>None. Must sing all notes on the page. May be rubato where indicated (usually marked on score). Some Jazz or Contemporary inflections if appropriate to repertoire (Contemporary Music Theatre).</td>
<td>Contemporary vocalists have complete freedom to express and develop own unique style and interpretation. Ad lib and improvisational elements are often incorporated.</td>
<td>An expectation. Improvisation must be original and not a transcription.</td>
</tr>
<tr>
<td>Dramatic action/performance</td>
<td>Tell the story through the face and voice – no dramatic action.</td>
<td>Essential. Be the character in the context of the song. May (but not necessarily) involve some physicalisation (gesture, moving within the performance space etc.)</td>
<td>Movement appropriate to style and personal connection to the song.</td>
<td>No movement/choreography related to telling the story. Personal telling of a story – as a conversation.</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Piano</td>
<td>Strongly suggest piano</td>
<td>Piano, live band/guitar CD/backing track if no alternative available.</td>
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<td>Other expectations</td>
<td>Acoustic performance only</td>
<td>No costume necessary.</td>
<td>Use of microphone</td>
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</tr>
<tr>
<td>Score presentation for examination</td>
<td>Full score required</td>
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<td>An accurate detailed performing score must be presented, clearly outlining the candidate’s part, form/structure, instrumentation and order of solos/improvisations. Minimum requirement lyrics with chords and layout of map of song e.g. chorus, bridge Sheet music preferred with map clearly marked</td>
<td>An accurate detailed performing score must be presented, clearly outlining the candidate’s part, form/structure, instrumentation and order of solos/improvisations. Minimum requirement Lead sheet with chords, repeats Sheet music preferred with map clearly marked</td>
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<td>Attention to notation in performance</td>
<td>Must sing what is indicated in the score. Some improvisation/ornamentation in Baroque works where appropriate.</td>
<td>Must sing as indicated in the score. May use rubato as indicated, and Contemporary and Jazz inflections as appropriate to repertoire.</td>
<td>Sheet music is used only as a guide. Vocalists need to demonstrate individuality, both in tone and presentation of repertoire.</td>
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