



## **MUSIC PERFORMANCE RESOURCE PACKAGE**

**Year 11 and Year 12**

### **Suggested technical work and repertoire**

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. 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.

## **Acknowledgement of Country**

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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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. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use.

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## Music performance resource package

The *Music performance resource package* contains suggested repertoire and technical work lists for each instrument which may be chosen by students enrolled in the Music ATAR course. The package may be used by schools and instrumental/vocal teachers to assist in the delivery of the practical (performance) component for the Music ATAR course.

The information contained in the package has been provided to the School Curriculum and Standards Authority by instrumental and vocal teachers experienced in selecting repertoire for students.

### School-based practical (performance) assessment

There are four defined styles in the Music ATAR course for the performance component, chosen by the individual student in consultation with their classroom teacher and/or instrumental/vocal teacher: Contemporary, Jazz, Music Theatre and Western Art Music. The focus of performance assessments is on repertoire from the chosen style. Students may perform repertoire from other style/s, providing the majority of the performance/recital time is in the chosen style.

The *Music performance resource package* contains suggested repertoire lists for each instrument, indicating an appropriate standard or level of performance required. This document can be accessed on the Music ATAR course page of the Authority website under *Support Materials: Practical component*.

Each school is responsible for creating and managing the following for all students in the Music ATAR class.

1. Course outline – showing the sequence and timing of delivery of all the syllabus content, written and practical.
2. Assessment outline – listing all assessment tasks for the course and detailing the assessment type, weighting, timing and coverage of syllabus content for each task.
3. Assessment tasks and marking keys.
4. Marks book – recording marks, weightings and collating the results for all assessments.

The school (classroom) teacher is responsible for creating and maintaining all the above. It is recommended that the classroom teacher collaborates with instrumental/vocal teachers, particularly on the design and marking of performance tasks. A copy of the above documents must be available to both the classroom teacher and instrumental/vocal teacher for moderation and grading purposes.

## 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 Music ATAR is conducted to reflect the requirements of the WACE recital-based external examination. Detailed information about the WACE practical examination is available in the current *Music ATAR Course Practical (performance and/or composition portfolio) examination requirements* (available on the Music ATAR course page under *Examination Materials*).

It is strongly recommended that the same criteria and weightings in the current *Music Practical (performance) marking key* (available on the Music ATAR course page under *Examination Materials*) be used for school-based repertoire performance tasks and examinations. All candidates must present a minimum of two contrasting pieces for an examination. The repertoire should contrast in tempo, genre/style and/or era as appropriate to the nominated performance style. Schools may choose to reduce the time allocation for Semester 1 practical examinations. Schools can include an instrumental/vocal teacher or a suitable instrumental specialist as a member of the marking panel for school-based performance examinations.

## Style- and instrument-specific requirements

Requirements and advice regarding the different style and instrument options are located in the current *Practical (performance and/or composition portfolio) examination requirements* (available on the Music ATAR course page under *Examination Materials*). It must be referred to by schools in conjunction with this document to plan their courses.

## Practical (performance) resources in this package

### Suggested technical work

- Technical work listed is suggested and not mandatory.
- Technical work is not examined in the WACE external examination but is a school-based assessment type in the Music ATAR syllabus that schools may select.
- 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, it is expected that instrumental/vocal teachers will select repertoire that meet all syllabus requirements and reflect the student's skill and ability level.

- The lists of suggested pieces provide an indication of the minimum level of performance required.
- Repertoire may be selected in addition to or instead of the pieces listed.
- Repertoire for Year 11 can also be drawn from the lists appropriate for Grade 4 onwards and for Year 12 from Grade 5 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.
- For pieces where publishers are not stipulated, it is recommended that performers use scores that are as near to the original as possible.

## Additional resources

- **Recommended additional listening** provides some suggested works for students to listen to in addition to the works they are preparing for performance.
- **Suggested texts** provide a list of useful teaching resources for some instruments and contexts.
- **Vocal stylistic differences** is a comparison of the four performance styles for voice.
- **Examples of stylistic voicings in contemporary piano** provides examples of a variety of accompaniment styles common in contemporary piano repertoire.

## Supporting information

- School Curriculum and Standards Authority website, particularly the Year 11 and Year 12 Music syllabuses.
- *WACE Manual*.
- *Music ATAR Course Practical (performance and/or composition portfolio) examination requirements* document, outlining WACE performance examination requirements and details of the submission process for the composition portfolios.
- *11to12 Circular* for submission dates, examination details and relevant updated material.

## 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 E  $\flat$  majors – range 2 octaves.
- Dominant 7<sup>th</sup> arpeggios, major keys up to and including 4 sharps and 4 flats – 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.	<i>18 Exercises or Etudes for Flute</i> no 1, 3, 6, 7 (Schirmer)
Cockcroft, B.	<i>Zodiac – Libra</i> no 7 (Reedmusic.com)
Gariboldi, G.	<i>Allegro Brillante</i> (AMEB Grade 4, Series 3)
Gariboldi, B.	<i>Allegretto</i> (AMEB Grade 5, Series 3)
Koehler, E.	<i>Etude</i> (AMEB Grade 4, Series 3)
Koehler, E.	<i>Etude</i> (AMEB Grade 5, Series 3)
Moyse, M.	<i>24 Petites Etudes Melodies</i> , no 1, 3 (Alphonse Leduc)
Rae, J.	<i>40 Modern Studies for Solo Flute</i> , no 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 B  $\flat$  – range 2 octaves.
- Major scales in thirds up to and including 4 sharps and 4 flats – range 2 octaves.
- Dominant 7<sup>th</sup> arpeggios commencing on E  $\flat$ , B  $\flat$  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.	<i>24 Progressive Studies, Op. 33</i> , no 1, 3, 7, 8 (IMC)
Anderson, J.	<i>24 Etudes, Op. 15 for Flute</i> , no 2, 9a/b (Schirmer)
Berbiguier, B.	<i>18 Exercises or Etudes for Flute</i> , no 4, 8 (Schirmer)
Cockcroft, B.	<i>Zodiac – Capricorn, Pisces, Sagittarius</i> (reedmusic.com)
Mower, M.	<i>20 Commandments</i> , no 6, 9, 11, 12, 13 ( <i>Itchy Fingers</i> )
Moyse, M.	<i>De La Sonorite Art of Technique – Interval exercise</i> p. 15 (Alphonse Leduc)
Rae, J.	<i>20 Hard Rock Blues</i> (AMEB Grade 6, Series 3)



Reichert, M. *Finger Exercises*, no 1 (Schott)

### Technical work – suggested repertoire

#### Tonguing

Moyse, M. *De la Sonorite* p. 15  
 Vester, F. *100 Classical Studies*, no 9, 12

#### Advanced

Mendelssohn, F. 'The Hebrides Overture (Fingal's Cave)'  
 Moyse, M. *10 Etudes*, no 1  
 Anderses, K. J. *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, 5 (Book 1)  
 Vester, F. *125 Easy Classical Studies*, no 91, 109, 116, 117, 118, 119  
 Vester, F. *100 Classical Studies*, no 7, 13, 21, 22

#### Advanced

Berbiguier, B. *18 Exercises*, no 3  
 Boehm, T. *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*, no 17, 91

#### Advanced

Bach, J. S. *Sonata in C major*, 2<sup>nd</sup> movement  
 Mendelssohn, F. 'Scherzo' from *A 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, H. *Prelude and Scherzo*  
 Rossini, G. 'Overture' from *Semiramide*  
 Boehm, T. *24 Caprices*, no 10  
 Platonov, V. N. *20 Studies for Flute*, no 10  
 Reichert, M. A. *Tagliche Ubungen for Flute, Op. 5*, no 7

**Trills**

- Bays, M. *Flute Handbook* pp. 51–52  
 Rubank *Selected Studies* (Voxman), pp. 2, 16, 55  
 Bullard, A. *50 for Flute* (Book 2) *Spooky Flute*

*Advanced*

- Berbiguier, T. *18 Exercises*, no 2  
 Furstenau, A. *26 Ubungen Exercises, Op. 107*, no 19  
 Boehm, T. *24 Caprices*, no 5

**Ornamentation**

- Vester, F. *100 Classical Studies*, no 47, 49  
 Vester, F. *125 Easy Classical Studies*, no 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 Ubungen Exercises, Op. 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, T. *18 Exercises*, no 4  
 Paganini, N. *24 Caprices*, no 11

**Syncopation**

- Vester, F. *125 Easy Classical Studies*, no 56, 57  
 Vester, F. *100 Classical Studies*, no 40, 41

*Advanced*

- Rimsky-Korsakov, N. *Capriccio Espagnol* (1V *Scena e canto gitano*)  
 Borodin, A. *Polovtsian Dances* (*Allegro vivo*)  
 Furstenau, A. *26 Ubungen, Op. 107*, no 24

**Compound time**

- Vester, F. *125 Easy Classical Studies*, no 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), no 6, 7

*Advanced*

- Bach, J. S. *Sonata in E major*, 3<sup>rd</sup> movement  
 Rimsky-Korsakov, N. *Capriccio Espagnol* (IV *Scena e canto gitano*)  
 Stravinsky, I. *The Firebird Suite*  
 Paganini, N. *24 Caprices*, no 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, F. *Rosamunde Overture*  
 Tchaikovsky, P. *Nutcracker Ballet*, ‘Chinese Dance’  
 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, B. ‘Moldau’ from *Ma Vlast*  
 Ravel, M. *Bolero*  
 Prokofiev, S. *Sonata in D major*, 3<sup>rd</sup> movement

**Intervals – embouchure flexibility**

- Vester, F. *125 Easy Classical Studies*, no 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), no 6, 15  
 Vester, F. *100 Classical Studies*, no 20, 52, 53, 76, 79, 80, 81

*Advanced*

- Bizet, G. *L’Arlesienne* (‘Suite’, no 2)  
 Berbiguier, T. *18 Exercises*, no 6  
 Paganini, N. *24 Caprices*, no 2  
 Boehm, T. *24 Caprices*, no 22, 7  
 Moyse, M. *10 Etudes*, no 1  
 Furstenau, A. *26 Ubungen, Op. 107*, no 21

**Finger dexterity**

- Bays, M. *Flute Handbook* pp. 22, 23  
 Vester, F. *125 Easy Classical Studies*, no 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), no 13, 14 (Book 2), no 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, M.              *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 (Book 1) 'Unhappy Flute', (Book 2) 'Reflective Flute'*  
 Koehler, E.                 *Studies (Book 1), no 13 (Book 2), no 6*  
 Vester, F.                  *100 Classical Studies, no 1, 2, 3, 4, 33, 34, 35, 36, 78*

*Advanced*

- Bach, J. S.                  *Sonata in E minor, 3<sup>rd</sup> movement*  
 Gluck, C. W.                *Orfeo ed Euridice, 'Dance of the Blessed Spirits'*  
 Mozart, W. A.              *Flute Quartet in D major, 'Andante'*  
 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, F.                 *Sonata, 2<sup>nd</sup> movement*

**Legato**

- Bays, M.                    *Flute Handbook, pp. 25–27*  
 Vester, F.                  *125 Easy Classical Studies, no 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, F.                 *Sonata, 2<sup>nd</sup> movement*  
 Bach, J. S.                  *Sonata in E minor, 3<sup>rd</sup> movement*  
 Ravel, M.                   *Bolero*  
 Berbiguier, T.              *18 Etudes, 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, 2<sup>nd</sup> or 3<sup>rd</sup> movements (Lengnick) (Oxford University Press)*  
 Bach, J. C.                 *'Scherzo' from Sei Quartetti*  
 Bach, J. S.                 *Suite in B minor, BWV 1067, 'Polonaise' (including Double) and 'Badinerie' (IMC) (Peters edition)*  
 Bach, J. S.                 *Sonata in E $\flat$  major, BWV 1031, 2<sup>nd</sup> movement, (Henle)*

Benfall, S.	'Blues at Eleven' (AMEB Grade 4, Series 3)
Blavet, M.	<i>L'Henriette, Op. 1</i> , no 1 (any 2 movements)
Blavet, M.	<i>La Vibray, Op. 2</i> , no 2 (any 2 movements)
Blavet, M.	<i>La Dherouville, Op. 2</i> , no 3 (any 2 movements)
Bolling, C.	<i>Suite for Flute and Jazz Piano</i> , 'Baroque and Blue' (Hal Leonard)
Boyd, A.	'Goldfish through Summer Rain' (AMC) (Faberpoint)
Bullard, A.	'Streetwise Serenade' (Griffiths)
Chedeville, N.	<i>Allegro ma non Presto</i> (AMEB Grade 5, Series 3)
Chopin, F.	<i>Variations on a Theme by Rossini</i> , 'Theme' and 'Variations' (IMC)
Debussy, C.	<i>The Little Shepherd</i> (Schott)
Dodgson, S.	'Circus-Pony' from <i>New Pieces for Flute</i> (Book 2) (ABRSM)
Fauré, G.	'Piece' from <i>Fauré Flute Album</i> (Novello)
Fauré, G.	<i>Sicilienne</i> (Edition Musica or IMC)
Gaubert, P.	<i>Madrigal</i> (Enoch) (IMC) (Warner)
Greenaway, S.	<i>Danza del Anhele</i> (Allegro Music)
Greenaway, S.	<i>Poems I, II, III</i>
Handel, G. F.	<i>Sonata in A minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Peters) (Barenreiter)
Handel, G. F.	<i>Sonata in C major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Peters) (Barenreiter)
Handel, G. F.	<i>Sonata in F major</i> , any two movements (Peters) (Barenreiter)
Harris, P.	'With a Hint of Lime' (AMEB Grade 5, Series 3)
Hyde, M.	'Wedding Morn' from <i>Five solos for flute and piano</i> (EMI)
Kats-Chernin, E.	'Chatterbox Rag' (AMEB Grade 4, Series 4)
Koepke, P.	<i>Villanella</i> (AMEB Grade 5, Series 3)
Kronke, P.	'Sarabande' and 'Gavotte' from <i>Suite in Ancient Style, Op. 81</i> , Zimmerman
LeClair, J. M.	<i>Sonata in E minor</i> , Op. 2, no 1, any movement
LeClair, J. M.	<i>Sonata in C Major</i> , Op. 2, no 3, any movement
LeClair, J. M.	<i>Sonata in B minor</i> , Op. 2, no 11, any movement
Locatelli, P.	<i>Largo and Allegro</i> (AMEB Grade 4, Series 3)
Loeillet, J.	<i>Gavotte and Aria</i> (AMEB Grade 4, Series 3)
Loeillet, J.	<i>Largo and Allegro</i> (AMEB Grade 4, Series 4)
Marcello, B.	<i>Adagio and Allegro</i> (AMEB Grade 4, Series 3)
Marcello, B.	<i>Presto</i> (AMEB Grade 5, Series 3)
Mozart, W. A.	<i>Sonata B<math>\flat</math> major K.10</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Kalmus) (Barenreiter)
Mozart, W. A.	<i>Sonata in F major K13</i> , 1 <sup>st</sup> movement (Kalmus)
Negerevich, N.	<i>Timepiece</i> (Dorian Music)
Poldini, E.	<i>Poupee valsante</i> (AMEB Grade 4, series 4)
Rabboni, G.	<i>Sonatas for Flute and Piano</i> (Book 1) no 1 (Kevin Mayhew)
Reger, M.	<i>Romanze for Flute and Piano</i> (Breitkopf)
Rutter, J.	<i>Suite Antique, Prelude and Ostinato</i> or <i>Ostinato and Aria</i> (Oxford University)
Seiber, M.	'Waltz' and 'Mazurka', 3 <sup>rd</sup> and 4 <sup>th</sup> movements from <i>Dance Suite</i> (AMEB Grade 4, series 4)
Schocker, G.	<i>Wild Swan</i> (Falls House Press)
Schocker, G.	<i>Winter Jasmine</i> (Falls House Press)
Telemann, G. P.	<i>Spiritoso and Andante</i> (AMEB Grade 5, Series 3)
Telemann, G. P.	<i>Sonata in C minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Barenreiter)

Telemann, G. P.	<i>Sonata in G major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Barenreiter)
Telemann, G. P.	<i>Sonata in F major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Barenreiter)
Vivaldi, A.	<i>Concerto in G minor 'La Notte'</i> , 2 <sup>nd</sup> and 3 <sup>rd</sup> movements (Schott)
Vivaldi, A.	<i>Concerto in G major RV 435</i> , 1 <sup>st</sup> movement (Schott)
Wedgewood, P.	<i>Blessings</i> (Soundwaves)
Wedgewood, P.	<i>Falling</i> (AMEB Grade 4, Series 4)
Wedgewood, P.	<i>The Good Shepherd</i> (Soundwaves)
Wilson, A.	'Summer Samba' (AMEB Grade 4, Series 3)

**The following contain numerous suitable works:**

*24 Short Concert Pieces* (SMC) or *Concert and Contest Album* (Rubank)

Anderson, J.	<i>Scherzino, Op. 55, no 6</i>
de Boisdeffre, R.	<i>Orientale</i>
Donjon, J.	<i>Pan</i>
Faure, G.	<i>Sicilienne</i>
Godard, B.	'Allegretto' or 'Idylle'
Joncieres, V.	'Hungarian Serenade'

**Suggested repertoire – Year 12**

Bailey, K.	no 5 – 'Butterfly Samba' or no 1 – 'Raindrop impressions' from <i>Five Dances</i> (Kerin Bailey Music)
Berkeley, L.	<i>Sonatina for Flute/Recorder</i> , 1 <sup>st</sup> movement or 2 <sup>nd</sup> and 3 <sup>rd</sup> movements (Schott)
Blavet, M.	<i>L'Henriette, Op. 2</i> , no 1 'Presto' and any other movement
Blavet, M.	<i>La Lumague, Op. 2</i> , no 4 'Presto' and any other movement
Blavet, M.	<i>La Chauvet, Op. 2</i> , no 5, any 2 movements
Bloch, E.	<i>Suite Modale</i> , any movement/s (Broude)
Bolling, C.	<i>Suite no 1</i> , 'Baroque and Blue' or 'Sentimentale' or 'Javanaise' (Hal Leonard)
Boyd, A.	'Goldfish through Summer Rain' (Faberpoint)
Bullard, A.	<i>Rowardennan</i>
Busser, H.	<i>Petite Suite</i> , any movement/s (Durand)
Burton, E.	<i>Sonatina</i> , any movement (Carl Fischer)
Chaminade, C.	<i>Concertino</i> , from L. Moyse Flute Collection <i>French Flute Music</i> (Schirmer)
Chedeville, N.	<i>Vivace ma non Presto</i> (AMEB Grade 6, Series 3)
Chopin, F.	<i>Variations on a Theme by Rossini</i> (IMC) (Schott)
Clarke, I.	<i>Deep Blue</i> (IC Music/Just Flutes)
Clarke, I.	<i>Hypnosis</i> (IC Music/Just Flutes)
Clarke, I.	<i>Spiral Lament</i> (IC Music/Just Flutes)
Clarke, I.	<i>Sunstreams</i> (IC Music/Just Flutes)
Cooke, A.	<i>Sonatina</i> , any movement/s (Oxford University Press)
Debussy, C.	<i>Syrinx</i> for solo flute (Barenreiter) (Chester Music)
Donizetti, G.	<i>Sonata</i> (AMEB Grade 6, Series 3)
Dvorak, A.	<i>Sonatina, Op. 100</i> , 1 <sup>st</sup> movement (IMC) (Schirmer)
Fauré, G.	'Fantasie', from L. Moyse Flute Collection <i>French Flute Music</i> (Schirmer)
Fauré, G.	<i>Morceau de Concours</i> (Bourne and Co., New York)
Greenaway, S.	<i>Of Moths and Moonlight</i>
Greenaway, S.	<i>Summer Beckons</i>

Gliere, R.	'Melody for Flute and Piano' (Little Piper)
Gluck, C.	<i>Concerto in G major</i> , any movement (Kalmus)
Handel, G. F.	<i>Sonata in G major HWV 363b</i> , any movement/s (Barenreiter) (Peters)
Hindemith, P.	<i>Acht Stucke</i> , any two or three movements (Schott)
Hoffmeister, F. A.	<i>Sonata in G major, Op. 21/3</i> , any movement (Schott)
Holcombe, B.	<i>Sonata, no 2</i> , any movement/s
Hoover, K.	<i>Four Winds</i> movement I or IV (Papagena Press)
Hoover, K.	<i>Mountain Mesa</i> (Papagena Press)
Hyde, M.	<i>Sonata</i> , any movement (AMC)
Hyde, M.	'Beside the Stream' from <i>Five solos for flute and piano</i> (EMI)
Leclair, J. M.	<i>Sonata in G major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> or 3 <sup>rd</sup> and 4 <sup>th</sup> movements (Schott)
Jacob, G.	<i>The Spell</i> (Oxford University Press)
Martinů, B.	<i>Sonata</i> , any movement (Schirmer)
Moszkowski, M.	<i>Moderato</i> (AMEB Grade 6, Series 3)
Mower, M.	<i>Sonata Latino</i> , any movement (Itchy Fingers)
Mouquet, J.	<i>Cinq Piece Breve, Op. 3</i> , any three movements (Lemoine)
Mouquet, J.	<i>La Flute de Pan</i> , any movement (IMC) (Lemoine)
Mozart, W. A.	<i>Sonata in F major, K.13</i> any movement/s (Barenreiter) (Kalmus) (Reinhardt)
Mozart, W. A.	<i>Sonata in C major, K.14</i> any movement/s (Barenreiter) (Kalmus) (Reinhardt)
Negerovich, N.	<i>Timepiece</i> (Dorian Music)
Norton, C.	<i>Sonatina</i> , 1 <sup>st</sup> movement (Boosey & Hawkes)
Piazzolla, A.	<i>Histoire du Tango</i> , any movement (Henry Lemoine)
Poulenc, F.	<i>Sonata</i> , any movement (Chester)
Prokofiev, S.	<i>Sonata D major, Op. 94</i> , any movement (IMC) (Schirmer)
Rabboni, G.	<i>Sonatas for Flute and Piano</i> (Book 1) no 5 or no 12 (Kevin Mayhew)
Roussel, A.	<i>Quatre Pieces for flute and piano, Op. 27</i> , Krishna (Schott)
Rutter, J.	<i>Suite Antique</i> , any movement/s (Oxford)
Schubert, F.	<i>Introduction and Variations on a theme from The Fair Maid of the Mill</i> Introduction, Theme and any flute variation/s (IMC) (Barenreiter)
Schumann, R.	<i>3 Romances, Op. 94</i> , any two (IMC)
Saint-Saëns, C.	<i>Romance, Op. 51</i> (Durand)
Schocker, G.	<i>Regrets and Resolutions</i> (Theodore Presser)
Telemann, G. P.	<i>Fantasias 2–13 (TWV:40)</i> any single fantasia
Telemann, G. P.	<i>Sonata in C minor</i> , any two movements (Barenreiter)
Telemann, G. P.	<i>Sonata in F minor TWV 41: f1</i> , any two movements (Amadeus)
Vine, C.	<i>Sonata</i> (Faber Music)
Vivaldi, A.	<i>Concerto 'Il Cardelino' in D major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> or 2 <sup>nd</sup> and 3 <sup>rd</sup> movements from L. Moyse: Flute Collection <i>Flute Music of the Baroque</i> (Schirmer)
Vivaldi, A.	<i>Concerto in G minor RV 439 'La Notte'</i> , any 2–3 movements (Schott)
<b>For piccolo players</b>	
Jacob, G.	<i>The Pied Piper</i> , 2 <sup>nd</sup> movement, 'March to the River Weser' (Oxford University Press)
Vivaldi, A.	<i>Concerto in C major RV443</i> , 1–2 movements (IMC)
Vivaldi, A.	<i>Concerto in A minor</i> , 1–2 movements (IMC)

## Clarinet

### 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 – C, F, G – range 2 octaves.
- Dominant 7<sup>ths</sup> 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.	<i>Melodious and Progressive Studies</i> (Book 1) (a selection of studies by Demnitz, Nocentini, Baermann and Klose)
Rae, J.	<i>40 Modern Studies</i> , no 25 'Ambiguity', no 32 'Latin Jive'
Rose, C.	<i>32 Studies</i> , no 1, 2, 7
Thurston, F.	<i>Passage Studies Volume 1</i> , no 5, p. 8, no 15, p. 20
Uhl, A.	<i>48 Studies for Clarinet</i> (Book 1) no 11, 20
Weston, P.	<i>50 Classical Studies for Clarinet</i> , 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 2 sharps and 2 flats – range 2 octaves.
- Dominant 7<sup>ths</sup> of B $\flat$  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.	<i>Melodious and Progressive Studies</i> (Book 1) (A selection of studies by Demnitz, Nocentini, Baermann and Klose)
Rae, J.	<i>40 Modern Studies</i> , no 36 'Hard Rock Blues', no 38 'Inside-out'
Rose, C.	<i>32 Studies</i> , no 3, 5, 6, 8, 13
Rose, C.	<i>40 Studies</i> (Book 1) no 8, 9
Uhl, A.	<i>48 Studies for Clarinet</i> (Book 1) no 4, 5, 6
Weston, P.	<i>50 Classical Studies for Clarinet</i> , no 34, 35, 37, 40

### Suggested technical work – repertoire

#### Triplets

Rubank	<i>Intermediate Method</i> , p. 21, no 4
Rubank	<i>Advanced Method Volume 1</i> , p. 52, no 12
Walton, M.	<i>Note Cruncher</i> (Book 2) p. 24, no 1
Collis, J.	<i>Modern Course for the Clarinet</i> (Book 2) p. 29, no 58, p. 15, no 34



Collis, J. *Modern Course for the Clarinet* (Book 4) p. 10, no 13  
 Collis, J. *Modern Course for the Clarinet* (Book 6) p. 13, no 13

*Advanced*

Uhl, A. *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, R. *24 Studi Di Virtuosità 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, J. *Modern Course for the Clarinet* (Book 6) p. 23, no 22  
 Rose, C. *40 Studies for the Clarinet*, p. 14, no 11

*Advanced*

Uhl, A. *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, R. *Orchestral Excerpts Volume 2*, p. 34 *A Midsummer Night's Dream*  
 Voxman, H. *Classical Studies for Clarinet*

**Crossing the break/alternate fingerings**

Rubank *Intermediate Method*, p. 29, no 3  
 Collis, J. *Modern Course for the Clarinet* (Book 4) p. 26, no 31, p. 43, no 51  
 Walton, M. *Note Cruncher* (Book 2) p. 3  
 Collis, J. *Modern Course for the Clarinet* (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, A. *48 Studies for Clarinet* (Book 1) p. 28, no 21  
 McGinnis, R. *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, J. *Modern Course for the Clarinet* (Book 2) p. 27, no 54  
 Collis, J. *Modern Course for the Clarinet* (Book 4) p. 38, no 44  
 Collis, J. *Modern Course for the Clarinet* (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, J. *Modern Course for the Clarinet* (Book 2) p. 13, no 31  
 Uhl, A. *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, H. *Method for Clarinet Part 2*, p. 249, no 10  
 Stark, R. *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, A. *48 Studies for Clarinet* (Book 1) p. 16, no 11  
 Thurston, F. *Passage Studies* (Book 1) p. 24, no 17  
 Collis, J. *Modern Course for the Clarinet* (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, R. *24 Studi di Virtuosismo*  
 Lazarus, H. *Method for Clarinet Parts 2 and 3*
- Tone development/phrasing**  
 Collis, J. *Modern Course for the Clarinet* (Book 5) p. 13, no 14  
 Collis, J. *Modern Course for the Clarinet* (Book 6) p. 20, no 18, p. 17, no 16  
 Uhl, A. *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, R. *24 Studi di Virtuosismo*

**Articulation**

Rubank	<i>Advanced Method for Clarinet Volume 1</i> , p. 49, no 1, p. 54, no 17
Collis, J.	<i>Modern Course for the Clarinet</i> (Book 4) p. 30, no 35, p. 33, no 38, p. 35, no 40
Collis, J.	<i>Modern Course for the Clarinet</i> (Book 5) p. 1, no 1, p. 44, no 35
Collis, J.	<i>Modern Course for the Clarinet</i> (Book 6) p. 41, no 39
Rae, J.	<i>40 Modern Studies for Solo Clarinet</i> , p. 20, no 27
AMEB	<i>Grade 3</i> (Series 2), List A, no 2
<i>Advanced</i>	
Thurston, F.	<i>Passage Studies</i> (Book 2) p. 6, no 4
Weston, P.	<i>50 Classical Studies</i>
Uhl, A.	<i>48 Studies for Clarinet</i> (Book 1)
Lazarus, H.	<i>Method Parts 1, 2 and 3</i>
Stark, R.	<i>24 Studi di Virtuosismo</i>

**Other study selections**

Klose, H.	<i>Complete Method</i>
Kell, R.	<i>30 Interpretative Studies for Clarinet</i>
Kell, R.	<i>17 Staccato Studies for Clarinet</i>
Drucker, S.	<i>Orchestral Works Volumes 1–7</i>
Voxman, H.	<i>Studies for the Clarinet</i>
Paganini, N.	<i>Dix-Sept Studies</i>
Jeanjean, P.	<i>18 Studies for the Clarinet</i>
Bonade, D.	<i>16 Phrasing Studies</i>

**Suggested repertoire – Year 11**

Chapple, B	'Spanish Brandy' no 4 from <i>Ebony and Ivory</i>
Corelli, A. (arr. Kell)	<i>Gigue</i>
Crusell, B.	'Andante Moderato' from <i>Concerto in B<math>\flat</math>, Op. 11</i>
Debussy, C	'Girl with the Flaxen Hair' no 1, 'Minstrels' no 2 or 'Heather' no 4 from <i>Four Pieces for Clarinet and Piano</i>
Dunhill, T.	'No. 6' from <i>Phantasy Suite</i>
Ferguson, H.	'Pastorale and Burlesque' from <i>Four Short Pieces</i>
Finzi, G.	'Prelude', 'Romance' or 'Forlana' from <i>Five Bagatelles</i>
Gade, N.	'Andante Con Moto' or 'Allegro Vivace' from <i>Fantasy Pieces, Op. 43</i>
Handel, G. (arr. Kell)	<i>Adagio or Siciliana and Giga</i>
Lefèvre, X.	<i>Sonata no 5</i> , 1 <sup>st</sup> movement from <i>Five Sonatas</i> (ed. Davies and Harris)
Lutoslawski, W.	<i>Dance Preludes</i> , no 1 and 2
Moskowski, M.	<i>Two Spanish Dances</i> (either one)
Molter, J.	'Moderato' from <i>Concerto no 4 in D major</i>
Neilssen, C	<i>Fantasy Piece in G Minor</i>
Orlovich, M.	<i>Flight of Fancy</i> (reedmusic.com)
Reade, P.	'Prelude: Movement 1' from <i>Suite from the Victorian Kitchen Garden</i>
Schumann, R.	<i>Fantasy Piece (Fantasiestücke) no 1, Op. 73</i>
Tartini, G. (arr. Kell)	<i>Concertino</i> , movement 1 and 2, or 3 and 4

Templeton, A.	no 2, 'Modal Blues' from <i>Pocket Size Sonata</i>
Thompson, T.	'Boogie Bounce' from <i>Boogie and Blues</i>
Vanhal, J. B.	<i>Sonata in B♭</i> , any movement
Vanhal, J. B.	<i>Sonata in E♭</i> , 1 <sup>st</sup> or 3 <sup>rd</sup> movement
von Weber, C. M.	<i>Concerto no 1</i> , 2 <sup>nd</sup> movement
Wagner, R. (Baermann, C)	<i>Adagio</i>

**The following contain numerous suitable works:**

Christmann, A. H. (ed.)	<i>Solos for the Clarinet Player</i> , G. Schirmer
King, T. (ed.)	<i>Clarinet Solos Volume Two</i> , Chester Music
Voxman, H. (ed.)	<i>Concert and Contest Collection</i> , Rubank
Wastall, P. (ed.)	<i>Contemporary Music for Clarinet</i> , Boosey & Hawkes
Harris, P., Davies, J. (ed.)	<i>Eighty Graded Studies for Clarinet Volume 1 and 2</i> , Faber Music
Kireilis, R. (ed.)	<i>Master Solos, Intermediate Level</i> , Hal Leonard
Simon, E. (ed.)	<i>Masterworks for Clarinet and Piano</i> , Schirmer
Wastall, P. (ed.)	<i>Romantic Music for Clarinet</i> , Boosey & Hawkes, <i>Soloist Folio</i> , Rubank

**Suggested repertoire – Year 12**

Arnold, M.	<i>Sonatina</i> , any movement
Banks, D.	'Prologue', 'Night Piece' and 'Blues for Two'
Bernstein, L.	<i>Sonata</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movement
Brahms, J.	<i>Sonata in F minor, Op. 120, no 1</i> , any movement
Brahms, J.	<i>Sonata in E♭ major, Op. 120, no 2</i> , any movement
Crusell, B.	'Andante Pastorale' from <i>Concerto in F minor</i>
Davidson, L.	<i>Hoe Down</i> (reedmusic.com)
Davidson, L.	<i>Mediterranean Blue</i> (reedmusic.com)
Finzi, G.	no 5 from <i>Five Bagatelles</i>
Krommer, F.	'Adagio' from <i>Concerto in E♭, Op. 36</i>
Mozart, W.	'Adagio' from <i>Concerto in A major K.622</i>
Mozart, W.	'Larghetto' from <i>Clarinet Quintet in A major K.581</i>
Hoffmeister, F.	<i>Concerto</i> , any movement
Hughes, E.	'Scherzo Tarantella' from <i>Sonata Capriccioso</i>
Hurlstone, W.	<i>Four Characteristic Pieces</i> , any movement
Hyde, M.	<i>Legend for Clarinet and Piano</i>
Lutoslawski, W.	no 5 from <i>Dance Preludes</i>
Pierne, G.	<i>Canzonetta, Op. 19</i>
Previn, A.	'Fancy Passing' or 'Passing Fancy'
Poulenc, F.	<i>Sonata for Clarinet</i> , 1 <sup>st</sup> movement
Saint-Saëns, C.	<i>Sonata for clarinet and piano, Op. 167</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movement
Schumann, R.	<i>Fantasy Piece (Fantasiestücke), Op. 73</i> , no 2 or 3
Stamitz, C.	<i>Concerto no 3 in B♭</i> , 1 <sup>st</sup> or 3 <sup>rd</sup> movement
von Weber, C. M.	<i>Variations, Op. 33</i>

## 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 B $\flat$  major, over 2 octaves.
- Dominant 7<sup>th</sup>: C, F and G, over 2 octaves.

Tempo: crotchet = 66 beats per minute, 4 notes per beat.

Articulations: all tongued, all slurred, slurred in pairs, two slurred/two tongued.

### 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 7<sup>th</sup>: B $\flat$  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 for the Clarinet (Book 4)* p. 3, no 4

**Rhythmic studies**

- Rae, J. *40 Modern Studies*, no 22  
 Collis, J. *Modern Course for the Clarinet* (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 Method, 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 for the Clarinet* (Book 2) p. 26, no 52  
 Collis, J. *Modern Course for the Clarinet* (Book 4) p. 43, no 51  
 Rubank *Advanced Method, 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 B ♭ major', p. 34 'Study in B ♭ major'  
 Collis, J. *Modern Course for the Clarinet* (Book 2) p. 21, no 44  
 Collis, J. *Modern Course for the Clarinet* (Book 6) p. 23, no 22  
 Rubank *Advanced Method, 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 Method, Volume 1*, p. 56, no 22, p. 57, no 29  
 Rubank *Advanced Method, Volume 2*, p. 51, no 7

**Semiquavers**

- Thurston, F. *Passage Studies* (Book 2) no 8  
 Collis, J. *Modern Course for the Clarinet* (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 Method, Volume 1*, p. 57, no 27

**Triplets**

- Collis, J. *Modern Course for the Clarinet* (Book 2) p. 29, no 58  
 Collis, J. *Modern Course for the Clarinet* (Book 4) p. 1, no 1  
 Rubank *Advanced Method, 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.	<i>Andante from Concerto in B Flat major, Concert and Contest Collection for B <math>\flat</math> Bass Clarinet</i> by H. Voxman (Rubank)
German, E.	<i>Pastorale and Bourree</i> (Rubank)
Phillips, G.	<i>Recitative and Slow Dance</i> (Rubank)
Prokofiev, S.	<i>Romance and Troika, Concert and Contest Collection for B <math>\flat</math> Bass Clarinet</i> by H. Voxman (Rubank)
Johnson, C. W.	<i>Woody Contrasts</i> (Rubank)
Koepke, P.	<i>The Buffoon</i> (Rubank)
Ostransky, L.	'Autumn Song' (Rubank)
Spooner, O.	<i>Chalameau Sonata for Unaccompanied Bass Clarinet in the Low Register</i> (Southern Music Co.)
Irish folksong	'The Foggy Dew' (Rubank)

**Suggested repertoire – Year 12**

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

## 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	<i>Oboe Technical Workbook</i>
Boosey & Hawkes	<i>The Complete Oboe Scale Book</i>
Rubank	<i>Advanced Method for Oboe</i> (Books 1 and 2)
Hinke, G.	<i>Elementary Method for Oboe</i>
Lamotte, E.	<i>Dix-Huit Études for Oboe or Saxophone</i>

### 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	<i>Oboe Technical Workbook</i>
Boosey & Hawkes	<i>The Complete Oboe Scale Book</i>
Rubank	<i>Advanced Method for Oboe</i> (Books 1 and 2)
Lamotte, E.	<i>Dix-Huit Études pour Hautbois for Oboe or Saxophone</i>
Ferling, F.	<i>48 Studies for Oboe, Op. 31</i>

### Suggested technical work – repertoire

#### Double tonguing

Rubank	<i>Advanced Method Volume 1</i> , p. 32, no 14
Salter G.	<i>35 Melodic Studies</i> , p. 15 'A Scolding' and p. 16 'The Ogre's Waltz'
Hinke, G. A.	<i>Elementary Method</i> , p. 20, no 6, p. 21, no 8, p. 14, no 14

#### Advanced

Lamotte, A.	<i>Dix-Huit Études</i> , p. 20, no 18
Ferling, W.	<i>48 Etudes</i> , p. 4, no 8



**Large intervals**

Rubank *Advanced Method Volume 1*, p. 48, no 12, p. 49, no 17, p. 53, no 28  
 Hinke, G. A. *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 Études*, 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, no 1–35

*Advanced*

Ferling, W. *48 Etudes*, p. 1, no 1, p. 2, no 3, p. 3, no 5  
 Lamotte, E. *Dix-Huit Études*, p. 7, no 5, p. 8, no 6, p. 14, no 12  
 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, G. A. *Elementary Method*, legato studies section, pp. 4–5, no 1–8

*Advanced*

Lamotte, E. *Dix-Huit Études*, 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, no 24–25  
 Hinke, G. A. *Elementary Method*, p. 26, no 4

*Advanced*

Ferling, W. *48 Etudes*, p. 4, no 7  
 Lamotte, E. *Dix-Huit Études*, p. 2, no 1  
 Salviani, C. *Studies for Oboe*, p. 14, no 10

**Compound time**

Rubank *Advanced Method Volume 1*, p. 32, no 14–15, p. 33, no 16, p. 37, no 21  
 Salter, G. *35 Melodic Studies*, p. 9 'The Hunt' and p. 12 'Skippy'  
 Hinke, G. A. *Elementary Method*, p. 13, no 20, p. 14, no 21, p. 16, no 26

*Advanced*

Lamotte, E. *Dix-Huit Études*, pp. 12–16, no 10–14  
 Luft, J. H. *Vingt-quatre Etudes*, p. 30, no 17  
 Ferling, W. *48 Etudes*, p. 2, no 3, p. 7, no 13, p. 12, no 23–24

**Mixed metre**

- Salter, G. *35 Melodic Studies*, p. 8 ‘Summer Meadow’  
 Note: 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, G. A. *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, G. A. *Elementary Method*, Scale Studies, pp. 25–33, no 1–18  
 Salter, G. *35 Melodic Studies*, ‘Sleepy Harbour’, ‘The Rooster’, ‘The Maypole’  
*Advanced*  
 Lamotte, E. *Dix-Huit Études*, 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. *35 Melodic Studies*, studies that teach breathing out and in, pp. 12–16  
 ‘Lament’, ‘A Sunday Outing’, ‘The Slave Market’, ‘Andante Mafioso’, ‘A Scolding’, ‘Cast down’ and ‘The Ogre’s Waltz’  
*Advanced*  
 Lamotte, E. *Dix-Huit Études*, 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, G. A. *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, G. A. *Elementary Method*, Staccato Exercises, pp. 18–24, no 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, G. A. *Elementary Method*, p. 38, no 27

#### Advanced

Lamotte, E. *Dix-Huit Études*, 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 E $\flat$  major*, 1<sup>st</sup> movement
- Berger, J. 'Toadinha (A Little Song)' from *Solos for the Oboe Player*
- Cimarosa, D. *Concerto for Oboe and Strings*, 1<sup>st</sup> and 2<sup>nd</sup> or 3<sup>rd</sup> and 4<sup>th</sup> movements
- Fauré, G. 'Piece'
- Fiocco, J. H. *Arioso*
- Glière, R. *Song (Songs for the Oboe Player)*
- Handel, G. F. *Concerto in B $\flat$  major*, 1<sup>st</sup> and 2<sup>nd</sup> movements
- Handel, G. F. *Sonata in G minor*, 1<sup>st</sup> or 4<sup>th</sup> movement
- Handel, G. F. *Sonata in F major*, 1<sup>st</sup> 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*, 1<sup>st</sup> and 2<sup>nd</sup> movements or 3<sup>rd</sup> and 4<sup>th</sup> movements
- Schumann, R. *Three Romances, Op. 94*, no 1 or 3
- Telemann, G. F. *Sonata in A minor*, 1<sup>st</sup> and 2<sup>nd</sup> movements or 3<sup>rd</sup> and 4<sup>th</sup> movements
- Telemann, G. F. *Sonata in C minor*, any three contrasting movements
- Telemann G. F. *Concerto in F minor*, 1<sup>st</sup> or 3<sup>rd</sup> movements

### The following contains numerous suitable works:

*Oboe Solos* (AMSCO)

### Suggested repertoire – Year 12

Albinoni, T.	<i>Concerto in D minor</i> , any movement
Bellini, V.	<i>Concerto</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movement
Bozza, E.	<i>Fantasie Pastorale</i> , first section
Britten, B.	<i>Six Metamorphoses after Ovid, Pan and/or Phaeton</i>
Debussy, C.	'Menuet' from <i>5 Pieces for Oboe and Harp</i>
Grovez, G.	<i>Sarabande and Allegro</i>
Handel, G. F.	<i>Sonata in G minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements, or 1 <sup>st</sup> and 4 <sup>th</sup> movements
Handel, G. F.	<i>Sonata in C minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Handel, G. F.	<i>Sonata in F major</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements, or 1 <sup>st</sup> and 4 <sup>th</sup> movements
Handel, G. F.	<i>Concerto in G minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Hindemith, P.	<i>Sonata</i> , 1 <sup>st</sup> movement
Hummel, J.	<i>Selections from Introduction, Adagio, Theme and Variations, Op. 102</i>
Kalliwoda, J.	<i>Concertino, Op. 110</i> , first section
Marcello, A.	<i>Concerto in C minor</i> , any movement
Mozart, W. A.	<i>Concerto in C major</i>
Mozart, W. A.	<i>Oboe Sonata in F major</i> , transcribed from <i>Oboe Quartet</i> , any movement
Nielsen, C.	<i>Two Fantasy Pieces, Op. 2, Humoresque</i>
Poulenc, F.	<i>Sonata</i>
Rachmaninov, S.	<i>Vocalise</i>
Saint-Saëns, C.	<i>Sonata</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movement
Strauss, R.	<i>Concerto</i> , 2 <sup>nd</sup> movement
Vaughan Williams, R.	<i>Concerto</i> , 1 <sup>st</sup> movement
Vivaldi, A.	<i>Sonata in C minor</i> , 1 <sup>st</sup> 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	<i>Bassoon Technical Workbook</i>
Boosey & Hawkes	<i>The Complete Bassoon Scale Book</i>
Davies, J. (arr.)	<i>Scales and Arpeggios for the Bassoon</i>
Milde, L.	<i>The Milde Bassoon Studies in Scales and Arpeggios</i>
Parès, G.	<i>Scale and Arpeggio Studies</i>
Rubank	<i>Advanced Method for Bassoon, Volume 1</i> , 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.	<i>The New Weissenborn Method for Bassoon</i> , Volume I and Volume II (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, two slurred and two tongued, slurred in pairs, all slurred.

#### Supporting texts and examples

AMEB	<i>Bassoon Technical Workbook</i>
Boosey & Hawkes	<i>The Complete Bassoon Scale Book</i>
Davies, J. (arr.)	<i>Scales and Arpeggios for the Bassoon</i>
Milde, L.	<i>The Milde Bassoon Studies in Scales and Arpeggios</i>
Milde, L.	<i>Concert Studies (Book 1)</i> no 1
Parès, G.	<i>Scale and Arpeggio Studies</i>

### Suggested technical work – repertoire

#### Double tonguing

Rubank	<i>Advanced Method Volume 1</i> , p. 25, no 10, p. 45, no 12
Weissenborn, J.	<i>Bassoon Studies</i> , p. 4, no 4–5, p. 6, no 7
<i>Advanced</i>	
Milde, L.	<i>Concert Studies</i> , p. 8, no 4, p. 19, no 10
Rossini, G.	<i>William Tell Overture</i> (orchestral excerpt)
Weisberg, A.	<i>Art of Wind Playing, Exercises on Double Tonguing</i>

**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

**3<sup>rd</sup> Octave and/or tenor clef**

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

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

*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' (E $\flat$  major) and Chapter XVII 'L'istesso tempo'

*Advanced*

Tchaikovsky, P. *Peter and the Wolf* and *Symphony no 6* (orchestral excerpts)

**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 Method Volume 1*, p. 20, no 3, p. 23, no 6 and 8, p. 26, no 11, p. 39, no 22, p. 40, no 28, p. 44, no 10, p. 48, no 18, p. 50, no 24, p. 51, no 26, p. 52, no 27, p. 53, no 29

*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*

Stravinsky, I. *Rite of Spring* and *Pulcinella Suite* (orchestral excerpts)

**Syncopation**

Rubank *Advanced Method Volume 1*, p. 36, no 21, p. 38, no 25

Weissenborn, J. *Method for Bassoon*, Chapter XXIII 'Allegro giusto' and Chapter XXIV 'Allegretto'

*Advanced*

Pivonka, K. *Rhythmic Studies*

Milde, L. *Concert Studies*, p. 24, no 13

**Finger fluency/dexterity**

Rubank *Advanced Method 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, p. 52, no 27

*Advanced*

Weissenborn, J. *Practical Method*, any of the 'Daily Studies'

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

**Phrasing/interpretation/vibrato**

Rubank *Advanced Method Volume 1*, p. 22, no 5, p. 23, no 8, p. 31, no 17, p. 36, no 21, p. 40, no 28

*Advanced*

Rimsky-Korsakov, N. *Scheherazade*, 2<sup>nd</sup> movement (orchestral excerpt)

**Staccato**

Rubank *Advanced Method Volume 1*, p. 25, no 10, p. 15, no 30, p. 32, no 18, p. 37, no 23, p. 38, no 24, p. 39, no 26, p. 42, no 3, p. 47, no 17

*Advanced*

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

**Chromatic passage playing**

Rubank *Advanced Method Volume 1*, p. 39, no 27

Weissenborn, J. *Practical Method*, Chapter XIX 'Moderato'

*Advanced*

Milde, L. *Concert Studies*, p. 2, no 1 and p. 22, no 12

**Suggested repertoire – Year 11**

Arne, T.	<i>Sonata no 5</i>
Baines, F.	'Introduction' and 'Hornpipe'
Bergmann, W.	'Prelude' and 'Fugue'
Besozzi, A.	<i>Sonata in Bb major</i>
Boismortier, J.	<i>Sonata no 2 in A minor</i> , 1 <sup>st</sup> or 4 <sup>th</sup> movements
Boismortier, J.	<i>Sonata in D minor, Op. 50, no 4</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Boismortier, J.	<i>Sonata in G minor, Op. 24, no 5</i> , 2 <sup>nd</sup> movement
Dreyfus, G.	<i>The Adventures of Sebastian the Fox</i> (any two contrasting movements)
Dunhill, T. F.	<i>Lyric Suite</i> , any movement
Fasch, J. F.	<i>Sonata in C major</i> , 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> movements
Galliard, J.	<i>Sonata no 1 in A minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Gliere, R.	<i>Humoresque</i>
Hindemith, P.	<i>Sonata</i> , 1 <sup>st</sup> movement
Kerrison, J.	<i>Suite of Dances</i>
Marcello, B.	<i>Sonata in G major</i>
Mercy, L.	<i>Sonata in G major, Op. 3</i>
Merci, L.	<i>Sonata in G minor</i> , 1 <sup>st</sup> movement
Mozart, W. A.	<i>Concerto in B flat</i> , 2 <sup>nd</sup> movement
Trad. (arr. Walton)	<i>The Carnival of Venice</i>
Vivaldi, A.	<i>Concerto in E minor</i> , 2 <sup>nd</sup> movement

**Suggested repertoire – Year 12**

Bach, J. C.	<i>Concerto in Bb major</i> , 3 <sup>rd</sup> movement
Corrette, M.	<i>Les Delices de la Solitude</i> , Sonatas no 1 or 5
Danzi, F.	<i>Concerto in F</i> , 1 <sup>st</sup> or 3 <sup>rd</sup> movements
Devienne, F.	<i>Sonata in G minor, Op.24, no 5</i> , 3 <sup>rd</sup> movement
Elgar, E.	<i>Romance</i>
Godfrey, F.	<i>Lucy Long</i>
Grovlez, G.	<i>Sicilienne and Allegro Giocoso</i>
Hindemith, P.	<i>Sonata</i> , 2 <sup>nd</sup> movement
Hurlstone, W.	<i>Sonata in F major</i> , any movement
Kozeluch, J.	<i>Concerto in C</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movement
Lyons, G.	<i>Arthritis III</i>
Milde, L.	<i>Concert Study</i> no 1, 2, 8, or 15
Milde, L.	<i>Tarantella</i>
Milde, L.	<i>Three Study Pieces</i> , any one
Mozart, W. A.	<i>Concerto in Bb major</i> , 3 <sup>rd</sup> movement
Saint-Saëns, C.	<i>Sonata</i> , 1 <sup>st</sup> movement
Senaille, J.	<i>Introduction and Allegro Spiritoso</i>
Tansmann, A.	<i>Sonata</i> , 2 <sup>nd</sup> movement
Telemann, G. P.	<i>Sonata in F minor</i> , 1 <sup>st</sup> and 4 <sup>th</sup> , or 3 <sup>rd</sup> and 4 <sup>th</sup> movements



Vivaldi, A. *Concerto in A minor FVIII no 2 (RV 498), any movement*  
von Weber, C. M. *Concerto in F major, 2<sup>nd</sup> 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.

Tempo: crotchet = 66 beats per minute, 4 notes per beat.

Articulations: all tongued, all slurred, two slurred two tongued, slurred in pairs.

### Supporting texts and examples

Bullard, A.	<i>Sixty for Sax</i> , no 40 'Smokey Sax', no 44 'Toreador Sax'
Cockcroft, B.	<i>60 Celtic Dances</i> , 'The Drunken Sailor'
Cockcroft, B.	<i>Zodiac – Libra</i>
Davies, J. and Harris, P.	<i>80 Graded Studies for Saxophone</i>
Kynaston, T.	<i>Daily Studies for All Saxophones</i>
Lacour, G.	<i>50 Etudes Faciles Et Progressives</i> (Book 1 and 2) – no 25, 28, 32
Rae, J.	<i>20 Modern Studies</i> , 'Slavonic Dance', 'Helix', 'Slurp, Slurp!'
Rae, J.	<i>20 Modern Etudes</i> , '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 B $\flat$ .

Tempo: crotchet = 66 beats per minute, 4 notes per beat.

Articulations: all tongued, all slurred, two slurred two tongued, slurred in pairs.

### Supporting texts and examples

Cockcroft, B.	<i>Zodiac – Sagittarius</i>
Cockcroft, B.	<i>Advanced Studies</i> no 1
Davies, J. and Harris, P.	<i>80 Graded Studies for Saxophone</i>
Kynaston, T.	<i>Daily Studies for All Saxophones</i>
Lacour, G.	<i>50 Etudes Faciles et Progressives</i> (Book 2) no 39, 42, 49
Rae, J.	<i>20 Modern Studies</i> , 'Hard Rock Blues', 'Inside-out'
Rae, J.	<i>20 Modern Etudes</i> , 'Staccato Prelude'
Voxman, H.	<i>Selected Studies</i> – any key appropriate to the technical work

## Suggested technical work – repertoire

### Major scales

Rubank	<i>Supplementary Studies</i>
Rubank	<i>Selected Studies</i>
Guy Lacour	<i>50 Etudes Progressives et Faciles</i> (Book 1 and 2)
Howard Harrison	<i>Amazing Studies for Saxophone</i>
James Rae	<i>20 Modern Studies</i>
Luft, J. H.	<i>Etuden</i>
Ferling, F. W.	<i>Forty Eight Studies</i>

### Minor scales

Rubank	<i>Supplementary Studies</i>
Rubank	<i>Selected Studies</i>
Guy Lacour	<i>50 Etudes Progressives et Faciles</i> (Book 1 and 2)
Howard Harrison	<i>Amazing Studies for Saxophone</i>
James Rae	<i>20 Modern Studies</i>
Luft, J. H.	<i>Etuden</i>
Ferling, F. W.	<i>Forty Eight Studies</i>

### Arpeggios, arpeggios in inversions and scales in thirds

Rubank	<i>Supplementary Studies</i> , no 21, 23, 26, 34
Guy Lacour	<i>50 Etudes</i> (Book 1) no 14, 25
Guy Lacour	<i>50 Etudes</i> (Book 2) no 26, 37, 40, 47, 50
Rubank	<i>Selected Studies</i> , pp. 2, 3, 4, 7, 9, 15, 16, 22, 24, 30
Klose, H.	<i>Complete Methode Part 1</i> , pp. 40, 41, 42, 43, 44, 45, 65, 66
Klose, H.	<i>Complete Methode Part 2</i> , pp. 12, 13, 30, 36, 37, 38

### Dominant 7<sup>ths</sup>

Klose, H.	<i>Complete Methode Part 1</i> , p. 48
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### Whole tone

Klose, H.	<i>Complete Methode Part 2</i> , pp. 9, 10
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### Chromatic

Rubank	<i>Supplementary Studies</i> , no 28, 30
Rubank	<i>Amazing Studies</i> , no 4, 5
Rubank	<i>Selected Studies</i> pp. 8, 9, 60
Klose, H.	<i>Complete Methode Part 2</i> , pp. 58, 63, 71

### Staccato

Guy Lacour	(Book 1) no 11, 12, 14, 21, 24
Guy Lacour	(Book 2) no 26, 31, 37, 42, 44, 49
Rubank	<i>Supplementary Studies</i> , no 21, 23, 30, 32
Rubank	<i>Amazing Studies</i> , no 18, 46, 52, 53, 61
Rubank	<i>Selected Studies</i> , pp. 3, 11, 13
Klose, H.	<i>Complete Methode Part 1</i> , pp. 53–63, 65, 66, 67

**Mixed**

- Guy Lacour (Book 1) no 12, 14  
 Guy Lacour (Book 2) no 26, 29, 32, 39, 42, 44, 49  
*Amazing Studies*, no 11, 12, 19, 24, 26, 31, 35, 41, 46, 54, 61, 66  
 Klose, H. *Complete Methode Part 1*, pp. 53–63, 65, 66, 67

**Accenting**

- Rubank *Supplementary Studies*, no 14, 28, 29  
 Rubank *Amazing Studies*, no 5, 7, 54, 61  
 Rubank *Selected Studies*, p. 18  
 Klose, H. *Complete Methode ,Part 1*, pp. 53–63, 65, 66, 67

**Extended range**

- Guy Lacour (Book 1) no 12, 16, 17, 18, 23, 24  
 Guy Lacour (Book 2) no 26, 28, 29, 31, 32, 33, 37, 39, 41, 42, 45  
 Rubank *Supplementary Studies*, no 13, 14, 20, 21, 24, 26, 29, 33, 34, 35, 36  
 Rubank *Selected Studies*, pp. 2, 3, 4, 6

**Low register**

- Rubank *Supplementary Studies*, no 13  
 Rubank *Selected Studies*, pp. 2, 3, 4, 21  
 Guy Lacour (Book 1) no 10, 11, 21, 23, 24  
 Guy Lacour (Book 2) no 31, 32, 42  
 Klose, H. *Complete Methode, Part 1*, p. 33  
 Klose, H. *Complete Methode, Part 2*, p. 17 'Aria'

**Ornamentation**

- Rubank *Supplementary Studies*, no 20, 33  
 Rubank *Amazing Studies*, no 27, 35, 51, 58, 61, 63, 75, 76  
 Rubank *Selected 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) no 13, 15, 16, 18, 23, 25  
 Guy Lacour (Book 2) no 30, 33, 36, 38, 40, 41, 43, 47  
 Rubank *Selected Studies* p. 21  
 Rubank *Amazing Studies*, no 6, 47, 48, 61, 63  
 Klose, H. *Complete Methode Part 2*, pp. 4, 17

**Large intervals**

- Rubank *Supplementary Studies*, no 24  
 Rubank *Selected Studies*, pp. 3, 4, 5, 7, 9, 11, 13, 16, 59  
 Guy Lacour (Book 1) no 21  
 Guy Lacour (Book 2) no 26, 33, 34, 35, 42, 49, 50  
 Guy Lacour *Amazing Studies*, no 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* no 10, 11, 17, 18, 46, 57, 61, 66

**Mixed metre**

*Amazing Studies* no 35, 51, 54, 65, 75

James Rae no 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 *Selected Studies*, pp. 5

Rubank *Amazing Studies*, no 4, 5, 12, 19, 42

Klose, H. *Complete Methode Part 2*, p. 69

Note: suggested repertoire is provided for alto and tenor saxophones. Candidates **are** permitted to include soprano and/or baritone saxophone repertoire in their recitals.

**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*, 2<sup>nd</sup> movement: 'Farandole' and 3<sup>rd</sup> 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, H. *Concert and Contest Collection*, Rubank

Teal, L. *Solos for Alto Saxophone*, Schirmer

Harvey, P. *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, P. *Tenor Saxophone Solos Volume 1* (London: Chester Music)

Voxman, H. *Concert and Contest Collection*

Walton, M. *The Vivaldi Album*

**Suggested repertoire – Year 12****Alto saxophone**

Ben-Haim, P.	<i>Three Songs Without Words</i> (Israeli Music)
Dubois, P.	'L'Espagnole' from <i>Pieces caracteristiques en forme de suite</i> (Leduc edition)
Dukas, P.	<i>Alla Gitana</i> (Leduc edition)
Fauré, G.	<i>Pavane</i>
Francaix, J.	<i>Cinq Danses Exotiques for Alto Saxophone and Piano</i> (Schott edition)
Gurewich, J.	<i>Concerto in E minor, 3<sup>rd</sup> movement</i>
Ibert, J.	<i>Aria</i>
Massenet, J.	'Meditation' from <i>My Favourite Concert Pieces</i> (reed music.com)
Maurice, P.	<i>Tableaux de Provence, 1<sup>st</sup> and 4<sup>th</sup> movements</i>
Tcherepnin, A.	<i>Sonatine Sportive</i> (Leduc edition)

**Tenor saxophone**

Hartley, W. S.	<i>Elegie</i>
Ostransky, L.	<i>Ballet Impressions</i>
Ravel, M.	<i>Piece en Forme de Habanera</i> (Leduc edition)
Singelee, J. B.	<i>Caprice, Op. 80</i>
Singelee, J. B.	<i>Solo de Concert, Op. 83</i> (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<sup>th</sup> on G over 2 octaves.
- Chromatic Scale on F over 2 octaves.

Tempo: crotchet = 96 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two tongued two slurred.

#### Supporting texts and examples

Horner, Anton	<i>Primary Studies</i> , no 74, 79, 85, 87
Maxime-Alphonse	<i>Deux Cents Etudes</i> (Book 1), no 10, 36, 42
Kopprasch, G.	<i>60 Studies</i> (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<sup>th</sup> on E over 2 octaves.
- Chromatic Scale on G over 2 octaves.

Tempo: crotchet = 108 beats per minute, 2 notes per beat.

Articulations: all slurred, two tongued two slurred.

#### Supporting texts and examples

Horner, Anton	<i>Primary Studies</i> , no 95, 96, 99, 100
Maxime-Alphonse	<i>200 Études Nouvelles</i> (Book 1) no 12, 44, 48, 59, 69
Maxime-Alphonse	<i>200 Études Nouvelles</i> (Book 2) no 7, 10, 18, 28, 35, 37
Kopprasch, G.	<i>60 Studies</i> (Book 1) no 8, 9, 12, 13

#### Suggested technical work – repertoire

##### Rhythm/metre studies

Anton Horner	<i>Primary Studies for French Horn</i>
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##### Articulation

Kopprasch, G.	<i>60 Studies</i> (Volume 1 entry, Volume 2 advanced)
Rubank	<i>Advanced Method for Horn</i> (Volume 1 entry, Volume 2 advanced)
Mel Bay	<i>Anthology of French Horn Music</i> (Advanced)

##### Intervals

Kopprasch, G.	<i>60 Studies</i> (Volume 1 entry, Volume 2 advanced)
Rubank	<i>Advanced Method for Horn</i> (Volume 1 entry, Volume 2 advanced)
Mel Bay	<i>Anthology of French Horn Music</i> (advanced)

**Scales/arpeggios**

Anton Horner	<i>Primary Studies for French Horn</i>
Rubank	<i>Advanced Method for Horn Volume 1 and 2</i>
Franz, Oskar	<i>Etudes and Concert Studies</i>

**Flexibility**

Rubank	<i>Advanced Method for Horn Volume 1 and 2</i>
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**Range**

Anton Horner	<i>Primary Studies for French Horn</i>
Rubank	<i>Advanced Method for Horn Volume 1 and 2 (advanced)</i>
Mel Bay	<i>Anthology of French Horn Music (advanced)</i> e.g. Bach B minor Mass, Brandenburg 1 de Pre <i>20 Etudes</i>

**Stylistic studies**

Anton Horner	<i>Primary Studies for French Horn</i>
Rubank	<i>Advanced Method for Horn Volume 1 and 2 (entry and advanced)</i>
Mel Bay	<i>Anthology of French Horn Music (entry and advanced)</i>

**Valve/fingering technique**

Anton Horner	<i>Primary Studies for French Horn</i>
Rubank	<i>Advanced Method for Horn Volume 1 and 2 (entry and advanced)</i>

**Orchestral excerpts**

Mel Bay	<i>Anthology of French Horn Music (entry and advanced)</i>
Pottag, M.	<i>French Horn Passages Volumes 1, 2 and 3</i>

**Hand stopping**

Anton Horner	<i>Primary Studies for French Horn</i>
Rubank	<i>Advanced Method for Horn Volume 1 and 2 (entry and advanced)</i>
Mel Bay	<i>Anthology of French Horn Music (entry and advanced)</i>

**Transposition**

Anton Horner	<i>Primary Studies for French Horn</i>
Mel Bay	<i>Anthology of French Horn Music (Advanced)</i>

**Suggested repertoire – Year 11**

Beethoven, L. van	'Septet' from <i>Solos for the horn player</i> ed. Mason Jones (Schirmer)
Bradford-Anderson, M.	<i>March in Canon</i> (Bradford-Anderson, Muriel)
Brahms, J.	'Scherzo' from <i>Serenade in D, Op. 11</i> from <i>Solos for the horn player</i> ed. Mason Jones (Schirmer)
Butt, J.	<i>Suite for Horn</i> (Hinrichsen)
Cherubini, L.	<i>Sonata no 1</i> from <i>Brass French Horn Solo</i> (International)
Gliere, R. M.	<i>Nocturne, Op. 35, no 10</i> (International)
Gounod, C.	<i>6 Pieces Melodiques Originales</i> , any movement
James, I.	'Albert Hall Galop' from <i>Just Brass Horn Solos</i> (London: Chester Music)
Handel, G. F.	<i>Sonata in G minor</i> , 1 <sup>st</sup> , 3 <sup>rd</sup> or 4 <sup>th</sup> movement
Mendelssohn, F.	<i>Symphony no 5, Op. 107, Andante</i>
Mozart, W. A.	<i>Concerto no 2 in E flat major, K.417</i> , slow movement



Mozart, W. A.	<i>Concerto no 3 in E flat major, K.447, slow movement</i>
Mozart, W. A.	<i>Concerto no 4 in E flat major, K.495, slow movement</i>
Saint-Saens, C.	<i>Morceau de Concert, Op. 94, 1<sup>st</sup> movement</i>
Saint-Saens, C.	<i>Romance, Op. 36</i>
Strauss, F.	<i>Nocturno, Op. 7</i>
Telemann, G. P.	<i>Sonata in F minor, 1<sup>st</sup>, 3<sup>rd</sup> or 4<sup>th</sup> movement</i>

### **Suggested repertoire – Year 12**

Abbott, A.	<i>Alla Caccia (Arcadia)</i>
Arnold, M.	<i>Fantasy for Horn (Faber)</i>
Beethoven, L. van	<i>Sonata in F major (Boosey &amp; Hawkes)</i>
Butterworth, N.	<i>'Prelude' and 'Scherzo' (Chappell)</i>
Chabrier, E.	<i>Larghetto (Salabert)</i>
Cherubini, L.	<i>Sonata no 2</i>
Clerisse, R.	<i>Chant sans Paroles (Leduc edition)</i>
Cooke, A.	<i>Rondo in B flat (Schott)</i>
Francaix, J.	<i>Canon in the Octave, Pierre Noel</i>
Glazunov, A.	<i>Reverie (Rubank)</i>
Jacob, G.	<i>Concerto for Horn, 2<sup>nd</sup> movement, (Williams)</i>
Mozart, W. A.	<i>Concert Rondo, K.371 (Breitkopf and Hartel)</i>
Orr, R.	<i>Serenade (Schott)</i>
Piantoni, L.	<i>Air de Chasse (Leduc edition)</i>
Rossini, G.	<i>Prelude, Theme and Variations (International)</i>
Strauss, F.	<i>Concerto (2<sup>nd</sup> movement) (Universal)</i>
Strauss, R.	<i>Concerto in E flat, no 1, Op. 11</i>
Vinter, G.	<i>Hunter's Moon (Boosey &amp; Hawkes)</i>

## 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 7<sup>th</sup> on G.
- Chromatic scale on A over 2 octaves.

Tempo: crotchet = 96 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two tongued two slurred.

### Supporting texts and examples

Colins, C.	<i>Advanced Lip Flexibilities Volume 1</i>
Miller, J.	<i>Progressive Brass Studies</i> , no 14, 20
Vizzutti, A.	<i>Trumpet Method Book 3 Melodic Studies</i> – ‘Intermediate Etudes’ no 6, ‘Studies’ no 13, ‘Rhythmic Etude’ no 3
Kopprasch, C.	<i>60 Selected Studies for Trumpet</i> (Book 1) no 19, 28
Kopprasch, C.	<i>60 Selected Studies for Trumpet</i> (Book 2) no 35, 42
Arban, J. B.	<i>Complete Conservatory Method</i> , p. 25 no 11, p. 26 no 14, p. 31 no 26, p. 32 no 28
Arban, J. B.	<i>Complete Conservatory Method – The Art of Phrasing</i>

### 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 B  $\flat$ .
- All major and minor arpeggios for the above scales.
- Dominant 7<sup>th</sup> on A.
- Chromatic Scale on B  $\flat$ .

Tempo: crotchet = 108 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two tongued two slurred

### Supporting texts and examples

Miller, J.	<i>Progressive Brass Studies</i> , no 25, 29
Kopprasch, C.	<i>60 Selected Studies for Trumpet</i> (Book 2), no 52, 54, 57
Arban, J. B.	<i>Complete Conservatory Method</i> , p. 34 no 32, p. 36 no 37, p. 28 no 18

### Technical work – suggested repertoire

#### Rhythm/metre studies

Arban	<i>Grand Method for Cornet</i>
Kopprasch	<i>60 Studies</i>
Vizzutti, A.	<i>The Allen Vizzutti Trumpet Method</i> (Book 3)

#### Articulation

Kopprasch	<i>60 Studies</i>
Concone	<i>The Complete Solfège</i>
Schlossberg	<i>Daily Drills and Technical Studies for Trumpet</i>

**Intervals**

Koprasch	<i>60 Studies (easy, advanced)</i>
Arban	<i>Grand Method for Cornet</i>
Vizzutti, A.	<i>Vizzutti Advanced Etudes</i>

**Scales/arpeggios**

Arban	<i>Grand Method for Cornet</i>
Koprasch	<i>60 Studies</i>
Rubank	<i>Advanced Method for Trumpet Volume 1</i>

**Flexibility**

Colin, C.	<i>Advanced Lip Flexibilities</i>
Davidson, L.	<i>Trumpet Techniques</i>
Schlossberg	<i>Daily Drills and Technical Studies for Trumpet</i>
Arban	<i>Grand Method for Cornet</i>

**Range**

Arban	<i>Grand Method for Cornet</i>
Vizzutti, A.	<i>Vizzutti Advanced Etudes</i>

**Stylistic studies**

Rubank	<i>Advanced Method for Trumpet Volume 1</i>
Smith, P.	<i>Concert Etudes</i>
Balasanya	<i>20 Studies</i>
Arban	<i>Grand Method for Cornet</i>
Vizzutti, A.	<i>Vizzutti Advanced Etudes</i>

*Advanced*

Bordogni/Rochut	<i>Etudes Volume 1</i>
Arban	<i>Characteristic Studies</i>

**Valve/fingering technique**

Arban	<i>Grand Method for Cornet</i>
Clark, H. L.	<i>Technical Studies for Cornet</i>

**Orchestral excerpts**

Williams, E. S.	<i>Difficult Passages Volumes 1 and 2</i>
Voisin, R.	<i>Orchestral Excerpts Volumes 1–10</i>

**Transposition**

Bordogni	<i>Etudes for Transposition</i>
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**Suggested repertoire – Year 11**

Balay, G.	<i>Petite Pièce Concertante (Warner Bros/Belwin)</i>
Bernstein, L.	<i>Rondo for Lifey (Amberson, Boosey &amp; Hawkes)</i>
Boyce, W.	'Trumpet Tune' from <i>Six Trumpet Tunes</i> , arr. Norman Richardson (Boosey & Hawkes ed.)
Bozza, E.	<i>Lied (Leduc edition)</i>
Code, P.	<i>Zanette (Allan)</i>
Cole, H.	<i>Hammersmith Gallop (Schott)</i>

Corteo	<i>Trumpet Music for Beginners</i> , no 22 (EMB)
Elgar, I.	'Idylle' from <i>Second Book of Trumpet Solos</i> , arr. Wallace/Miller (Faber)
Garson, M. & Vizzutti, A.	'Jazz Etude', 2 <sup>nd</sup> movement, from <i>Trumpet Solos for the Performing Artist</i> (Alfred)
Handel, G. F.	'Sound an Alarm', Solo Album (Boosey & Hawkes Durand OUP)
Handel, G. F.	'The Trumpet Shall Sound', from <i>Old English Trumpet Tunes, Book 2</i> (Oxford)
Haydn, J.	<i>Trumpet Concerto</i> , 2 <sup>nd</sup> movement (Schirmer or Boosey & Hawkes or Fischer)
Hummel, J. N.	'The Noble Savage', from <i>Second Book of Trumpet Solos</i> , arr. Wallace/Miller (Faber)
Monhardt, M.	'So Soft the Silver Sound and Clear', from <i>Master Solos Intermediate Level</i> (Hal Leonard)
Mozart, W. A.	'Adagio' from <i>Serenade in D</i> , arr. Coy, N.
Mozart, W. A.	'Alleluja' from the motet <i>Exultate, Jubilate</i> , from <i>29 Cornet Solos and 2 encores</i> , arr. Walter Beller (Schirmer)
Mudge, R.	<i>Trumpet Concerto no 1</i> (Boosey & Hawkes)
Purcell, H.	<i>Trumpet Sonata</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements, from <i>Six Trumpet Tunes</i> , arr. Norman Richardson (Boosey & Hawkes)
Rachmaninoff, S.	<i>Vocalise</i> (International)
Ropartz, J. G.	<i>Andante and Allegro</i> (Fischer)
Stanley, J.	'Trumpet Voluntary', from <i>The Young Trumpet Player Volume 3</i> (OUP)
Street, A.	<i>Rondino</i> (Boosey & Hawkes)
Tchaikovsky, P.	<i>Valse Sentimentale</i> (Internationale)
Zehm, F.	<i>Sonata Brevis</i> , 1 <sup>st</sup> movement (Schott)

### Suggested repertoire – Year 12

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

## Trombone/bass trombone/euphonium

### Suggested technical work – Year 11

- All major, harmonic and melodic minor scales up to and including 2 sharps and 6 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 7<sup>th</sup> on F.
- Chromatic scale on G over 2 octaves.

Tempo: crotchet = 96 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two slurred two tongued, slurred in pairs.

### Supporting texts and examples

Blazhevich	<i>Clef Studies for Trombone</i> , no 15, 25, 34, 41, 54, 101
Arban	<i>Complete Method for Trombone and Euphonium Studies</i> , no 11 p. 31, no 14 p. 33, no 26 p. 37, no 28 p. 38 (Alessi & Bowman ed. – Encore pub.)
Arban	<i>Complete Method for Trombone and Euphonium, Art of Phrasing</i> , 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.) <i>Bordogni/Rochut Vocalises for Trombone and Euphonium</i> , no 3, 4, 5
Kopprasch, C.	<i>60 Selected Studies for Trombone (Book 1)</i> no 5, 8

**Bass trombone** as above, and may include:

Stephanovsky, K.	<i>20 Studies</i> , no 2, 4, 5
Blume, R.	<i>36 Studies for Trombone with F Attachment</i> , no 2, 5, 6

### Suggested technical work – Year 12

- All major, harmonic and melodic minor scales up to and including 5 sharps and 6 flats over a 2 octave range up to B  $\flat$  (subject to the limitations of the instrument).
- All major and minor arpeggios for the above scales.
- Dominant 7<sup>th</sup> on G.
- Chromatic scale on Ab over 2 octaves.

Tempo: crotchet = 108 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two tongued two slurred.

### Supporting texts and examples

Blazhevich	<i>Clef Studies for Trombone</i> , no 42, 43, 50, 63, 75, 88
Arban	<i>Complete Method for Trombone and Euphonium</i> , Studies no 32 p. 40, no 37 p. 42, no 18 p. 34 (Alessi & Bowman ed. – Encore pub.)
Arban	<i>Complete Method for Trombone and Euphonium, Art of Phrasing</i> No.123 'Magic Flute' p. 260, no 119 'Semiramide' p. 258, no 135 'Traviata' p. 264 (Alessi & Bowman ed. – Encore pub.)
Bordogni/Rochut	<i>Vocalises for Trombone and Euphonium</i> , no 13, 14, 16
Kopprasch, C.	<i>60 Selected Studies for Trombone (Book 1)</i> no 7, 9, 12

**Bass trombone** as above, and may include:

Stephanovsky	<i>20 Studies</i> , no 16, 19, 20
Blume, R.	<i>Studies for Trombone with F Attachment</i> , no 7, 11, 17

## Technical work – suggested repertoire

### Rhythm/metre studies

Blazhevich	<i>Clef Studies</i>
Arban	<i>Method for Trombone and Baritone</i>
Kopprasch	<i>60 studies</i>

#### *Advanced*

Uber	various studies/etudes
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### Articulation

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

### Intervals

Arban	<i>Method for Trombone and Baritone</i>
<i>Advanced</i>	
Kopprasch	<i>60 Studies for Trombone Volume 1 and 2</i>
Blazhevich	<i>Clef Studies</i>

### Scales/arpeggios

Arban	<i>Complete Method for Trombone</i>
Koprasch	<i>60 Studies</i>
Rubank	<i>Advanced method for trombone/Baritone Volume 1</i>

### Flexibility

Charles Colin	<i>Advanced Lip Flexibilities</i>
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### Range

Remington	<i>Warm Up Studies</i>
Paul Tanner	<i>Complete Practice Book for Trombone</i>

### Stylistic studies

Rubank	<i>Advanced Method for Trombone/Baritone Volume 1</i>
<i>Advanced</i>	
Bordogni/Rochut	<i>Etudes Volume 1</i>
Arban	<i>Characteristic Studies</i>

### Slide/valve/fingering technique

Arban	<i>Complete Method for Trombone</i>
Allan Ostrander	<i>Valve Exercises for Bass Trombone</i>
Paul Tanner	<i>Complete Practice Book for Trombone</i>
Stephanovsky	<i>20 Studies for Bass Trombone</i>

### Orchestral excerpts

Keith Brown	<i>Orchestral Excerpts for Trombone and Tuba Volumes 1 to 10</i>
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**Clef studies**

Fink Tenor and Alto Clef

Blazhevich *Clef Studies*

La Fosse Volume 1

*Advanced*

La Fosse Volumes 2 and 3

Blazhevich *Clef Studies*Uber *23 Virtuoso Clef Studies*, no 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)
- Berlioz, H. 'Recitative and Prayer' from *Grande Symphonie Funèbre et Triomphale, Op. 15* (Bass/treble clef edition: Brass Wind)
- Bernstein, L. *Elegy for Mippy*
- Bordogni, M. *Twenty Four Legato Studies, no 1–17* (R. King)
- Castèrède, J. *Sonatine for Trombone, 2<sup>nd</sup> movement, Andante sostenuto* (Leduc/UMP)
- Curnow, P. J. *Fantasy for Trombone* (Bass/treble clef) (Rosehill Music)
- Dubois, F. *Cortege* (Leduc)
- Gluck, C. W. 'Che farò senza Euridice' (*Orfeo ed Euridice*) from *The Baroque Trombone*, arr. Wills (Faber)
- Goddard, B. *Berceuse de Jocelyn*
- Gounod, C. *Lend Me Your Aid*
- Gregson, E. *Divertimento for Trombone, 2<sup>nd</sup> and 3<sup>rd</sup> movements, Canzona and Scherzino*, Bass/treble clef (Studio Music)
- Guillmant, A. *Concert Piece*
- Hasse, J. A. *Hasse Suite*, Rubank
- Horovitz, J. *Adam-Blues* (Novello/Music Sales)
- Jacob, G. *Concertino*, Emerson
- Jacob, G. *Trombone Sonata, 1<sup>st</sup> movement*, Emerson
- Jacques, M. 'Cantilena' from *Cantilena and Rondo Scherzoso*, Bass/Treble (Studio Music)
- Kopprasch, C. *60 Selected Studies* (R. King)
- Larsson, L. E. *Concertino, Op. 45/7, 2<sup>nd</sup> movement* (Carl Gehrman's Musikforlag)
- Lovelock, W. *Concerto, 2<sup>nd</sup> movement*
- Marcello, B. *Sonata in A minor, 1<sup>st</sup> and 2<sup>nd</sup> 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, 1<sup>st</sup> 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.	<i>Sonata for Solo Trombone</i> , 1 <sup>st</sup> movement (Emerson)
Rimsky-Korsakov, N.	<i>Concerto for Trombone</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Boosey & Hawkes)
Rimsky-Korsakov, N.	<i>Trombone Concerto</i> , 1 <sup>st</sup> movement, <i>Allegro vivace</i> (Boosey & Hawkes)
Stone, D.	<i>Variations for Trumpet or Trombone and Piano</i> (Boosey & Hawkes)
Telemann, G. P.	<i>Sonata in F minor for Bassoon or Trombone</i> , 3 <sup>rd</sup> and 4 <sup>th</sup> movements (International)
Wagenseil, G. C.	<i>Concerto</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movements, from <i>The Classic Trombone</i> , arr. Coy, N.

### Bass trombone

Defaye, J. M.	'Danse Profane' from <i>Deux Danses</i> , arr. Knaub (Leduc)
Jacob, G.	<i>Cameos</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Emerson)
Wilder, A.	<i>Sonata</i> , 3 <sup>rd</sup> movement (Mentor Music)

### Euphonium

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

## Suggested repertoire – Year 12

### Trombone

Albrechtsberger, J. G.	<i>Concerto</i> movements 1, 2 or 3, arr. Coy, from <i>The Classic Trombone</i>
Bernstein, L.	'Elegy for Mippy' from <i>Solos for the Trombone Player</i> (Schirmer)
Corelli, A.	<i>Sonata in F major</i>
David, F.	<i>Concertino Andante</i> , 1 <sup>st</sup> or 2 <sup>nd</sup> movements (International/Carl Fischer/Zimmerman)
Fauré, G.	<i>Sicilienne</i> , arr. Brown (IMC)
Frescobaldi, G.	<i>Toccata</i> (International)
Galliard, J. E.	<i>Sonata no 1</i> (Warner Bros/International)
Guillmant, A.	<i>Concert Piece (Morceau Symphonique)</i> , Op. 88, from <i>Solos for the Trombone Player</i> (Schirmer, or separately: International [BC and Tenor Clef]/Warner Bros [BC])
Haydn, M.	'Larghetto' from <i>The Classic Trombone</i> , arr. Coy.
Haydn, M.	'Andantino' from <i>The Classic Trombone</i> , arr. Coy
Marcello, B.	<i>Sonata in G minor</i> (IMC)
Pryor, A.	<i>Blue Bells of Scotland</i>
Rachmaninov, S.	<i>Vocalise</i> (Schirmer)
Reiche, E.	<i>Rondo</i> from <i>Concerto no 2</i> (Schirmer)
Saint-Saëns, C.	<i>Cavatine</i> , Op. 144 (Durand)
Sanders, R. L.	<i>Sonata in E flat</i> , 1 <sup>st</sup> movement
Stevens, Halsey	<i>Sonata for Trombone or Tuba and Piano</i> (Peer International)
Tcherepnine, A.	<i>Andante</i> (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)  
 Carnivez, L. *Introduction, Theme and Variations* (Molinaar)  
 Curnow, P. J. *Rhapsody for Euphonium* (Rosehill)  
 Haydn, F. *Aria and Allegro* (Rubank)  
 Iannacone, A. *Night Song* (Tenuto Publications)  
 Jacob, A. *Fantasia for Euphonium*  
 Rachmaninoff, S. *Vocalise* from *Solos for the Trombone Player* (Schirmer)  
 Schumann, R. *Five Pieces on Folk Style, Op. 102* (Ludwig)  
 Telemann, G. P. *Fantasia in C minor* from *12 Fantasias*, arr. Raph-Kalmus  
 Tcherepnine, A. *Andante* (MP Belaieff)  
 Uber, D. *Ecnamor* (Southern Music Co.)  
 Wagner, R. *O Star of Eve* (Boosey & Hawkes)  
 Wagner, R. *Walters Prize Song* (Boosey & Hawkes)  
 Young, E. *Euphonium Suite* (R Smith and Co.)

## 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 7<sup>th</sup> on G.
- Chromatic scale on A over 2 octaves.

Tempo: crotchet = 96 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two slurred two tongued, slurred in pairs.

### Supporting texts and examples

Arban	<i>Complete Method for Tuba</i> , Studies no 11, no 14, no 26, no 28 (Young & Jacobs ed. Encore pub.)
Arban	<i>Complete Method for Tuba, Art of Phrasing</i> no 27 'Friends of My Youth', no 3 'My Pretty Jane', no 28 'Romance' (Young & Jacobs ed. – Encore pub.)
Blazevich, V.	<i>70 Studies for Tuba</i> no 6 p. 5, no 7 p. 6, no 9 p. 8, no 41 p. 50
Bordogni, M.	<i>43 Bel Canto Studies for Tuba</i> no 1, 4, 6
Koprasch, C.	<i>60 Studies for Tuba</i> no 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 B ♭ (subject to the limitations of the instrument).
- All major and minor arpeggios for the above scales.
- Dominant 7<sup>th</sup> on A.
- Chromatic scale on B ♭ over 2 octaves.

Tempo: crotchet = 108 beats per minute, 2 notes per beat.

Articulations: all tongued, all slurred, two slurred two tongued, slurred in pairs.

### Supporting texts and examples

Arban	<i>Complete Method for Tuba</i> , Studies no 32, no 37, no 18 (Young & Jacobs ed. – Encore pub.)
Arban	<i>Complete Method for Tuba, Art of Phrasing</i> no 123 'Magic Flute', no 119 'Semiramide', no 135 'Traviata' (Young & Jacobs ed. – Encore pub.)
Blazevich, V.	<i>70 Studies for Tuba</i> no 43, 37, 44
Bordogni, M.	<i>43 Bel Canto Studies for Tuba</i> no 5, 7, 16, 17
Vasiliev, S.	<i>24 Melodius Etudes</i> no 2, 4, 6

## Suggested technical work – repertoire

### Rhythm/metre studies

Knaub including Blazeovich (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. *20<sup>th</sup> 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. Weksselblatt, H. (Schirmer/Music Sales)

Arban, J. B. *Complete Method Study* no 1

Arnold, M. *Fantasy for Tuba*

Bach J. S. 'Two Bourrees' from *Solos for the Tuba Player*, Weksselblatt, H. (Schirmer)

Berlioz, H. *Requiem*, no 2

Berlioz, H.	<i>Requiem</i> , no 4
Berlioz, H.	<i>Requiem</i> , no 6
Bernstein, L.	'Waltz for Mippy III' from <i>Solos for the Tuba Player</i> ed. Wechselblatt, H. (Schirmer ed.)
Blazevich, A.	<i>Etudes</i> , no 1–6
Bordogni, M.	<i>Bel Canto Studies</i> , no 1–9 (Robert King)
Bozza, E.	<i>Thème Variè</i> (Leduc/U.M.P.)
Capuzzi, A.	<i>Andante</i> from <i>Concerto for Double Bass</i> (Hinrichsen)
Capuzzi, A.	<i>Andante</i> , arr. Catelinet (Bass/treble clef and/or Peters H–1474 ed.)
Cimera, J.	<i>Advanced Tuba Studies</i> , no 7–15
Defaye, J-M.	<i>Suite Marine</i> , 1 <sup>st</sup> and 4 <sup>th</sup> movements, <i>L'Éléphant de Mer</i> (Leduc/UMP)
Defaye, J-M.	<i>Suite Marine</i> , 2 <sup>nd</sup> and 3 <sup>rd</sup> movements, <i>Le Cachelot and Le Requin</i> (Leduc/UMP)
Frankenpohl, A.	<i>Concertino for Tuba and String Orchestra</i> (Robert King)
Frankenpohl, A.	<i>Concertino for Tuba: 2<sup>nd</sup> and 3<sup>rd</sup> movements, Lento and Allegro</i> (Robert King/U.M.P.)
Haddad, D.	<i>Suite for Tuba</i> (Shawnee Press)
Handel, G. F.	<i>Concerto in F minor</i> , transcription, arr. Robert M. Barr (Ludwig Music Publishing Company)
Hartley, W.	<i>Suite for Unaccompanied Tuba</i> , any three movements (Elkan-Vogel/U.M.P.)
Heiden, B.	<i>Concerto for Tuba</i> , 2 <sup>nd</sup> movement, 'Andante'
Hogg, M. E.	<i>Sonatina for Tuba</i> (Complete) (Ensemble Publications/William Elkin)
Jacob, G.	<i>Tuba Suite, No.2 Hornpipe</i> (Boosey & Hawkes)
Jacob, G.	<i>Tuba Suite: No.4 Bourrée</i> (Boosey & Hawkes)
Langey	<i>The Bass, Grand Studies</i> , no 1–6
Lawrence, L.	<i>Piece for Tuba and Piano in A minor</i> from <i>Master Solos Intermediate level – Tuba</i> (Hal Leonard)
Mozart, W. A.	<i>Concerto no 3 for Horn</i> , transcription
Mozart, W. A.	<i>Romance</i> from <i>Solos for the Tuba Player</i> , Wechselblatt, H. ed. (Schirmer)
Mozart, W. A.	<i>Rondo</i> from <i>Solos for the Tuba Player</i> , Wechselblatt, H. ed. (Schirmer)
Richardson, A.	<i>In the Lowlands</i> (Elkin)
Senaille, J. B.	<i>Introduction and Allegro Spiritoso for Tuba and Piano</i> , arr. Catelinet (Bass/treble clef ed.; Peters H-853)
Telemann, G. P.	<i>Adagio and Allegro</i> from <i>Trumpet Concerto in D</i> , arr. Friedman
Telemann, G. P.	<i>Prelude and Allegretto for Tuba and Piano</i> (Southern Music)
Tuthill, B.	<i>Fantasia for Tuba, Op. 57</i> (Ensemble Publications/William Elkin)
Vaughan-Williams, R.	<i>Concerto in F minor for Tuba</i>
Vivaldi, A.	<i>Allegro</i> , arr. Swanson (Belwin Mills/I.M.P.)
von Weber, C. M.	<i>Der Freischutz, Overture</i>
Wagner, R.	<i>Tannhauser March</i>
Wilder, A.	<i>Sonata for Tuba and Piano</i> , any three movements (Mentor Music/Emerson)

### Suggested repertoire – Year 12

Arnold, M.	<i>Fantasy for Solo Tuba, Op. 102</i> (Faber)
Bach, J. S.	<i>Air and Bourrée</i> (Carl Fischer)

Barat, J. E.	<i>Introduction and Dance</i> (Southern Music)
Beversdorf, T.	<i>Sonata for Tuba and Piano</i> (Interlochen)
Beach, B.	<i>Divertissement for Tuba</i> (Tenuto Pubs)
Boda, J.	<i>Sonatine</i>
Capuzzi, A.	<i>Andante and Rondo</i> , arr. Catelinet (Bass/treble clef edition: Peters H-1474)
East, H.	<i>Sonatina for Tuba</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements (Ricordi/Boosey & Hawkes)
Easton, I.	<i>Small Mirror</i> (Tuba and CD)
Gregson, E.	<i>Tuba Concerto</i> , complete (Novello/Music Sales)
Heiden, B.	<i>Concerto for Tuba</i> : 1 <sup>st</sup> and 2 <sup>nd</sup> movements or 2 <sup>nd</sup> and 3 <sup>rd</sup> movements, <i>Allegro Risoluto and Andante</i> or <i>Andante and Vivace</i> (Peer Southern/Williams Elkin)
Hindemith, P.	<i>Tuba Sonata</i>
Hogg, M.	<i>Sonatina</i> (Ensemble Pubs/William Elkin)
Handel, G. F.	<i>Sound an Alarm</i>
Jacob, G.	<i>Tuba Suite</i> , movements 1, 2, 3, 4, 6 (Boosey & Hawkes)
Marcello, B.	<i>Sonata no 1 in F</i> (Southern Music)
Marcello, B.	<i>Sonata no 5 in C</i> (Southern Music)
Nelhybel, V.	<i>Suite for Tuba and Piano</i> (General Music)
Presser, W.	<i>Suite for Tuba</i> , any two movements (Ensemble Pubs)
Ridout, A.	<i>Concertino for Tuba</i> complete (Emerson)
Senail�, J. B.	<i>Introduction and Allegro Spiritoso</i> (Hinrichsen)
Tcherpnine, A.	<i>Andante</i> (MP Belaieff)
Tomasi, H.	<i>Etre pas non Etre</i> (Leduc)
Uber, D.	<i>15 Progressive Etudes for Tuba or Bass Trombone</i> (Touch of Brass pubs)
Wilder, A.	<i>Suite no 1 for Tuba</i> , movements 4 and 5 (Margun)

## Percussion

### Suggested technical work – Year 11

#### 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

#### Supporting texts and examples

##### 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

##### Timpani

Goodman, S. *Modern Method for Tympani*, pp. 61 to 68

Delecluse, J. *Thirty Studies for Timpani (Book 1)* no 5 to no 10

##### Snare drum

AMEB *Percussion Technical Work Level 2, Grade 5*, p. 8, 9, 10 and 11

Corniola, F. *Rudiments and Motion*, p.157

Bomhof, G. *21 Solos for Snare Drum*, p.10 to p. 22

### Suggested technical work – Year 12

#### Scales

- All major, harmonic and melodic minor scales up to and including 6 sharps and 6 flats over 2 octaves.
- Performed patterns:
  - (i) scale at ♩ = 144, played as quavers
  - (ii) arpeggio at ♩ = 100, played as quavers
  - (iii) in thirds at ♩ = 144, played as quavers
- Chromatic scale starting on C at ♩ = 100, played as semiquavers

#### Supporting texts and examples

##### 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)* no 7, 8

**Timpani**

- Goodman, S. *Modern Method for Tympani*, pp. 69 to 71  
 Cumberland, A. *20 Graduated Studies for Timpani*, no 1 and 2

**Snare drum**

- AMEB *Percussion Technical Work Level 2, Grade 6*, pp. 18, 19, 21, 22  
 Cirone, A.J. *Portraits in Rhythm* (any study)  
 Fink, S. *Studies for Snare Drum Volume 5: The Roll*, N. Simrock (Elite Edition 2805)

**Suggested repertoire – Year 11****Mallets**

- Asabuki, E *Sparks for Marimba 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 Flamenca* (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*  
 Rimsky-Korsakov, N. *Flight of the Bumble Bee*, arr. Maxey, L. (Southern Music Co.)  
 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)
- Fink, S. *Studies for Snare Drum Volume 5: The Roll*, no 38–56, N. Simrock (Elite Edition 2805)
- Gauthreaux, G. *American Suite for Unaccompanied Snare Drum No. IV* (Meredith Music Publications)
- Goldenberg, M. *12 Progressive Solos for Snare Drum* (Chappell/Intersong, Hal Leonard)
- Houllif, M. 'Mix-Master' from *Contest Solos for the Intermediate Snare Drummer* (Kendor Music)
- Schinstine, W. J. *Recital Suite for Solo Snare Drum* (Kendor Music)
- Wilcoxon, C. *The All-American Drummer*, any solo from no 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* (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*, 1<sup>st</sup> or 3<sup>rd</sup> 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.)
- Feldstein, S. *Multiple percussion Music, 1970, Beginning* (Alfred Music, New York)
- Feldstein, S. *Multiple percussion Music, 1970, Intermediate* (Alfred Music, New York)
- Goldenberg, M. *Studies in Multiple Percussion, 1968* (Chappell, New York)
- Huston, S. *Suite for Solo Timpanist*, any one movement
- 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*
- Spears, 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*

### 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, BWV 1041, 1<sup>st</sup> movement*  
 Brahms, J. *Hungarian Dance no 5*, arr. Quick (Rubank)  
 Breuer, H. *Mallet Solo Collection* (Alfred Publishing Company)  
 Chopin, F. *Black Key Etude*, arr. Maxey, L. (Southern Music Co.)  
 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., Man, K. *Entrata* (duet) and *Shichi-Karak* (duet)  
 Lou Diemer, E. *Toccata for Marimba*  
 Mayuzumi, T. *Concertino for Xylophone, 1<sup>st</sup> or 3<sup>rd</sup> 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)  
 Piazzolla, 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* (Keyboard Percussion Publications)  
 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*
- Fink, S. *Studies for Snare Drum, Volume 5: The Roll, no 38–56*, N. Simrock (Elite Edition 2805)
- Gadd, S. 'Variations on Crazy Army' from *Up Close* (Alfred Music Publishing)
- Gauthreaux, G. *American Suite for Unaccompanied Snare Drum No. V.* (Meredith Music Publications)
- Goldenberg, M. *12 Progressive Solos for Snare Drum* (Chappell/Intersong, Hal Leonard)
- 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*
- Smith Publications *The Noble Snare, Compositions for Unaccompanied Snare Drum. Volume 4*
- 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. *Classic-African* (HaMar Percussion Publications, Inc.)
- 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. *5/8 Dance* from *Seven Solo Dances for the Advanced Timpanist* (Southern Music Co.)
- Jones, D. *Sonata for Three Unaccompanied Kettle Drums* (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*, 1<sup>st</sup> and 3<sup>rd</sup> 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)

## String instruments

### Violin

#### Suggested technical work – Year 11

##### Scales

##### A $\flat$ major – slurred, whole bows

$\text{♩} = 72$

##### G major, 3 octaves, spiccato

$\text{♩} = 126$

##### B $\flat$ major – bow distribution

$\text{♩} = 126$

##### C# harmonic minor – up bow staccato

$\text{♩} = 100$

### G harmonic minor in 6<sup>th</sup> position – heel and point

Slowly

heel point heel point

### E major – circles at the heel

$\text{♩} = 92$

### E harmonic minor – spiccato triplets

$\text{♩} = 92$

### E melodic minor in 4<sup>th</sup> position – martele

$\text{♩} = 92$

IV

### A major 3 octaves – portato

$\text{♩} = 108$

### F# melodic minor

$\text{♩} = 92$

**Dominant 7<sup>th</sup> on G and A – legato, whole bows**

$\text{♩} = 100$

**Diminished 7<sup>th</sup> on G – hook stroke**

$\text{♩} = 100$

**Diminished 7<sup>th</sup> on A – hook stroke at the point**

$\text{♩} = 100$

**Shifting exercise**

$\text{♩} = 60$

**Chromatic scale on G**

$\text{♩} = 100$

0 1 2 1 2 3 4 0

**G major in sixths**

$\text{♩} = 100$

2 3 3 4 0 1 1 2 2 3 3 4 0 1

1 2 0 1 3 4 2 3 1 2 0 1 3 4 2 3

**G major in octaves**

$\text{♩} = 100$

0 3 1 4 1 4 1 4 0 3 1 4 1 4

1 4 1 4 1 4 0 3 1 4 1 4 1 4 0 3

**G major in 3<sup>rds</sup>**

$\text{♩} = 100$

0 3 1 0 2 0 3 1 4 2 3 1 2 0

3 1 2 0 3 1 4 2 3 1 2 0 1 2 0 3

**Natural and artificial harmonics**

**Slowly**

**Chords**

**Slowly**

**Suggested technical work – scales – Year 12**

**Scales**

**Major**

- A ♭ and E                    2 octaves
- A and B ♭                    3 octaves

**Harmonic and melodic minor**

- A ♭ and E                    2 octaves
- A and B ♭                    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

Crotchet = 92

**Chromatic scales**

B  $\flat$  and B                      2 octaves  
 Separate, 12 notes slurred to a bow

**Arpeggios**

to major and minor scales stated above. Compass as above

**Dominant 7<sup>th</sup>**

on A                                      2 octaves  
 Separate bows and slurred four notes to a bow

**Dim 7<sup>th</sup>**

on A                                      2 octaves  
 Separate bows and slurred four notes to a bow

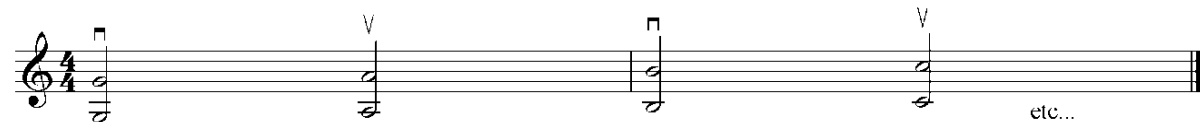
**Double stops**

**Major** 2 octaves, in minims, separate bows, ♩=60

3<sup>rd</sup>s G

6<sup>th</sup>s E  $\flat$

8<sup>ve</sup> G

**Suggested repertoire – Year 11**

Corelli, A.	<i>Sonata, Op. 5 no 8, 3<sup>rd</sup> and 4<sup>th</sup> movements</i>
Handel, G. F.	<i>Sonata in F major, 1<sup>st</sup> and 2<sup>nd</sup> movements</i>
Haydn, J.	'Serenade (Andante cantabile)' from <i>String Quartet in F, Op. 3 no 5</i>
Mollenhauer, E.	<i>The Boy Paganini</i>
Piazzolla, A.	'Ausencias' from <i>Vuelvo al Sur, 10 Tangos and Other Pieces</i>
Schubert, F.	<i>Sonatina in G minor, Op. 137, no 3, 3<sup>rd</sup> movement, 'Minuet and Trio'</i>

**Suggested repertoire – Year 12**

Bach, J. S.	<i>Six Solo Sonatas and Partitas, BWV 1001–1006, one or two contrasting movements from any one sonata or partita (Barenreiter or Henle or Peters or International Music Co.)</i>
Bartok, B.	<i>Rumanian Folk Dances, arr Szekely, any three movements to count as one work (Universal, VE8474)</i>
Bartok, B.	<i>Sonatina 1915 (arranged Gertler) both movement no 1 and 2 (Editio Musica Budapest)</i>
Brahms, J.	<i>Hungarian Dance no 2, arranged Hubay (Augener)</i>
Dvorak, A.	<i>Slavonic Dance no 1 in G minor, arranged (Kreisler)</i>
Elgar, E.	<i>Chanson de Martin, Op. 15, no 1 (Novello)</i>
Elgar, E.	<i>Chanson de Nuit, Op. 15, no 2 (Novello)</i>
Haydn, J.	<i>Concerto no 2 in G major, movement 1 or 2 and 3</i>
Leclair, J. M.	<i>Sonata No.3 in D major, Sarabande and Tambourin (Schirmer)</i>
Massenet, J.	<i>Meditation from Thais, arr. Marsick (Fischer)</i>



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 no 1 and 2 or no 3 (Boosey & Hawkes)*  
Wieniawski, H.         *Kuyawaik, Muzurka*

## Viola

## Suggested technical work – Year 11

D $\flat$  major – slurred, whole bows

$\text{♩} = 72$

## C major, 3 octaves, spiccato

$\text{♩} = 126$

B $\flat$  major – bow distribution

$\text{♩} = 126$

WB UH WB LH

F $\sharp$  harmonic minor – up bow staccato

$\text{♩} = 100$

C harmonic minor in 6<sup>th</sup> position – heel and point

Slowly

heel point heel point

**A major – circles at the heel**

$\text{♩} = 92$

**A harmonic minor – spiccato triplets**

$\text{♩} = 92$

**E melodic minor in 4<sup>th</sup> position – martelé**

$\text{♩} = 92$

**D major 3 octaves – portato**

$\text{♩} = 108$

**B melodic minor**

$\text{♩} = 92$

### Dominant 7<sup>th</sup> on C and D – legato, whole bows

$\text{♩} = 100$

### Diminished 7<sup>th</sup> on C – hook stroke

$\text{♩} = 100$

### Diminished 7<sup>th</sup> on D – hook stroke at the point

$\text{♩} = 100$

### Shifting exercise

$\text{♩} = 60$

### Chromatic scale on C

$\text{♩} = 100$

**C major in sixths**

$\text{♩} = 100$

**G major in octaves**

$\text{♩} = 100$

**G major in 3rds**

$\text{♩} = 100$

**Natural and artificial harmonics**

**Slowly**

**Chords**

**Slowly**

## Suggested technical work – Year 12

Scales ♩ = 92

### Major

D and A 2 octaves

D and E $\flat$  3 octaves

### Harmonic and melodic minor

D $\flat$  and A 2 octaves

C and E $\flat$  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


♩ = 80

### Chromatic scale

E $\flat$  and E 2 octaves

Separate bows, 12 notes slurred

### Arpeggios

♩ = 60, 

to major and minor scales stated above. Compass as above

### Dominant 7<sup>th</sup>

on D 2 octaves

### Dim 7<sup>th</sup>

on D 2 octaves

Bowing: Separate bows, legato, even quavers, single notes

Slurred, four notes per bow, even quavers

♩ = 60

**Double stops**

2 octaves

3<sup>rd</sup>s C6<sup>th</sup>s A ♭8<sup>ve</sup> C**Suggested repertoire – Year 11**

Bach, J. S.	'Gigue' from <i>Suite no 1 in G Major</i> for unaccompanied cello
Bridge, F.	<i>Ten Pieces for Viola</i> , 'Heart's Ease', 'Lullaby', 'Amaryllis' or 'Country Dance'
Bridge, F.	'Cradle Song' or 'Lullaby' from <i>Four Pieces for Viola</i> (Faber)
Caix d'Hervelois, L.	'Tambourin' from <i>Solos for the Viola Player</i> , arr. Doktor
Clarke, R.	<i>Chinese Puzzle</i>
Doheny, G. A.	<i>Kreislerian Gavotte</i>
Doheny, G. A.	<i>Tango Maraccas</i>
Faure, G.	<i>Après un Reve</i> or <i>Sicilienne</i>
Hopkins, S.	<i>Journey to the East</i>
Joplin, S.	<i>The Entertainer</i> , arr. Birtel (Schott)
Kalliwoda, J. W.	<i>Nocturnes, Op. 186, no 3 or 4</i>
Marais, M.	<i>Five Old French Dances</i> , 'L'agreable' or 'La provencale'
Marcello, B.	<i>Sonata no 2 in E minor</i> , all or two contrasting movements
Marcello, B.	<i>Sonata no 5 in C major</i> , all or two contrasting movements
Schultz, A.	<i>Master Mariner – Dead at Sea</i> (AMC)
Sitt, H.	<i>Albumblätter</i> no 1, 2, 3 or 4
Telemann, G. P.	'Gigue' from <i>Suite in D Major</i>

**Suggested repertoire – Year 12**

Bach, J. S.	'Allemande' and/or 'Courante' and/or 'Menuets 1 & 2' from <i>Suite no 1 in G Major</i> for unaccompanied cello
Bartok, B.	<i>Slovak Peasant's Dance</i>
Bridge, F.	'Moto Perpetuo' from <i>Ten Pieces for Viola</i>
Bridge, F.	'Elegie' or 'Serenade' from <i>Four Pieces</i>
Clarke, R.	<i>I'll Bid My Heart be Still</i>
Eccles, H.	<i>Sonata in G minor</i> , all or two contrasting movements
Flackton, W.	<i>Sonata in C Major</i>
Glazunov, A.	<i>Elegie</i>
Hindemith, P.	<i>Trauermusik</i> or <i>Meditation</i>
Jacob, G.	<i>Air &amp; Dance</i>
Kalliwoda, J. W.	<i>Nocturnes, Op. 186, no 1, 2, or 5</i>
Kats-Chernin, E.	<i>Three Interludes</i> or <i>Russian Rag</i>
Marais, M.	'La Matelotte' or 'Le Basque' from <i>Five Old French Dances</i>
Marcello, B.	<i>Sonata No 1 in F Major</i> , all or two contrasting movements
Marcello, B.	<i>Sonata No 4 in G Minor</i> , all or two contrasting movements

Marcello, B.	<i>Sonata No.6 in G Major</i> , all or two contrasting movements
Schumann, R.	<i>Märchenbilder, Op. 113</i> , no 4
Sitt, H.	<i>Albumblätter, Op. 39</i> , no 6
Sitt, H.	<i>Mazurka, Op. 132</i> , no 2
Telemann, G. P.	<i>12 Fantasies for Unaccompanied Viola</i> , no 11
Telemann, G. P.	<i>Viola Concerto in G Major</i> , all or two contrasting movements
Vaughan Williams, R.	<i>Suite Group 1 – Carol and/or Christmas Dance</i>



## Violoncello

### Suggested technical work – Year 11

#### Major and minor 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 Workbook* for recommended fingering patterns.

#### Bowing patterns

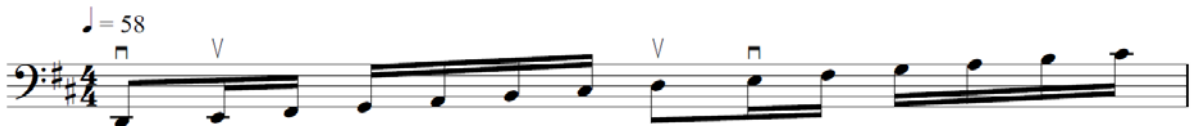
1. Slurred, four notes to a bow, repeating the tonic at each octave:



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



3. Détaché, one quaver followed by six semiquavers:



#### Chromatic scales

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

Slurred, six notes to a bow:

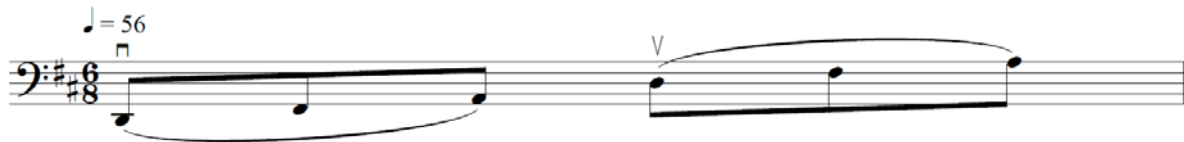


### Major and minor arpeggios

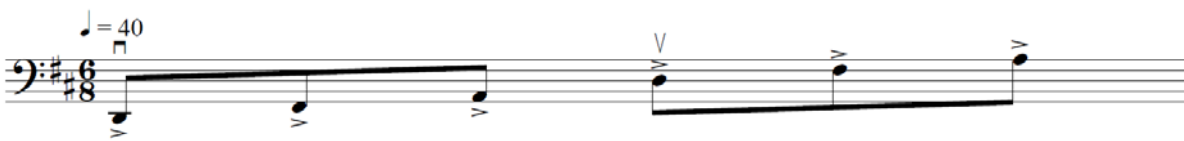
- C major – 3 octaves
- C minor – 3 octaves
- D major – 3 octaves
- D minor – 3 octaves

### Bowing patterns

1. Slurred, three notes to a bow:



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



### Dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios

- Dominant 7<sup>th</sup> commencing on C – 3 octaves
- Diminished 7<sup>th</sup> commencing on C – 3 octaves
- Dominant 7<sup>th</sup> commencing on D – 3 octaves
- Diminished 7<sup>th</sup> commencing on D – 3 octaves

Slurred, four notes to a bow:



### Suggested repertoire – Year 11

Abbott, K.	'Autumn Song' ( <a href="http://www.reedmusic.com">www.reedmusic.com</a> )
Bailey, K.	'Rock On The Edge' from <i>Jazzin' Around for Strings – Cello</i>
Bailey, K.	'Shades Of Night' from <i>Jazzin' Around for Strings – Cello</i>
Bazelaire, P.	'Bourrée d'Auvergne' from <i>Suite Française, Op. 114</i>
Bazelaire, P.	'Chanson de Bresse' from <i>Suite Française, Op. 114</i>
Beethoven, L. van	'Variations on a Russian Theme', arr. Nelson, from <i>Keytunes</i> (Book 1) (Boosey and Hawkes)
Breval, J.	<i>Sonata in C major, Op. 42</i> , 1 <sup>st</sup> movement, arr. Stutschewsky (Schott)
Chinzer, G.	<i>Sonata in G minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements, from <i>Three 18th Century Sonatas</i> (Faber)
Cui, C.	'Orientale' from <i>Kaleidoscope, Op. 50, no 9</i>
Gabriel-Marie, J.	'La Cinquantaine', arr. Suzuki, <i>Suzuki Cello School Revised Edition</i> (Book 3) (Summy-Birchard)
Hindemith, P.	'Langsam' or 'Lebhaft' from <i>Drei leichte Stücke in Solos For Young Cellists</i> <i>Volume 2</i> (Summy-Birchard)
Järnefelt, A.	<i>Berceuse in E minor</i>

MacMillan, J.	'Sabre Dance' from <i>Northern Skies</i> (Boosey and Hawkes)
Marais, M.	'La Matelotte' from <i>Five Old French Dances</i> , arr. Aldis and Mulke (Master Music Publications)
Marcello, B.	<i>Sonata in E minor</i> , 1 <sup>st</sup> and 2 <sup>nd</sup> movements
Marcello, B.	<i>Sonata in C major</i> , 2 <sup>nd</sup> movement
Marcello, B.	<i>Sonata in C major</i> , 3 <sup>rd</sup> and 4 <sup>th</sup> movements
Nölck, A.	'Capriccietto', no 7 from <i>Zehn Originalstücke, Op. 116</i> (Schott)
Pergolesi, G.	'Nina', arr. Deri, from <i>Solos For The Cello Player</i> (Schirmer)
Porta, B.	<i>Sonata in B major</i> , 3 <sup>rd</sup> and 4 <sup>th</sup> movements, from <i>Three 18th Century Sonatas</i> (Faber)
Schubert, F.	'Ballet Music' from <i>Rosamunde</i> , arr. Nelson, from <i>Keytunes</i> (Book 1) (Boosey and Hawkes)
Tann, H.	'Lullaby' from <i>Spectrum for Cello</i> (ABRSM)
Trad. (arr. Casals)	'Song Of The Birds' from <i>Learning The Tenor Clef</i> (Faber)
Trad. (arr. Legg, Gout)	'Kalinka' from <i>Learning the Tenor Clef</i> (Faber)
Wedgwood, P.	'Castaway' from <i>Up-grade! Cello, Grades 3-4</i> (Faber)
Wedgwood, P.	'Just Passing By' from <i>Jazzin' About – Fun Pieces for Cello</i> (Faber)
Wedgwood, P.	'Sometime Maybe' from <i>Jazzin' About – Fun Pieces for Cello</i> (Faber)

## Suggested technical work – Year 12

### Major and minor scales

- E major – 3 octaves
- E melodic minor – 3 octaves
- E harmonic minor – 3 octaves
- B  $\flat$  major – 2 octaves
- B  $\flat$  melodic minor – 2 octaves
- B  $\flat$  harmonic minor – 2 octaves

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

### Bowing patterns

1. Slurred, four notes to a bow, repeating the tonic at each octave:



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



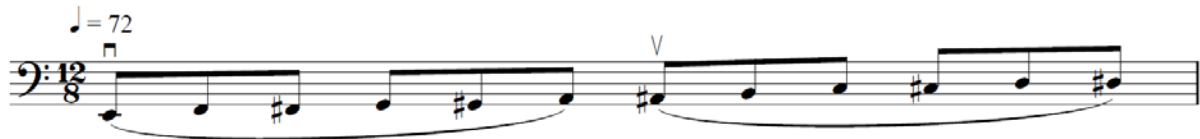
3. Détaché, one quaver followed by six semiquavers:



### Chromatic scales

- Chromatic commencing on E – 3 octaves
- Chromatic commencing on B ♭ – 2 octaves

Slurred, six notes to a bow:



### Major and minor arpeggios

- E major – 3 octaves
- E minor – 3 octaves
- B ♭ major – 2 octaves
- B ♭ minor – 2 octaves

### Bowing patterns

1. Slurred, three notes to a bow:



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



### Dominant 7<sup>th</sup> and diminished 7<sup>th</sup> arpeggios

- Dominant 7<sup>th</sup> commencing on E – 3 octaves
- Diminished 7<sup>th</sup> commencing on E – 3 octaves
- Dominant 7<sup>th</sup> commencing on B ♭ – 2 octaves
- Diminished 7<sup>th</sup> commencing on B ♭ – 2 octaves

Slurred, four notes to a bow:



### Suggested repertoire – Year 12

Bach, J. S.	<i>Suite No 1 in G major, BWV 1007, 5<sup>th</sup> and 6<sup>th</sup> movements</i>
Bartók, B.	<i>Gyermeknek/Für Kinder no 1, no 4 and no 5, arr. Liebner and Halász (EMB)</i>
Cole, J.	'Elegy' from <i>Spectrum for Cello</i> (ABRSM)
Dove, J.	'Prayer Wheel' from <i>Spectrum for Cello</i> (ABRSM)
Elgar, E.	'Chanson de Matin', arr. Legg and Gout, from <i>Learning the Tenor Clef</i> (Faber)
Fauré, G.	<i>Berceuse, Op. 16</i> (Edition Butorac)
Fauré, G.	'Pavane', arr. Legg and Gout, from <i>Learning the Tenor Clef</i> (Faber)
Marcello, B.	<i>Sonata No. 1 in F major, 1<sup>st</sup> and 2<sup>nd</sup> movements</i>
Martinů, B.	<i>Pastorale no 2</i> (Leduc)
Nicholls, S.	'Cake Walk' from <i>Recital Repertoire for Cellists</i> (Book 1) (Faber)
Offenbach, J.	'In the Twilight', arr. Legg and Gout, from <i>Learning the Tenor Clef</i> (Faber)
Paradis, M.	<i>Sicilienne</i> , arr. Dushkin (Schott)
Rimsky-Korsakov, N.	'Chanson Indoue', arr. Klengel, from <i>Sadko - 14 pieces for cello</i> (Mayhew)
Romberg, B.	<i>Sonata in E minor, Op. 38, no 1, 1<sup>st</sup> movement</i> (IMC)
Schubert, F.	'Serenade' from <i>14 pieces</i> , arr. Lloyd Webber (Mayhew)
Shostakovich, D.	'Romance' from <i>The Gadfly</i> , arr. Cowles (Fentone)
Squire, W.	<i>Tarantella</i> (Stainer and Bell)
Tchaikovsky, P.	<i>Valse Sentimentale, Op. 51, no 6</i> , arr. Rose (IMC)
Vivaldi, A.	<i>Concerto in D major, RV 403, 1<sup>st</sup> movement</i>
Vivaldi, A.	<i>Sonata in E minor, RV 40, any two movements</i>

## Double bass

### Suggested technical work – Year 11

#### Major scales and arpeggios

G major, 2 octaves

E major, 2 octaves

#### Harmonic and melodic minor scales and arpeggios

G minor, 2 octaves

E minor, 2 octaves

#### Chromatic scale commencing on

G, 2 octaves

#### Dominant 7ths commencing on

G, 2 octaves

E, 2 octaves

#### Diminished 7ths commencing on

G, 2 octaves

E, 2 octaves

#### Bowings

Major and minor scales:

1. separate bows

$\text{♩} = 54$

2. hook stroke, at the nut and at the point

$\text{♩} = 72$

3. three notes slurred and one note separate, repeating the tonic at each octave

$\text{♩} = 60$

4. spiccato, two bounces per note

♩ = 60

etc.

Arpeggios:

1. separate bows

♩ = 90

etc.

2. slurred, three notes per bow

♩ = 96

etc.

Chromatic scale:

1. separate bows

♩ = 72

etc.

2. slurred, four notes per bow

♩ = 72

etc.

Dominant seventh and diminished seventh arpeggios:

1. separate bows

♩ = 80

etc.

2. slurred, four notes per bow



### Suggested technical work – Year 12

#### Major scales and arpeggios

F major, 2 octaves

D major, 2 octaves

#### Harmonic and melodic minor scales and arpeggios

F minor, 2 octaves

D minor, 2 octaves

#### Chromatic scale commencing on

D, 2 octaves

#### Dominant 7ths commencing on

F, 2 octaves

D, 2 octaves

#### Diminished 7ths commencing on

F, 2 octaves

D, 2 octaves

#### Bowings

Major and minor scales:

1. separate bows



2. hook stroke, at the nut and at the point



3. slurred, seven notes per bow



4. spiccato, repeating each tonic note





## Arpeggios:

1. separate bows



2. slurred, four notes per bow



## Chromatic scale:

1. separate bows



2. slurred, four notes per bow

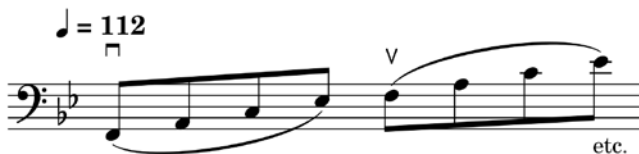


## Dominant seventh and diminished seventh arpeggios:

1. separate bows



2. slurred, four notes per bow



## Suggested technical work – repertoire

Technique	Examples of studies/pieces/orchestral excerpts
<b>Staccato</b>	<i>Gavotte</i> by Gossec (Vance Volume 3) 'Gavotte' from <i>Mignon</i> by A. Thomas (Vance Volume 3) <i>Brandenburg Concerto, no 3</i> excerpt – allegro moderato <i>Bille Studies</i> , no 6, 13 and 47 (Book 3) <i>Hrabe 86 Etudes</i> (Book 1), no 3
<b>Legato</b>	<i>Tre Giorni</i> by Pergolesi (Vance Volume 3) <i>Othello</i> excerpt <i>Bottessini Exercises for Double Bass</i> , no 10 <i>Simandl Etudes</i> , no 1, 2 and 3
<b>Slurs</b>	<i>Rabbath Study</i> , no 1 (Book 1) – and staccato <i>Rabbath Study</i> , no 3 (Book 1) 'Andante Con Moto' and 'Allegro' from <i>Symphony, no 5</i> by Beethoven (Simandl) <i>Marriage of Figaro Overture</i> – Presto by Mozart <i>Bottesini Exercises for Double Bass</i> , no 8 <i>Bille Studies</i> , no 18, 27, 30, 31 and 32
<b>Finger dexterity</b>	<i>Hebrides Overture</i> excerpt by Mendelssohn – allegro moderato <i>Simplified Higher Technique</i> by Petracchi (any) Any <i>Rabbath Study</i> <i>Vade Mecum</i> by Vance
<b>4<sup>th</sup> position</b>	<i>Rabbath exercises</i> , pp. 31–33 (Book 2) Petracchi, p. 9 Mahler <i>Symphony, No.1 solo</i> , 3 <sup>rd</sup> movement Shostakovich <i>Symphony, No.5</i> , 1 <sup>st</sup> movement
<b>Shifting</b>	<i>Rabbath</i> (Book 2) p. 25 <i>Vade Mecum</i> by Vance (any) <i>Rabbath Study</i> , no 16
<b>Triplets</b>	<i>Rabbath Study</i> , no 14 (Book 2) and double stopping <i>Hrabe Study</i> , no 16 – and slurs <i>Don Juan</i> excerpts by Strauss
<b>Double stopping</b>	<i>Vade Mecum</i> by Vance <i>Spanish Ode</i> by Rabbath <i>Rabbath</i> (Book 2) pp. 39–40, Study, no 14
<b>Accents/marcato</b>	<i>Russian Sailors Dance</i> by R Gliere <i>Rabbath</i> (Book 2), pp. 39–40, Study, no 14 <i>Bille Study</i> , no 34 <i>Rabbath</i> (Book 1) Studies 1 and 6
<b>Combination bowing</b>	<i>Bille Studies</i> (anything from Book 3) Mozart <i>Symphony</i> , no 40, 1 <sup>st</sup> movement <i>Rabbath Study</i> , no 9 Bruckner <i>Symphony, no 8</i> (allegro moderato) Berlioz <i>Symphonie Fantastique (March to the scaffold)</i>
<b>Chromatic</b>	<i>Vade Mecum</i> by Vance, p. 46 Shostakovich <i>Symphony, no 1</i> (allegretto)

### Suggested repertoire – Year 11

Beethoven, L.	<i>Sonatina</i> (Hal Leonard)
Carroll, I.	'Fantasia' from <i>Three Pieces for the Double Bass</i>
Carroll, I.	'Toccatà' from <i>Three Pieces for the Double Bass</i>
Carroll, I.	'Bolero' from <i>Three Pieces for the Double Bass</i>
De Fesch, W.	<i>Sonata in F Major</i> (Hofmeister), any movement
Elliot, V.	<i>Odd Man Out</i> (Yorke)
Fauré, G.	<i>Après un Rêve</i>
Hauta-Aho, T.	<i>Scott</i> (AMEB)
Hester, N.	<i>The Bull Steps Out</i> (Yorke)
Marcello, B.	'Adagio', 1 <sup>st</sup> movement and 'Allegro', 2 <sup>nd</sup> movement from <i>Sonata in E minor</i>
Purcell, H.	<i>Aria</i> (IMC)
Rabbath, F.	<i>Inti Raymi</i> (AMEB)
Rameau, J.	<i>Tambourin</i> (AMEB)
Ratez, E.	<i>Parade</i> (Billaudot)
Saint-Saëns, C.	'L'Éléphant' from <i>Le Carnaval des Animaux</i>

### Suggested repertoire – Year 12

Bach, J.S.	<i>Suites for Cello</i> , any movement, Peters
Capuzzi, A.	<i>Concerto in F</i> , 1 <sup>st</sup> or last movements
Capuzzi, A.	<i>Concerto in D</i> , 1 <sup>st</sup> or last movements
Carroll, I.	<i>Three Pieces</i> (Forsyth)
Corelli, A.	<i>Sonata in D minor</i> (International)
Dragonetti, D.	<i>Six Waltzes for double bass alone</i> (ed. Turetsky), any or all (McGinnis and Marx Music)
Eccles, H.	<i>Sonata in G minor</i> , any two contrasting movements (International)
Granados, E.	<i>Intermezzo</i> (Liben)
Handel, G. F.	<i>Largo in G</i>
Handel, G. F.	'Sarabande no 5 in G' from <i>Klassische Stücke</i> (Book 1) Peters
Jacob, G.	<i>A Little Concerto</i> , any movement/s – Yorke
Keyper, F.	<i>Romance and Rondo</i> (Yorke)
Lancen, S.	'Croquis' (Yorke)
Lorenziti, J.	'Gavotte' (Recital)
Lotter, A.	<i>The Ragtime Bass Player</i> (Recital)
Marcello, B.	<i>Any Sonata</i> , any two contrasting movements
Martini, G. B.	<i>Plaisir D'Amour</i> (Recital)
Rabbath, F.	<i>Solos for the Double Bassist</i> any of 'Ode d'Espagne', 'Poucha Dass' (Liben)
Rachmaninov, S.	<i>Vocalise</i> (Hal Leonard)
Ratez, E.	<i>Cantabile, Menuet Varie, Arabesque, Scherzo and Novelette</i> (Billaudot)
Vivaldi, A.	<i>Sonata in A minor</i> (IMC)

## Harp – pedal harp

### Suggested technical work – Year 11

#### Scales

##### Major

A $\flat$ , A, C and F major 3 octaves, hands together, one octave apart

##### Harmonic minor

A, C $\sharp$ , F and F $\sharp$  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 3s and in 4s.

$\text{♩} = 50$

$\text{♩} = 66$

#### Dominant 7<sup>th</sup>

of A and F 3 octaves, hands together, root position

$\text{♩} = 66$

## Suggested technical work – repertoire – Year 11

### Arpeggios (ascending, descending and one handed)

- Naderman, F. J. *Méthode de Harpe Volume 2*, 'Other study in Arpeggios', p. 17 (Billaudot)  
 Salzedo, C. *Conditioning Exercises*, Exercise I–VI (Schirmer)

### Arpeggios (crossing)

- Salzedo, C. *Conditioning Exercises*, Exercise VII–IX (Schirmer)

### Voicing

- Naderman, F. J. *Méthode de Harpe Volume 2*, 'Second Study of arpeggio with a Song of Thumb' (Billaudot)  
 Naderman, F. J. *Méthode de Harpe Volume 1*, 'Example with Four Parts', p. 23 (Billaudot)

### Ornamentation

- Naderman, F. J. *Méthode de Harpe Volume 1*, 'About the Trill', p. 32 (Billaudot),  
 Salzedo, C. and Lawrence, L. *Method for the Harp*, 'One-hand trill' and 'Two-hand trill', p. 51 (Schirmer)

### Scales


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

## Suggested technical work – Year 12

### Scales


#### Major

- A  $\flat$ , C  $\flat$ , E  $\flat$  and G  $\flat$  major 4 octaves in semiquavers, hands together, one octave or a tenth apart

 = 72, four notes per beat


#### Harmonic minor

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

 = 72, four notes per beat

#### Melodic minor

- C and E  $\flat$  4 octaves in semiquavers, hands together, one octave apart

 = 66, four notes per beat

### Arpeggios

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

### Dominant 7<sup>th</sup>

of B $\flat$  and G

3 octaves, hands together, in root position and inversions

### Suggested technical work – repertoire – Year 12

#### Arpeggios (ascending, descending and one hand)

Pozzoli no 16, 20, 21

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op.62, no X, XII or XXIV (Leduc)*

#### Arpeggios (crossing: one hand and left over right)

Lariviere *Exercices et Etudes pour la Harpe, Op. 9, 'Etude No.1' (Leduc)*

Salzedo, C. and *Method for the Harp, 'One-hand arpeggios' (Shirmer)*

Lawrence, L.

#### Octaves (consecutive, oscillating)

Pozzoli no 19, 19bis and 23 (Ricordi)

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op. 62, no III, VII, XV or X (Leduc)*

Salzedo, C. and *Method for the Harp, 'Oscillating movement of the wrist' (Shirmer)*

Lawrence, L.

#### Scales

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op. 62, no VI (Leduc)*

Lariviere *Exercices et Etudes pour la Harpe, Op. 9 'Etude' no 1 (Leduc)*

#### Voicing

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op. 62 no VIII or XVII (Leduc)*

**Ornamentation**

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op. 62 no XI or XIV (Leduc)*

**Rolling chords**

Boscha, N. *Vingt-Cinq Exercises, 'Etudes', Op. 62 no XVIII (Leduc)*

**Harmonics**

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

**Suggested repertoire – Year 11**

Dussek, J. L. *Six Sonatinas, any 1<sup>st</sup> 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, E  $\flat$  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 3s and in 4s.

$\text{♩} = 50$

8va

$\text{♩} = 66$

#### Dominant 7<sup>th</sup>

Of A and F 3 octaves, hands together, root position

$\text{♩} = 66$



## Suggested technical work – repertoire – Year 11

### Arpeggios (ascending descending and one handed)

Salzedo, C. *Conditioning Exercises*, Exercise I–VI (Schirmer)

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand) no 9, 19, 20 (Billaudot)

### Arpeggios (crossing: one hand and left over right)

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

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 1, 3, 21 (Billaudot)

### Scales

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

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 7, 8 (Billaudot)

### Rolling chords

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 12, 13 (Billaudot)

### Harmonics

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 14 (Billaudot)

### Ornamentation

Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no. 22, 23 (Billaudot)

## Suggested technical work – Year 12

### Scales

#### Major

A, B  $\flat$  and C major 3 octaves in semiquavers, hands together, one octave or a tenth apart

$\bullet = 72$ , 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 3s and in 4s.

**Dominant 7<sup>th</sup>**of B  $\flat$  and G

3 octaves, hands together, root position

**Suggested technical work – repertoire – Year 12****Arpeggios (ascending, descending and one handed)**Naderman, F. J. *Méthode de Harpe Volume 2*, 'Other study in Arpeggios', p. 17 (Billaudot)**Arpeggios (crossing: one hand and left over right)**Naderman, F. J. *Méthode de Harpe Volume 1* 'Exercises of Cross' (sic), p. 39 (Billaudot)**Octaves**Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 15, 16 (Billaudot)**Scales**Naderman, F. J. *Méthode de Harpe Volume 1*, 'March', p. 45 (Billaudot)**Rolling chords**Naderman, F. J. *Méthode de Harpe Volume 1*, 'Exercises', pp. 50–53 (Billaudot)**Ornamentation**Bochsa, R. N. C. *50 Lecons Progressives Volume 1* (rev. Megevand), no 24 (Billaudot)**Suggested repertoire – Year 11**Andres, B. 'Rigaudon' and 'Passepied' from *Automates* (Hortensia)Andres, B. *La Gimblette* HortensiaBach, J. C. 'Presto no 3' from *Pièces Classiques pour la Harpe Celtique Volume 5*, arr. Bouchaud (Billaudot)Barber, G. 'Harp of the Western Wind' from *Windmill Sketches* (Mrs Gail Barber, Texas)Orr, B. 'Prelude no 2' from *Three Diatonic Preludes* (OUP)Scarlatti, D. 'Sonata in C no 1' from *Pièces Classiques pour la Harpe Celtique Volume 5*, arr. Bouchaud (Billaudot)**Suggested repertoire – Year 12**Andres, B. *Amarantes*Andres, B. 'Gigue and Pavane' from *Automates* (Hortensia)Andres, B. *La Gimblette*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)Dussek, J. L. *Sonatina* (any one)Grandjany, M. *Pastorale* Durand

- O'Carolyn, T.                    *Concerto no 39* from *Panorama de la Hapre Celtique*, arr. Bouchaud  
(Editions Musicales Transatlantiques)
- Pitfield, T. B.                    'Second Ostinato' from *11 Miniatures* (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 minor over 2 octaves
- C sharp and D melodic minor over 2 octaves
- Chromatic scale on E and F

#### Execution

Three musical staves illustrating scale exercises. The first staff shows a simple scale in 4/4 time with a tempo marking of quarter note = 130. The second staff shows a more complex scale in 4/4 time with a tempo marking of quarter note = 110. The third staff shows a scale in 4/4 time with a tempo marking of quarter note = 110, featuring eighth notes and rests.

#### Scales in thirds

- C major over one octave

A musical staff in 4/4 time showing a scale in thirds. The tempo marking is quarter note = 70. The scale consists of eighth notes in pairs, moving up and down the scale.

#### 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 minor over 2 octaves

♩ = 60

**Suggested technical work – Year 12****Scales**

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

**Execution****Scales in thirds**

- G major over 2 octaves

**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 minor over 3 octaves



## Suggested technical work – repertoire

Concept	Year 11 (min. AMEB Grade 4)	Year 12 (min. AMEB Grade 5)	Comments
<b>Tuning and aural awareness</b>	Tune independent of teacher	Tune accurately independent of teacher	Aural awareness of major and minor, tonality, form, harmonic structure.
<b>Posture and right hand sound production</b>	<i>Musicianship and Sight, Reading for Guitarists</i> , Oliver Hunt <i>World's Favorite Solos for Classic Guitar Volume 43</i> , Harvey Vinson <i>Library of Guitar Classics</i> , Jerry Willard <i>Etudes Simples (Volume 1 and 2)</i> , Leo Brouwer <i>Slur, Ornament and Reach Development</i> , Aaron Shearer <i>Microestudios 2 Volumes, no 6–10 and 11–15</i> , Abel Carlevaro <i>Complete works of H Villa-Lobos – Preludes 2 and 4</i>	<i>Musicianship and Sight, Reading for Guitarists</i> , Oliver Hunt <i>World's Favorite Solos for Classic Guitar Volume 43</i> , Harvey Vinson <i>Library of Guitar Classics</i> , Jerry Willard <i>Etudes Simples (Two Volumes)</i> , Leo Brouwer <i>Slur, Ornament and Reach Development</i> , Aaron Shearer <i>Microestudios 2 Volumes, no 6–10 and 11–15</i> , Abel Carlevaro <i>Complete works of H Villa-Lobos – Other Preludes and Etudes</i>	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.
<b>Apoyando</b>	Scales – diatonic major and minor scales – <i>AMEB Technical Workbook</i>	Scales – diatonic major and minor scales – <i>AMEB Technical Workbook</i>	Scales can be configured with any sensible fingering. Many of the pieces contained in the volumes above (in chapters on Posture and Right hand sound production) have excellent works to cover apoyando (rest stroke).
<b>Tirando</b>	<i>AMEB Technical Workbook</i> ex 4D, p. 33 Arpeggios	<i>AMEB Technical Workbook</i> ex 5B, p. 38 Arpeggios	Many of the pieces contained in the volumes above (in chapters on Posture and Right hand sound production) have excellent works to cover tirando (free stroke).

Concept	Year 11 (min. AMEB Grade 4)	Year 12 (min. AMEB Grade 5)	Comments
<b>Left hand</b>			
<b>Flexibility</b>	<i>AMEB Technical Workbook</i> ex 4B, p.32: Left hand slurring	<i>AMEB Technical Workbook</i> ex 6C, p. 44: Left hand slurring	<i>AMEB Technical Workbook Advanced</i> ex 7B, p.52: Left hand slurs
<b>Articulation and coordination</b>	<i>Student Repertoire Series Volume 2</i> , Lawrence Ferrara <i>Pieces from Latin America</i> , Schwarzberger <i>Afterthoughts (1 and 2)</i> , Richard Charlton <i>5 Exotic Studies</i> , Philip Houghton	Right hand staccato: <i>Sor Study in A</i> , p. 28 and <i>Sor Study in Am</i> , p. 35, from <i>World's Favourite Solos for Classical Guitar</i> Alternately use <i>Fenando Sor – The Complete Studies, Lessons and Exercises for Guitar</i> , Brian Jeffery	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.
<b>Tone quality</b>	<i>Tone Production on the Classical Guitar</i> , John Taylor <i>Pumping Nylon</i> , Scott Tenant (book and DVD) <i>The Art of Playing Classical Guitar</i> , Charles Duncan	<i>Tone Production on the Classical Guitar – John Taylor</i> <i>Pumping Nylon – Scott Tenant</i> (Book and DVD) <i>The Art of Playing Classical Guitar – Charles Duncan</i>	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.
<b>Ensemble participation</b>	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. <i>Duo Concertante</i> , Giuliani <i>Divertissement for two guitars, Op. 38</i> , F Sor <i>Guitar Classics</i> , Jerry Willard	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.	



## Suggested repertoire – Year 11

Barrios, A. M.	<i>Medallon Antiguo</i>
Brouwer, L.	<i>Etudes Simples</i> , no 4 and 6
Calatayud, B.	'Pasodoblillo' and 'Bulerias' from <i>Cuatro piezas faciles para guitarra (The guitar music of Spain) Volume 1 (Wise)</i>
Carcassi, M.	<i>25 Etudes, Op. 60</i> , no 2, 3 and 13
Carolan, T.	<i>O Carolan's Dream</i>
Charlton, R.	'Rondo' from <i>Afterthoughts (Book 1)</i> , 'Cakewalk' from <i>Modern Times (Volume 4) (Chanterelle)</i>
Domeniconi, C.	'Ruscello' no 6, 'Equilibrato' no 9, 'Danza Del Gatto' no 12, from <i>24 Präludien (Book 1) (Edition Ex Tempore)</i>
Domeniconi, C.	'Canto' no 13, 'Pavana' no 18, 'Sogno' no 21, 'Primavera' No. 22, 'Cammino di note' no 23 from <i>24 Präludien (Book 2) (Edition Ex Tempore)</i>
Dowland, J.	<i>Mr Dowland's Midnight</i>
Guiliani, M.	'Andantino' no 2 and 'Allegretto' no 13 from <i>La Tersicore dal Nord, Op. 147</i>
Houghton, P.	'Dompe (Drone Dance)', 'The Stream', 'The Red Goldfish' from <i>Six Short Guitar Solos</i>
Houghton, P.	'Phantasy' from <i>Five Exotic Studies</i>
Houghton, P.	<i>Black Rose Prelude</i>
Houghton, P.	'Folk Dance' from <i>7 Short Solos</i>
Koshkin, N.	'Le Pelerin' from <i>Graded repertoire for guitar (Book 2)</i> , Mel Bay
Lindsay-Clarke, V.	<i>Tango Esta Noche</i>
Losy, J. A.	'Aria' from <i>Partita in A minor</i>
Mertz, J. K.	'Andante Expressivo' no 1 from <i>Nachtviolen, Op. 2</i>
Mertz, J. K.	'Allegretto Giusto' no 5 from <i>Nachtviolen, Op. 2</i>
Milan, L.	'Pavana' from <i>Libro de musica de Vihuela de mano intitulado El Maestro</i>
Montoya, J. H.	<i>El Roble</i>
Pratten, M. S.	'Forgotten', 'Sadness' or 'Eventide'
Sor, F.	'Minuet and Trio' from <i>Grand Sonata, Op. 22</i>
Sor, F.	'Minuet and Trio' from <i>Grand Sonata, Op. 25</i>
Sor, F.	<i>20 Sor Studies</i> , ed. Segovia, no 1–4 (Albert)
Svoboda, P.	'Wongaling', 'Bossa on the Beach', 'Lunar Sillhouette' from <i>Solos by Svoboda, Volume 2</i>
Tarrega, F.	<i>Lagrima</i>
York, A.	'Sherry's Waltz' from <i>8 Discernments (GSP)</i>

### Suggested repertoire – Year 12

Bach, J. S.	'Bourree' from <i>Suite in E minor BWV 996</i> (Koonce)
Bach, J. S.	'Minuet' or 'Prelude' from <i>Cello Suite BWV 1007</i> (Koonce)
Bach, J. S.	'Gavotte' 1 and 2 from <i>Cello Suite BWV 1012</i> (Koonce)
Bennett, R. R.	<i>Impromptus</i> , no 1, 3 or 5
Brouwer, L.	<i>Etudes Simples Series 2</i> , no 7 and 11
Carcassi, M.	<i>25 Etudes, Op. 60</i> , no 18 and 20
Carcassi, M.	'Moderato con Espressione' from <i>Six Caprices, Op. 26</i> no 3
Ferrer, J.	'Tango' from <i>Cuatro Piezas Faciles no 3, Op. 50</i>
Ferrer, J.	'Plainte Amoureuse' from <i>Trois Melodies no 1, Op. 42</i>
Ferrer, J.	'Ejercicio' no 9 from <i>Coleccion 12a de Ejercicios</i>
Giuliani, E.	'Prelude' no 1 or 5 from <i>Six Preludes</i>
Giuliani, M.	'Maestoso' from <i>Sonatina no 1, Op. 71</i>
Giuliani, M.	'Andantino Sostenuto' from <i>Sonatina no 3, Op. 71</i>
Giuliani, M.	'La Melonconia' no 7 from <i>Giulianate, Op. 148</i>
Houghton, P.	'Romance' from <i>Five Exotic Studies</i>
Houghton, P.	'Aubade' from <i>Five Exotic Studies</i>
Houghton, P.	<i>Kinkachoo I Love You</i>
Johnson, R.	<i>Almain</i>
Lauro, A.	<i>Quatro Valse Venezelano</i> (any one)
Lauro, A.	<i>El Negrito</i>
Linnemann, M.	'Canzone d'Amore' from <i>Suite for Lovers</i>
Losy, J. A.	'Capriccio', 'Gavotte' and 'Gigue' from <i>Partita in A Minor</i>
Pratten, S.	'Forgotten' or 'Eventide'
Pujol, M. D.	<i>Milonga</i>
Pujol, M. D.	<i>Candombe en Mi</i>
Pujol, M. D.	<i>Preludio Tristan</i>
Ryan, G.	'Smoke Rising' from <i>Scenes from the Wild West</i>
Ryan, G.	'Joie de Vivre' from <i>Scenes for Guitar (Book 2)</i>
Sagreras, J.	Nostalgia no 3 from <i>Tres piezas fáciles, Op. 19</i>
Sagreras, J.	Maria Luisa no 2 from <i>Tres piezas fáciles, Op. 19</i>
Sor, F.	<i>20 Sor Studies</i> , ed. Segovia, no 5, 6 and 9 (Albert)
Svoboda, P.	'Celtic Clash' or 'Aurora'
Tarrega, F.	'Adelita' or 'Rosita'
Villa Lobos, H.	'Prelude' 3 or 4 from <i>Cinq Preludes</i>
Walton, W.	'Lento', no 2 from <i>Five Bagatelles for Guitar</i>
York, A.	'Faire' from <i>Denouement (GSP)</i>


## Keyboard

### Organ

#### Suggested technical work – Year 11

##### Scales

###### Manual scales

 = 84, four notes per beat

###### *Major*

A  $\flat$ , B and E  $\flat$                     2 octaves, legato, hands separately and together


###### *Harmonic and melodic minor*

A  $\flat$ , B and E  $\flat$                     2 octaves, legato, hands separately and together

###### Chromatic scales

A  $\flat$ , B and E  $\flat$                     2 octaves, legato, hands separately and together

###### Manual contrary motion scales

 = 60, four notes per beat

###### *Major*


D and E  $\flat$                             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 tempo)

A  $\flat$ , B and E  $\flat$                     2 octaves, legato, hands separately and together

###### Pedal scales

###### *Major*

C, D and E  $\flat$                     2 octaves, legato

###### *Harmonic and melodic minor*

C, D and E  $\flat$                     2 octaves legato

###### Chromatic scales

C, D and E  $\flat$                     2 octaves legato

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

**Pedal arpeggios****Major and minor**

A, E  $\flat$  and F                      1 octave, legato  
 MM = 65, two notes per beat (minimum tempo)

**Left hand and pedal scales contrary motion****Major**

D and F                                  1 octave, legato

♩ = 70, two notes per beat (minimum tempo)

**Pedal exercises**

Bach, J. S.                                *Pedal-Exercitium 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', from *Little Organ Book* p. 49  
     (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, D  $\flat$  and F $\sharp$                       2 octaves, legato, hands separately and together

**Harmonic and melodic minor**

A, D  $\flat$  and F $\sharp$                       2 octaves, legato, hands separately and together

**Chromatic scales**

A, D  $\flat$  and F $\sharp$                       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**

D  $\flat$  and E  $\flat$                           2 octaves, legato, hands separately and together


**Manual arpeggios****Major and minor**

♩ = 60, four notes per beat

- Root position

A, D  $\flat$  and F $\sharp$                       2 octaves, legato, hands separately and together


**Manual dominant 7<sup>ths</sup>**

 = 60, four notes per beat

- Root position

A, D  $\flat$  and F $\sharp$                       2 octaves, legato, hands separately and together


**Diminished 7<sup>ths</sup>**

 = 60, four notes per beat

- Root position

A, D  $\flat$  and F $\sharp$                       2 octaves, legato, hands separately and together

**Pedal scales**

 = 85, two notes per beat

**Major**

C $\sharp$  and E                              2 octaves, legato


**Harmonic and melodic minor**

C $\sharp$  and E                              2 octaves, legato

**Chromatic scales**

C $\sharp$  and E                              2 octaves, legato

**Pedal arpeggios**

 = 77, two notes per beat

**Major**


B, B  $\flat$  and C $\sharp$                       1 octave, legato

**Minor**

B, B  $\flat$  and C $\sharp$                       1 octave, legato

**Left hand and pedal scales contrary motion****Major**

B  $\flat$  and G                              1 octave, legato

 = 85, two notes per beat

**Pedal exercises**

- Bach, J. S.                              *Fugue in D major, BWV 532*, bars 119 to the end from (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 from *The Organists’ Manual* (Roger E. Davis)  
p. 39 (W. W. Norton & Company, New York)

### Suggested repertoire – Year 11

Archer, M.	'Reverie' from <i>A Little Suite for Organ</i> (Incorporated Association of Organists Publication)
Bach, J. S.	<i>Ich Ruf Zu Dir, BWV 693</i>
Bach, J. S.	<i>Gelobet Seiest Du, BWV 604</i>
Bach, J. S.	<i>Heut Triumphiret Gottes Sohn, BWV 630</i>
Bach, J. S.	<i>In der ist Freude, BWV 615</i>
Bach, J. S.	<i>Meine Seele Erhebt den Herren, BWV 648</i>
Bach, J. S.	<i>Prelude and Fugue in E minor, BWV 555</i>
Bach, J. S.	<i>Wir glauben all' an einen Gott, BWV 680</i>
Boëllmann, L.	'Menuet' from <i>Suite Gothique</i>
Buxtehude, D.	<i>Ciacona in E minor, Bux WV 160</i> (Barenreiter)
Clérambault, L-N.	'Dialogue sur les Grands Jeux' from <i>Suite du Premiere Ton</i>
Daquin, L-C.	<i>Noël Suisse</i>
Dupré, M.	<i>Seventy-nine Chorales, Op. 28, no XXI, XXIV, XXX, XXXVII or XLII</i>
Eben, P.	'Variation V' only from <i>Partita on 'O Jesu all mein Leben bist du'</i> (Universal)
Jongen, J.	<i>Petit Prelude</i> (OUP)
Jongen, J.	<i>Petite Piece</i> (OUP)
Krebs, J.L.	<i>Trio in A minor, no 9</i> from <i>Fifteen Organ Trios</i> (Masters Music Publications Inc.)
Langlais, J.	<i>Neuf Preludes, no 8</i> (Leduc)
Leighton, K.	'Fanfare' from <i>Easy Modern Organ Music</i> (OUP)
Leighton, K.	<i>Ode</i> (OUP)
Mendelssohn, F.	'Andante Religioso' from <i>Sonata, no 4, Op. 65</i>
Mendelssohn, F.	'Andante Tranquillo' from <i>Sonata, no 3, Op. 65</i>
Merkel, G.	No 3 from <i>Choralstudien uber Wer nun den lieben Gott laBt walten, Op. 116</i>
Peeters, F.	'Koraal' from <i>Suite Modale (Lemoine)</i>
Reger, M.	<i>Herr, nun selbst den Wagen halt</i> from <i>Choralvorspiel zum gottesdienstlichen Gebrauch, BA 8249</i> (Barenreiter)
Rheinberger, J. G.	'Intermezzo' from <i>Sonata, no 8</i>


## Suggested repertoire – Year 12

Bach, J. S.	<i>Ach bleib bei uns, Herr Jesu Christ, BWV 649</i>
Bach, J. S.	<i>Prelude in C major, BWV 547</i>
Bach, J. S.	<i>In dir ist Freude, BWV 615</i>
Bach, J. S.	<i>Valet will ich dir geben, BWV 736</i>
Boellmann, L.	'Toccata' from <i>Suite Gothique</i>
Bonnet, J.	<i>Romance sans paroles, Op. 7, no 8 (Leduc)</i>
Brahms, J.	<i>Chorale Prelude: 'O Welt, ich, muss dich lassen', Op. 122, no 3</i>
Bridge, F.	No 5 from <i>Six Organ Pieces</i> (Boosey & Hawkes)
Buxtehude, D.	<i>Prelude, Fugue and Chaconne, BuxWV 137</i>
	<i>Toccata and Fugue in F major, Bux WV 157 (Barenreiter)</i>
Dubois, T.	'Interlude' or 'Postlude-Cantique' or 'Marche-Sortie' from <i>Seven Pieces for Organ</i> (Kalmus K 09767)
Dupré, M.	Numbers XLVIII or LIV from <i>Seventy-Nine Chorales, Op. 28</i>
Dupré, M.	'Te lucis ante terminum' (no 5 from 'Le Tombeau de Titelouze')
Eben, P.	<i>Improvisation uber ein slowwakisches Marienlied</i> (ProOrgano 1062)
Franck, C.	<i>Cantabile in B major</i>
Franck, C.	<i>Pastorale</i>
Hammond	'Postlude' from <i>The Modern Organist, Volume 1</i> (Banks)
Hindemith, P.	1 <sup>st</sup> or 2 <sup>nd</sup> movements from <i>Organ Sonata no 2</i>
Homilius, G. A.	'Trio in G major', no 13 from <i>Fifteen Organ Trios</i> (Masters Music Publications Inc.)
Howells, H.	<i>Psalm-Prelude no 2 (Set 1)</i> (Novello)
Jongen, J.	<i>Chant de Mai</i>
Karg-Elert, S.	'Dir, dir, Jehova' or 'Solllt ich meinem Gott nicht singen' from <i>20 Preludes &amp; Postludes, Op. 78</i> (Breitkopf)
Karg-Elert, S.	<i>8 Short Pieces, Op. 54</i> (any piece)
Langlais, J.	<i>Trois Meditations sur la Sainte Trinité, no 3 (Le Saint Esprit)</i> (Editions Combres)
Langlais, J.	<i>Neuf Preludes, no 5</i> (Leduc)
Lübeck, V.	<i>Prelude and Fugue in E</i>
Mathias, W.	'Processional' from <i>Modern Organ Music</i> (OUP)
Mathias, W.	<i>Toccata Giocosa, Op. 36, no 2</i> (OUP reproduced by Allegro Music)
Mendelssohn, F.	<i>Prelude and Fugue in D minor and Prelude in C minor</i>
Merkel, G. A.	<i>16 Orgelstücke, Op. 179, no 15</i> (Musik Verlag 1878)
Messiaen, O.	'Les Bergers' from 'La Nativité' (Leduc)
Peeters, F.	'Herr Jesus hat ein Gartchen' (complete) from <i>10 Organ Chorales, Op. 39</i> (Schott)
Peeters, F.	<i>A Festival Voluntary</i> (OUP)
Reger, M.	<i>Chorale Prelude 'Wie schön leuchtet der Morgenstern', Op. 67, no 49</i>
Reger, M.	'Jesus, meine Zuversicht' from <i>Choralvorspiel zum gottesdienstlichen Gebrauch BA 8249</i> (Barenreiter)
Reger, M.	<i>Lobe den Herren</i> from <i>Choralvorspiel zum gottesdienstlichen Gebrauch BA 8249</i> (Barenreiter)
Rutter, J.	<i>Toccata in Seven</i> (OUP)

## Pianoforte

### Suggested technical work – Year 11

#### Scales – Similar motion, legato

 = 84, four notes per beat

##### **Major**

B, E ♭ and F♯                      4 octaves, hands separately and together, *piano* or *forte*


##### **Harmonic and melodic minor**

B, E ♭ and F♯                      4 octaves, hands separately and together, *piano* or *forte*

##### **Chromatic scales**

B, E ♭ and F♯                      4 octaves, legato, hands separately and together, *piano* or *forte*

#### Scales – similar motion, staccato

 = 60, four notes per beat

##### **Major**

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


##### **Harmonic and melodic minor**

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

##### **Chromatic scales**

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

#### Contrary motion scales – legato

 = 60, four notes per beat


##### **Major**

B and E ♭                              2 octaves, hands together, *mezzo-forte*

##### **Harmonic minor**

B and E ♭                              2 octaves, hands together, *mezzo-forte*

##### **Arpeggios**

 = 52, four notes per beat

##### **Major and minor**


B, E ♭ and F♯                      4 octaves, hands separately and together, root position only, *mezzo-forte*



**Technical work – suggested repertoire – Year 11**

- Berens, H.                    *46 Exercises for Left Hand Alone, Op. 89* (Book 1) no 17, 18, 19, 20, 21, 26, 27, 28 or 45 (Schirmer 1031)
- Köhler, L.                    *Short School of Velocity, Op. 242*, no 4, 5, 6, 8 or 9 (Alfred)
- Macdowell, E.                ‘Alla Tarantella’ from *12 Etudes for the Development of Technique and Style, Op. 39*
- Moszkowsky, M.              *20 Short Studies, Op. 91*, no 1, 3, 4, 5 (Alfred)

**Suggested technical work – Year 12****Scales – similar motion, legato**

 = 92, four notes per beat

**Major**

A ♭, D ♭ and E                4 octaves, hands separately and together, *piano* or *forte*


**Harmonic and melodic minor**

A ♭, D ♭ and E                4 octaves, hands separately and together, *piano* or *forte*

**Chromatic scales**

A ♭, D ♭ and E                4 octaves, hands separately and together, *piano* or *forte*

**Scales – similar motion, staccato**

 = 72, four notes per beat

**Major**

A ♭                                4 octaves, hands separately and together, *mezzo-forte*


**Harmonic and melodic minor**

A ♭ and D ♭                    4 octaves, hands separately and together, *mezzo-forte*

**Chromatic scales**

D ♭ and E                      4 octaves, hands separately and together, *mezzo-forte*

**Contrary motion scales – legato**

 = 72, four notes per beat


**Major**

A ♭ and D ♭                    2 octaves, hands together, *mezzo-forte*

**Harmonic minor**

A ♭ and D ♭                    2 octaves, hands together, *mezzo-forte*


**Arpeggios**

 = 60, four notes per beat

**Major and minor**


A ♭, D ♭ and E                4 octaves, hands separately and together, root position only, *mezzo-forte*

**Dominant 7<sup>th</sup>s**

 = 60, four notes per beat

of D  $\flat$  and E 4 octaves, hands separately and together, root position only, *mezzo-forte*

**Diminished 7<sup>th</sup>s**

 = 60, four notes per beat

of D  $\flat$  and E 4 octaves, hands separately and together, root position only, *mezzo-forte*

**Technical work – suggested repertoire Year 12**

Berens, H.	Any one from <i>25 Studies for the Left Hand Alone, Op. 89</i> (Book 2) (Schirmer 1031)
Czerny, C.	<i>Exercises for Passage Playing, Op. 261</i> , no 110, 114, 118 or 125 (Peters 2404)
Köhler, L.	<i>Short School of Velocity, Op. 242</i> , no 11, 12, 13, 17, 18, 19 or 20 (Alfred)
Moszkowsky, M.	<i>20 Short Studies, Op. 91</i> , no 7, 8, 10, 14, 15, 17 (Alfred)
Pozzoli, E.	<i>24 Studi de Facile Meccanismo</i> , no 5, 9, 10, 13 or 21 (Ricordi 427)

**Suggested repertoire – Year 11**

Bach, C. P. E.	'Allegro' (3 <sup>rd</sup> Mvt) from <i>Sonata in C, Wq 51/1</i> ( <i>Selected Sonatas Vol. 3</i> , Urtext)
Bach, C. P. E.	'Allegro' (3 <sup>rd</sup> Mvt) from <i>Sonata in C, Wq 65/36</i> ( <i>Selected Sonatas Vol. 3</i> , Urtext)
Bach, C. P. E.	'Allegro' (1 <sup>st</sup> Mvt) from <i>Sonata in D, Wq 65/40</i> ( <i>Selected Sonatas Vol. 3</i> , Urtext)
Bach, C. P. E.	'Allegretto' (3 <sup>rd</sup> Mvt) from <i>Sonata in E minor, Wq 65/30</i> ( <i>Selected Sonatas Vol. 2</i> , Urtext)
Bach, C. P. E.	'Allegro' (1 <sup>st</sup> Mvt) from <i>Prussian Sonata no 1 in F major, Wq 48</i> (Barenreiter)
Bach, J. S.	'Courante' from <i>French Suite, no 6, BWV 817</i>
Bach, J. S.	<i>Two-part Inventions</i> , no 1, 8, 9, 11 or 13
Bailey, K.	'Melinda's Mini March' from <i>Jazzin' Around</i> (Kerin Bailey Music)
Bartók, B.	<i>Mikrokosmos, Volume 5</i> , 'Staccato' no 124 ( or Stamping Dance 128 ( )
Chopin, F.	<i>Prelude in E minor, Op. 28, no 4</i>
Debussy, C.	<i>The Little Nigar</i>
De Seixas, C.	<i>Tocatta in F minor</i> (AMEB Piano Grade 5, Series 17)
Dussek, J. L.	<i>Sonatina, Op. 20, no 1</i> (complete)
Galuppi, B.	'Allegro' (2 <sup>nd</sup> Mvt) from <i>Sonata no 1 in A major</i> (Schott 20266)
Grieg, E.	'Nocturne' from <i>Lyric Pieces, Op. 54, no 4</i>
Hutchens, F.	'Two Little Birds' or 'Evening' (EMI)
Hyde, M.	'Study for Scales and Staccato' or 'Reverie' or 'Woodland Sketch' (Allans)
Kats-Chernin, E.	'Cinema' no 12 from <i>Twelve One-Page Piano Pieces</i> (Boosey & Hawkes)
Khachaturian, A.	Two Funny Aunties Argued' no 6 from <i>Album of Children's Pieces, Volume 2</i>
Koh, J. B.	'Piano Peals' for piano with soundtrack from <i>Spectrum 4</i> (ABRSM Publications)
Lindborg, P.	'Búgó Resonances' for piano with soundtrack from <i>Spectrum 4</i> (ABRSM Publications)

Liszt, F.	<i>Consolation no 1 or 2</i> (Peters)
Lunsqui, A.	'... tornando-se ...' from <i>Spectrum 4</i> (ABRSM Publications)
Mathias, W.	'Dance' or 'Finale' from <i>Little Suite for Piano</i> (OUP)
Mendelssohn, F.	<i>Song without Words, Op. 19, no 4</i>
Mozart, W. A.	<i>Fantasia in D minor, K.397</i>
Moszkowski, M.	<i>Inquietud, Op. 77, no 4</i> (Schirmer)
Norton, C.	'Black Sheep of the Family' from <i>Lavender's Kind of Blue</i> (Boosey & Hawkes)
Oliveira, J. P.	'Looking into the Mirror' for piano with soundtrack from <i>Spectrum 4</i> (ABRSM Publications)
Purcell, H.	'Prelude' from <i>Suite no 5 in C major</i>
Reger, M.	'Scherzo' or 'Capriccio' from <i>Zehn Kleine Vortragsstucke, Op. 44</i> (Urtext)
Russell-Smith, G.	'Wistful Prelude' from <i>Jazzy Piano 2</i> (Universal 19363)
Schumann, R.	<i>Album for the Young, Op. 68, no 14, 18, 19 or 30</i>
Sculthorpe, P.	<i>Night Pieces, no 2 (Night)</i>
Tüür, E-S.	'Short Meeting of Dark and Light' from <i>Spectrum 4</i> (ABRSM Publications)
Vir, P.	'Ratri' from <i>Spectrum 4</i> (ABRSM Publications)

### Suggested repertoire – Year 12


Bach, C. P. E.	'Allegro' (1 <sup>st</sup> Mvt) from <i>Prussian Sonata no 6 in A major, Wq 48</i> (Barenreiter)
Bach, C. P. E.	'Presto' (3 <sup>rd</sup> Mvt) from <i>Prussian Sonata no 4 in C minor, Wq 48</i> (Barenreiter)
Bach, C. P. E.	'Allegro di Molto' (3 <sup>rd</sup> Mvt) from <i>Sonata in C major, Wq 62/10 (Selected Sonatas Vol. 2, Urtext)</i>
Bach, C. P. E.	'Presto' (3 <sup>rd</sup> Mvt) from <i>Sonata in G minor, Wq 62/18 (Selected Sonatas Vol. 2, Urtext)</i>
Bach, C. P. E.	'Allegro assai' (1 <sup>st</sup> Mvt) from <i>Sonata in G major, Wq 62/19 (Selected Sonatas Vol. 2, Urtext)</i>
Bach, J. S.	'Gigue' from <i>English Suite, no 4 in F major</i>
Bach, J. S.	'Gigue' from <i>French Suite, no 6 in E major</i>
Bach, J. S.	<i>Three-part Sinfonias, no 2, 4, 6 or 7</i>
Bach, J. S.	'Prelude' from <i>Partita no 5 in G major</i>
Bach, J. S.	'Capriccio' from <i>Partita no 2, BWV 826</i> (Urtext)
Bailey, K.	'Toccatina' from <i>Six Sketches</i> (Kerin Bailey Music)
Bartók, B.	<i>Mikrokosmos, Volume 5, no 135 'Perpetuum Mobile' or no 139 'Jack-in-the-Box'</i>
Beethoven, L. van	'Rondo' from <i>Sonata in E major, Op. 14, no 1</i>
Beethoven, L. van	<i>Sonata in B flat major, Op. 22, 3<sup>rd</sup> movement only</i>
Beethoven, L. van	<i>Rondo in C, Op. 51, no 1</i>
Brahms, J.	<i>Intermezzo in B flat, Op. 76, no 4</i>
Bridge, F.	'Rosemary' from <i>Three Sketches</i> (Boosey & Hawkes)
Chopin, F.	<i>Preludes, Op. 28, no 13, 15 or 22</i>
Clementi, M.	<i>Sonata, Op. 26 no 2, 1<sup>st</sup> movement only</i>
Clementi, M.	'Presto' (1 <sup>st</sup> Mvt) from <i>Sonata in B flat major, Op. 8 no 3</i> (Urtext)
Clementi, M.	'Allegro con spirito' (1 <sup>st</sup> Mvt) from <i>Sonata in A major, Op. 10, no 1</i> (Urtext)
Debussy, C.	'Serenade of the Doll' from <i>Children's Corner</i> (Urtext)
Glass, P.	<i>Piano Etude no 16</i> (Chester Music Ltd)

Grieg, E.	<i>Butterfly, Op. 43, no 1</i>
Hafflfter, E.	<i>Habanera</i> (ABRSM Grade 8 Piano Pieces, 2013 & 2014)
Handel, G. F.	<i>Allegro</i> (3 <sup>rd</sup> Mvt) from <i>Suite HWV 431</i> (ABRSM Publications)
Haydn, J.	'Finale' from <i>Sonata in G major, Hob. XVI: 27</i> (Peters)
Haydn, J.	First or third movement from <i>Sonata in F major, Hob. XVI: 47</i> (Peters)
Hyde, M.	<i>Concert Waltz for Left Hand</i> (AMEB Piano Grade 7, Series 17)
Joplin, S.	'Pineapple Rag' or 'Scott Joplin's New Rag' (Schirmer)
Mendelssohn, F.	<i>Songs without Words, Op. 85, no 2</i> or <i>Op. 19, no 6</i> , or <i>Op. 38, no 2</i>
Mompou, F.	'Jeunes Filles au Jardin' from <i>Scenes d'Enfants</i> (Salabert)
Mozart, W. A.	<i>Sonata in B flat, K.570</i> , first movement
Nazareth, E.	<i>Odeon</i> (AMEB Piano Grade 8, Series 17)
Part, A.	'Allegro' (1 <sup>st</sup> Mvt) from <i>Sonatina, Op. 1 no 1</i> (Universal)
Scarlatti, D.	<i>Sonata in D major, K.416; Sonata in A major, K.429, Sonata in F minor, K. 239</i>
Schubert, F.	<i>Moments Musicaux</i> , no 5 or 6
Schumann, R.	<i>Bunte Blätter, Op. 99, no 1</i> 'Coloured Leaf'
Schumann, R.	no 3 or no 6, from <i>Waldszenen, Op. 82, no 30</i> from <i>Album for the Young</i>
Solal, M.	no 57 or no 58, from <i>jazzSolal!</i> (Boosey & Hawkes)
Tchaikovsky, P.	<i>Romance in F minor</i> (PWM)
Tcherepin, A.	<i>Bagatelles, Op. 5, no 1, 2 or 3</i> (Heugel)
Whiffin, L.	<i>The Polycat Waltz</i> (Australian Music Centre Publications)
Wieck-Schumann, C.	'Romance' from <i>4 Pieces Caracteristiques, Op. 5</i> (Selected Piano Works, Urtext)

## Harpsichord

### Suggested technical work – Year 11

#### Scales – similar motion, legato

 = 84, four notes per beat

#### *Major*

B, E  $\flat$  and E                      3 octaves, hands separately and together


#### *Harmonic and melodic minor*

B, E  $\flat$  and E                      3 octaves, hands separately and together

#### Chromatic scales

B, E  $\flat$  and E                      3 octaves, hands separately and together


#### Scales – contrary motion, legato

 = 60, four notes per beat

#### *Major and harmonic minor*

D, E  $\flat$                                   2 octaves, hands together

#### Arpeggios


 = 52, four notes per beat

#### *Major and minor*

B, E  $\flat$  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*

B  $\flat$ , C $\sharp$  and F $\sharp$                       3 octaves, hands separately and together


#### *Harmonic and melodic minor*

B  $\flat$ , C $\sharp$  and F $\sharp$                       3 octaves, hands separately and together

#### Chromatic scales

B  $\flat$ , C $\sharp$  and F $\sharp$                       3 octaves, hands separately and together

#### Scales – similar motion, staccato

 = 72, four notes per beat

#### *Major*

B  $\flat$ , C $\sharp$  and F $\sharp$                       3 octaves, hands separately and together

#### *Harmonic and melodic minor*

B  $\flat$ , C $\sharp$  and F $\sharp$                       3 octaves, hands separately and together

**Chromatic scales**

B ♭, C♯ and F♯                    3 octaves, hands separately and together

**Scales – Contrary motion, staccato**

♩ = 72, four notes per beat

**Major and harmonic minor**

C♯ and E ♭                    2 octaves, hands together

**Arpeggios**

♩ = 72, four notes per beat

**Major and minor**

C♯, E ♭ and F♯                    3 octaves, all inversions, legato, hands separately and together, root position only

**Dominant 7<sup>ths</sup>**

♩ = 72, four notes per beat

of C♯ and B ♭                    3 octaves, legato, hands separately and together, root position only

**Diminished 7<sup>ths</sup>**

♩ = 72, four notes per beat

of C♯ and B ♭                    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' 5<sup>th</sup> movement from *Suite in A minor, BWV 818a, no 28* from *Baroque Keyboard Pieces* (Book 3) (ABRSM Publications)
- 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*
- Bach, J. S.                    *Two-part Inventions*, no 1, 8, 9, 11 or 13
- 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: 2<sup>nd</sup> 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' from *Baroque Keyboard Pieces Volume 3* (ABRSM Publications)
- Paradies *Sonata V in F major*, 1<sup>st</sup> or 2<sup>nd</sup> 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, Volume 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*, no 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. 'Toccatina in D minor' (p. 67) from *Early Keyboard Music, Volume 1* (Schirmer 1559)
- Krall, D. 'Toccatina 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*, 1<sup>st</sup> movement
- Paradies, D. 'Giga (Presto)' from *Sonata XII*
- Paradies, D. *Sonata VI in A major*, 2<sup>nd</sup> movement
- Rameau, J-P. *La Dauphine* (*Rameau Complete Keyboard Works Volume 1* (Barenreiter BA6581)
- Scarlatti, D. *Sonata in A major, K.429*

- 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 5<sup>th</sup> (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 9<sup>th</sup>.

- 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 8<sup>ve</sup> (crotchet=60)
- Whole tone to the 8<sup>ve</sup> (crotchet=60)

#### Arpeggios

All arpeggios to be sung in even quavers to the 10<sup>th</sup>.

- 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 6 or above

**Recommended texts for studies**

Peri, A. *Vocalises and Exercises for Beginners*

Concone, G. *Op. 9: 50 Lessons for Voice* (various editions for different voice types)

Melba, N. *Melba Method*

Vaccai, N. *Practical Method for Voice* (various editions for different voice types)

Diack, M. *Vocal Exercises, Song Studies*

Jennings, K. *Sing Legato*

**Vocal resonance (tone colour, vowels)**

Diack, M. *Vocal Exercises*

Song Studies 1–6; Intoning Exercises 1–11; Vowel Exercises 1–7

**Ear training (intervals, improvisation, phrasing, ornamentation, syncopation)**

*Melba Method*: no 1–3 for low voice

Vaccai

Cocone Op. 9, *50 Lessons for Medium Voice*

17–Octaves: 19–Arpeggios: 20–3 key changes

Sing Legato: no 6 onwards

**Registration (passaggio, tilt, range)**

Concone: 1–range of a tenth: 19–wide range and arpeggios

Vaccai: 1–diatonic scale: up and down over 8<sup>ve</sup>–VII

Amelia Peri

**Phonation (vowels, consonants, articulation, scat, onset, ornamentations, flexibility, arpeggios)**

Melba: 9 – low voice, 10 high voice – flexibility; 12A high – articulation: 11 high – triplets

Concone: 16 – staccato, messa de voce, slurring; 17 – articulation; 20 – marcato; 10 – flexibility, wide range, marcato, fast

Vaccai: 8 – appoggiatura, accacciatura (ornamentation); 9 – mordant; 10 – gruppetto

**Breathing (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

The songs selected should be contrasting in mood and style. Candidates are encouraged to include one unaccompanied song in their recital. 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.

### Suggested repertoire – Year 11

#### Typical songs for male voices

Anon.	Down Among the Dead Men, c. 1700 (Boosey & Hawkes)
Arlen, H.	'If I Only Had A Brain' from <i>The Wizard of Oz</i> (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 <i>Three songs from old English popular songs</i> , no 3
Rodgers & Hammerstein	'The Surrey with the Fringe on Top' from <i>Oklahoma</i>
Schonberg, C.	'Do You Hear the People Sing?' from <i>Les Miserables</i>
Smith, J. C.	'The Owl is Abroad' from <i>The Tempest</i> (Boosey and Co Ltd.)
Trad.	'All Through the Night'
Trad.	<i>A Shakespeare Song Book</i> ed. H.A. Chambers (Blandford Press)
Trad.	'O Mistress Mine'
Trad.	'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.	<i>Wiegenlied</i> , Op. 49, no 4 (Peters)
Franck, C.	'Panis Angelicus', <i>Basics of Singing 6<sup>th</sup> Edition</i> (current)
Harry, E.	'An Australian Lullaby' (Allan and Co)
Mendelssohn, F.	'On Wings of Song'
Mendelssohn, F.	<i>Gruss</i> , Op. 19, no 5 (Peters)
Mendelssohn, F.	<i>Volkslied</i> , Op. 47, no 4 (Peters)
Mozart, W. A.	'Wiegenlied' (Peters)
Mozart, W. A.	'Die Kleine Spinnerin' (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)
Schumann, R.	'Marienwurmchen' (Peters)
Trad. (arr. Hughes)	'I Know Where I'm Going' (Boosey and Co)
Weckerlin (arr.)	'Par Un Matin'
Weckerlin (arr.)	'Que Ne Suis-Je La Fougere'
Trad.	'The Willow Song' (Blandford Press)

## Suggested repertoire – Year 12

### Typical songs for male voices

Brahms, J.	'Erlaube mir, feins Mädchen' (Peters)
Brahms, J.	<i>Sehnsucht, Volkslied, Op. 14</i> 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 <i>Oklahoma</i>
Scarlatti, D.	'O Cessate di Piagarmi' (Schirmer)
Schönberg, C-M.	'Stars' from <i>Les Miserables</i>
Schubert, F.	'An Die Laute' (Schott)
Telemann, G. P.	'Die Jugend' (Schott)
Vaughan Williams, R.	'The Vagabond' (Boosey & Hawkes)

### Folk

Trad., arr. Britten	'The Salley Gardens'
Trad., arr. Hughes	'Down By the Salley Gardens'
Trad. Irish, arr. Jones	'The Lark in the Clear Air', (Allan and Co)

### Typical songs for female voices

Bach, J. S.	'Bist du bei mir' (Schott)
Bennett, M.	'The Birds' Lament' from <i>The Aviary</i> (Universal)
Bernstein, L.	'One Hand, One Heart' from <i>West Side Story</i> (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)
Trad.	'Eriskay Love Lilt'
Fauré, G.	'L'aurore', Op. posth, <i>Basics of Singing 6<sup>th</sup> Edition</i>
Fauré, G.	'Mai' (Hamel)
Franz, R.	'Im Frühling', <i>Basics of Singing 6<sup>th</sup> Edition</i>
Gilbert and Sullivan	'The Moon and I' from <i>The Mikado</i> in <i>Basics of Singing 6<sup>th</sup> Edition</i>
Gounod, C.	'Ave Maria', <i>Basics of Singing 6<sup>th</sup> Edition</i>
Haydn, J.	'A Pastoral Song' (Peters)
Haydn, J.	'The Mermaid's Song'
Le Gallienne	'Solweig'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 <i>Oklahoma</i>
Schönberg, C-M.	'On My Own' from <i>Les Miserables</i>
Schubert, F.	'Geheimnes'
Schubert, F.	'Haiden-Roslein' (Augener)
Schubert, F.	'Lachen und Weinen' (Peters)
Sondheim, S.	'Green Finch and Linnet Bird' from <i>Sweeney Todd</i> (Revelation Music Publishing)
Telemann, G. P.	'Die Jugend' (Schott)
Trad. Scottish	'Ca the Yowes' (Dorsey Bros Music Ltd)
Weckerlin, J. B. (arr.)	'Jeunes Fillettes'
Weckerlin, J. B. (arr.)	'Maman Dites-Moi'

## 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, *ii-V-I Progressions*, The Ramon Ricker Improvisation Series (Volume 4), Aebersold, *ii-V-I Progression* (Volume 3 and Volume 16)
- knowledge of guide tones, tritones
- knowledge of appropriate patterns and riffs relevant to chosen tunes

Texts include:

Baker, David *The Bebop Era*

Coker et. al. *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*

Alfred MasterTracks series

ABRSM Jazz series

Trinity College London Guildhall Jazz syllabus

Jazzfuel ([www.jazzfuel.com](http://www.jazzfuel.com))

Unicorn Music

James Rae Jazz series

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. 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 Connotation'

Blues in B  $\flat$  ('Tenor Madness', 'Blue Monk', 'Freddie Freeloader')

Blues in E  $\flat$  ('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)'

'Killer Joe'

'Little Sunflower'

'Mack the Knife'

'Mercy, Mercy, Mercy'

'Misty'

'My Favorite Things'

'Perdido'

'S Wonderful'

'St Thomas'

'Satin Doll'

'September in the Rain'

'Softly as in a Morning Sunrise'

'Song for my Father'

'Stella By Starlight'

'Summertime'

'Sunny'

'Sweet Georgia Brown'

'Take the A-Train'

'Watermelon Man'

'Weaver of Dreams'

'When I Fall In Love'

'When Sunny Gets Blue'

'When the Saints go Marching In'

### **Year 12**

'A Child is Born'

'All of Me'

Blues in E  $\flat$  ('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'

'Girl From Ipanema'

'Honeysuckle Rose'

'I Got Rhythm'

'Jitterbug Waltz'

'Maiden Voyage'

'Milestones (New)'

'Night and Day'

'On Green Dolphin Street'

'Quiet Nights' (Corcovado)

'Red Barron' – Billy Cobham

'Round Midnight'

'Run For Cover'

'Scotch and Water'

'Snakes'

'Smoke Gets In Your Eyes'

'Straight, No Chaser'

'The Chicken'

'The Sidewinder'

'This Masquerade'

'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 up to 4 sharps and 4 flats.

Minimum tempo: ♩ = 96 (play as straight or swung quavers/eighths).

Articulations: all tongued, all slurred, tongue first then slur in pairs.

Ionian

Aeolian

Dorian

Mixolydian

Major pentatonic

Minor pentatonic

Blues

Chromatic (G1 to G3)

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, 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: ♩ = 108 (play as straight or swung quavers/eighths).

Articulations: all tongued, all slurred, tongue first then slur in pairs.

Ionian

Lydian

Mixolydian

Aeolian

Dorian

Diminished

Half Diminished

Whole Tone

Chromatic (A1 to A3)

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, mi/Ma7, root position only

## Technical work – suggested repertoire

### Studies and pieces – Year 11 and Year 12

#### Improvisation

Aebersold, J.	<i>Turnaround and Cyclic Progressions</i> , Record and Book Kit (Studio P.R., USA)
Aebersold, J.	<i>The II–V<sup>7</sup>–I Progression</i> Volume 3 (Jamey Aebersold Jazz Inc.)
Aebersold, J.	<i>Salsa Latin Jazz</i> Volume 64 (Jamey Aebersold Jazz Inc.)
Aebersold, J.	<i>All Time Standards</i> Volume 25 (Jamey Aebersold Jazz Inc.)
Aebersold, J.	<i>Jazz Bossa Novas</i> Volume 31 (Jamey Aebersold Jazz Inc.)
Aebersold, J.	<i>Charlie Parker (All Bird)</i> Volume 6 (Jamey Aebersold Jazz Inc.)
Bergonzi, J.	<i>Inside Improvisation, Volume 3: Jazz Line</i> (Advance Music, USA)
Crooke, H.	<i>How to Improvise</i> (Advance Music, Germany)
Haerle, D.	<i>The Jazz Language</i> (Studio P.R, USA)
Kane, B.	<i>Constructing Melodic Jazz Improvisation – Concert Key Edition</i> for Piano/Guitar/Flute (Jazz Path Publishing)
Schnyder, D.	<i>Crossing Over Essentials for Jazz and Classical Flute</i> (Second Floor Music)

Ramon Ricker Improvisation series

Alfred MasterTracks series – Blues, Latin, Funk, etc.

Hal Leonard Instrumental Play Along Series – Flute

#### Technique and style (transcriptions)

Snidero, J.	<i>Jazz Conception Medium-Advanced</i> (Advance Music)
(Author unknown)	<i>Solos for Jazz Flute, 'All That Jazz'</i> (Carl Fischer)
Osland M.	<i>The Music of Nestor Torres: Solo Transcriptions and Performing Artist Master Class CD</i> (Alfred Publishing)

#### Phrasing and interpretation

Snidero, J.	<i>Intermediate/Advance Jazz Conception</i>
Rae, J.	<i>78 Progressive Studies in Jazz</i>
Bower, B.	<i>Bop Duets</i>
Carubia/Jarvis	<i>Effective Etudes for Jazz</i>
Holcombe, B.	<i>24 Jazz Etudes for Flute</i>

#### Technical work

Adler, M.	<i>Jazz Flute Etudes (Advanced Studies in Improvisation)</i> (Houston Publishing, Inc.)
Bay, W.	<i>Mel Bay's Complete Jazz Flute Book</i> (Mel Bay Publications, Inc.)
Haerle, D.	<i>Scales for Jazz Improvisation</i> (Alfred Publishing Company)
Keller, G.	<i>Jazz Chord/Scale Handbook</i> (Advance Music)
Rae, J.	<i>Jazz Flute Studies</i> (Faber Music Ltd.)
(Author unknown)	<i>Jazz Scale Studies – Flute</i> (Universal Edition)
ABRSM	<i>Jazz Flute Scales</i>
Trinity College, London	<i>Flute and Jazz Flute Scales Arpeggios and Exercises</i>
Rae, J.	<i>Jazz Scale Studies (Flute)</i>
Flutetunes.com	<i>Flute Blues Scales</i>
Jazzfuel.com	<i>Jazz Scales and Modes</i>
Unicorn Music	<i>Jazz and Jazz Flute Scales, Grades 1 to 8</i>

**Sight reading**

- Kane, B. *Creative Jazz Sightreading*, 2004 (Jazz Path Publishing, USA)
- Parker, C. *The Charlie Parker Omnibook*, 'C' edition, 1978 (Alfred Publishing Company)
- Dufresne, G. *Develop Sight Reading* (Charles Colin Publications)
- Berwin *Jazz Keys Flute, Level 3*
- Jazz Path Publishing *Creative Jazz Sight Reading*
- Any suitable transcriptions by Herbie Mann or Hubert Laws

**Note:** all technical, tone and technique work specified in the Western Art Music flute sections is also applicable to this jazz flute list.

**Note:** 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 up to 4 sharps and 4 flats.

Minimum tempo: ♩ = 96 (play as straight or swung quavers/eighths).

Articulations: all tongued, all slurred, tongue first then slur in pairs.

Ionian

Aeolian

Dorian

Mixolydian

Major pentatonic

Minor pentatonic

Blues

Chromatic (G1 to G4)

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, 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: ♩ = 108 (play as straight or swung quavers/eighths).

Articulations: all tongued, all slurred, tongue first then slur in pairs.

Ionian

Lydian

Mixolydian

Aeolian

Dorian

Diminished

Half Diminished

Whole Tone

Chromatic (A1 to A4)

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, mi/Ma7, root position only

## Technical work – suggested repertoire

### Studies and pieces – Year 11 and Year 12

#### Improvisation

- Aebersold, J. *The II–V<sup>7</sup>–I Progression* Volume 3 (Jamie Aebersold Jazz, Inc)
- Aebersold, J. *Turnarounds, Cycles, and II–V<sup>7</sup>s* Volume 16 (Jamie Aebersold Jazz, Inc)
- Aebersold, J. *Major and minor* Volume 24 (Jamie Aebersold Jazz, Inc)
- Aebersold, J. *Maiden Voyage* Volume 54 (Jamie Aebersold Jazz, Inc)
- Aebersold, J. *All-Time Standards* Volume 25 (Jamie Aebersold Jazz, Inc)
- Baker, D. *Jazz Improvisation*, 1988 (Alfred Publishing Co., Inc)
- Crooke, H. *How to Improvise*, 1991 (Advance Music)
- Hearle, D. *The Jazz Language*, 1980 (Alfred Publishing Co., Inc)
- Ricker, R. Ramon Ricker Improvisation series
- Alfred MasterTracks series – Blues, Latin, Funk etc
- Instrumental Playalong for Clarinet (Jazz Classics) (Hal Leonard)
- Jazz and Blues Playalongs for Clarinet (Hal Leonard)

#### Phrasing and interpretation

- Snidero, J. *Intermediate/Advance Jazz Conception*
- Bower, B. *Bop Duets*
- Rae, J. *Jazz Clarinet Studies*
- Firth, A. *46 Authentic Jazz Studies for Clarinet* (Books 1 and 2)
- Holcombe, B *24 Jazz Studies for Clarinet*

#### Technical work

- Bay, W. *Mel Bay's Jazz Clarinet Book*, 1995 (Mel Bay Publications)
- Bettoney-Baermann *Method for Clarinet, Book 3*, (Cundy-Bettoney, Carl Fischer Inc)
- Hearle, D. *Scales for Jazz Improvisation*, 1975 (Alfred Publishing Co., Inc)
- Klose, H. *Complete Method* (Alphonse Leduc)
- Rae, J. *Jazz Scale Studies*, 2006 (Universal Edition)
- Jazz Clarinet Scales* (ABRSM)
- Clarinet and Jazz Clarinet Scales, Arpeggios and Exercises* (Trinity College London Press)
- Clarinet and Jazz Clarinet scales Grades 1 to 8* (Unicorn Music)
- Jazzfuel – A Complete Guide To Scales And Modes In Jazz Music (<https://jazzfuel.com/jazz-scales-and-modes/>)

#### Technical studies

- Holcombe, B. *24 Jazz Studies for Clarinet*, 1992 (Musicians Publications)
- O'Neill, J. *Developing Jazz Technique for Clarinet*, 2007 (Schott)
- Rae, J. *Progressive Jazz Studies*, 1996 (Faber Music)

**Technique and stylistic development**

- Daniels, E. and Osland, M.                    *The Music of Eddie Daniels*, 2005 (Warner Brothers)
- De Franco, B.                    *The Buddy De Franco Collection, Artists Transcriptions* (Hal Leonard)
- Parker, C.                        *Charlie Parker Omnibook*, 1978 (Atlantic Music Corp)
- Smith, B.                         *Jazz Clarinet*, 2009 (Parkside Publications)
- Snidero, J.                        *Jazz Conceptions* (Advance Music)

**Sight reading skills**

- Dufresne, G.                    *Develop Sight Reading* (Charles Colin Publications)
- Kane, B.                         *Creative Jazz Sightreading*, 2004 (Jazz Path Publishing, USA)

**Note:** for Year 11 and Year 12 repertoire, refer to generic repertoire.

## Saxophone

### Suggested technical work – Year 11

#### Year 11 generic scales

Scales and arpeggios are to be played over a minimum of one octave (or to the 9th degree where appropriate) in keys up to 5 sharps and 5 flats.

Minimum tempo: ♩ = 96

Articulation: (play as straight or swung quavers/eighths).

Ionian

Aeolian

Dorian

Mixolydian

Jazz minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, root position only

### Suggested technical work – Year 12

#### Year 12 generic scales

Scales and arpeggios are to be played over two octaves where possible (between low B<sup>b</sup> to high F#), in all keys.

Minimum tempo: ♩ = 108

Articulation: play as straight or swung quavers/eighths.

Ionian

Dorian

Mixolydian

Aeolian

Lydian dominant

Major pentatonic

Minor pentatonic

Whole tone

Major bop scale

Blues

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, min/Maj7, 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, 1979 (Studio P.R., USA)
- Aebersold, J. *Volume 3. 2-5-1 Progression*, 1995 (Jamey Aebersold Jazz, USA)
- Baker, D. *Jazz Improvisation*, 1976 (Music Workshop Publications, USA)
- Bergonzi, J. *Inside Improvisation, Volume 1: Melodic Structures*, 1994 (Advance Music, USA)
- Bergonzi, J. *Inside Improvisation, Volume 3: Jazz Line*, 1998 (Advance Music, USA)
- Chesky, D. *Advanced Jazz/Rock Rhythms*, 1979
- Crooke, H. *How to Improvise*, 1991 (Advance Music, Germany)
- Fishman, G. *Hip Licks for Saxophone* (2011),
- Haerle, D. *The Jazz Language*, 1980 (Studio P.R., USA)
- Nelson, O. *Patterns for Improvisation*, 2015
- Ricker, R. *Pentatonic Scales for Jazz Improvisation*, 1983

#### Scale and arpeggio technical work

- Kynaston, T. *Daily Studies for All Saxophones*, 1984 (Alfred Publishing, USA)
- Haerle, D. *Scales for Jazz Improvisation*, 1983 (Alfred Publishing Company)
- Keller, G. *Jazz Chord/Scale Handbook*, 2002 (Advance Music)

#### Sight reading

- Fishman, G. *Jazz Saxophone Duets*, 2008 (Greg Fishman Jazz Studios)
- Hunter, R. *Level Three Jazz Etudes*, 2008 (Randy Hunter Jazz)
- Kane, B. *Creative Jazz Sightreading*, 2004 (Jazz Path Publishing, USA)
- Mintzer, B. *14 Jazz & Funk Etudes*, 1994 (Warner Bros.)
- Parker, C. *The Charlie Parker Omnibook*, 1978 (Alfred Publishing Company)
- Snidero, J. *Jazz Conception*, 1996 (Advance Music)

**Note:** 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: ♩ = 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7<sup>b5</sup>, 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: Ma7, mi7, Dom7, mi7<sup>b5</sup>, mi/Ma7, root position only

## Technical work – suggested repertoire

### Studies and pieces – Year 11 and Year 12

#### Scale and arpeggio technical work

Kase, C.	<i>Twenty-first Century Technique</i>
McNiel, J.	<i>The Art of Jazz Trumpet</i>
Shew, B.	<i>Exercises and Etudes</i> (Balquhidder Music)

#### General technical work

##### Articulation

Arban, J.	<i>Complete Conservatory Method for Trumpet/Cornet</i> (Carl Fischer)
Frink, L. and McNiel, J.	<i>Flexus</i> (OmniTone Press)
McNiel, J.	<i>The Art of Jazz Trumpet</i>

##### Intervals

Arban, J.	<i>Complete Method for Trumpet/Cornet</i>
Frink, L. and McNiel, J.	<i>Flexus</i> (OmniTone press)

##### Flexibility

Colin, C.	<i>Advanced Lip Flexibilities</i>
Frink, L. and McNiel, J.	<i>Flexus</i> (OmniTone press)
Schlossberg, M.	<i>Daily Drills</i>

##### Range

Brisbois, B.	<i>Trumpet Today</i>
Macbeth, C.	<i>Original Louis Maggio System for Brass</i> (Charles Colin Music)

##### Tone

Arban, J.	<i>Complete Method for Trumpet/Cornet</i> (Carl Fischer ed.)
Concone, G. (Korak, J. ed.)	<i>The Complete Solfeggi</i> (Balquhidder Music)
Stamp, J.	<i>Warm-ups and Studies</i>

#### Repertoire/Stylistic development

##### Improvisation

Aebersold, J.	<i>Turnaround and Cyclic Progressions, 1979</i> (Jamey Aebersold Jazz)
Aebersold, J.	<i>Maiden Voyage, 14 easy-to-play Jazz Songs, 1991</i> (Jamey Aebersold Jazz)
Baker, D.	<i>Jazz Improvisation, 1988</i> (Alfred Publishing Company)
Crooke, H.	<i>How to Improvise, 1991</i> (Advance Music)
Haerle, D.	<i>The Jazz Language, 1980</i> (Studio P.R.)
Herrman, S.	<i>Amazing Phrasing – Trumpet</i>

##### Style, sight reading, and conceptual development

Coker, J.	<i>Complete Method for Improvisation, 1997</i> (Alfred Publishing Company)
Herrman, S.	<i>Amazing Phrasing – Trumpet</i>
Parker, C.	<i>The Charlie Parker Omnibook</i>
Snidero, J.	<i>Jazz Conceptions – Trumpet</i>
Voisin, R.	<i>Develop Sight Reading</i>

**Note:** 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: Ma7, mi7, Dom7, mi7<sup>b5</sup>, 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: Ma7, mi7, Dom7, mi7<sup>b5</sup>, mi/Ma7, root position only

### Technical work – suggested repertoire

#### Studies and pieces – 11 and Year 12

##### Scale and arpeggio technical work

Arban	<i>Complete Method for Trombone</i>
Haerle, D.	<i>Scales for Jazz Improvisation, 1983</i> (examples in Treble Clef) (Alfred Publishing Company)
Keller, G.	<i>Jazz Chord/Scale Handbook, 2002</i> (examples in Treble Clef) (Advance Music)
Rubank	<i>Advanced Method for Trombone/Baritone Volume 1</i>

##### General technical work

###### Articulation

Arban	<i>Complete Method for Trombone</i>
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Bordogni/Rochut	<i>Melodious Etudes for Trombone</i>
Kopprasch	<i>60 Studies for Trombone</i>
Tanner, P.	<i>Complete Practice Book for Trombone</i>

**Intervals**

Arban	<i>Complete Method for Trombone</i>
Tanner, P.	<i>Complete Practice Book for Trombone</i>

**Flexibility**

Colin, C.	<i>Advanced Lip Flexibilities</i>
Tanner, P.	<i>Complete Practice Book for Trombone</i>

**Range**

Tanner, P.	<i>Complete Practice Book for Trombone</i>
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**Tone**

Arban	<i>Complete Method for Trombone</i>
Bordogni/Rochut	<i>Melodious Etudes for Trombone</i>
Tanner, P.	<i>Complete Practice Book for Trombone</i>

**Repertoire/stylistic development****Improvisation**

Aebersold, J.	<i>Turnaround and Cyclic Progressions</i> , Record and Book Kit, 1979 (Jamey Aebersold Jazz, USA)
Aebersold, J.	<i>Maiden Voyage, 14 easy-to-play Jazz Songs</i> , Record and Book Kit, 1991 (Jamey Aebersold Jazz, USA)
Baker, D.	<i>Jazz Improvisation</i> , 1988 (Alfred Publishing Company: Second edition, USA)
Crooke, H.	<i>How to Improvise</i> , 1991 (Advance Music, Germany)
Haerle, D.	<i>The Jazz Language</i> , 1980 (Studio P.R., USA)

**Style, Sight reading, and conceptual development**

Brandao, F.	<i>Brazilian and Afro-Cuban Jazz Conception-trombone</i> , 2006 (Advance Music, USA)
Coker, J.	<i>Complete Method for Improvisation</i> , 1997 (Alfred Publishing Company)
Parker, C.	<i>The Charlie Parker Omnibook</i> , 1978 (Alfred Publishing Company)
Snidero, J.	<i>Jazz Conceptions – 21 solo etudes, Trombone</i> , 1996 (Advance Music, USA)
Snidero, J.	<i>Intermediate Jazz Conception for Trombone</i> , 2003 (Advance Music, USA)

**Note:** for Year 11 and Year 12 repertoire, refer to generic repertoire.

## Percussion

### Drum kit

#### Suggested technical work – Year 11

##### Rudiments

- Percussive Arts Society – International Drum Rudiments  
<https://pas.org/rudiments/>

##### Drum kit styles

- **Rock:** ♩ = 70  
8 bar passage of variations in common time. Patterns should incorporate 16<sup>th</sup> 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 16<sup>th</sup> 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 8<sup>th</sup> note triplets. (Hi-hat foot on 2 and 4 throughout.)

##### Supporting texts and examples

AMEB Percussion Technical Work Level 2 Grade 5, pp. 8–11

Rock School Drums, Grade 6, pp. 38–40

Corelli, R. *Phantom Groove* p. 116, using the double ghosted feel from page 107 (Charisma Publishing) (Funk)

Corniola, F. *Rudiments and Motion*, p.157

Corniola, F. *Rhythm Section Drumming, Rhythmic Summary 3*, p. 19 (Rock)

Pickering, J. *Studio/Jazz Drum Cookbook*, p. 54 and 55 (Mel Bay Publications) (Jazz)

Wilcoxon, C. *The All-American Drummer*, Solo No. 123

#### Suggested technical work – Year 12

##### Rudiments

- Percussive Arts Society – International Drum Rudiments  
<https://pas.org/rudiments/>

##### Drum kit styles

- **Rock:** ♩ = 90  
8 bar passage of variations in an odd time signature. Patterns should incorporate 16<sup>th</sup> note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

- **Funk:** ♩ = 85  
8 bar passage of 'Linear' variations in common time. Patterns should incorporate 16<sup>th</sup> note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and 'ghost notes'.
- **Jazz:** ♩ = 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

*AMEB Percussion Technical Work Level 2 Grade 6*, p. 18, 19, 21, 22

*Rock School Drums, Grade 7*, pp. 41–43

Garibaldi, D. *Future Sounds*, 'Groove Study' no 1, p. 41 (Alfred) (Funk)  
 Martinez, M. *Afro-Cuban Coordination for Drumset*, p. 68 (Hal Leonard) (Jazz)  
 Roscetti, E. *Drummer's Guide To Odd Meters*, p. 25 and 26 (Hal Leonard) (Rock)  
 Wilcoxon, C. *The All-American Drummer*, Solo no 127 and 132

**Note:** for Year 11 and Year 12 repertoire, refer to generic repertoire in addition to the following:

### Drum kit – Year 11

Funk	Corniola, F.	'Highway to Funk' from <i>Rhythm Section Drumming</i>
Funk	The Meters	'Cissy Strut'
Jazz funk	Steely Dan	'Josie'
Jazz/fusion	Herbie Hancock	'Chameleon'
Pop	Sting/Vinnie Colaiuta	'Seven Days'
60's pop rock	The Beatles	'I Want You'
Fink, S.	<i>Drum Set Suite</i> (Houghton & Warrington)	
La Rosa, M.	<i>Rhapsody for Drum Set</i>	
Miranda, A.	<i>Suite for Unaccompanied Drum set</i>	

*Drum Charts for Backing Tracks from Top to Bottom*, Tom Jackson (CD)

### Drum kit – Year 12

Blues	Stevie Ray Vaughan	'Cold Shot'
Funk	Billy Cobham	'Red Baron'
	Corniola, F.	'Oakland Drive' from <i>Rhythm Section Drumming</i>
	Corniola, F.	'Complex City' from <i>Rhythm Section Drumming</i>
	DIG	'The Favourite'
	Rock School Drum Kit Grade 7	<i>Funkie Junkie</i>
	Rock School Drum Kit Grade 5	<i>All Funked Up</i>
	Tower of Power	'What is Hip?'
Jazz	Houliff, M.	'Philly' from <i>Advanced Drum Kit Solos</i>
	Houliff, M.	'Ain't it Rich' from <i>Advanced Drum Kit Solos</i>
Jazz funk	Herbie Hancock	'Chameleon'
Jazz fusion	Houliff, M.	'Con-Fusion' from <i>Advanced Drum Kit Solos</i>

Rhythm and blues	D'Angelo	'Cruisin''
Rock	Steely Dan	'Babylon Sisters'
Jazz	John Riley	'School Days', 'Last Week', 'October', 'What Is This Thing Called?', 'Satch and Diz', 'Out In The Open' from <i>The Art of Bop Drumming</i>
Jazz	Gordon Goodwin	'Swingin' For the Fences', 'La Almeja Pequeña', 'Hunting Wabbits', 'Whodunnit?', 'Count Bubba's Revenge', 'Get In Line', 'Horn of Puente', 'The Jazz Police', 'High Maintenance', 'Cut 'n Run' from <i>Big Phat Band</i>

## Mallet percussion

### Suggested technical work – Year 11

#### Year 11 Generic scales

Scales are to be played one octave to the 9<sup>th</sup>, except where indicated, in all 12 keys.

Minimum tempo: crotchet = 80 (play as semi quavers/sixteenths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz minor (i.e. melodic minor ascending)

Blues (one octave only)

Chromatic (one octave only, use alternate sticking)

#### Year 11 Chords and arpeggios

In all 12 keys

For two-mallet players play as an arpeggio and use pedal.

For four-mallet players play as a chord, using three mallets.

Minimum tempo: crotchet = 80 (play as semi quavers/sixteenths).

Dmi7 (C-F-A), G9 (B-F-A), Cma7 (B-E-G), C6 (A-E-G), Dmi7<sup>b5</sup> (C-F-A<sup>b</sup>), G7<sup>b9</sup> (B-F-A<sup>b</sup>), Cmi<sup>ma7</sup> (B-E<sup>b</sup>-G), Cmi6 (A-E<sup>b</sup>-G)

Notes in brackets are suggested voicings. It is suggested that students practise the above chord shapes in all twelve keys, moving through an ascending cycle of fourths. For assessment purposes, chords need only be demonstrated in isolation.

### Suggested technical work – Year 12

#### Year 12 Generic scales

Scales are to be played one octave to the 9<sup>th</sup>, except where indicated, in all 12 keys.

Minimum tempo: crotchet = 90 (play as semi quavers/sixteenths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz minor (i.e. melodic minor ascending)

Lydian dominant

Blues (two octaves only)

Chromatic (one octave only, use alternate sticking)



## Year 12 Chords and arpeggios

In all 12 keys

For two-mallet players play as an arpeggio and use pedal.

For four-mallet players play as a chord.

Minimum tempo: crotchet = 90 (play as semi quavers/sixteenths).

Dmi9 (C-E-F-A; F-A-C-E), G13 (B-E-F-A; F-A-B-E), Cma9 (B-D-E-G; E-G-B-D), C6/9 (A-D-E-G; E-G-A-D)

Dmi7<sup>b5</sup> (C-D-F-A<sup>b</sup>), G7<sup>b9</sup> (B-D-F-A<sup>b</sup>), Cmi<sup>maj9</sup> (B-D-E<sup>b</sup>-G), Cmi6/9 (A-D-E<sup>b</sup>-G)

Notes in brackets are suggested voicings. It is suggested that students practise the above chord shapes in all twelve keys, moving through an ascending cycle of fourths. For assessment purposes, chords need only be demonstrated in isolation.

## Technical manuals and repertoire compilations – generic for both year levels

*Milt Jackson: Transcribed Solos of the Master, Malletworks Music Mallet Literature for the 21<sup>st</sup> Century*, ed. Arthur Lipner, 2008

*Vibraphone Technique: Dampening and Pedaling*, David Friedman (Steve Weiss Music)

*Jazz Standards For Vibraphone*, Arranged by Tim McMahon, 2011 (Hal Leonard Corporation)

*Jazz Classics For Vibraphone*, Arranged by Tim McMahon, 2017 (Hal Leonard Corporation)

*Easy Mallets: Vibraphone & Improvisation*, Giovanni Perin, 2020 (Norsk Musikforlag [N.M.O.14596])

*Latin Quarter with Dave Samuels Volume 96*, Dave Samuels, 2001 (Jamey Aebersold Jazz)

*Mallets in Wonderland*, Victor Feldman, 1983 (Kendor Music)

*Learning to Listen – The Jazz Journey of Gary Burton*, Gary Burton, 2013 (Berklee Press)

*The Vibes Real Book*, Arthur Lipner (Malletworks Music)

*Jazz Blues Volume 6 – Play-Along* ('Now's the Time', 'Tenor Madness', 'Things Ain't What They Used To Be', 'Cousin Mary', 'Birk's Works', 'Blues in the Closet', 'Freddie Freeloader', 'Turnaround') (Hal Leonard Corporation)

*Thelonious Monk Classics Volume 90 – Play-Along* (Hal Leonard Corporation)

*Thelonious Monk Favorites Volume 91 – Play-Along* (Hal Leonard Corporation)

*Thelonious Monk Early Gems Volume 156 – Play-Along* (Hal Leonard Corporation)

*Charlie Parker Omnibook (For C Instruments) Transcriptions*, 1978 (Atlantic Music Corp)

*Miles Davis Omnibook (for C instruments), Transcriptions* (Hal Leonard Corporation)

*Oscar Peterson Omnibook (for C instruments), Transcriptions* (Hal Leonard Corporation)

*Cannonball Adderley Omnibook (for C instruments), Transcriptions* (Hal Leonard Corporation)

*John Coltrane Omnibook (For C Instruments), Transcriptions* (Hal Leonard Corporation)

### Suggested repertoire – Year 11

**Note:** for Year 11 and Year 12 repertoire, refer to generic repertoire in addition to the following. Most of the suggested repertoire below for Year 11/12 can be found on recordings by Lionel Hampton, Milt Jackson, Bobby Hutcherson and Gary Burton.

Blue in F	'Bag's Groove' (Milt Jackson)
	'Sonymoon for Two'
Blues in B $\flat$	'Buzzy'
	'Things Ain't What They Used To Be'
Blues in A $\flat$	'Centerpiece'
Blues in C	'C Jam Blues'
	'Cottontail'
	'Jersey Bounce'
	'Lester Leaps In'
	'Midnight Sun' (Lionel Hampton)
	'A Smooth One'

### Suggested repertoire – Year 12

**Note:** for Year 11 and Year 12 repertoire, refer to generic jazz repertoire in addition to the following.

Blues in F	'Billie's Bounce'
	'Blues for Alice'
	'Reunion Blues' (Milt Jackson)
Blues in B $\flat$	'Stonewall'
	'Straight No Chaser'
	'Cedar's Blues'
	'Misterioso'
Blues in F minor	'Birk's Works' (also recorded in C minor)
Blues in E $\flat$	'Bluesology' (Milt Jackson)
Blues in D $\flat$	'Bags and Trane'
Blues in C $\flat$ minor	'Equinox'
	'A Night in Tunisia'
	'Bemsha Swing'
	'Bernie's Tune'
	'Django' (John Lewis for Milt Jackson)
	'Groove Merchant'
	'Highway One' (Bobby Hutcherson)
	'How High the Moon'
	'I Mean You'
	'In Walked Bud'
	'Ladybird'
	'Little B's Poem' (Bobby Hutcherson)
	'Lover Man'
	'Montaro' (Bobby Hutcherson)
	'Moanin''
	'Steeplechase'
	'Stolen Moments'
	'Well You Needn't'
	'Yardbird Suite'

## Guitar

### Suggested technical work – Year 11

#### Year 11 generic scales

Scales and arpeggios are to be played over 2 octaves, in all 12 keys.

Tempo: ♩ = 80 (play as semiquavers/sixteenths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(<sup>b</sup>5), root position only

Tempo: ♩ = 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: ♩ = 90 (play as semiquavers/sixteenths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma<sup>7</sup>, Mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(<sup>b</sup>5), mi/Ma<sup>7</sup>, root position only

Tempo: ♩ = 80 (play as semiquavers/sixteenths)

### Technical work – suggested repertoire

#### Studies and pieces – 11 and Year 12

##### Improvisation

Aebersold, J.	<i>Turnaround and Cyclic Progressions</i> , Record and Book Kit, 1979 (Studio P.R., USA)
Aebersold, J.	<i>Getting' It Together, Volume 21</i> (Jamey Abersold Jazz, USA)
Bergonzi, J.	<i>Inside Improvisation, Volume 1: Melodic Structures</i> , 1994 (Advance Music, USA)
Crooke, H.	<i>How to Improvise</i> , 1991 (Advance Music, Germany)
Haerle, D.	<i>The Jazz Language</i> , 1980 (Studio P.R., USA)

**Scale and arpeggio technical work**

- Haerle, D. *Scales for Jazz Improvisation*, 1983 (Alfred Publishing Company)  
 Pass, J. *Guitar Chords*, 1986 (Mel Bay Publications, Inc.)  
 Leavitt, W. *A Modern Method for Guitar* (Berklee Press USA)

**Sight reading**

- Leavitt, W. *Classical Studies for Pick style Guitar* (Berklee Press, USA)  
 Leavitt, W. *Melodic Rhythms for Guitar* (Berklee Press USA)  
 Turner, G. and White, B. *Guitar Method Book 1–2* (Progressive Publishing)

**Suggested repertoire – Year 11**

Refer to Generic repertoire

- ‘Blue Bossa’  
 Blues in B  $\flat$  ‘Tenor Madness’, ‘Blue Monk’, ‘Freddie Freeloader’  
 Blues in E  $\flat$  ‘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’

## Acoustic/double bass and/or Bass guitar

### Acoustic/double bass

#### Year 11 generic scales

Scales and arpeggios are to be played to the 9<sup>th</sup> over one octave in all 12 keys.

Minimum tempo: ♩ = 80 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(<sup>b</sup>5), root position only

Minimum tempo: ♩ = 70 (play as straight or swung quavers/eighths).

#### Year 12 generic scales

Scales and arpeggios are to be played to the 9<sup>th</sup> over one octave in all 12 keys.

Minimum tempo: ♩ = 90 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(<sup>b</sup>5), mi/Ma<sup>7</sup>, root position only

Minimum tempo: ♩ = 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 et. al. *Patterns for Jazz (for bass clef)*

**Walking lines**Reid *The Evolving Bassist***Time, groove and stylistic concepts**Patitucci *Ultimate Play-along for Bass***Sight reading**Patitucci *60 Melodic Etudes***Repertoire generic to both bass guitar and acoustic/double bass****Suggested repertoire – Year 11**

Blues in F	'Now's the Time'
Blues in B $\flat$	'Tenor Madness', 'Blue Monk', 'Freddie Freeloader'
Blues in E $\flat$	'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 E $\flat$	'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'

## Bass guitar

### Year 11 generic scales

Scales and arpeggios are to be played to the 9<sup>th</sup> over one octave in all 12 keys.

Minimum tempo: ♩ = 80 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(♭<sup>5</sup>), dim<sup>7</sup>, root position only

Minimum tempo: ♩ = 70 (play as straight or swung quavers/eighths).

### Year 12 generic scales

Scales and arpeggios are to be played to the 9<sup>th</sup> over one octave in all 12 keys.

Minimum tempo: ♩ = 90 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Locrian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(♭<sup>5</sup>), mi/Ma<sup>7</sup>, root position only

Minimum tempo: ♩ = 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 et. al. *Patterns for Jazz* (for bass clef)

#### 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*

See above for suggested repertoire generic to both bass guitar and acoustic/double bass.



## 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: ♩ = 84 (play as semiquavers/sixteenth notes).

Ionian  
 Aeolian  
 Dorian  
 Mixolydian  
 Jazz (melodic) minor  
 Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(♭<sup>5</sup>)/half diminished, root position only

Arpeggios are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: ♩ = 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: ♩ = 96 (play as semiquavers/sixteenth notes).

Ionian  
 Dorian  
 Mixolydian  
 Aeolian  
 Lydian  
 Jazz (melodic) minor  
 Major pentatonic  
 Minor pentatonic  
 Blues

Arpeggios: Ma<sup>7</sup>, mi<sup>7</sup>, Dom<sup>7</sup>, mi<sup>7</sup>(♭<sup>5</sup>)/half diminished, mi/Ma<sup>7</sup>, dim<sup>7</sup>, root position only

Arpeggios are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: ♩ = 72 (play as semiquavers/sixteenth notes).

### Technical work – suggested repertoire

#### Studies and pieces – Year 11 and Year 12

##### Technical exercises

Ruwe, J.	<i>Technical Exercises for the Intermediate to Professional Jazz Musician</i>
Alfassy, L.	<i>Jazz Hanon</i>
Levine, M.	<i>The Jazz Piano Book</i>
Hanon, C. L.	<i>The Virtuoso Pianist (ABRSM)</i>

##### Sight reading

Kane, B. J.	<i>Creative Jazz Sight Reading</i>
Wong, H.	<i>The Ultimate Jazz Fake Book</i>

### Improvisation

Crook, H.	<i>How to Improvise: An Approach to Practicing Improvisation</i>
Baker, D.	<i>How to Play Bebop, Volumes 1, 2 and 3</i>
Abersold, J.	<i>The ii, VI progression</i>

### 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 B $\flat$  (Blue Monk)', *The Real Book, Sixth Edition: C Instruments*
- 'Blues in B $\flat$  (Freddie Freeloader)', from the *Easy Jazz Combo Series* for first/second year players
- 'Blues in B $\flat$  (Tenor Madness)', *Jamey Abersold Jazz, Volume 8: Sonny Rollins*
- 'Blues in E $\flat$  (The Sidewinder)', *Jamey Abersold Jazz, Volume 106: Lee Morgan*
- 'Blues in F (Now's the Time)', *Charlie Parker Omnibook*, Charlie Parker, 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', *Jamey Abersold Jazz, Volume 11: Herbie Hancock*
- '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.)
- 'Satin 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', *Jamey Abersold Jazz, Volume 25: All-Time Standards*
- 'Sweet Georgia Brown', *Jamey Abersold Jazz, Volume 39: Swing, Swing, Swing*
- 'Watermelon Man', *Jamey Abersold Jazz, Volume 11: Herbie Hancock*
- '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**

'A Child is Born', *Jamey Aebersold Jazz, Volume 91*  
'All of Me', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Au Privave', 'Barbados', *Charlie Parker Omnibook*, Charlie Parker, 1978  
Blues in Eb: 'Sandu', *The New Real Book, Volume 1* (Sher Music Co.)  
Blues in F minor: 'Afro Blue', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
Blues in F: 'bebop' blues, 'Byrdlike', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
Blues in G: 'All Blues', *The Real Book, Sixth Edition: C Instruments*  
'But Not For Me' *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Days of Wine and Roses', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Doxy' *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Driftin', Herbie Hancock  
'Everybody's Party', John Scofield and Pat Metheny  
'Georgia on my Mind', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Honeysuckle Rose', *Jamey Aebersold Jazz, Volume 71*  
'I Got Rhythm', *Jamey Aebersold Jazz, Volume 47*  
'Jitterbug Waltz', *Jamey Aebersold Jazz, Volume 72*  
'Killer Joe', *The Real Book, Volume 2, Sixth Edition: C Instruments*  
'Maiden Voyage', *The New Real Book, Volume 3* (Sher Music Co.)  
'Mercy, Mercy, Mercy', *The New Real Book, Volume 1* (Sher Music Co.)  
'Milestones (New)', *Jamey Aebersold Jazz, Volume 50*  
'Misty', *The Real Book, Volume 1, Sixth Edition: C Instruments*  
'Night and Day', *Jamey Aebersold Jazz, Volume 51*  
'Red Baron', Bill Cobham  
'Smoke Gets in Your Eyes', *Jamey Aebersold Jazz, Volume 55*  
'Song for my Father', *The Real Book, Volume 1, Sixth Edition: C Instruments*  
'The Chicken', Jaco Pastorius  
'Work Song', *The Real Book, Sixth Edition: C Instruments*

## 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 8<sup>th</sup> notes (legato) only to the 8ve.

- Major (Ionian) (♩=100)
- Major pentatonic (♩=80)
- Minor pentatonic (♩=80)
- Jazz minor (♩=100)
- Blues (♩=80)
- Dorian (♩=100)
- Mixolydian (♩=100)
- Chromatic (♩=60)

#### Arpeggios

The tonic (and chord) will be sounded. Arpeggios should be sung from memory in straight or swung quavers to the 7<sup>th</sup>.

Tempo: ♩ = 80

- Major 7<sup>th</sup>
- Minor 7<sup>th</sup>
- Dominant 7<sup>th</sup>

**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 9<sup>th</sup>

All scales should be sung in straight or swung 8<sup>th</sup> notes (legato) only to the 9<sup>th</sup> with the exception of 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 sharp 9) (♩=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 10<sup>th</sup>. Tempo: crotchet = 100.

- Major 7<sup>th</sup>
- minor 7<sup>th</sup>
- Dominant 7<sup>th</sup>

**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

**Technical work – suggested repertoire**

**Suggested artists for scat singing and jazz vocalese**

Anita Wardell

Al Jarreau

Bobby McFerrin

Eddie Jefferson

Ella Fitzgerald

Gregory Porter

Gretchen Parlato

Jon Hendricks

Kristin Berardi

Kurt Elling

Lambert, Hendricks and Ross

Mark Murphy

Sarah Vaughan

**Suggested publications for jazz studies**

Jim Snidero

*Jazz Conception*

Jamey Aebersold

*Guide for Jazz and Scat Vocalists*

Bob Stoloff

*Scat! (Rhythm Etudes)*

Bob Stoloff	<i>Blues Scatitudes</i>
Anne Peckham	<i>Contemporary Singer</i>
Michele Weir	<i>Vocal Improvisation</i>
Trinity Exams	<i>Rock School</i>

Note: 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, *Guide for Jazz and Scat Vocalists*: diatonic exercises and the rest of the book

Jim Snidero, *Jazz Conception* tracks 1–6:

- to understand chord progressions
- jazz phrasing.

Jamey Aebersold, *Guide For Jazz and Scat Vocalists*:

- practical procedures for memorising chord progression
- soloing
- ear training
- interval.

**Phonation: Jazz/Contemporary**

**(Vowels; consonants; articulation; scat; onset; ornamentation; flexibility; arpeggios)**

Jim Snidero, *Jazz Conception*: ‘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**

**(Passaggio; 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

Rockschool – Vocals (<https://rockschool.ameb.edu.au/vocals/>)

**Breathing: Jazz/Contemporary (more phrasing)**

**(Phrasing; alignment; breath support; messa di voce; flexibility)**

Michele Weir, *Jazz Singer’s Handbook*, Sections 5 and 6 – Colouring melody and phrasing

Bob Stoloff, *Rhythm Etudes* 1–4

**Vocal resonance: Jazz/Contemporary**

**(Tone colour; vowels)**

Listening to particular ‘styled’ singers

**Suggested repertoire – Year 11**

It is recommended students prepare at least six songs, with at least one from each of these jazz styles: ballad, blues, jazz standard/jazz original and Latin.

**Ballad**

‘Body and Soul’

‘Hey Laura’ (Gregory Porter)

‘Lover Man’

‘Misty’

'More Than You Know'  
'My Funny Valentine'  
'September Song'  
'The Nearness of You'

**Blues**

'Alright, Okay, You Win'  
'Goin' to Chicago'  
'Now's the Time' (with lyrics; based on the Eddie Jefferson version)  
'Stormy Monday'  
'Why Don't You Do Right?'

**Jazz standard**

'All of Me'  
'Autumn Leaves'  
'But Not for Me'  
'Bye Bye Blackbird'  
'Don't Get Around Much Anymore'  
'Fly Me to the Moon'  
'Georgia on My Mind'  
'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)'  
'It Had to Be You'  
'It's Only a Paper Moon'  
'Love is Here to Stay'  
'Lullaby of Birdland'  
'Nice Work if You Can Get it'  
'Softly As in a Morning Sunrise'  
'Stormy Weather'  
'Sugar' (with lyrics)  
'Summertime'  
'Sweet Georgia Brown'  
'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 (Desafinado)'  
'So Nice'

**Suggested repertoire – Year 12**

It is recommended students prepare at least six songs, with at least one from each of these jazz styles: ballad, blues, jazz standard/jazz original and Latin.

**Ballad**

'A Nightingale Sang in Berkeley Square'  
'Cry Me a River'  
'With a Song in my Heart'  
'Round Midnight'  
'Ask Me Now'  
'Someone to Watch Over Me'  
'Stardust'  
'Water Under Bridges' (Gregory Porter)  
'You Don't Know What Love is'  
'Where Are You' (Kurt Elling vocalese)  
'Moody's Mood For Love' (King Pleasure/George Benson – vocalese)

**Blues**

'Blues for Alice' (scat the head)  
'Things ain't what they used to be'  
'Freddie Freeloader'  
'West Coast Blues'  
'All Blues'  
'Twisted' (Annie Ross vocalese)

**Jazz standard**

'Almost Like Being in Love'  
'Beyond the Sea'  
'Blue Skies'  
'Whisper Not'  
'East of the Sun and West of the Moon'  
'Lullaby of Birdland'  
'Moanin' (with lyrics: refer to versions recorded by Sarah Vaughan and Anita Wardell)  
'Anthropology' (with lyrics)  
'On the Street Where You Live'  
'Softly as in a Morning Sunrise'  
'Liquid Spirit' (Gregory Porter)  
'All of Me' (King Pleasure vocalese)  
'Jordu'

**Latin**

'Corcovado'  
'Dindi'  
'One Note Samba'  
'Perhaps, Perhaps, Perhaps'  
'So Nice (Summer Samba)'  
'Nica's Dream'  
'Nature Boy' (Kurt Elling version)



# Contemporary

## Drum kit

### Suggested technical work – Year 11

#### Rudiments

- Percussive Arts Society – International Drum Rudiments  
<https://pas.org/rudiments/>
- Rudiment Tempo Ranges document

#### Drum kit styles

- **Rock:** ♩ = 70  
8 bar passage of variations in common time. Patterns should incorporate 16<sup>th</sup> 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 16<sup>th</sup> 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 8<sup>th</sup> note triplets. (Hi-hat foot on 2 and 4 throughout.)

#### Supporting texts and examples

AMEB Percussion Technical Work Level 2 Grade 5, p. 8, 9, 10 and 11

Rockschool Drums, Grade 6, p. 38, 39 and 40

Corelli, R.	<i>Phantom Groove</i> p. 116, using the double ghosted feel from p. 107 (Charisma Publishing) (Funk)
Corniola, F.	<i>Rhythm Section Drumming, Rhythmic Summary 3</i> , p. 19 (Rock)
Corniola, F.	<i>Rudiments and Motion</i> , p.157
Igoe, T.	<i>Groove Essentials</i> (Book 1 and 2)
Pickering, J.	<i>Studio/Jazz Drum Cookbook</i> , p. 54 and 55 (Mel Bay Publications) (Jazz)
Reed, T.	<i>Syncopation for the Modern Drummer</i>
Stone, G. L.	<i>Stick Control</i>
Wilcoxon, C.	<i>The All-American Drummer</i> , Solo no 123

### Suggested technical work – Year 12

#### Rudiments

- Percussive Arts Society– International Drum Rudiments  
<https://pas.org/rudiments/>
- Rudiment Tempo Ranges document

### Drum kit styles

- Rock:** ♩ = 90  
 8 bar passage of variations in an odd time signature. Patterns should incorporate 16<sup>th</sup> note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)
- Funk:** ♩ = 85  
 8 bar passage of 'Linear' variations in common time. Patterns should incorporate 16<sup>th</sup> note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and 'ghost notes'.
- Jazz:** ♩ = 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

AMEB Percussion Technical Work Level 2 Grade 6, p. 18, 19, 21, 22

Rockschool Drums, Grade 7, p. 41, 42, 43

Garibaldi, D. *Future Sounds, Groove Study*, no 1, p. 41 (Alfred) (Funk)

Igoe, T. *Groove Essentials* (Book 1 and 2)

Martinez, M. *Afro-Cuban Coordination for Drumset*, p. 68 (Hal Leonard) (Jazz)

Reed, T. *Syncopation for the Modern Drummer*

Roscetti, E. *Drummers Guide To Odd Meters*, p. 25 and 26 (Hal Leonard) (Rock)

Stone, G. L. *Stick Control*

Wilcoxon, C. *The All-American Drummer*, Solo No.127 and 132

### Rudiment tempo ranges

	PAS International Drum Rudiments	ATAR Year 11	ATAR Year 12
1	Single Stroke Roll	♩ = 60	♩ = 75
2	Single Stroke Four (Four Stroke Ruff)	♩ = 90	♩ = 120
3	Single Stroke Seven	♩ = 132	♩ = 140
4	Multiple Bounce Roll	♩ = 90	♩ = 90
5	Triple Stroke Roll	♩ = 66	♩ = 78
6	Double Stroke Open Roll	♩ = 60	♩ = 75
7	Five Stroke Roll	♩ = 108	♩ = 120
8	Six Stroke Roll	♩ = 108	♩ = 120
9	Seven Stroke Roll	♩ = 108	♩ = 120
10	Nine Stroke Roll	♩ = 108	♩ = 120
11	Ten Stroke Roll	♩ = 108	♩ = 120
12	Eleven Stroke Roll	♩ = 108	♩ = 120

	PAS International Drum Rudiments	ATAR Year 11	ATAR Year 12
13	Thirteen Stroke Roll	♩ = 108	♩ = 120
14	Fifteen Stroke Roll	♩ = 108	♩ = 120
15	Seventeen Stroke Roll	♩ = 108	♩ = 120
16	Single Paradiddle	♩ = 120	♩ = 130
17	Double Paradiddle	♩ = 60	♩ = 80
18	Triple Paradiddle	♩ = 112	♩ = 120
19	Single Paradiddle-diddle	♩ = 70	♩ = 82
20	Flam	♩ = 108	♩ = 120
21	Flam Accent	♩ = 90	♩ = 120
22	Flam Tap	♩ = 54	♩ = 60
23	Flamacue	♩ = 86	♩ = 96
24	Flam Paradiddle	♩ = 82	♩ = 90
25	Single Flammed Mill	♩ = 82	♩ = 90
26	Flam Paradiddle-diddle	♩ = 54	♩ = 60
27	Pataflafla	♩ = 56	♩ = 62
28	Swiss Army Triplet	♩ = 60	♩ = 70
29	Inverted Flam Tap	♩ = 55	♩ = 65
30	Flam Drag	♩ = 78	♩ = 88
31	Drag	♩ = 108	♩ = 120
32	Single Drag Tap	♩ = 104	♩ = 116
33	Double Drag Tap	♩ = 52	♩ = 60
34	Lesson 25	♩ = 78	♩ = 90
35	Single Dragadiddle	♩ = 80	♩ = 92
36	Drag Paradiddle # 1	♩ = 54	♩ = 62
37	Drag Paradiddle # 2	♩ = 74	♩ = 82
38	Single Ratamacue	♩ = 76	♩ = 82
39	Double Ratamacue	♩ = 48	♩ = 54
40	Triple Ratamacue	♩ = 74	♩ = 82

### 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 Reinhardt 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 techniques 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

Note: solos to be played as per original recording or improvised at an appropriate technical level.

Style	Composer/arranger	Piece
Alternative	Muse	'Supermassive Black Hole'
Blues	Rockschool Drum Kit Grade 5	'X-Blues III'
Funk	Corniola, F.	'Bon Voyage' from <i>Rhythm Section Drumming</i>
	Corniola, F.	'Highway to Funk' from <i>Rhythm Section Drumming</i>
	Houliff, M.	'Just for the Funk of it' from <i>Advanced Drum Kit Solos</i>
	The Meters	'Cissy Strut'
Funk shuffle	Wild Cherry	'Play That Funky Music'
	Toto/Jeff Porcaro	'Rosanna'
Grunge	Nirvana/Dave Grohl	'Smells Like Teen Spirit'
	Nirvana/Dave Grohl	'Come As You Are'
Heavy rock	AC/DC	'You Shook Me All Night Long'
Latin rock	Santana	'Black Magic Woman'
Metal	Rockschool Drum Kit Grade 5	'Sidewinder'
	Rockschool Drum Kit Grade 5	'D&A'
	Rockschool Drum Kit Grade 5	'Bust Up'
Moderate tempo rock	Jimi Hendrix	'Hey Joe'
Reggae/punk/rock	Police/Stewart Copeland	'Message in a Bottle'
Rock	Foo Fighters/Dave Grohl	'Ever Long'
	Rolling Stones	'Honky Tonk Woman'
	The Beatles/Ringo Starr	'Come Together'
	Cream/Ginger Baker	'White Room'
	Rockschool Drum Kit Grade 5	'Alka Setzer'
Rock and roll	Little Richard/Earl Palmer	'Good Golly Miss Molly'
	Little Richard/Earl Palmer	'Lucille'
Swing funk	Led Zeppelin	'Good Times Bad Times'
60's pop rock	The Shadows	'Apache'
	The Beatles	'I Want You'
12/8 Groove	Toto/Jeff Porcaro	'Hold the Line'
12/8 Metal ballad	Metallica	'Nothing Else Matters'

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 Reinhardt 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.

### Repertoire

Note: solos to be played as per original recording or improvised at an appropriate technical level.

Style	Composer/arranger	Piece
Disco	Jamiroquai	'Cosmic Girl'
	Michael Jackson	'Don't Stop 'Til You Get Enough'
	Michael Jackson	'Wanna Be Startin' Somethin'
Disco funk	Ian Dury and the Blockheads	'Hit Me with Your Rhythm Stick'
Funk	Corniola, F.	'Early Morning Mist' from <i>Rhythm Section Drumming</i>
	Corniola, F.	'Oakland Drive' from <i>Rhythm Section Drumming</i>
	Corniola, F.	'Quiet Town' from <i>Rhythm Section Drumming</i>
	Corniola, F.	'Complex City' from <i>Rhythm Section Drumming</i>
Funk rock	DIG	'The Favourite'
	Rock School Drum Kit Grade 5	'All Funked Up'
Jazz fusion	Red Hot Chili Peppers	'Suck My Kiss'
	Houliff, M.	'Con-Fusion' from <i>Advanced Drum Kit Solos</i>
Metal	Metallica	'Enter Sandman'
Motown	James Jamerson	'For Once in My Life'
	Jackson 5	'I Want You Back'
Motown/funk	Stevie Wonder	'Sir Duke'
Motown/rock	James Jamerson	'Heard It Through the Grapevine'
Pop	Paul Simon	'Fifty Ways to Leave Your Lover'
	Devo	'Whip It'
Pop/reggae	The Police	'Walking on the Moon'
Progressive metal	Rock School Drum Kit Grade 5	'Sidewinder'
Progressive rock	Radiohead	'Paranoid Android'
Reggae	Stevie Wonder	'Jammin'
	Stevie Wonder	'Stir it Up'
Rhythm and blues	D'Angelo	'Cruisin'

Rockabilly	Rock School Drum Kit Grade 5	'Alka Setzer'
Rock boogie	Rock School Drum Kit Grade 7	'Déjà vu'
Van Halen style rock	Rock School Drum Kit Grade 7	'Third Degree'

*Trinity Guild Hall Grade 7 and 8 (Drum Kit) (CD)*

## Guitar

### Acoustic and/or electric

#### Suggested technical work – Year 11

Scales and arpeggios are to be played in all keys. Minimum tempo: ♩ = 90, quaver per note.

##### Scales

Aeolian

Ionian

Mixolydian

Dorian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

##### Arpeggios

Tempo: ♩ = 80, quaver per note.

Major

Minor

Dominant 7<sup>th</sup>

Major 7<sup>th</sup>

Minor 7<sup>th</sup>

##### Chords

Major

Minor

Dominant 7

Minor 7

Major 7

Power chord

Minor 7 flat 5

Dominant 9

Dominant 7<sup>#9</sup>

#### Technical work – Year 12

Scales and arpeggios are to be played in all keys. Minimum tempo: ♩ = 90

##### Scales

Aeolian

Mixolydian

Ionian

Dorian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

**Arpeggios**

Tempo: ♩ = 80

Major 9<sup>th</sup>

Minor 9<sup>th</sup>

Dominant 9<sup>th</sup>

Minor/major 9<sup>th</sup>

**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*, Trinity Guildhall

Technical exercises as prescribed by *CPM Guitar Steps 1–4* (AMEB) and *Rockschool Grades Debut – Grade 8*

*Progressive Guitar Method* Books 1 and 2

*Rock Guitar* Books 1 and 2

*Modern Method for Guitar – Volume 1 and 2* by William Leavitt

*Contemporary Guitar for Western Australian Schools* by Dean Blanchard

**Arpeggios**

Sweep pick/alternate picking

Major, minor, 7<sup>ths</sup>, min 7<sup>b 5</sup>, diminished, dominant, 9<sup>ths</sup>

**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 MasterTrack 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 Reinhardt 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 techniques 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

Note: solos to be played as per original recording or improvised at an appropriate technical level.

Style	Piece	Composer/arranger
60s surf rock	'Misirlou'	Dick Dale
60s pop rock	'Apache'	The Shadows
Progressive rock	'Let's Get Metaphysical'	David Gilmour
Various styles, rock	'Theme from Local Hero'	Mark Knopfler
Progressive rock ballad	'Theme from Top Gun'	Joe Satriani
Latin rock ballad	'Samba Pa Ti'	Santana
Jazz rock ballad	'There & Beck'	Rockschool Grade 4
Blues ballad	'Lenny'	Stevie Ray Vaughan
Blues	'X-Blues III'	Rockschool Grade 5
	'Secret Place'	Rockschool Grade 4
Soul	'Hold On I'm Going'	Rockschool Grade 4
Funk	'Cissy Strut' (solo to be improvised)	The Meters
	'Enough Said'	Rockschool Grade 4
Country rock	'FBI'	The Shadows
Country boogie	'Jessica'	The Allman Brothers Band
Rockabilly	'Alka Setzer'	Rockschool Grade 5
Metal	'Musement Park'	Rockschool Grade 6
	'Sidewinder'	Rockschool Grade 5
	'D&A'	Rockschool Grade 5
	'Bust Up'	Rockschool Grade 5
Progressive metal	'Rage Against Everything'	Rockschool Grade 4

### Unaccompanied repertoire:

Style	Piece	Composer/arranger
Ballad	'Is There Anybody Out There?'	Pink Floyd
	'Tears in the Rain'	Joe Satriani

**Song repertoire:**

Note: solos to be played as per original recording or improvised at an appropriate technical level.

Style	Piece	Composer/arranger
Ballad	'Blackbird'	The Beatles
Metal ballad	'Nothing Else Matters'	Metallica
Rock	'Honky Tonk Woman'	The Rolling Stones
	'Living on a Prayer'	Bon Jovi
60s rock	'All Along the Watch Tower'	Jimi Hendrix
Pop rock (various)	'Here Comes the Sun'	The Beatles
Latin rock	'Black Magic Woman'	Santana
Moderate tempo rock	'Hey Joe'	Jimi Hendrix
Heavy rock	'You Shook Me All Night Long'	ACDC
Progressive metal	'Iron Man'	Black Sabbath
Funk	'Play That Funky Music'	Wild Cherry

**Crossover repertoire (i.e. Jazz/fusion)**

Note: solos to be improvised using techniques appropriate for a Stage 2 standard.

Style	Piece	Composer/arranger
Jazz/fusion	'Chameleon' (solos to be improvised)	Herbie Hancock
	'Watermelon Man' (solos to be improvised)	Herbie Hancock

**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 techniques 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:**

Note: solos to be played as per original recording or improvised at a similar technical level.

Style	Piece	Composer/arranger
Blues	'Secret Place'	Rockschool (Grade 4)
	'Hideaway'	Freddie King (or as performed by John Mayall/Eric Clapton)
Texas blues	'Scuttle Buttin'	Stevie Ray Vaughan
	'Mud Pie'	Rockschool (Grade 6)
Soul	'Hold On I'm Going'	Rockschool (Grade 4)
Jazz rock ballad	'Cause We Ended As Lovers'	Jeff Beck
Rock ballad	'Crying'	Joe Satriani
	'Little Wing'	Jimi Hendrix (as performed by Stevie Ray Vaughan)
Latin rock ballad	'Europa'	Carlos Santana
Progressive rock ballad	'Always With Me, Always With You'	Joe Satriani
	'The Loner'	Gary Moore

Rock	'PMA'	Rockschool (Grade 6)
	'Surfing with the Alien'	Joe Satriani
	'Bonzo'	Rockschool (Grade 8)
	'One By One'	Rockschool (Grade 6)
	'SRV'	Eric Johnson
Medium tempo rock	'Starry Night'	Joe Satriani
Van Halen-style rock	'Third Degree'	Rockschool (Grade 7)
Latin rock	'Big, Big, Big'	Rockschool (Grade 6)
Fast rock shuffle	'Satch Boogie'	Joe Satriani
Rock boogie	'Déjà vu'	Rockschool (Grade 7)
Rockabilly	'Alka Setzer'	Rockschool (Grade 5)
Jazz rock (various)	'East Wes'	Eric Johnson
Jazz fusion (various)	'Manhattan'	Eric Johnson
Progressive rock	'XYZ'	Rush
	'The Crying Machine'	Steve Vai
Progressive rock funk	'Led Boots'	Jeff Beck
Funk	'Funkie Junkie'	Rockschool (Grade 7)
	'All Funked Up'	Rockschool (Grade 5)
Progressive metal	'Transylvania'	Iron Maiden
	'667'	Rockschool (Grade 8)
	'Musement Park'	Rockschool (Grade 6)
	'Sidewinder'	Rockschool (Grade 5)

#### Unaccompanied instrumental repertoire:

Style	Piece	Composer/arranger
Chord ballad	'Brother John'	Joe Satriani
Rock	'Eruption'	Edward Van Halen
Flamenco-inspired acoustic	'Spanish Fly'	Edward Van Halen
Folk/rock (various styles)	'Oceans'	John Butler
Rock (various styles)	'Classical Gas'	Mason Williams
Various styles	'Midnight'	Joe Satriani

**Song repertoire:**

(Solos to be played as per original recording or improvised at a similar technical level)

<b>Style</b>	<b>Piece</b>	<b>Composer/arranger</b>
Rock	'Black Dog'	Led Zeppelin
	'Rock and Roll'	Led Zeppelin
	'Back in Black'	AC/DC
	'Crazy Train'	Ozzy Osborne
	'Rosanna'	Toto
	'Hold the Line'	Toto
	'Middle Man'	Living Colour
	'Love in an Elevator'	Aerosmith
	'Walk This Way'	Aerosmith
Rock (various styles)	'Money'	Pink Floyd
	'Stairway to Heaven' (reduced number of verses)	Led Zeppelin
	'Sultans of Swing' (reduced verses/choruses)	Dire Straits
Latin rock	'Smooth'	Carlos Santana
Blues rock	'Oh Pretty Woman'	Gary Moore
	'Mary Had a Little Lamb'	Stevie Ray Vaughan
Country folk rock	'Why Georgia'	John Mayer
Funk rock	'Mellowship Slinky in B Major'	Red Hot Chili Peppers
Funk rock	'Suck My Kiss'	Red Hot Chili Peppers
Funk rock (various)	'Couldn't Stand the Weather'	Stevie Ray Vaughan
Rock funk (various)	'Neon'	John Mayer
Rock funk (various)	'Belief'	John Mayer
Jazz Funk Rock	'Kid Charlemagne' (reduced verses)	Steely Dan
60s Heavy rock	'Purple Haze'	Jimi Hendrix
Progressive rock	'Cult of Personality'	Living Colour
Rock Ballad	'Still Got the Blues'	Gary Moore
	'Hotel California'	Eagles
Rock ballad (various styles)	'Under the Bridge'	Red Hot Chili Peppers
Blues	'Walkin' By Myself'	Gary Moore
	'Red House'	Jimi Hendrix
Metal	'Enter Sandman'	Metallica

**Crossover repertoire (i.e. Jazz/fusion)**

(Solos to be improvised using modes/pentatonic scales appropriate to Stage 3 requirements)

<b>Style</b>	<b>Piece</b>	<b>Composer/arranger</b>
Jazz/fusion	'Revelation'	Robben Ford
	'Affirmation'	Jose Feliciano (as performed by George Benson)
	'Mr Stern'	Jim Kelly's Guitar Workshop
	'Cantaloupe Island'	Herbie Hancock
	'So What'	Miles Davis (as performed by Ronny Jordan)

## Bass guitar

### Suggested technical work – Year 11

#### Scales – one octave in all keys

Tempo: ♩ = 80, in eighths/quavers

Major/Ionian

Major pentatonic

Minor pentatonic

Blues scale

One mode other than the Ionian(major)

#### Arpeggios one octave in all keys

Tempo: ♩ = 80, in eighths/quavers

Major

Minor

Dominant 7<sup>th</sup>

Minor 7<sup>th</sup>

### Suggested technical work – Year 12

#### Scales – one octave in all keys

Tempo: ♩ = 80, in eighths/quavers

Major (Ionian)

Major pentatonic

Minor pentatonic

Harmonic minor or melodic minor

Blues scale

Two modes other than the Ionian(major)

#### Arpeggios one octave in all keys

Tempo: ♩ = 80, in eighths/quavers

Major

Minor

Dominant 7<sup>th</sup>

Major 7<sup>th</sup>

Minor 7<sup>th</sup>

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 techniques 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 techniques. These edits are to be indicated on the score.

**Suggested repertoire – Year 11**

<b>Style</b>	<b>Piece</b>	<b>Composer/arranger</b>
Various	Various	Rockschool Bass Grade 4
Various	Various	Trinity Rock and Pop Bass Grade 4
Motown/swing	'Ain't No Mountain'	James Jamerson
	'How Sweet it is to Be Loved by You'	James Jamerson
Jazz funk	'Josie'	Steely Dan
	'If You Have to Ask'	Red Hot Chili Peppers
	'Naked in the Rain'	Red Hot Chili Peppers
	'Walkabout'	Red Hot Chili Peppers
Rock	'Smoke on the Water'	Deep Purple
	'My Generation'	The Who
Rock ballad	'Sweet Child O' Mine'	Guns N' Roses
Rock shuffle	'Reeling in the Years'	Steely Dan
Reggae	'Is This Love'	Bob Marley

**Suggested repertoire – Year 12**

<b>Style</b>	<b>Piece</b>	<b>Composer/arranger</b>
Various	Various	Rockschool Bass Grade 5
Various	Various	Trinity Rock and Pop Bass Grade 5
Various	Various	Stuart Clayton ( <i>Giants of Bass</i> )
Rock	John Entwistle style	Stuart Clayton ( <i>Giants of Bass</i> )
	'Rock of Pages'	Rockschool Bass (Grade 6)
Motown	'For Once in My Life'	James Jamerson
Motown/rock	'Heard it Through the Grapevine'	James Jamerson
Motown funk	'Sir Duke'	Stevie Wonder
Jazz funk	'Dune Tune'	Mark King
	'Watermelon Man'	Herbie Hancock (transcription, <i>The Beat Goes On</i> , pub. Music Minus One)
Blues funk	'Feel So Bad' (Ray Charles)	Carol Kaye ( <i>Electric Bass Lines Bk 4</i> )
Disco funk	'Hit Me with Your Rhythm Stick'	Ian Dury and the Blockheads
Funk	'What is Hip'	Tower of Power
Funk rock	'Aeroplane'	Red Hot Chili Peppers
	'Coffee Shop'	Red Hot Chili Peppers
Latin jazz rock	'What Game Shall We Play'	Stanley Clarke
	Cliff Burton style	Stuart Clayton ( <i>Giants of Bass</i> )
Progressive rock	'Paranoid Android'	Radiohead
Progressive metal	'Anaesthesia (Pulling Teeth)'	Cliff Burton (Metallica)
Reggae	'Master Blaster'	Stevie Wonder
Soul	'What's Going on'	James Jamerson
Contemporary	'Portrait of Tracy'	Jaco Pastorius
Jazz ballad	'Continuum' (up to bar 45)	Jaco Pastorius
Blues	Various Blues standards	Bass lines written or improvised to a Stage 3 standard
Baroque	<i>Cello Suite No. 1 BWV 1007</i>	Bach

## Piano/keyboard

### Suggested technical work – Year 11

Scales are to be played over 4 octaves in 12 keys. Minimum tempo: MM 84 (16<sup>th</sup> note)

Major  
 Mixolydian  
 Aeolian  
 Major pentatonic  
 Minor pentatonic  
 Dorian  
 Blues

Chromatic C, F, B ♭ and E ♭

### Arpeggios

Arpeggios are to be played over four octaves in twelve keys. Minimum tempo: MM 52

(8<sup>th</sup> note triplet – 16<sup>th</sup> note)

Major 7<sup>th</sup>, minor 7<sup>th</sup>, Dominant 7<sup>th</sup>

### Suggested technical work – Year 12

Scales are to be played over 4 octaves in 12 keys. Minimum tempo: MM 92 (8<sup>th</sup> note – 16<sup>th</sup> 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 (16<sup>th</sup> note)

Major 7<sup>th</sup>, minor 7<sup>th</sup>, Dominant 7<sup>th</sup>, minor 7<sup>th</sup> ( ♭ 5)

### 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.

Candidates must demonstrate the ability to play accompaniment patterns in a variety of styles, as well as riffs, melodic passages and solos (improvised and/or as per original recordings). Candidates are encouraged to arrange pieces to emphasise their role as the featured performer, and to avoid excessive repetition of accompaniment-only sections, for the purposes of the ATAR recital.

Repertoire is best learned via a combination of recorded and printed sources.

Style	Piece	Composer/arranger
Rock and roll	'Great Balls of Fire'	Jerry Lee Lewis
	'Tutti Frutti'	Little Richard
Blues/New Orleans	'Down In New Orleans'	Dr John
Progressive rock	'Lazy'	Jon Lord (Deep Purple)
	'Money'	Richard Wright (Pink Floyd)
Ballad	'Baby Grand'	Billy Joel
	'Beth'	Kiss
	'Buy Now Pay Later'	Tim Freedman (The Whitlams)
	'If I Ain't Got You'	Alicia Keys
	'Samson'	Regina Spektor
	'Somewhere Out There'	James Horne
	'Water Fountain'	David Foster
	'Your Song'	Elton John
	'You've Got a Friend'	Carole King
Early soul	'Hit the Road Jack'	Ray Charles
	'I've got a Women'	Ray Charles
Soul	'I Just Called to Say I Love You'	Stevie Wonder
60s rock	'Green Onions'	Booker T
70s rock	'Pretzel Logic'	Steely Dan
80s rock	'Georgy Porgy'	David Pache (Toto)
2000s rock	'Annie Waits'	Ben Folds
2000s pop	'A Thousand Miles'	Vanessa Carlton

### 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 included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates must demonstrate the ability to play accompaniment patterns in a variety of styles, as well as riffs, melodic passages and solos (improvised and/or as per original recordings). Candidates are encouraged to arrange pieces to emphasise their role as the featured performer, and to avoid excessive repetition of accompaniment-only sections, for the purposes of the ATAR recital.

Repertoire is best learned via a combination of recorded and printed sources.

Style	Piece	Composer/arranger
Early RnB/blues	'Seventh Son'	Mose Allison
Blues	'Been Down So Long'	Sting/Kenny Kirkland
	'It's Lonely at the Top'	Randy Newman
	'Ruby, Ruby'	Donald Fagan
Blues/New Orleans	'Iko Iko'	Dr John
Early soul	'Unchain my Heart'	Ray Charles
50s rock	'In Crowd'	Ramsey Lewis
70s rock	'Fire in the Hole'	Steely Dan
	'Mr Blue Sky'	Jeff Lynne (ELO)
	'Scenes from an Italian Restaurant'	Billy Joel



80s rock	'Shadows in the Rain'	Sting
	'That's All'	Phil Collins (Genesis)
90s rock	'One Angry Dwarf'	Ben Folds Five
	'Virtual Insanity'	Jamiroquai
Rock	'Hoedown'	Emerson Lake and Palmer
	'Darkside'	Tim Minchin
	'Butterflies and Hurricanes'	Matthew Bellamy (Muse)
	'You Sound Like Louis Burdett'	Tim Freedman (The Whitlams)
Progressive rock	'Money'	Richard Wright (Pink Floyd)
	'Emotion Sickness'	Daniel Johns (Silverchair)
Ballad	'Daniel'	Elton John
	'Some Children See Him'	Dave Grusin
	'Strawberry Blush' (piano version)	John Legend
Funk	'Same Like B3'	Directions in Groove
	'The Favourite'	Directions in Groove
Funk/fusion	'Cantaloupe Island'	Herbie Hancock
	'Revelation'	Yellow Jackets
70s pop/fusion	'Deacon Blues'	Steely Dan
Soundtrack	'Winter Games'	David Foster
Pop	'Golden Hour'	JVKE

## Voice

Scales should be sung unaccompanied from memory in four different keys suited to the student's vocal range using solfa or scat syllables.

### Suggested technical work – Year 11

#### Scales

All scales to be in straight or swung 8<sup>th</sup> notes to the octave.

- Major (Ionian) (♩=100)
- Major pentatonic (♩=80)
- Minor pentatonic (♩=80)
- Aeolian/natural minor (♩=100)
- Blues (♩=80)
- Dorian (♩=100)
- Mixolydian (♩=100)
- Chromatic (♩=60)

#### Arpeggios

Arpeggios should be sung in straight or swung quavers from memory up to the 7<sup>th</sup>.

Tempo: ♩=100

- Major 7<sup>th</sup>
- Minor 7<sup>th</sup>
- Dominant 7<sup>th</sup>

**Dynamics** – all scales and arpeggios

- *p, mp, mf, f, crescendo, decrescendo*

### Suggested technical work – Year 12

#### Scales

All scales to be in straight or swung 8<sup>th</sup> notes to the 9<sup>th</sup>, with the exception of the blues and minor pentatonic scales which are sung to the 10<sup>th</sup> and the chromatic scale which is sung to the 8<sup>ve</sup>.

- Major (Ionian) (♩=120)
- Dorian (♩=120)
- Mixolydian (♩=120)
- Aeolian/natural minor (♩=120)
- Jazz minor (♩=120)
- Major pentatonic (♩=100)
- Minor pentatonic (♩=100)
- Blues to the flattened 10<sup>th</sup> (♩=100)
- Chromatic (♩=80)

**Arpeggios**

Arpeggios should be sung in straight or swung quavers from memory to the 10<sup>th</sup>.

Tempo: crotchet = 100

- Major 7<sup>th</sup>
- Minor 7<sup>th</sup>
- Dominant 7<sup>th</sup>

**Dynamics** – all scales and arpeggios

- *p, mp, mf, f, crescendo, decrescendo*

**Improvisation**

- demonstrate improvisation skills over blues form
- adlibbing over a chorus
- melodic improvisation in a verse over song where appropriate

**Technical work – suggested repertoire*****Jazz and contemporary***

Snidero, J.	<i>Jazz Conception</i>
Aebersold, J.	<i>Guide for Jazz and Scat Vocalists</i>
Stoloff, B.	<i>Rhythm Etudes</i>
Riggs, S.	<i>Singing for the Stars</i> (exercises 22–30)
Peckham, A.	<i>Vocal Workouts for the Contemporary Singer</i> (Stage 2: 13–16, Stage 3: 16–20)
Weir, M.	<i>Vocal Improvisation</i>
AMEB	<i>Rockschool</i>
Peri, A.	<i>Vocalises and Exercises</i>

Note: 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)**

Stoloff, *Rhythm Etudes*: Diatonic exercises and the rest of the book

Snidero, *Jazz Conception*: 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*****(Vowels, consonants, articulation, scat, onset, ornamentation, flexibility, arpeggios)**

Snidero, J. *Jazz Conception*, ‘Groove Blues’, ‘Amen’, ‘A Doll–Diction’, ‘Scat’ – all have written scat syllables

Weir, M. *Vocal Improvisation*, scat syllables that pertain to particular rhythms

**Registration: jazz/contemporary****(Passagio, tilt, range)**

- Riggs, S. *Singing for the Stars*, Ex 1 – Bubbling and trilling Patterns: working through ‘the mix’ (passagio)
- Peckham, A. *Contemporary Singer*, various exercises  
*Rock School Syllabus*

**Breathing: jazz/contemporary (more phrasing)****(Phrasing: alignment: breath support: messa di voce: flexibility)**

- Weir, *Jazz Singers Handbook*, Sections 5 and 6 – Colouring melody and phrasing
- Stoloff, *Rhythm Etudes*, 1–4

**Vocal resonance: jazz/contemporary****(Tone colour: vowels)**

- Listening to particular ‘styled’ singers

**Suggested repertoire – Year 11**

Note: songs can be performed in key appropriate to vocal range.

Style	Piece	Composer/arranger	
Pop	‘Someone Like You’	Adele	
	‘Rolling in the Deep’	Adele	
	‘Love Song’	Sara Bareilles	
	‘Soulmate’	Natasha Bedingfield	
	‘Fallin’ for You’	Colbie Caillat	
	‘Wrong Impression’	Natalie Imbruglia	
Dance/pop	‘Black & Gold’ (acoustic)	Sam Sparro	
Pop ballad	‘I Don’t Want to Wait’	Paula Cole	
	‘Jar of Hearts’	Christina Perri, Drew Lawrence, Barrett Yeretsian	
	‘A Thousand Years’	Christina Perri	
	‘Gravity’	Sara Bareilles	
	‘Will You Still Love Me’	Dusty Springfield	
	Ballad	‘Skinny Love’	Justin Vernon
		‘Please Don’t Ask Me’	John Farnham
		‘Fields of Gold’	Sting
		‘Different Worlds’	Jes Hudak
		‘Anyone Who Had a Heart’	Burt Bacharach
		‘Songbird’	Fleetwood Mac
		‘February Song’	Josh Groban
		‘Shelter’	Birdy (cover)
	Rock	‘One Less Bell to Answer’	Burt Bacharach
‘The Story’		Phillip Hanseroth	
‘Zombie’		Dolores O’Riordan	
‘Somebody to Love’		Queen	
‘Eleanor Rigby’		The Beatles	
Soft rock		‘While My Guitar Gently Weeps’	The Beatles
	‘Fall at Your Feet’	Crowded House	

Rock/pop	'Human' 'Lion Man' 'Before the Worst' 'Someday, Someday' '20 Good Reasons'	The Killers Mumford and Sons The Script Thirsty Merc Thirsty Merc
RnB	'Chasing Pavements' 'Mercy' 'Take a Bow' 'If I Ain't Got You'	Adele Adkins, Francis White Duffy, Steve Booker Rihanna Alicia Keys
RnB/soul	'Warwick Avenue' 'Tell it Like it is' 'I'd Rather go Blind' 'Heading in the Right Direction'	Duffy, Jimmy Hogarth, Eg White Aaron Neville Etta James Renee Geyer
RnB/pop	'Stop' 'Survivor'	Sam Brown Destiny's Child
Soul	'Ain't No Sunshine' 'New York State of Mind'	Bill Withers Billy Joel
Pop/soul	'Way Over Yonder'	Carole King
Jazz/pop	'These are the Days'	Jamie Cullum
Country	'Mine' 'Mean' 'You Belong to Me' 'Today was a Fairytale' 'White Horse' 'When I Look at You' 'Landslide'	Taylor Swift Taylor Swift Taylor Swift Taylor Swift Taylor Swift Miley Cyrus Stevie Nicks
Folk	'Both Sides Now' 'A Case of You' 'Shower the People'	Joni Mitchell Joni Mitchell James Taylor
Folk/rock	'Cannonball'	Damien Rice
Pop/folk	'Hallelujah'	Jeff Buckley
Indie	'The Sound of White' 'Scar'	Missy Higgins Missy Higgins
Standard	'Stormy Weather' 'Cry Me a River' 'Call Me Irresponsible'	Arlen/Koehler Arthur Hamilton James Van Heusen/Sammy Cahn
Soundtrack	'When She Loved Me' ( <i>Toy Story 2</i> )	Randy Newman

## Suggested repertoire – Year 12

Note: songs can be performed in key appropriate to vocal range.

Style	Piece	Composer/arranger	
Pop	'Whenever, Whatever'	Shakira	
	'Survivor'	Destiny's Child	
	'Something's Got a Hold on Me'	Christina Aguilera	
	'I'm Still Standing'	Elton John	
	'Destination Anywhere'	The Commitments	
Acoustic pop	'Kiss Me'	Sixpence None the Richer	
	'Folding Chair'	Regina Spektor	
Pop ballad	'Turning Tables'	Adele	
	'Don't You Remember'	Adele	
	'One and Only'	Adele	
	'Get it Right'	<i>Glee</i> arrangement	
	'Thank You'	Dido	
	'I Don't Want to Wait'	Paula Cole	
	'Against All Odds'	Phil Collins	
	'Man in the Mirror'	Michael Jackson	
	'Reminiscing'	Little River Band	
	Ballad	'Hero'	Mariah Carey
		'Samson'	Regina Spektor
		'Over the Rainbow'	Eva Cassidy arrangement
		'She's Out of My Life'	Tom Bahler
		'Someone Like You'	Adele
'I'll Be Seeing You'		Fain/Kahal	
'City'		Sara Bareilles	
'Strong Enough'		Orrico	
'What the World Needs Now'		Burt Bacharach	
'Jealous Guy'		John Lennon	
'Your Song'	Elton John		
Folk ballad	'Hallelujah'	Leonard Cohen	
Rock ballad	'My Immortal'	Evanescence	
RnB ballad	'Bound To You'	Christina Aguilera	
Indie ballad	'Breathe In Now'	George	
Soul ballad	'Natural Woman'	Carole King	
Rock	'Help!'	The Beatles	
Soft rock	'Hello'	Hodges, Moody & Lee	
	'Let It Be'	The Beatles	
	'Why Georgia'	John Mayer	
Rock/country	'Me and Bobby McGee'	Janis Joplin	
Rock/soul	'Gonna Find Another You'	John Mayer	
RnB	'Ordinary People'	John Legend	
	'Love You I Do'	Jennifer Hudson	
	'For Once in My Life'	Stevie Wonder	
	'Overjoyed'	Stevie Wonder	
RnB/pop	'Vegas'	Sara Bareilles	

RnB/soul	'Put Your Records On'	Corrine Bailey Rae
	'Fallin'	Alicia Keys
	'Respect'	Otis Redding
	'Lately'	Stevie Wonder
	'Fell in Love With a Boy'	Joss Stone arrangement
	'Hit the Road Jack'	Ray Charles
Soul	'All I Could Do Was Cry'	Etta James
	'Sunday Kind of Love'	Etta James
	'Way Over Yonder'	Carole King
	'Take Me to the River'	Al Green
	'Let's Stay Together'	Al Green
Jazz/soul	'Moondance'	Van Morrison
Country	'Mama's Song'	Carrie Underwood
	'Safe and Sound'	Taylor Swift
	'I Can't Make You Love Me'	Bonnie Rait
	'Let's Give Them Something to Talk About'	Bonnie Rait
Folk	'River'	Joni Mitchell
Indie	'The Cactus that Found the Beat'	Missy Higgins
80s dance	'Everybody Wants to Rule the World'	Tears for Fears
Standard	'Come Fly With Me'	Cahn/Van Heusen
	'God Bless the Child'	Billie Holiday
	'Nature Boy'	Nat King Cole

## Music theatre

### Voice

#### 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/8<sup>th</sup> notes to the 8<sup>ve</sup>, with the exception of the chromatic scale which should be sung to the sharpened 5<sup>th</sup>.

- 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 5<sup>th</sup>, crotchet=60)

##### Arpeggios to the 7<sup>th</sup>

All arpeggios to be sung in straight or swung quavers (crotchet = 60).

- Major
- Minor
- Dominant 7<sup>th</sup>

##### 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 9<sup>th</sup> with the exception of the Blues scale, which should be sung to the flattened 10<sup>th</sup>, and the chromatic scale, which should be sung to the 8<sup>ve</sup>.

- 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 10<sup>th</sup> (crotchet = 80)
- Chromatic (up to 8<sup>ve</sup>, crotchet = 60)



**Arpeggios to the 10<sup>th</sup>**

All arpeggios to be sung in straight or swung quavers to the tenth (crotchet = 60).

- Major
- Minor
- Dominant 7<sup>th</sup>

**Articulation** – all scales and arpeggios

- legato or staccato

**Dynamics** – all scales and arpeggios

- *p, mp, mf, f, crescendo, decrescendo*

**Technical work – suggested repertoire**

As music theatre repertoire can include stylistic variety, refer to context-specific information appropriate to the repertoire selected under the relevant context within this document, in addition to the following:

AMEB *Musical Theatre Technical Work Booklet* (Year 11 Grade 4/5; Year 12 Grade 5/6 or above)

Peri, A. *Vocalises and Exercises for Beginners*

**Score extract**

Recitative from a musical theatre song at the appropriate level

**Suggested repertoire – Year 11****Soprano/alto/mezzo****Pre-1960**

Bart, L.	'As Long as He Needs Me' ( <i>Oliver</i> )
Berlin, I.	'I Got Lost in His Arms' ( <i>Annie Get Your Gun</i> )
Bernstein, L.	'Who Am I?' ( <i>Peter Pan</i> )
Gay, N.	'Once You Lose Your Heart' ( <i>Me and My Girl</i> )
Loewe, F.	'I Could Have Danced All Night' ( <i>My Fair Lady</i> )
Porter, C.	'Always True to You in My Fashion' ( <i>Kiss Me Kate</i> )
Porter, C.	'So in Love' ( <i>Kiss Me Kate</i> )
Rodgers, R.	'Bewitched, Bothered and Bewildered' ( <i>Pal Joey</i> )
Rodgers, R.	'I'm Gonna Wash that Man Right Outa My Hair' ( <i>South Pacific</i> )

**Post-1960**

Anderson, B. and Ulvaeus, B.	'Someone Else's Story' ( <i>Chess</i> )
Benjamin, N.	'Ireland' ( <i>Legally Blonde</i> )
Bock, J.	'Far From the Home I Love' ( <i>Fiddler on the Roof</i> )
Flaherty, S.	'All For You' ( <i>Seussical the Musical</i> )
Howland, J.	'Some Things are Meant to Be' ( <i>Little Women</i> )
Krieger, H.	'Who Will Love Me as I Am' ( <i>Side Show</i> )
Lippa, A.	'Pulled' ( <i>The Addams Family</i> )
Lloyd Webber, A.	'Whistle Down the Wind' ( <i>Whistle Down the Wind</i> )

Loesser, F.	'Happy to Keep His Dinner Warm' ( <i>How to Succeed in Business Without Really Trying</i> )
Rodgers, R.	'I Have Confidence' ( <i>Sound of Music</i> – full version)
Schmidt, H.	'Is it Really Me?' ( <i>110 in the Shade</i> )
Sheik, D.	'Whispering' ( <i>Spring Awakening</i> )
Sherman, R. M. and R. B.	'Practically Perfect' ( <i>Mary Poppins</i> )
Strouse, C.	'It Would Have Been Wonderful' ( <i>Annie Warbucks</i> )
Tesori, J.	'More to the Story' ( <i>Shrek the Musical</i> )

### Tenor/Baritone

#### Pre-1960

Gay, N.	'Leaning on a Lamp Post' ( <i>Me and My Girl</i> )
Loesser, F.	'Luck Be A Lady' ( <i>Guys and Dolls</i> )
Rodgers, R.	'The Surrey with the Fringe on Top' ( <i>Oklahoma!</i> )
Rodgers, R.	'You've Got to be Carefully Taught' ( <i>South Pacific</i> )
Walters, C.	'Steppin' Out with My Baby' ( <i>Easter Parade</i> )

#### Post-1960

Bricusse, L., Newley, A.	'Pure Imagination' ( <i>Willy Wonka and the Chocolate Factory</i> )
Bock, J.	'If I Were a Rich Man' ( <i>Fiddler on the Roof</i> )
Herman, J.	'I Promise You a Happy Ending' ( <i>Mack and Mabel</i> )
Kander, J.	'Mister Cellophane' ( <i>Chicago</i> )
Loesser, F.	'I Believe in You' ( <i>How to Succeed in Business Without Really Trying</i> )
Schmidt, H.	'Soon It's Gonna Rain' ( <i>The Fantasticks</i> )
Schmidt, H.	'They Were You' ( <i>The Fantasticks</i> )
Sondheim, S.	'Take Me to the World' ('Evening Primrose' episode of the television series <i>ABC Stage 67</i> )
Tesori, J.	'When Words Fail' ( <i>Shrek the Musical</i> )

## Suggested repertoire – Year 12

### Soprano/alto/mezzo

#### Pre-1960

Adler, R. and Ross, J.	'Whatever Lola Wants' ( <i>Damn Yankees</i> )
Bernstein, L.	'A Little Bit in Love' ( <i>Wonderful Town</i> )
Bernstein, L.	'One Hundred Easy Ways' ( <i>Wonderful Town</i> )
Gershwin, G.	'They All Laughed' ( <i>Shall We Dance</i> )
Kern, J.	'Bill' ( <i>Show Boat</i> )
Loewe, F.	'Before I Gaze at You Again' ( <i>Camelot</i> )
Loewe, F.	'Just You Wait' ( <i>My Fair Lady</i> )
Loewe, F.	'Show Me' ( <i>My Fair Lady</i> )
Loewe, F.	'Without You' ( <i>My Fair Lady</i> )
Loesser, F.	'If I Were a Bell' ( <i>Guys and Dolls</i> )
Loesser, F.	'Marry the Man Today' ( <i>Guys and Dolls</i> )
Porter, C.	'I Hate Men' ( <i>Kiss Me Kate</i> )
Rodgers, M.	'Shy' ( <i>Once Upon a Mattress</i> )
Rodgers, R.	'A Cockeyed Optimist' ( <i>South Pacific</i> )
Rodgers, R.	'If I Loved You' ( <i>Carousel</i> )
Rodgers, R.	'Johnny One Note' ( <i>Babes in Arms</i> )
Rodgers, R.	'Mister Snow' ( <i>Carousel</i> )
Rodgers, R.	'Something Wonderful' ( <i>The King and I</i> )
Rodgers, R.	'What's the Use of Wond'rin' ( <i>Carousel</i> )
Styne, J.	'It's a Perfect Relationship' ( <i>Bells Are Ringing</i> )
Warren, H.	'About a Quarter to Nine' ( <i>42nd Street</i> )

#### Post-1960

Bareilles, S.	'What Baking Can Do' ( <i>Waitress</i> )
Bareilles, S.	'When He Sees Me' ( <i>Waitress</i> )
Kitt, T. and Miranda, L.	'Killer Instinct' ( <i>Bring It On</i> )
Kitt, T. and Miranda, L.	'One Perfect Moment' ( <i>Bring It On</i> )
Lambert, L. and Morrison, G.	'Show Off' ( <i>The Drowsy Chaperone</i> )
Lauper, C.	'The History of Wrong Guys' ( <i>Kinky Boots</i> )
Malloy, D.	'No One Else' ( <i>Natasha, Pierre &amp; the Great Comet of 1812</i> )
Menken, A.	'Home' ( <i>Beauty and the Beast – The Broadway Musical</i> )
Menken, A.	'Somewhere That's Green' ( <i>Little Shop of Horrors</i> )
Menken, A.	'The Life I Never Led' ( <i>Sister Act</i> )
Menken, A.	'Watch What Happens' ( <i>Newsies</i> )
Miranda, L.	'Everything I Know' ( <i>In the Heights</i> )
Perfect, E.	'Dead Mom' ( <i>Beetlejuice</i> )
Roberts, J.	'Always a Bridesmaid' ( <i>I Love You, You're Perfect, Now Change</i> )
Schmidt, H.	'Much More' ( <i>The Fantasticks</i> )
Sondheim, S.	'By the Sea' ( <i>Sweeney Todd</i> )
Sondheim, S.	'Green Finch and Linnet Bird' ( <i>Sweeney Todd</i> )

Sondheim, S.	'I Know Things Now' ( <i>Into the Woods</i> )
Sondheim, S.	'Not a Day Goes By' ( <i>Merrily We Roll Along</i> )
Sondheim, S.	'The Miller's Son' ( <i>A Little Night Music</i> )
Tesori, J.	'Gimme, Gimme' ( <i>Thoroughly Modern Millie</i> )
Tesori, J.	'Not For the Life of Me' ( <i>Thoroughly Modern Millie</i> )
Wildhorn, F.	'Someone Like You' ( <i>Jekyll &amp; Hyde</i> )
Wildhorn, F.	'When I Look at You' ( <i>The Scarlet Pimpernel</i> )

### Tenor/baritone

#### Pre-1960

Adler, R. and Ross, J.	'Heart' ( <i>Damn Yankees</i> )
Gershwin, G.	'I Can't Be Bothered Now' ( <i>Crazy for You</i> )
Gershwin, G.	'They All Laughed' ( <i>Shall We Dance</i> )
Loewe, F.	'Get Me to the Church On Time' ( <i>My Fair Lady</i> )
Loewe, F.	'I Wonder What the King is Doing Tonight?' ( <i>Camelot</i> )
Loewe, F.	'With a Little Bit of Luck' ( <i>My Fair Lady</i> )
Loewe, F.	'On the Street Where You Live' ( <i>My Fair Lady</i> )
Rodgers, R.	'Kansas City' ( <i>Oklahoma!</i> )
Rodgers, R.	'Oh, What a Beautiful Mornin' ( <i>Oklahoma!</i> )
Rodgers, R.	'Oklahoma' ( <i>Oklahoma!</i> )
Styne, J.	'All I Need is the Girl' ( <i>Gypsy</i> )

#### Post-1960

Bock, J.	'She Loves Me' ( <i>She Loves Me</i> )
Flaherty, S.	'Everything to Win' ( <i>Anastasia</i> )
Gesner, C.	'The Kite' ( <i>You're a Good Man, Charlie Brown</i> )
Krieger, H.	'You Should Be Loved' ( <i>Side Show</i> )
Menken, A.	'Grow for Me' ( <i>Little Shop of Horrors</i> )
Menken, A.	'Proud of Your Boy' ( <i>Aladdin</i> )
Menken, A.	'Santa Fe' ( <i>Newsies</i> )
Miller, C.	'Top of the World' ( <i>Tuck Everlasting</i> )
Schönberg, C.	'Empty Chairs at Empty Tables' ( <i>Les Misérables</i> )
Sondheim, S.	'Johanna' ( <i>Sweeney Todd</i> )
Sondheim, S.	'Not While I'm Around' ( <i>Sweeney Todd</i> )
Strouse, C.	'Once Upon a Time' ( <i>All American</i> )
Tesori, J.	'What Do I Need with Love' ( <i>Thoroughly Modern Millie</i> )
Tesori, J.	'When Words Fail' ( <i>Shrek the Musical</i> )

### 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 performing 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 their 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 needs 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.

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).

## Appendix 1: 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.

### Jazz

#### Piano

Ahmad Jamal	Hank Jones
Art Tatum	Herbie Hancock
Bill Evans	McCoy Tyner
Bud Powell	Red Garland
Chick Corea	Teddy Wilson
Count Basie	Thelonius Monk
Duke Ellington	Tommy Flanagan

#### Voice

#### Blues and early jazz

Bessie Smith	Ma Rainey
Billie Holiday	

#### Mainstream – Modern jazz artists

Abbey Lincoln	Joe Williams
Al Jarreau	Jon Hendricks
Anita O'Day	June Christy
Anita Wardell	Kurt Elling
Betty Carter	Lambert Hendricks and Ross
Bobby McFerrin	Mark Murphy
Carmen McRae	Mel Torme
Chet Baker	Nancy Wilson
Claire Martin	Nat King Cole
Diana Krall	Nina Simone
Dianne Reeves	Norma Winstone
Dinah Washington	Peggy Lee
Eddie Jefferson	Sarah Vaughan
Ella Fitzgerald	Shirley Horn
Frank Sinatra	Stacey Kent
Jane Monheit	Tierney Sutton

**Scat singing**

Anita Wardell	Jon Hendricks
Al Jarreau	Kurt Elling
Bobby McFerrin	Lambert, Hendricks and Ross
Eddie Jefferson	Mark Murphy
Ella Fitzgerald	Sarah Vaughan

**Latin**

Astrud Gilberto	Elis Regina
Bebel Gilberto	Gal Costa
Elaine Elias	Joao Gilberto

**Fusion/Crossover**

Flora Purim	Tania Maria
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**Trombone**

Adrian Mears	John Alred
Al Grey	Julian Priester
Bill Watrous	Lawrence Brown
Carl Fontana	Ray Anderson
Conrad Herwig	Robin Eubanks
Curtis Fuller	Slide Hampton
Frank Rosolino	Steve Davis
Jack Teagarden	Steve Turre
James Morrison	Trummy Young
Jimmy Knepper	Urbie Green
J.J. Johnson	Wycliffe Gordon

## Contemporary

### Drums

Alanis Morissette	<i>Jagged Little Pill</i>
Bob Marley	<i>Legend</i>
Bonnie Raitt	<i>Luck of the Draw</i>
Cream	<i>Disraeli Gears</i>
D'Angelo	<i>Voodoo</i>
Donny Hathaway	<i>Live</i>
Earth Wind and Fire	<i>Greatest Hits</i>
Herbie Hancock	<i>Headhunters</i>
James Brown	<i>Live at the Apollo, Volume 2</i>
James Taylor	<i>Live</i>
Jill Scott	<i>Experience</i>
Jimmy Hendrix	<i>Are You Experienced?</i>
John Mayer Trio	<i>Live</i>
Led Zeppelin	<i>IV</i>
Meshell Ndegeocello	<i>Peace Beyond Passion</i>
Marvin Gaye	<i>What's Going On</i>
Michael Jackson	<i>Thriller</i>
Paul Simon	<i>Graceland</i>
Ray Charles	<i>The Genius of Ray Charles</i>
Robben Ford	<i>Talk to Your Daughter</i>
Sly and the Family Stone	<i>Fresh</i>
Steely Dan	<i>Aja</i>
Stevie Ray Vaughan	<i>Couldn't Stand the Weather</i>
Stevie Wonder	<i>Songs in the Key of Life</i>
Sting	<i>10 Summoner's Tales</i>
The Beatles	<i>Abbey Road</i>
The Blues Brothers	<i>Briefcase Full of Blues</i>
The Doobie Brothers	<i>The Best of the Doobie Brothers</i>
The Meters	<i>The Best of the Meters</i>
The Police	<i>Reggatta de Blanc</i>
Toto	<i>IV</i>
Tower of Power	<i>Back to Oakland</i>



**Piano/Keyboard**

Billy Joel	John Lord
Booker T. Jones	Johnnie Johnson
Chick Corea	Jon Oliva
Derek Sherinian	Keith Emerson
Dr John	Kevin Moore
Eddie Van Halen	Mats Olausson
Elton John	Ray Charles
Gregg Giuffria	Ray Manzarek
Harry Connick Jr	Rick Wakeman
Herbie Hancock	Russ Ferante
Jens Johansson	Sascha Onnen
Joey DeFrancesco	Stevie Wonder
Jonathan Cain	Tony MacAlpine

**Voice****Classic and contemporary Soul/Motown/Funk/R&B**

Adele	Jamiroquai
Alicia Keys	Jason Mraz
Al Green	Jill Scott
Amy Winehouse	Jocelyn Brown
Angie Stone	Joss Stone
Aretha Franklin	Justin Timberlake
Beverly Knight	Lauryn Hill
Beyonce	Lisa Stansfield
Bill Withers	Mariah Carey
Brand New Heavies	Marvin Gaye
Chaka Khan	Mary J. Blige
Chrisina Aguilera	Maxwell
Corinne Bailey-Rae	Michael Jackson/The Jackson 5
D'Angelo	Musiq Soul Child
Donny Hathaway	Oleta Adams
Duffy	Otis Redding
Dusty Springfield	Patti LaBelle
Erykah Badu	Ray Charles
Gladys Knight	Seal
India Arie	Stevie Wonder
James Brown	Whitney Houston

**Rock and roll/rock/indie/pop-rock**

Alanis Morissette	Oasis
Blondie	Prince
Bon Jovi	Queen
Coldplay	Red Hot Chili Peppers
David Bowie	Robbie Williams
Eric Clapton	Scissor Sisters
Jeff Buckley	The Beatles
Jimi Hendrix	The Police
John Lennon	The Rolling Stones
John Mayer	Tom Jones
Lenny Kravitz	

**Pop/folk/acoustic/country**

Bjork	Katie Noonan
Carol King	Missy Higgins
Cat Stevens	Norah Jones
Celine Dion	Paul Simon
Elton John	Ricki Lee Jones
Eva Cassidy	Shania Twain
George Michael	Simon and Garfunkel
James Taylor	The Bee Gees
Joni Mitchell	Tracy Chapman

## Appendix 2: Suggested texts

### Jazz and Contemporary

#### Drum kit

##### Books/resources

Erskine, P.	<i>Drum Concepts and Techniques</i> (21 <sup>st</sup> Century Music)
Morello, J.	<i>Master Studies</i> (Modern Drummer Publications)
Whaley, G.	<i>Musical Studies for the Intermediate Snare Drummer</i>
Stone, G. L.	<i>Stick Control for the Snare Drummer</i>
Wilcoxon, C.	<i>The All-American Drummer, 150 Rudimental Solos</i> (Ludwig Music Publishing)
Riley, J.	<i>The Art of Bop Drumming</i> (Manhattan Music)
Tarr, C.	<i>The Drummer's Handbook</i>
Chester, G.	<i>The New Breed</i> (Modern Drummer Publications)
Weckl, D.	<i>Ultimate Play-along for Drums Level One, Volume One</i> (Manhattan Music)
Percussive Arts Society – International Drum Rudiments	
<a href="https://pas.org/rudiments/">https://pas.org/rudiments/</a>	

#### Voice

##### Recommended texts for studies

Peckham, A.	<i>The Contemporary Singer</i>
Peckham, A.	<i>Vocal Workouts for the Contemporary Singer</i>
Stoloff, B.	<i>Scat</i>
Niemack, J.	<i>Hear it and Sing it! Exploring Modal Jazz</i>
Chandler, K.	<i>Funky 'n 4 Fun Challenging Riffs</i> (CD)
Chandler, K.	<i>Funky 'n Fun 1–3 Vocal Exercise</i> (CDs)
Dayme, M. B.	<i>The Performer's Voice</i>
Baxter, M.	<i>The Rock'N'Roll Singer's Survival Manual</i>
Riggs, S.	<i>Singing for the Stars</i>
Peri, A.	<i>Vocalises and Exercises</i>

#### Ear training

(Intervals; phrasing; ornamentation (licks and agility exercises); syncopation; improvisation)

Judy Niemack	<i>Hear it and Sing it!</i> , interval exercises over the modes
Judy Niemack	<i>Hear it and Sing it!</i> , 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**

- Peckham, A. *The Contemporary Singer*, various exercises based on minor pentatonic scales for development of vocal agility and licks
- Chandler, K. *Fun 'n Funky CDs 1 and 2*, agility and licks exercises; also tracks on both CDs for creative jam/open improvisation

**Syncopation**

- Stoloff, B. *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)

- Peckham, A. *The Contemporary Singer*, various exercises for coordinated onsets
- Stoloff, B. *Scat*, various exercises to develop articulation skills and scat language
- Niemack, J. *Hear it and Sing*, various exercises to develop flexibility, articulation, vowels and scat singing
- Chandler, K. *Funky 'n Fun CDs 1 and 2*, vowels, consonants, articulation, flexibility and arpeggios
- Chandler, K. *Funky 'n Fun CD 3*, scales and arpeggios
- Dayme, M. B. *The Performer's Voice*, various exercises
- Riggs, S. *Singing for the Stars*

**Breathing**

(Phrasing; alignment; breath support; *messa di voce*; flexibility)

- Niemack, J. *Hear it and Sing*, various exercises for improving flexibility
- Chandler, K. *Funky 'n Fun CDs 1 and 2*, various breathing exercises
- Dayme, M. B. *The Performer's Voice*, various exercises for alignment and breathing

**Registration**

(Passagio: tilt, range)

- Peckham, A. *The Contemporary Singer*, various exercises
- Niemack, J. *Hear it and Sing* Track 7, range
- Chandler, K. *Funky 'n Fun 2* Track 6, twang
- Riggs, S. *Singing for the Stars*, exercises to help develop coordination through the vocal range

**Vocal resonance**

(Tone colour; vowels)

Also refer to texts recommended for Western Art Music.

Peckham, A.	<i>The Contemporary Singer</i> , various exercises
Niemack, J.	<i>Hear it and Sing</i> , exercises 1–4
Chandler, K.	<i>Funky 'n Fun CD 1</i> Track 9
Chandler, K.	<i>Funky 'n Fun CD 2</i> Track 5
Dayme, M. B.	<i>The Performer's Voice</i> , 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**

Cooper, G. and Sickler, D. *Jazz Phrasing*

Weir, M. *Jazz Singer's Handbook – The Artistry and Mastery of Singing Jazz*

Listening to various artists

**Vocal improvisation**

Stoloff, B. *Blues Scatitudes*

Stoloff, B. *Scat! Vocal Improvisation Techniques* (CD included)

Haerle, D. *Scales for Jazz Improvisation: A Practice Method for All Instruments*

Hearle, D. *The Jazz Language*

Diblasio, D. *Guide for Jazz and Scat Vocalists*

Crook, H. *READY, AIM, IMPROVISE! Exploring the Basics of Jazz Improvisation*

Crook, H. *How to Improvise: An Approach to Practicing Improvisation*

Coker, J. *Patterns for Jazz: Treble Clef*

Niemack, J. *Hear it and Sing it! Exploring Modal Jazz* (CD included)

Weir, M. *Vocal Improvisation* (CD included)

Nelson, O. *Patterns for Improvisation*

**Vocal technique**

Niemack, J. *Hear it and Sing it!*, great vocal warm ups and technique exercises

Dayme, M. B. *The Performer's Voice*

Riggs, S. *Singing for the Stars: A Complete Program for Training Your Voice*

## Appendix 3: Vocal stylistic differences

Aspect	Western Art Music	Jazz	Contemporary	Music Theatre
<b>Text</b>	Can be <b>narrator or character</b> . Essential to tell the story. Expression of personal involvement in the story through the face and eyes.	Jazz singer has a <b>conversation</b> with the audience. Tells a personal story.	<b>Personal connection</b> to the story. Individual interpretation of the text. The 'story' is essential in successful performance delivery.	<b>Be the character.</b> The character sings the song and tells the story.
<b>Tone</b>	Vocal line is paramount and vowels are 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.	The whole range of sound and colour is appropriate from growling to sweet to hard to brilliant, glottal to open onset.	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.	Tone varies according to whether legit or belt. Legit sound is more vowel-dominated and light – similar to Western Art Music (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. Note: 'legit' is classical technique.
<b>Diction</b>	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.	Words are clear, but American accent is usual. Consonants are often used expressively, e.g. long 'n' and 'm' sounds. Articulated consonants.	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.	It is essential that every word is clear. Diction must be clear at all times. Words bright and forward.

Aspect	Western Art Music	Jazz	Contemporary	Music Theatre
<b>Vowelling</b>	Rounded vowels. Italian vowel shaping. Beautiful sound essential.	Vowels are modified to reflect genre and geographical origin of composition.	Speech vowels and vowel mixes (diphthongs) Ah – father A – aid (diphthong) EE – seam I – ice (diphthong) O – show (diphthong) OO – moon Vowels modified to reflect emotion and message.	Appropriate to genre. Legit: clear classical-like vowels but still within a speech-like delivery of the words. Belt: more contemporary sound, no rounding of vowels.
<b>Consonants</b>	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.	Speech.	Lots of articulated consonants. Stylistically appropriate to the character.	Very articulated – focus on inflections and declamatory utterances. Legit: All consonants must be articulated clearly. Belt: slight emphasis on beginning consonants in each word.
<b>Phrasing</b>	Singer must decide which is more important – music or text phrasing? Text phrasing: breathing usually indicated by punctuation marks, e.g. full stops, commas.	Phrasing as for normal conversation. Text driven.	Can be used as personal ‘stamp’. Not always driven by punctuation points in the text.	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, e.g. full stops, commas.

Aspect	Western Art Music	Jazz	Contemporary	Music Theatre
<b>Ornaments/ inflections</b>	As indicated in the music. In Baroque music, this can be improvised (in rehearsal) by the singer when rehearsing for performance.	Jazz inflections as appropriate.	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	As indicated in the music. Some Jazz or Contemporary inflections if appropriate to repertoire.
<b>Improvisation</b>	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 (Fauré, Debussy).	An expectation. Improvisation must be original and not a transcription.	Contemporary vocalists have complete freedom to express and develop own unique style and interpretation. Ad lib and improvisational elements are often incorporated.	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).
<b>Dramatic action/performance</b>	Tell the story through the face and voice – no dramatic action.	No movement/choreography related to telling the story. Personal telling of a story – as a conversation.	Movement appropriate to style and personal connection to the song.	Essential. Be the character in the context of the song. May (but not necessarily) involve some physicalisation (gesture, moving within the performance space, etc.)
<b>Accompaniment</b>	Piano.	Piano, live band/guitar. CD/backing track if no alternative available.	Piano, live band/guitar. CD/backing track if no alternative available.	Strongly suggest piano.



Aspect	Western Art Music	Jazz	Contemporary	Music Theatre
<b>Other expectations</b>	Acoustic performance only.	Use of microphone.	Use of microphone.	No costume necessary. Acoustic – microphone.
<b>Score presentation for examination</b>	Full score required.	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. <b>Sheet music preferred with map clearly marked.</b>	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. <b>Sheet music preferred with map clearly marked.</b>	Full score required.
<b>Attention to notation in performance</b>	Must sing what is indicated in the score. Some improvisation/ ornamentation in Baroque works where appropriate.	Sheet music is used only as a guide. Vocalists need to demonstrate individuality, both in tone and presentation of repertoire.	Sheet music is used only as a guide. Vocalists need to demonstrate individuality, both in tone and presentation of repertoire.	Must sing as indicated in the score. May use rubato as indicated, and Contemporary and Jazz inflections as appropriate to repertoire.

## Appendix 4: Examples of stylistic voicings in contemporary piano

Contemporary Ballad ala Adele	Rock n Roll ala Great Balls of Fire	Soft Rock ala James Taylor	70's Riff Based ala Stevie Wonder
C	C	C(add2)	C7

The first row of musical notation shows four different voicings. The Contemporary Ballad style (Adele) uses a simple C major triad in the right hand and a single bass note in the left hand. The Rock n Roll style (Great Balls of Fire) features a full C major chord in both hands with a rhythmic pattern. The Soft Rock style (James Taylor) uses a C major chord with an added second (C(add2)) in the right hand and a single bass note in the left hand. The 70's Riff Based style (Stevie Wonder) uses a C7 chord in the right hand and a rhythmic pattern in the left hand.

Contemporary ala JVKE	Pop Rock Wide Split e.g. Florence and the Machines	Piano Pop ala Elton John	Reggae Pop ala Billy Eilish
5 Cmaj7	D/CF/C C		

The second row of musical notation shows four different voicings. The Contemporary style (JVKE) features a C major 7th chord in the right hand and a rhythmic pattern in the left hand. The Pop Rock Wide Split style (Florence and the Machines) uses a wide split chord in the right hand and a rhythmic pattern in the left hand. The Piano Pop style (Elton John) uses a D/CF/C chord in the right hand and a rhythmic pattern in the left hand. The Reggae Pop style (Billy Eilish) uses a C major chord in the right hand and a rhythmic pattern in the left hand.

Stadium Rock ala Cold Play	Electronic Changing timbre to create rhythm or energy in using sweeping Cut off ala Dua Lipa	Rock Organ	Clavinova Riff Based
9			

Main riff from "Clocks"

The third row of musical notation shows four different voicings. The Stadium Rock style (Cold Play) features a main riff from "Clocks" in the right hand and a rhythmic pattern in the left hand. The Electronic style (Dua Lipa) uses a sweeping cut-off effect in the right hand and a rhythmic pattern in the left hand. The Rock Organ style uses a rhythmic pattern in the right hand and a rhythmic pattern in the left hand. The Clavinova Riff Based style uses a rhythmic pattern in the right hand and a rhythmic pattern in the left hand.

# Acknowledgements

**Appendix 3**                      Courtesy of Program Coordinator Voice, Instrumental Musical School Services

**Appendix 4**                      Courtesy of Justin Florisson