**Music Performance Resource Package**

**Year 11 and Year 12**

**Suggested technical work and repertoire**

**Suggested technical work**

Scales

Technical repertoire

**Suggested repertoire**

Year 11

Year 12

**Additional resources**

Recommended additional listening for jazz and comtemporary  
Suggest texts for jazz and contemporary drum kit and voice  
Vocal stylistic differences – contexts

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

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**Disclaimer**

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

**MUSIC PERFORMANCE RESOURCE PACKAGE**

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

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

#### School-based practical (performance) assessment

Candidates must select a performance context. The candidate may perform some repertoire in a different context, providing the majority of the repertoire is in the context selected. Practical performance tasks should be programmed through consultation between the instrumental/vocal teacher and the classroom teacher. These tasks can be assessed using at least two of the performance activities outlined in the syllabus.

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

1. Course outline – sequence and timing, assessed as stipulated in the syllabus and *WACE manual*.
2. Assessment outline – detailing coverage of content, assessment types, tasks, weighting and timing for each task.
3. Assessment tasks and marking keys.
4. Marks book – recording marks, weighting and collating results of all assessments.

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

#### School-based practical (performance) examination

The school-based practical (performance) examination for Year 11 and Year 12 is a requirement of the syllabus. It is recommended that the practical (performance) examination for 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 separate document: *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 be school-based tasks and semester examinations. All candidates in all contexts must present a minimum of two contrasting pieces for each examination. The repertoire should contrast in tempo, genre/style and era as appropriate to context. The Semester 1 examination can include a reduced time allocation for the practical examination. Schools can include an instrumental/vocal teacher or a suitable instrumental specialist as a member of the marking panel for school-based performance examinations.

#### Context- and instrument-specific requirements

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

#### Practical (performance) resources:

#### Suggested technical work

* Technical works listed are suggestions only.
* Technical work is not examined in the WACE external examination but can be incorporated as part of the school-based assessment.
* Technical work should be selected to reflect the student’s level of instrumental development and to enhance and support repertoire being prepared by the student.

#### Suggested repertoire

While the pieces listed provide a wide range and scope of repertoire for prepared works, it is expected that instrumental/vocal teachers will select repertoire that meet all syllabus requirements and reflect the student’s skill and ability level.

* Pieces listed are suggestions only and provide an indication of the minimum level of performance required.
* Repertoire may be selected in addition to or instead of the typical pieces listed.
* Repertoire for Year 11 can also be drawn from the lists appropriate for Grades 4 to 6 and for Year 12 from Grade 6 onwards, as included in current performance syllabuses from accredited music examination boards available within Australia. Repertoire selected from other sources must be of an equivalent standard.
* 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 – contexts** is a comparison of the four performance contexts for voice.

#### Supporting information

* School Curriculum and Standards Authority website
* *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.

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# WESTERN ART MUSIC

## WIND INSTRUMENTS

### FLUTE

#### SUGGESTED TECHNICAL WORK – YEAR 11

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

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

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

**Supporting texts and examples**

Berbiguier, B. *18 Exercises or Etudes for Flute No.1, 3, 6, 7* (Schirmer)

Cockcroft, B. *Zodiac – Libra No.7* (Reedmusic.com)

Gariboldi, G. *Allegro Brilliante*, AMEB Grade 4, Series 3

Gariboldi, B. *Allegretto*, AMEB Grade 5, Series 3

Koehler, E. *Etude*, AMEB Grade 4, Series 3

Koehler, E. *Etude*, AMEB Grade 5, Series 3

Moyse, M. *24 Petites Etudes Melodies, Nos.1, 3* (Alphonse Leduc)

Rae, J. *40 Modern Studies for Solo Flute*, Nos.26, 27, 29, 35 (Universal)

#### SUGGESTED TECHNICAL WORK – YEAR 12

* All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves
* A chromatic scale on B♭ – range 2 octaves
* Major scales in thirds up to and including 4 sharps and 4 flats – range 2 octaves
* Dominant 7th arpeggios commencing on E♭, B♭ and B

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

Articulations: all tongued, all slurred, two slurred two tongued, two slurred two slurred. Major scales double tongued (2 articulations per note).

**Supporting texts and examples**

Anderson, J. *24 Progressive Studies Op.33, Nos.1, 3, 7, 8* (IMC)

Anderson, J. *24 Etudes Op.15 for Flute, Nos.2, 9a/b* (Schirmer)

Berbiguier, B. *18 Exercises or Etudes for Flute, Nos.4, 8* (Schirmer)

Cockcroft, B. *Zodiac – Capricorn, Pisces, Sagittarius* (reedmusic.com)

Mower, M. *20 Commandments, Nos.6, 9, 11, 12, 13 (Itchy Fingers)*

Moyse, M. *De La Sonorite Art of Technique – Interval exercise p.* 15 (Alphonse Leduc)

Rae, J. *20 Hard Rock Blues AMEB Grade 6, Series 3*

Reichert, M. *Finger Exercises, Nos.1* (Schott)

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

##### Tonguing

Moyse, M. *De la Sonorite* p. 15

Vester, F. *100 Classical Studies*, Nos.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, No.5 (Book 1)

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

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

*Advanced*

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

Boehm, 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*, Nos.17, 91

*Advanced*

Bach, J. S. *Sonata in C major* 2nd movement

Mendelssohn, F. *Scherzo ‘Midsummer Night’s Dream’*

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

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

**Triple tonguing**

Bays, M. *Flute Handbook*, pp. 30–31

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

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

*Advanced*

Busser, H. *Prelude and Scherzo*

Rossini, G. *Overture ‘Semiramide’*

Boehm, T. *24 Caprices*, No.10

Platonov, V. N. *20 Studies for Flute*, No.10

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

**Trills**

Bays, M. *Flute Handbook* p. 51–52

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

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

*Advanced*

Berbiguier, T. *18 Exercises*, No.2

Furstenau, A. *26 Ubungen Exercises Opus 107*, No.19

Boehm, T. *24 Caprices*, No.5

##### Ornamentation

Vester, F. *100 Classical Studies*, Nos.47, 49

Vester, F. *125* *Easy Classical Studies*, Nos.52, 53, 54, 55, 76, 92, 115

Rubank *Selected Studies* (Voxman), pp. 8, 10, 17, 22, 30, 38

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

Koehler, E. *Studies* (Book 2), No.10

*Advanced*

Furstenau, A. *26 Ubungen Exercises Opus 107*, No.16

Paganini, N. *24 Caprices*, No.11

##### Mixed metre

Bays, M. *Flute Handbook*, p. 47, 49

Rubank *Selected Studies* (Voxman*)*, p. 7

Bullard, A. *50 for Flute* (Book 1), *Twopenny Flute*

*Advanced*

Berbiguier, T. *18 Exercises,* No.4

Paganini, N. *24 Caprices*, No.11

##### Syncopation

Vester, F. *125* *Easy Classical Studies*, Nos.56, 57

Vester, F. *100 Classical Studies,* Nos.40, 41

*Advanced*

Rimsky-Korsakov, N. *Capriccio Espangnol* (1V Scena e canto gitano)

Borodin, A. *Polotsvian Dances* (Allegro vivo)

Furstenau, A. *26 Ubungen Opus 107*, No.24

##### Compound time

Vester, F. *125 Easy Classical Studies*, Nos.9, 27, 36, 81, 83, 86, 87, 89, 96, 97, 98, 102, 106, 110, 124

Rubank *Selected Studies* (Voxman), pp. 20, 25, 28–29, 40, 50, 51, 56

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

Koehler, E. *Studies (*Book 2), Nos.6, 7

*Advanced*

Bach, J. S. *Sonata in E major* (3rd movement)

Rimsky-Korsakov, N. *Capriccio Espagnol* (IV Scena e canto gitano)

Stravinsky, I. *The Firebird Suite*

Paganini, N. *24 caprices*, Nos.20, 23

##### 3rd Octave

Bays, M. *Flute Handbook*, pp. 34–42 and 43–45

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

Koehler, E. *Studies* (Book 2), No.10

*Advanced*

Schubert, F. *Rosamunde Overture*

Tchaikovsky, P. *‘Chinese Dance’ Nutcracker Ballet*

Paganini, N. *24 Caprices*, No.9 (middle section) and No.23

##### Low register

Bays, M. *Flute Handbook*, p. 18

Koehler, E. *Studies* (Book 1), No.7

*Advanced*

Smetana, B. *Moldau* from *Ma Vlast*

Ravel, M. *Bolero*

Prokofiev, S. *Sonata in D major* 3rd movement

##### Intervals – embouchure flexibility

Vester, F. *125 Easy Classical Studies*, Nos.84, 102, 105, 106, 122

Rubank *Selected Studies* (Voxman), pp. 9, 39

Bullard, A. *50 for Flute* (Book 1) *Victorian Flute* (Book 2) *Waltzing Flute*

Koehler, E. *Studies* (Book 1), Nos.6, 15

Vester, F. *100 Classical Studies,* Nos.20, 52, 53, 76, 79, 80, 81

*Advanced*

Bizet, G. *L’Arlesienne* (Suite, No.2)

Berbiguier, T. *18 Exercises*, No.6

Paganini, N. *24 Caprices*, No.2

Boehm, T. *24 Caprices*, Nos.22 and 7

Moyse, M. *10 Etudes*, No.1

Furstenau, A. *26 Ubungen Opus 107*, No.21

##### Finger dexterity

Bays, M. *Flute Handbook* pp. 22, 23

Vester, F. *125 Easy Classical Studies,* Nos.48, 49, 51, 58, 59, 60, 66, 69, 70, 78, 80, 93, 96, 97, 100, 101, 103, 106, 107, 109, 111, 113, 114, 116, 117, 120, 123

Rubank *Selected Studies* (Voxman), pp. 3, 24

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

Koehler, E. *Studies* (Book 1), Nos.13, 14 (Book 2), Nos.4, 9

*Advanced*

Reichert *Tagliche Ubungen*, No.1

##### Finger dexterity – chromatic

Bays M. *Flute Handbook*, p. 47

Bullard, A. *50 for Flute* (Book 1) *Thoughtful Flute*

Koehler, E. *Studies* (Book 2), No.7

*Advanced*

Rimsky-Korsakov, N. *Capriccio Espagnol* 11 Variazioni

Reichert, 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* (Book1) *Unhappy Flute* (Book 2) *Reflective Flute*

Koehler, E. *Studies* (Book 1), No.13 (Book 2), No.6

Vester, F. *100 Classical Studies*, Nos.1, 2, 3, 4, 33, 34, 35, 36, 78

*Advanced*

Bach, J. S. *Sonata in e minor* (3rd movement)

Gluck, C. W. *‘Orfeo’ dance of the Blessed Spirits*

Mozart, W. A. *‘Andante’ Flute Quartet in D major*

Paganini, N. *24 Caprices*, No.21 (first section)

##### Dynamics

Bays, M. *Flute Handbook*, p. 19

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

Koehler, E. *Studies* (Book 2), No.3

Moyse, M. *De la Sonorite* exercise, No.1 (p. 10)

*Advanced*

Poulenc, F. *Sonata* (2nd movement)

##### Legato

Bays, M. *Flute Handbook*, pp. 25–27

Vester, F. *125 Easy Classical Studies*, Nos.1–8, 12–16, 121

Rubank *Selected Studies* (Voxman), pp. 4, 6, 31 (slow), pp. 11, 58–59 (fast)

Bullard, A. *50 for Flute* (Book 1) *Dreamy Flute, Plaintive Flute*

Koehler, E. *Studies (*Book 1), No.8 (Book 2), No.6

*Advanced*

Poulenc, F. *Sonata* (2nd movement)

Bach, J. S. *Sonata in e minor* (3rd movement)

Ravel, M. *Bolero*

Berbiguier, T. *18 Etudies*, No.6

##### Vibrato

Bays, M. *Flute Handbook*, p. 25

Moyse, M. *De la Sonorite* exercise, No.1 (p. 10)

#### SUGGESTED REPERTOIRE – YEAR 11

Arnold, M. *Sonatina, Op.29, 2nd or 3rd movements* (Lengnick) (Oxford University Press)

Bach, J. S.  *Suite in B minor, BWV 1067, Polonaise (including Double) and Badinerie* (IMC)  
(Peters edition)

Bach, J. S. *Sonata in Eb major, 2nd movement*, BWV 1031 (Henle)

Bailey, K. *Jazz incorporated Volume 2*, any piece (Kerin Bailey Music)

Benfall, S. *Blues at Eleven* (AMEB Grade 4, Series 3)

Berkeley, L. *Sonatina for flute/recorder, 3rd movement* (Schott)

Bolling, C. *Suite for flute and Jazz piano ‘Baroque and Blue’* (Hal Leonard)

Boyd, A. *Goldfish through Summer Rain* (AMC) (Faberpoint)

Chedeville, N. *Allegro ma non Presto* (AMEB Grade 5, Series 3)

Chopin, F. *Variations on a Theme by Rossini, Theme and Variations* (IMC)

Debussy, C. *The Little Shepherd* (Schott)

Dodgson, S. *Circus-Pony* from New Pieces for Flute: book 2 (ABRSM)

Fauré, G. *Morceau de Concours* (Bourne and Co., New York)

Fauré, G. *Piece* from Fauré Flute Album (Novello)

Fauré, G. *Sicilienne,* Edition Musica or IMC

Gaubert, P. *Madrigal* (IMC)

Gretry, A. *Concerto in C major, 2nd movement*, from L. Moyse Flute Collection Flute Music of the Baroque (Schirmer)

Handel, G. F. *Sonata in A minor 1st and 2nd movements* (Peters) (Barenreiter)

Handel, G. F. *Sonata in C major, 1st and 2nd movements* (Peters) (Barenreiter)

Handel, G. F. *Sonata in F major*, any two movements (Peters) (Barenreiter)

Harris, P. *With a Hint of Lime* (AMEB Grade 5, Series 3)

Hyde, M. *Wedding Morn* from Five solos for flute and piano (EMI)

Kronke, P. *Sarabande and Gavotte* from *Suite in Ancient Style, Op.81*, Zimmerman

Locatelli, P. *Largo and Allegro* (AMEB Grade 4, Series 3)

Loeillet, J. *Gavotte and Aria* (AMEB Grade 4, Series 3)

Koepke, P. *Villanella* (AMEB Grade 5, Series 3)

Marcello, B. *Adagio and Allegro* (AMEB Grade 4, Series 3)

Marcello, B. *Presto* (AMEB Grade 5, Series 3)

Mozart, W. A. *Sonata Bb major K.10, 1st and 2nd movements* (Kalmus) (Barenreiter)

Mozart, W. A. *Sonata in F major K13, 1st movement* (Kalmus)

Negerevich, N. *Timepiece* (Dorian Music)

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

Poulenc, F. *Sonata, 2nd movement* (Chester)

Rabboni, G. *Sonatas for Flute and Piano, Book 1, No1* (Kevin Mayhew)

Reger, M. *Romanze for flute and piano* (Breitkopf)

Roussel, A. *Quatre Pieces for flute and piano Op.27*, Krishna (Schott)

Rutter, J. *Suite Antique, Prelude and Ostinato or Ostinato and Aria* (Oxford University)

Telemann, G. P. *Spiritoso and Andante* (AMEB Grade 5, Series 3)

Telemann, G. P. *Sonata in G major, 1st and 2nd movements* (Barenreiter)

Telemann, G. P. *Sonata in F major, 1st and 2nd movements* (Barenreiter)

Vivaldi, A. *Concerto in G minor ‘La Notte’, 2nd and 3rd movements* (Schott)

Vivaldi, A. *Concerto in G major RV 435 1st movement* (Schott)

Wilson, A. *Summer Samba* (AMEB Grade 4, Series 3)

***The following contains numerous suitable works:***

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

Anderson, J. *Scherzino, Op.55, No.6*

de Boisdeffre, R. *Orientale*

Donjon, J. *Pan*

Faure, G. *Sicilienne*

Godard, B. *Allegretto* or *Idylle*

Joncieres, V. *Hungarian Serenade*

#### SUGGESTED REPERTOIRE – YEAR 12

Bach, J. S. *Sonata in G minor, BWV 1020*, 1–2 movements (Henle) (Barenreiter) (Schirmer)

Bach, J. S. *Sonata in Eb major BWV 1031, 1–2* movements (Henle) (Barenreiter) (Schirmer)

Bach, J. S. *Sonata in E major BWV 1035,* 1–2 movements (Henle) (Barenreiter)

Bach, J. S. *Sonata in E minor,* 1–2 movements (Henle) (Barenreiter) (Schirmer)

Bailey, K.  *No.5 – Butterfly Samba or No.1 – Raindrop impression*s from *Five Dances (*Kerin Bailey Music)

Bailey, K. *Wave Dancer, Night Sky* from *Five Pieces* (Kerin Bailey Music)

Berkeley, L. *Sonatina for Flute/Recorder*, 1st movement or 2nd and 3rd movements (Schott)

Bloch, E. *Suite Modale*, any movement/s (Broude)

Bolling, C. *Suite No.1, Baroque and Blue or Sentimentale or Javanaise* (Hal Leonard)

Boyd, A. *Goldfish through Summer Rain* (Faberpoint)

Boyd, A. *Bali Moods* (AMC)

Busser, H. *Petite Suite,* any movement/s (Durand)

Burton, E. *Sonatina*, any movement (Carl Fischer)

Chaminade, C. *Concertino*, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)

Chedeville, N. *Vivace ma non Presto* (AMEB Grade 6, Series 3)

Chopin, F. *Variations on a theme by Rossini* (IMC) (Schott)

Clarke, I. *Hypnosis* (IC Music/Just Flutes)

Clarke, I. *Spiral Lament* (IC Music/Just Flutes)

Clarke, I. *Sunstreams* (IC Music/Just Flutes)

Cooke, A. *Sonatina*, any movement/s (Oxford University Press)

Debussy, C. *Syrinx* for Solo Flute (Barenreiter) (Chester Music)

Donizetti, G. *Sonata* (AMEB Grade 6, Series 3)

Doppler, F. *Hungarian Pastoral Fantasy Op.26*, first section (Chester Music)

Dvorak, A. *Sonatina, Op.100*, 1st movement (IMC) (Schirmer)

Enesco, G. *Cantabile et Presto*, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)

Fauré, G. *Fantasie*, from L. Moyse Flute Collection ‘French Flute Music’ (Schirmer)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Negerovich, N. *Timepiece (*Dorian Music)

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

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

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

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

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

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

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

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

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

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

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

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

Vivaldi, A. *Concerto ‘Il Cardelino’ in D major*, 1st and 2nd or 2nd and 3rd movements from

L. Moyse: Flute Collection Flute Music of the Baroque (Schirmer)

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

**For piccolo players**

Jacob, G. *The Pied Piper*, 2nd movement*, March to the River* Weser (Oxford University Press)

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

Vivaldi, A. *Concerto in A minor,* 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 – F, D, B♭, A – range 2 octaves.
* Dominant 7ths of C, F and G – range 2 octaves.

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

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

**Supporting texts and examples**

Hite, D. *Melodious and Progressive Studies, Book 1* (a selection of studies by Demnitz, Nocentini, Baermann and Klose)

Rae, J. *40 Modern Studies*, No.*25 Ambiguity, No.32 Latin Jive*

Rose, C. *32 Studies*, No.1, 2, 7

Thurston, F. *Passage Studies Volume 1,* No.5, p. 8, No.15, p. 20

Uhl, A. *48 Studies for Clarinet, Book 1*, No.11, 20

Weston, P. *50 Classical Studies for Clarinet*, No.27, 31, 29, 23, 24

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

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

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

**Supporting texts and examples**

Hite, D. *Melodious and Progressive Studies, Book 1* (A selection of studies by Demnitz, Nocentini, Baermann and Klose)

Rae, J. *40 Modern Studies* – No.36 *Hard Rock Blues*, No.38 *Inside-out*

Rose, C. *32 Studies*, Nos.3, 5, 6, 8, 13

Rose, C. *40 Studies,* Book 1, Nos.8, 9

Uhl, A. *48 Studies for Clarinet*, Book 1, Nos.4, 5, 6

Weston, P. *50 Classical Studies for Clarinet*, Nos.34, 35, 37, 40

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Triplets**

Rubank *Intermediate Method*, p. 21, No.4

Rubank *Advanced Method* *Volume 1*, p. 52, No.12

Walton, M. *Note Cruncher, Book 2*, p. 24, No.1

Collis, J. *Book 2*, p. 29, No.58, p. 15, No.34

Collis, J. *Book 4*, p. 10, No.13

Collis, J. *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 Virtuosismo for Clarinet*

**Rapid slurring semiquavers**

Rubank *Intermediate* Method, p. 45, No.40

Rubank *Advanced* Method, p. 53, No.15

Thurston, F. *Passage Studies*, Book 2, p. 14, No.8

*Advanced*

Rose, C. *32 Etudes for the Clarinet*, p. 13, No.12

Rose, C. *40 Studies for the Clarinet*, p. 3, No.1

Thurston, F. *Passage Studies*, Book 2, p. 4, No.2, p. 5, No.3

**Rapid tonguing semiquavers**

Rubank *Intermediate* Method, p. 44, No.2

Rubank *Advanced* Method Volume 1, p. 54, No.17

Collis, J. *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. *Book 4*, p. 26, No.31, p. 43, No.51

Walton, M. *Note Cruncher*, Book 2, p. 3

Collis, J. *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

McGinnnis, 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. *Book 2*, p. 27, No.54

Collis, J. *Book 4*, p. 38, No.44

Collis, J. *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. *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. *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. *Book 5*, p. 13, No.14

Collis, J. *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 *Advanced* *Method for Clarinet* Volume 1, p. 49, No.1, p. 54, No.17

Collis, J. *Book 4*, p. 30, No.35, p. 33, No.38, p. 35, No.40

Collis, J. *Book 5*, p. 1, No.1, p. 44, No.35

Collis, J. *Book 6*, p. 41, No.39

Rae, J. *40 Modern Studies for Solo Clarinet*, p. 20, No.27

AMEB Grade 3 (Series 2), List A, No.2

*Advanced*

Thurston, F. *Passage Studies*, Book 2, p. 6, No.4

Weston, P. *50 Classical Studies*

Uhl, A. *48 Studies for Clarinet*, Book 1

Lazarus, H. *Method* Parts 1, 2 and 3

Stark, R. *24 Studi di Virtuosismo*

**Other study selections**

Klose, H. *Complete Method*

Kell, R. *30 Interpretative Studies for Clarinet*

Kell, R. *17 Staccato Studies for Clarinet*

Drucker, S. *Orchestral Works* Volumes 1–7

Voxman, H. *Studies for the Clarinet*

Paganini, N. *Dix-Sept Studies*

Jeanjean, P. *18 Studies for the Clarinet*

Bonade, D. *16 Phrasing Studies*

#### SUGGESTED REPERTOIRE – YEAR 11

Corelli, A. (arr. Kell) *Gigue*

Crusell, B. *Andante from Concerto in Bb, Op.11*

Dunhill, T. *No.6* from *Phantasy Suite*

Ferguson, H. *Pastorale and Burlesque* from *Four Short Pieces*

Finzi, G. *Prelude, Romance* or *Forlana* from *Five Bagatelles*

Gade, N. *Andante Con Moto* or *Allegro Vivace* from Fantasy Pieces Op.43

Handel, G. (arr. Kell) *Adagio* or *Siciliana and Giga*

Lefèvre, X. *Sonata No.5*, 1st Movement from Five Sonatas (ed. Davies and Harris)

Lutoslawski, W. *Dance Preludes,* Nos.1 and 2

Moskowski, M. *Two Spanish Dances* (either one)

Molter, J. *Moderato* from *Concerto No.4 in D major*

Orlovich, M. *Flight of fancy* (reedmusic.com)

Schumann, R. *Fantasy Piece (Fantasiestücke) No.1, Op.73*

Tartini, G. (arr. Kell) *Concertino,* movement 1 and 2, or 3 and 4

Templeton, A. No.2, *Modal Blues* from *Pocket Size Sonata*

Thompson, T. *Boogie Bounce* from *Boogie and Blues*

Vanhal, J. B. *Sonata in Bb,* any movement

Vanhal, J. B. *Sonata in Eb*, 1st or 3rd movement

von Weber, C. M. *Concerto No.1,* 2nd movement

Wagner, R. (Baermann, C) *Adagio*

***The following books contain numerous suitable works:***

Christmann, A. H. (ed.) *Solos for the Clarinet Player*, G. Schirmer

King, T. (ed.) *Clarinet Solos, Volume Two*, Chester Music

Voxman, H. (ed.) *Concert and Contest Collection*, Rubank

Wastall, P. (ed.) *Contemporary Music for Clarinet*, Boosey & Hawkes

Harris, P., Davies, J. (ed.) *Eighty Graded Studies for Clarinet Volume 1 and 2*, Faber Music

Kireilis, R. (ed.) *Master Solos, Intermediate Level*, Hal Leonard

Simon, E. (ed.) *Masterworks for Clarinet and Piano*, Schirmer

Wastall, P. (ed.) *Romantic Music for Clarinet*, Boosey & Hawkes, *Soloist Folio*, Rubank

#### SUGGESTED REPERTOIRE – YEAR 12

Arnold, M. *Sonatina*, any movement

Banks, D. *Prologue, Night Piece* and *Blues for Two*

Bernstein, L. *Sonata*, 1st or 2nd movement

Brahms, J. *Sonata in F minor, Op.120, No.1*, any movement

Brahms, J. *Sonata in Eb major, Op.120, No.2*, any movement

Crusell, B. *Andante Pastorale* from *Concerto in F minor*

Davidson, L. *Hoe Down* (reedmusic.com)

Finzi, G. *No.5* from *Five Bagatelles*

Mozart, W. *Adagio* from *Concerto in A major K.622*

Mozart, W. *Larghetto* from *Clarinet Quintet in A major K.581*

Hoffmeister, F. *Concerto,* any movement

Hughes, E. *Scherzo Tarantella* from *Sonata Capricciosa*

Hurlstone, W. *Four Characteristic Pieces,* any movement

Hyde, M. *Legend for Clarinet and Piano*

Lutoslawski, W. *No.5* from *Dance Preludes*

Pierne, G. *Canzonetta, Op.19*

Previn, A. *Fancy Passing* or *Passing Fancy*

Poulenc, F. *Sonata for Clarinet, 1st movement*

Saint-Saëns, C. *Sonata for clarinet and piano Op.167,* 1st or 2nd movement

Schumann, R. *Fantasy Piece (Fantasiestücke) No.2 or 3, Op.73*

Stamitz, C. *Concerto No.3 in Bb,* 1st or 3rd movement

von Weber, C. M. *Variations Op.33*

### 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♭ major, over 2 octaves.
* Dominant 7th: C, F and G, over 2 octaves.

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

**Supporting texts and examples**

Rae, J. *40 Modern Studies* *– No.22 Slavonic Dance; No.24 Exclusive*

Rhoads, W. *Etudes for Technical Facility for Alto and Bass clarinet,* No.3, No.6, No.8

Blatt, T. (ed. Weston, P.) *50 Classical Studies for Clarinet*, No.20

Demnitz, F. *Elementary School for Clarinet, Chord Studies, A minor,* p. 25

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

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

**Supporting texts and examples**

Demnitz, F. *Elementary School for Clarinet, Chord Studies* – *No.8 E minor, p. 41*

Rae, J. *40 Modern Studies* *– No.28 In a Dream; No.29 Helix*

Rhoads, W. *Etudes for Technical Facility for Alto and Bass clarinet –* No.10, No.14, No.16

Rose, C. *40 Studies, Book 1,* No.5

Weston, P. *Demnitz Study 29* from *50 Classical Studies for Clarinet*

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Crossing the break smoothly**

Rae, J. *40 Modern Studies*, No.18, No.24

Walton, M. *Note Cruncher, Book 1*, p. 12 Study in D minor, p. 16 Study in B minor

Rose, C. *32 Etudes,* No.27, p. 27

Collis, J. *Modern Course, Book 4,* p. 3, No.4

**Rhythmic studies**

Rae, J. *40 Modern Studies,* No.22

Collis, J. *Modern Course, Book 4*, p. 42, No.48

Voxman, H. *Introducing the Alto or Bass Clarinet* (Rubank), p. 26, No.4

Wastall, P. *Practice Sessions,* p. 11, Study No.2

Rubank *Advanced*, Volume 2, p. 49, No.1

**Alternate fingerings**

Walton, M. *Note Cruncher, Book 1* Study in A major, p. 33 Study in B minor, p. 28 Study in   
C minor

Collis, J. *Modern Course, Book 2*, p. 26, No.52

Collis, J. *Modern Course, Book 4*, p. 43, No.51

Rubank *Advanced,* Volume 2, p. 50, No.4

**Rapid tonguing/staccato**

Weston, P. *50 Classical Studies,* p. 8, No.11, p. 11, No.17, p. 22, No.29

Walton, M. *Note Cruncher, Book 1*, p. 20 Study in B♭ major, p. 34 Study in B♭ major

Collis, J. *Modern Course, Book 2,* p. 21, No.44

Collis, J. *Modern Course, Book 6,* p. 23, No.22

Rubank *Advanced*, Volume 1, p. 50, No.5 (played as written or down the octave)

**Interval leaps**

Walton, M. *Note Cruncher, Book 1*, p. 31, Study in E minor

Rubank *Advanced,* Volume 1*,* p. 56, No.22, p. 57, No.29

Rubank *Advanced,* Volume 2*,* p. 51, No.7

**Semiquavers**

Thurston, F. *Passage Studies, Book 2,* No.8

Collis, J. *Modern Course, Book 2*, p. 26, No.51

Weston, P. *50 Classical Studies,* p. 13, No.20

Wastall, P. *Practice Sessions,* p. 40 Study No.8, p. 42 Study No.10

Rubank *Advanced* Volume 1, p. 57, No.27

**Triplets**

Collis, J. *Modern Course, Book 2,* p. 29, No.58

Collis, J. *Modern Course, Book 4,* p. 1, No.1

Rubank *Advanced* Volume 2*,* p. 51, No.6

**Chromatic fingering**

Voxman, H. *Introducing the Alto or Bass Clarinet (Rubank)*, p. 44, No.5

Walton, M. *Note Cruncher, Book 2,* p. 17

**Advanced studies**

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

#### SUGGESTED REPERTOIRE – YEAR 11

Beon, A. *Andante* from *Concerto in B flat major*, Concert and Contest Collection for B♭ bass clarinet by H. Voxman (Rubank)

German, E. *Pastorale and Bourree*, Rubank

Phillips, G. *Recitative and Slow Dance*, Rubank

Prokofiev, S. *Romance and Troika,* Concert and Contest Collection for B♭ bass clarinet by  
 H. Voxman (Rubank)

Johnson, C. W. *Woody Contrasts* (Rubank)

Koepke, P. *The Buffoon*, Rubank

Ostransky, L. *Autumn Song*, Rubank

Spooner, O. *Chalameau Sonata for Unaccompanied Bass Clarinet in the Low Register*,  
Southern Music Co.

Irish folksong *The Foggy Dew*, Rubank

#### SUGGESTED REPERTOIRE – YEAR 12

Boni, P. *Largo and Allegr*o, Rubank

Bozza, E. *Ballade*

Cole, K. *Excursions*

Davis, W. *Variations on a Theme of Robert Schumann*

Eccles, H. *Sonata in g minor for Bass Clarinet and Piano*

Haydn, F. J. *Divertissement in Bb major,* Concert and Contest collection for Bb bass clarinet by  
H. Voxman (Rubank)

Hervig, R. *Sonatina*, Concert and Contest collection for Bb bass clarinet by H. Voxman (Rubank)

Hoffman, A. *Alborada*

Marcello, B. *Sonata in G major for Clarinet and Piano*

Ostransky, L. *Concertino in D minor*, Concert and Contest collection for Bb bass clarinet by  
H. Voxman (Rubank)

Rhoads, W. *Ten Solos*, (any one) Concert and Contest for Bass Clarinet and Piano,  
Southern Music Co.

Tchaikovsky, P. I. *Sleeping Beauty*, Rubank

Vinter, G. *Song and Dance for Clarinets and Piano*

### OBOE

#### SUGGESTED TECHNICAL WORK – YEAR 11

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

Tempo: Crotchet = 60 beats per minute in semiquavers.

Articulations: All tongued, slurred in pairs, 2 slurred 2 two tongued.

**Supporting texts**

AMEB *Oboe Technical Work Book*

Boosey & Hawkes *The Complete Oboe Scale Book*

Rubank *Advanced Method for Oboe (Books 1 and 2)*

Hinke, G. *Elementary Method for Oboe*

Lamotte, E. *Dix-huit Etudes for Oboe or Saxophone*

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

Tempo: Crotchet = 60 beats per minute in semiquavers.

Articulations: All tongued, slurred in pairs, 2 slurred 2 two tongued.

**Supporting texts**

AMEB *Oboe Technical Work Book*

Boosey & Hawkes *The Complete Oboe Scale Book*

Rubank *Advanced Method for Oboe (Books 1 and 2)*

Lamotte, E. *Dix-huit Études pour Hautbois* *for Oboe or Saxophone*

Ferling, F. *48 Studies for Oboe, Op.31*

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Double tonguing**

Rubank *Advanced Method Volume 1,* p. 32, No.14

Salter G. *35 Melodic Studies,* p. 15 ‘A Scolding’ and p. 16 ‘The Ogre’s Waltz’

Hinke, G. A. *Elementary Method,* p. 20, No.6, p. 21, No.8, p. 14, No.14

*Advanced*

Lamotte, A. *Dix-huit Etudes,* p. 20, No.18

Ferling, W. *48 Etudes,* 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 Etudes,* p. 10, No.8

**Low octave studies**

Rubank *Advanced Method Volume 1,* p. 32, No.15

Salter, G. *35 Melodic Studies,* p. 13 ‘A Sunday Outing’

**Trills/ornaments**

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

*Advanced*

Ferling, W. *48 Etudes,* p. 1, No.1, p. 2, No.3, p. 3, No.5

Lamotte, E. *Dix-huit Etudes,* 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, Nos.1–8

*Advanced*

Lamotte, E. *Dix-huit Etudes,* p. 11, No.9

Luft, J. H. *Vingt-quatre Etudes,* p. 10, No.6

Salviani, C. *Studies for Oboe,* p. 16, No.12

**Dynamics**

Rubank *Advanced Method Volume 1,* p. 30, No.12, p. 35, No.18, p. 42, Nos.24–25

Hinke, G. A. *Elementary Method,* p. 26, No.4

*Advanced*

Ferling, W. *48 Etudes,* p. 4*,* No.7

Lamotte, E. *Dix-huit Etudes,* p. 2, No.1

Salviani, C. *Studies for Oboe,* p. 14, No.10

**Compound time**

Rubank *Advanced Method Volume 1,* p. 32, Nos.14+15, p. 33, No.16, p. 37, No.21

Salter, G. *35 Melodic Studies,* p. 9 ‘The Hunt’ and p. 12 ‘Skippy’

Hinke, G. A. *Elementary Method,* p. 13, No.20, p. 14, No.21, p. 16, No.26

*Advanced*

Lamotte, E. *Dix-huit Etudes,* pp. 12–16, Nos.10–14

Luft, J. H. *Vingt-quatre Etudes*, p. 30, No.17

Ferling, W. *48 Etudes,* p. 2, No.3, p. 7, No.13, p. 12, Nos.23–24

**Mixed metre**

Salter, G. *35 Melodic Studies,* p. 8 ‘Summer Meadow’

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

Orchestral excerpts: Stravinsky ‘Rite of Spring’ and ‘Pulcinella Suite’

**Syncopation**

Rubank *Advanced Method Volume 1,* p. 23, No.5, p. 31, No.13

Hinke, 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, Nos.1–18

Salter, G. *35 Melodic Studies,* p. 8 ‘Sleepy Harbour’, p. 19 ‘The Rooster’ and p. 20 ‘The Maypole’

*Advanced*

Lamotte, E. *Dix-huit Etudes,* p. 4, No.2, p. 5, No.3

Luft, J. H. *Vingt-quatre Etudes,* p. 1, No.1

Ferling, W. *48 Etudes,* p. 14, No.28

Salviani, C. *Studies for Oboe,* p. 15, No.11

**Phrasing/interpretation**

Rubank *Advanced Method Volume 1,* p. 30, No.12, p. 33, No.16

Salter, G. *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 Etudes,* p. 7, No.5

Ferling, W. *48 Etudes –* all of the slow etudes teach musical phrasing through breathing

**Vibrato**

Rubank *Advanced Method Volume 1,* p. 30, No.12, p. 33, No.16, p. 36, No.20

Salter, G. *35 Melodic Studies,* p. 7 ‘Ties’, and p. 12 ‘Lament’

Hinke, 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, Nos.1–15

*Advanced*

Ferling, W. *48 Etudes,* p. 4, No.8, p. 12, No.24

Salviani, C. *Studies for Oboe,* p. 17, No.13

**Chromatic passage playing**

Hinke, G. A. *Elementary Method,* p. 38, No.27

*Advanced*

Lamotte, E. *Dix-huit Etudes,* p. 10, No.8

Ferling, W. *48 Etudes,* p. 1, No.2

Luft, J. H. *Vingt-quatre Etudes,* p. 22, No.13

**High octave studies**

*Advanced*

Ferling, W. *48 Etudes,* p. 6, No.12, p. 7, No.13

Luft, J. H. *Vingt-quatre Etudes,* any of these studies

#### SUGGESTED REPERTOIRE – YEAR 11

Bellini, V. *Concerto in E*♭ *major, 1st movement*

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

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

Fauré, G. *Piece*

Fiocco, J. H. *Arioso*

Glière, R. *Song (Songs for the Oboe Player*)

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

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

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

Head, M. *Three Pieces: Elegiac Dance*

Labate, B. *Zephyrs (Oboe Solos)*

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

Loeillet, J. B. *Sonata in C major*

Morricone, E. *Gabriel’s Oboe*

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

Pierné, G. *Serenade*

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

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

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

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

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

***The following contains numerous suitable works:***

Oboe Solos AMSCO

#### SUGGESTED REPERTOIRE – YEAR 12

Albinoni, T. *Concerto in D minor*, any movement

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

Bozza, E. *Fantasie Pastorale*, first section

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

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

Grovlez, G. *Sarabande and Allegro*

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

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

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

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

Hindemith, P. *Sonata, 1st movement*

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

Kalliwoda, J. *Concertino, Op.110*, first section

Marcello, A. *Concerto in C minor*, any movement

Mozart, W. A. *Concerto in C major*

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

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

Poulenc, F. *Sonata*

Rachmaninov, S. *Vocalise*

Saint-Saëns, C. *Sonata, 1st or 2nd movemen*t

Strauss, R. *Concerto, 2nd movement*

Vaughan Williams, R. *Concerto, 1st movement*

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

### BASSOON

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

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

Tempo: Crotchet = 60 beats per minute, 4 notes per beat.

Articulations: All tongued, 2 slurred and 2 tongued, slurred in pairs.

**Supporting texts and examples**

AMEB *Bassoon Technical Work Book*

Boosey & Hawkes *The Complete Bassoon Scale Book*

Davies, J. *(Arr.) Scales and Arpeggios for the Bassoon*

Milde, L. *The Milde Bassoon Studies in Scales and Arpeggios*

Parès, G. *Scale and Arpeggio Studies*

Rubank *Advanced Method for Bassoon, Volume 1*, p. 33 No.20, p. 40 No.28, p. 44 No.10,  
p. 45 No.12, p. 46 No.14, p. 51 No.25, and p. 52 No.27

Spaniol, D. *The New Weissenborn Method for Bassoon* (scale studies and chord and intonation studies)

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

Tempo: Crotchet = 60 beats per minute, 4 notes per beat.

Articulations: All tongued, 2 slurred and 2 tongued, slurred in pairs, all slurred.

**Supporting texts and examples**

AMEB *Bassoon Technical Work Book*

Boosey & Hawkes *The Complete Bassoon Scale Book*

Davies, J. *(Arr.) Scales and Arpeggios for the Bassoon*

Milde, L. *The Milde Bassoon Studies in Scales and Arpeggios*

Milde, L. *Concert Studies, Book 1,* No.1

Parès, G. *Scale and Arpeggio Studies*

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Double tonguing**

Rubank *Advanced Method Volume 1,* p. 25, No.10, p. 45, No.12

Weissenborn, J. *Bassoon Studies,* p. 4, Nos.4–5, p. 6, No.7

*Advanced*

Milde, L. *Concert Studies,* p. 8, No.4, p. 19, No.10

Weisberg, A. *Art of Wind Playing,* Exercises on double tonguing

Orchestral excerpt: Rossini, ‘William Tell Overture’

**Large intervals**

Rubank *Advanced Method Volume 1,* p. 39, No.26, p. 43, No.5

Weissenborn, J. *Practical Method*, Chapter XII ‘Andante’, Chapter XIII ‘L’istesso tempo’ and Chapter XX ‘Moderato’

*Advanced*

Weissenborn, J. *Bassoon Studies,* p. 14, No.18, p. 15, No.19, p. 20, No.25

**3rd Octave and/or tenor clef**

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

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

AMEB Technical Workbook, tenor clef exercises

*Advanced*

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

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

**Low octave studies**

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

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

*Advanced*

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

**Trills/ornamentation**

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

Weissenborn, J. *Practical Method,* Embellishment section

*Advanced*

Weissenborn, J. *Practical Method*, Chapter XXVIincludes 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, Nos.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*

Orchestral excerpts: Stravinsky ‘Rite of Spring’ and ‘Pulcinella Suite’

**Syncopation**

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

Weissenborn, J. *Method for Bassoon,* Chapter XXIII ‘Allegro guisto’ 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**

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*

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

**Vibrato**

Any of the studies from Phrasing/Interpretation

**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, Nos.3 and 5, p. 6, Nos.7–8, p. 18, No.22, p. 22, No.29,   
 p. 24, No.30

**Chromatic passage playing**

Rubank *Advanced Method Volume 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. *Sonata No.5*

Baines, F. *Introduction and Hornpipe*

Bergmann, W. *Prelude and Fugue*

Besozzi, A. *Sonata in Bb major*

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

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

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

Dunhill, T. F. *Lyric Suite*

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

Galliard, J. *Six Sonatas, Volume 1*

Gliere, R. *Humoresque*

Godfrey, F. *Lucy Long*

Hindemith, P. *Sonata,* 1st movement

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

Kerrison, J. *Suite of Dances*

Marcello, B. *Sonata in G major*

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

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

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

Trad. Arr Walton *The Carnival of Venice*

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

#### SUGGESTED REPERTOIRE – YEAR 12

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

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

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

David, F. *Concertino, op.12 Andante cantabile*

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

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

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

Kozeluch, J. *Concerto in C,* 1st movement

Milde, L. *Concert Study No.1*

Milde, L. *Tarantella*

Mozart, W. A. *Concerto in Bb major*, 3rd movement  
Saint-Saëns, C. *Sonata*, 1st movement

Senaille, J. *Introduction and Allegro Spiritoso*

Tansmann, A. *Sonata*, 2nd movement

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

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

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

Weissenborn, J. *Capriccio*

### SAXOPHONE

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

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

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

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

**Supporting texts and examples**

Bullard, A. *Sixty for Sax – No.40 Smokey Sax, No.44 Toreador Sax*

Cockcroft, B. *60 Celtic Dances – The Drunken Sailor*

Cockcroft, B. *Zodiac – Libra*

Lacour, G. *50 etudes faciles et progressives, Book 1 and 2 – Nos.25, 28, 32*

Rae, J. *20 Modern Studies – Slavonic Dance, Helix, Slurp, Slurp!*

Rae, J. *20 Modern Etudes – Ignition*

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

* All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range.
* All major and minor arpeggios and all major and minor broken chords up to and including 4 sharps and 4 flats over a 2 octave range possible, otherwise one.
* A chromatic scale for the full range of the instrument.
* Major scales in thirds over a 2 octave range where possible, otherwise one.
* Dominant sevenths of D and B♭.

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

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

**Supporting texts and examples**

Cockcroft, B. *Zodiac – Sagittarius*

Cockcroft, B. *Advanced Studies – No.1*

Lacour, G. *50 etudes faciles et progressives, Book 2. Nos.39, 42, 49*

Rae, J. *20 Modern Studies – Hard Rock Blues, Inside-out*

Rae, J. *20 Modern Etudes – Staccato Prelude*

Voxman, H. *Selected Studies* – any key appropriate to the technical work

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Major scales**

Rubank *Supplementary Studies*

Rubank *Selected Studies*

Guy Lacour *50 Etudes Progressives et Faciles*, Book 1 and 2

Howard Harrison *Amazing Studies for Saxophone*

James Rae *20 Modern Studies*

Luft, J. H. *Etuden*

Ferling, F. W. *Forty Eight Studies*

**Minor scales**

Rubank *Supplementary Studies*

Rubank *Selected Studies*

Guy Lacour *50 Etudes Progressives et Faciles*, Book 1 and 2

Howard Harrison *Amazing Studies for Saxophone*

James Rae *20 Modern Studies*

Luft, J. H. *Etuden*

Ferling, F. W. *Forty Eight Studies*

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

Rubank *Sup.Studies,* Nos.21, 23, 26, 34

Guy Lacour Book 1, Nos.14, 25

Guy Lacour Book 2, Nos.26, 37, 40, 47, 50

Rubank Sel.Studies, pp. 2, 3, 4, 7, 9, 15, 16, 22, 24, 30

Klose, H. *Complete Methode* Part 1, pp. 40, 41, 42, 43, 44, 45, 65, 66

Klose, H. *Complete Methode* Part 2, pp. 12, 13, 30, 36, 37, 38

**Dominant 7ths**

Klose, H. *Complete Methode* Part 1, p. 48

**Whole tone**

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

**Chromatic**

Rubank *Sup.Studies*, Nos.28, 30

*Amazing Studies*, Nos.4, 5

Rubank *Sel.Studies* pp. 8, 9, 60

Klose, H. *Complete Methode* Part 2, pp. 58, 63, 71

**Staccato**

Guy Lacour Book 1, Nos.11, 12, 14, 21, 24

Guy Lacour Book 2, Nos.26, 31, 37, 42, 44, 49

Rubank *Sup.Studies*, Nos.21, 23, 30, 32

*Amazing Studies*, Nos.18, 46, 52, 53, 61

Rubank *Sel.Studies,* pp. 3, 11, 13

Klose, H. *Complete Methode* Part 1, pp. 53–63, 65, 66, 67

**Mixed**

Guy Lacour Book 1, Nos.12, 14

Guy Lacour Book 2, Nos.26, 29, 32, 39, 42, 44, 49

*Amazing Studies*, Nos.11, 12, 19, 24, 26, 31, 35, 41, 46, 54, 61, 66

Klose, H. *Complete Methode,* Part 1, pp. 53–63, 65, 66, 67

**Accenting**

Rubank *Sup.Studies*, Nos.14, 28, 29

*Amazing Studies*, Nos.5, 7, 54, 61

James Rae Nos.5, 19, 20

Rubank *Sel.Studies,* p. 18

Klose, H. *Complete Methode*,Part 1, pp. 53–63, 65, 66, 67

**Extended range**

Guy Lacour Book 1, Nos.12, 16, 17, 18, 23, 24

Guy Lacour Book 2, Nos.26, 28, 29, 31, 32, 33, 37, 39, 41, 42, 45

Rubank *Sup.Studies*, Nos.13, 14, 20, 21, 24, 26, 29, 33, 34, 35, 36

Rubank *Sel.Studies,* pp. 2, 3, 4, 6

**Low register**

Rubank *Sup.Studies,* No.13

Rubank *Sel.Studies,* pp. 2, 3, 4, 21

Guy Lacour Book 1, Nos.10, 11, 21, 23, 24

Guy Lacour Book 2, Nos.31, 32, 42

Klose, H. *Complete* *Methode,* Part 1, p. 33

Klose, H. *Complete* *Methode,* Part 2, p. 17 Aria

**Ornamentation**

Rubank *Sup.Studies*, Nos.20, 33

*Amazing Studies*, Nos.27, 35, 51, 58, 61, 63, 75, 76

Rubank *Sel.Studies,* pp. 3, 5, 6, 8, 10, 20, 21

Klose, H. *Complete* *Methode,* Part 1, pp. 35, 36, 64, 67

Klose, H. *Complete* *Methode*, Part 2, pp. 36, 42, 44

**Legato playing**

Guy Lacour Book 1, Nos.13, 15, 16, 18, 23, 25

Guy Lacour Book 2, Nos.30, 33, 36, 38, 40, 41, 43, 47

Rubank *Sel.Studies* p. 21

*Amazing Studies*, Nos.6, 47, 48, 61, 63

Klose, H. *Complete* *Methode* Part 2, pp. 4, 17

**Large intervals**

Rubank *Sup.Studies*, No.24

Rubank *Sel.Studies,* pp. 3, 4, 5, 7, 9, 11, 13, 16, 59

Guy Lacour Book 1, No.21

Guy Lacour Book 2, Nos.26, 33, 34, 35, 42, 49, 50

*Amazing Studies,* Nos.43, 44, 47, 61

Klose, H. *Complete* *Methode* Part 1, pp. 17, 18, 19

Klose, H. *Complete* *Methode* Part 2, pp. 4, 15, 16, 17

**Dynamic control**

The majority of studies previously mentioned contain ample dynamic contrast

*Amazing Studies* Nos.10, 11, 17, 18, 46, 57, 61, 66

**Mixed metre**

*Amazing Studies* Nos.35, 51, 54, 65, 75

James Rae Nos.2, 4, 5, 6, 8, 10, 12, 16, 18, 19, 20

**Syncopation**

Guy Lacour Book 1, No.20

Guy Lacour Book 2, No.33

Rubank *Sel.Studies,* pp. 5

*Amazing Studies*, Nos.4, 5, 12, 19, 42

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

#### SUGGESTED REPERTOIRE – YEAR 11

**Alto saxophone**

Bozza, E. *Aria (*Leduc edition)

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

Dubois, P. M. *A La Russe*

Dubois, P. M. *A La Francaise*

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

Ostransky, L. *Suite for Alto Saxophone*

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

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

**Tenor saxophone**

Bennett, D. *Concerto in G minor*

Clerisse, R. *Serenade Variee*

Clerisse, R. *A L’Ombre du Clocher*

Lacome, P. *Rigaudon*

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

**Alto saxophone collections**

Voxman, 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. *Three songs without words* (Israeli Music)

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

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

Fauré, G. *Pavane*

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

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

Ibert, J. *Aria*

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

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

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

**Tenor saxophone**

Hartley, W. S. *Elegie*

Ostransky, L. *Ballet Impressions*

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

Singelee, J. B. Caprice Op.80

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

## BRASS INSTRUMENTS

### HORN

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

* All major, harmonic and melodic minor scales up to and including 3 sharps and 3 flats over a 2 octave range where possible from E flat below middle C to high G.
* All major and minor arpeggios for the above scales.
* Dominant 7th on G over 2 octaves.
* Chromatic Scale on F over 2 octaves.

Speed: Crotchet = 96 beats per minute, 2 notes per beat.

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

**Supporting texts and examples**

Horner, Anton *Primary Studies, Nos.74, 79, 85, 87*

Maxime-Alphonse *Deux Cents Etudes, Book 1, Nos.10, 36, 42*

Kopprasch, G. *60 Studies, Book 1*

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

* All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats over a 2 octave range where possible from pedal C to high A flat.
* All major and minor arpeggios for the above scales.
* Dominant 7th on E over 2 octaves.
* Chromatic Scale on G over 2 octaves.

Speed: Crotchet = 108 beats per minute, 2 notes per beat.

Articulations: all slurred, two tongued two slurred.

**Supporting texts and examples**

Horner, Anton *Primary Studies, Nos.95, 96, 99, 100*

Maxime-Alphonse *Book 1, Nos.12, 44, 48, 59, 69*

Maxime-Alphonse *Book 2, Nos.7, 10, 18, 28, 35, 37*

Kopprasch, G. *60 Studies, Book 1, Nos.8, 9, 12, 13*

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Rhythm/metre studies**

Anton Horner

**Articulation**

Kopprasch, G. *60 Studies (Volume 1 entry, Volume 2 advanced)*

Rubank *Advanced Method for Horn (Volume 1 entry, Volume 2 advanced)*

Mel Bay Anthology *of French Horn Music (Advanced)*

**Intervals**

Kopprasch, G. *60 Studies (Volume 1 entry, Volume 2 advanced)*

Rubank *Advanced Method for Horn (Volume 1 entry, Volume 2 advanced)*

Mel Bay Anthology *of French Horn Music (advanced)*

**Scales/arpeggios**

Anton Horner

Rubank *Advanced Method for Horn Volume 1 and 2*

Franz, Oskar *Etudes and Concert Studies*

**Flexibility**

Rubank *Advanced Method for Horn Volume 1 and 2*

**Range**

Anton Horner

Scale studies

Rubank *Advanced Method for Horn Volume 1 and 2 (advanced)*

Mel Bay Anthology *of French Horn Music (advanced)* e.g. Bach B minor Mass,  
 Brandenburg 1 de Pre *20 Etudes*

**Stylistic studies**

Anton Horner

Rubank *Advanced Method for Horn Volume 1 and 2* (entry and advanced)

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

**Valve/fingering technique**

Anton Horner

Rubank *Advanced Method for Horn Volume 1 and 2* (entry and advanced)

**Orchestral excerpts**

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

Pottag, M.

**Hand stopping**

Anton Horner

Rubank *Advanced Method for Horn Volume 1 and 2* (entry and advanced)

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

**Transposition**

Anton Horner (entry)

Mel Bay Anthology *of French Horn Music (Advanced)*

#### SUGGESTED REPERTOIRE – YEAR 11

Beethoven, L. van *Septet* (from *Solos for the horn player Mason Jones*), Schirmer

Bradford-Anderson, M. *March in Canon*, [Bradford-Anderson, Muriel](http://www.boosey.com/pages/shop/composer/titles.asp?author=Bradford%2DAnderson%2C+Muriel)

Brahms, J. *Scherzo* from *Serenade in D Op.11* (from *Solos for the horn player Mason Jones*),  
Schirmer

Butt, J. *Suite for Horn*, Hinrichsen

Cherubini, L. *Sonata No.1* (from [*Brass French Horn Sol*o](http://www.pmea.net/mof/brassb.pdf); International)

Gliere, R. M. *Nocturne, Op.35, No.10,* International

Gounod, C. *6 Pieces Melodiques Originales*, any movement

James, I. *Albert Hall Galop* (from *Just Brass Horn Solos*), London: Chester Music

Handel, G. F. *Sonata in G minor*, 1st, 3rd or 4th movement

Mendelssohn, F. *Symphony No.5, Op.107, Andante*

Mozart, W. A. *Concerto No.2 in E flat major, K.417*, slow movement

Mozart, W. A. *Concerto No.3 in E flat major, K.447*, slow movement

Mozart, W. A. *Concerto No.4 in E flat major, K.495*, slow movement

Saint‑Saens, C. *Morceau de Concert, Op.94*, 1st movement

Saint‑Saens, C. *Romance, Op.36*

Strauss, F. *Nocturno, Op.7*

Telemann, G. P. *Sonata in F minor*, 1st, 3rd or 4th movement

#### SUGGESTED REPERTOIRE – YEAR 12

Abbott, A. *Alla Caccia*, Arcadia

Arnold, M. *Fantasy for Horn*, Faber

Beethoven, L. van *Sonata in F major*, Boosey & Hawkes

Butterworth, N. *Prelude and Sch*erzo, Chappell

Chabrier, E. *Larghetto*, Salabert

Cherubini, L. *Sonata No.2*

Clerisse, R. *Chant sans Paroles (Leduc edition)*

Cooke, A. *Rondo in B flat,* Schott

Dukas, P. *Villanette,* Durand

Francaix, J. *Canon in the Octave, Pierre Noel*

Glazunov, A. *Reverie*, Rubank

Jacob, G. *Concerto for Horn*, 2nd movement, Williams

Mozart, W. A. *Concert Rondo, K.371*, Breitkofp and Hartel

Orr, R. *Serenade*, Schott

Piantoni, L. *Air de Chasse* (Leduc edition)

Rossini, G. *Prelude, Theme and Variations*, International

Strauss, F. *Concerto (*movement 2), Universal

Strauss, R. *Concerto in E flat, No.1, Op.11*

Vinter, G. *Hunter's Moon*, Boosey & Hawkes

### TRUMPET

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

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

Speed: Crotchet = 96 beats per minute, 2 notes per beat.

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

**Supporting texts and examples**

Colins, C. *Advanced lip flexibilities Volume 1*

Miller, J. *Progressive Brass Studies, Nos.14, 20*

Vizzutti, A. *Trumpet Method Book 3 Melodic Studies – Intermediate etudes No.6, Vocalise Studies No.13, Rhythmic Etude No.3*

Kopprasch, C. *60 selected Studies for Trumpet, Book 1, Nos.19, 28*

Kopprasch, C. *60 Selected Studies for Trumpet, Book 2, Nos.35, 42*

Arban, J.B. *Complete Conservatory Method*, p. 25 No.11, p. 26 No.14, p. 31 No.26, p. 32 No.28

Arban, J.B. *Complete Conservatory Method – The Art of Phrasing*

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

* All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over a 2 octave range up to B♭.
* All major and minor arpeggios for the above scales.
* Dominant 7th on A.
* Chromatic Scale on B♭.

Speed: Crotchet = 108 beats per minute, 2 notes per beat.

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

**Supporting texts and examples**

Miller, J. *Progressive Brass Studies*, Nos.25, 29

Kopprasch, C. *60 Selected Studies for Trumpet, Book 2*, Nos.52, 54, 57

Arban, J.B. *Complete Conservatory Method*, p. 34 No.32, p. 36 No.37, p. 28 No.18

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Rhythm/metre studies**

Arban *Grand Method for Cornet*

Kopprasch *60 studies*

Vizzutti, A. *The Allen Vizzutti Trumpet Method,* Book 3

**Articulation**

Koprasch *60 Studies*

Concone *The Complete Solfège*

Schlossberg *Daily Drills and Technical Studies for Trumpet*

**Intervals**

Koprasch *60 Studies (*easy, advanced)

Arban *Grand Method for Cornet*

Vizzutti, A. *Vizzutti Advanced Etudes*

**Scales/arpeggios**

Arban *Grand Method for Cornet*

Koprasch *60 Studies*

Rubank *Advanced method for trumpet Volume 1*

**Flexibility**

Colin, C. *Advanced Lip Flexibilities*

Davidson, L. *Trumpet Techniques*

Schlossberg *Daily Drills and Technical Studies for Trumpet*

Arban *Grand Method for Cornet*

**Range**

Arban *Grand Method for Cornet*

Vizzutti, A. *Vizzutti Advanced Etudes*

**Stylistic studies**

Rubank *Advanced Method for Trumpet Volume 1*

Smith, P. *Concert Etudes*

Balasanyan *20 Studies*

Arban *Grand Method for Cornet*

Vizzutti, A. *Vizzutti Advanced Etudes*

*Advanced*

Bordogni/Rochut *Etudes* Volume 1

Arban *Characteristic Studies*

**Valve/fingering technique**

Arban *Grand Method for Cornet*

Clark, H.L. *Technical Studies for Cornet*

**Orchestral excerpts**

Williams, E.S. *Difficult Passages* Volumes 1 and 2

Voisin, R. *Orchestral excerpts* Volumes 1–10

**Transposition**

Bordogni *Etudes for Transposition*

#### SUGGESTED REPERTOIRE – YEAR 11

Balay, G. *Petite pièce Concertante*, Warner Bros/Belwin

Bernstein, L. *Rondo for Lifey*, Amberson, Boosey & Hawkes

Boyce, W. *Trumpet Tune* (from *Six Trumpet Tunes arr. Norman Richardson*), Boosey & Hawkes ed.

Bozza, E. *Lied* (Leduc edition)

Code, P. *Zanette*, Allan

Cole, H. *Hammersmith Gallop*, Schott

Corteo *Trumpet Music for Beginners, No.22*, EMB

Elgar, I. *Idylle* (from *Second Book of Trumpet Solos, arr. Wallace/Miller*) Faber

Garson, M. & Vizzutti, A. *Jazz Etude*, 2nd movement (from *Trumpet Solos for the Performing Artist*) Alfred

Handel, G. F. *Sound an Alarm*, Solo Album, Boosey & Hawkes Durand OUP

Handel, G.F. *The Trumpet Shall Sound* (from *Old English Trumpet Tunes, Book 2*) Oxford

Haydn, J. *Trumpet Concerto, 2nd movement*, Schirmer or Boosey & Hawkes or Fischer

Hummel, J. N. *The Noble Savage* (from *Second Book of Trumpet Solos,* arr. Wallace/Miller) Faber

Monhardt, M. *So Soft the Silver Sound and Clear* (from *Master Solos Intermediate Level*)

Hal Leonard

Mozart, W. A. *Adagio* from *Serenade in D*, arr. Coy, N.

Mozart, W. A. *Alleluja* from Motet: ‘*Exulate Jubliate’* (from *29 Cornet Solos and 2 encores, arr. Walter Beller*), Schirmer

Mudge, R. *Trumpet Concerto No.1,* Boosey & Hawkes

Purcell, H. *Trumpet Sonata, 1st and 2nd movements* (from *Six Trumpet Tunes, arr. Norman Richardson*) Boosey & Hawkes

Rachmaninoff, S. *Vocalise*, International

Ropartz, J. G. *Andante and Allegro*, Fischer

Stanley, J. *Trumpet Voluntary*, YTP Volume 3, OUP

Street, A. *Rondino*, Boosey & Hawkes ed.

Tchaikovsky, P. *Valse Sentimentale*, Internationale

Zehm, F. *Sonata Brevis, 1st movement*, Schott

#### SUGGESTED REPERTOIRE – YEAR 12

Arnell, R. *Trumpet Allegro, Op.58 No.2*, Schott

Bach, J. S. *Arioso*, Fischer

Baines, F. *Pastorale,* Schott

Bissell, K.W. *Little Suite*, BMI, Canada

Bozza, E. *Badinage* (Leduc edition)

Buesser, H. *Andante and Scherzo*, International Music Co.

arr. Clark, H.L. *The Debutante*, Warner Bros

Cook, K. *Impromptu*, Hinrichsen

Fiocco, J.H. *Allegro in B flat for Trumpet and Piano*, Presser Co

Gibbons, O. *Suite*, Williams

Goedicke, A.F. *Concert Study, Op.49*, International Music Co. or Belwin

Hartmann, J. *Facilita Air with Variations*, Boosey & Hawkes

Haydn, J. *Trumpet Concerto movement I or III,* B&H or Fischer

Hindemith. *Trumpet Sonata movement I*, Schott

Hummel, P. *Trumpet Concerto movement II or III,* B&H or International Music Co.

Martinu, B. *Trumpet Sonatina movement I* (Leduc edtion)

Neruda, G. *Trumpet Concerto movement I or II*, Musica Rara

Peeters, F. *Trumpet Sonata, Op.5, movement I*, C F Peters

Porrino, E. *Preludio, Aria E Scherzo*, Zerboni

Riisager, K. *Trumpet Concertino movement II*I, Hansen, W. Nr 3416

Senaille, J.B. *Allegro Spiritoso*, Schirmer (from *Solos for the Trumpet Player,* arr. Beeler*)*

Zehm, F. *Cante e Rondo*, Schott

### TROMBONE/BASS TROMBONE/EUPHONIUM

#### SUGGESTED TECHNICAL WORK – YEAR 11

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

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

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

**Supporting texts and examples**

*Blazhevich Clef Studies for Trombone, Nos.41, 25, 15, 34, 101, 54*

Arban *Complete Method for Trombone and Euphonium* *Studies*, No.11 p. 31, No.14 p. 33, No.26 p. 37, No.28 p. 38 (Alessi & Bowman ed. – Encore pub.)

Arban *Complete Method for Trombone and Euphonium*, *Art of Phrasing,* No.27 *Friends of My Youth*  
 p. 222, No.3 *My Pretty Jane* p. 216, No.28 *Romance* p. 223 (Alessi & Bowman ed. – Encore pub.)

*Bordogni/Rochut Vocalises for Trombone and Euphonium, Nos.3, 4, 5*

Kopprasch, C. *60 selected studies for Trombone, Book 1, Nos.5, 8*

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

Stephanovsky, K. *20 Studies, Nos.2, 4, 5*

Blume, R. *36 Studies for Trombone with F Attachment, Nos.2, 5, 6*

#### SUGGESTED TECHNICAL WORK – YEAR 12

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

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

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

**Supporting texts and examples**

*Blazhevich Clef Studies for Trombone Nos.42, 75, 50, 43, 63, 88*

Arban *Complete Method for Trombone and Euphonium*, *Studies* No.32 p. 40, No.37 p. 42, No.18 p. 34 (Alessi & Bowman ed. – Encore pub.)

Arban *Complete Method for Trombone and Euphonium*, *Art of Phrasing* No.123 *Magic Flute*   
 p. 260, No.119 *Semiramide* p. 258, No.135 *Traviata* p. 264 (Alessi & Bowman ed. – Encore pub.)

Bordogni/Rochut *Vocalises for Trombone and Euphonium, Nos.13, 14, 16*

Kopprasch, C. *60 selected studies for Trombone, Book 1, Nos.7, 9, 12*

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

Stephanovsky *20 Studies Nos.16, 19, 20*

Blume, R. *Studies for Trombone with F Attachment Nos.7, 11, 17*

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Rhythm/metre studies**

Blazhevich Studies

Arban

Kopprasch *60 studies*

*Advanced*

Uber

**Articulation**

Kopprasch *60 Studies*

Bordogni/Rochut *Etudes*

Remington *Warm Up Studies*

Paul Tanner *Complete Practice Book for Trombone*

Schlossberg *Daily Drills and Technical Studies for Trombone*

**Intervals**

Arban *Complete Method for Trombone*

*Advanced*

Kopprasch *60 Studies for Trombone Volume 1 and 2*

Blazhevich *Clef Studies*

**Scales/arpeggios**

Arban *Complete Method for Trombone*

Koprasch *60 Studies*

Rubank *Advanced method for trombone/Baritone Volume 1*

AMEB technical work

*Advanced*

La Fosse Volume 2

**Flexibility**

Charles Colin *Advanced Lip Flexibilities*

**Range**

Remington *Warm Up Studies*

Paul Tanner *Complete Practice Book for Trombone*

**Stylistic studies**

Rubank *Advanced method for trombone/Baritone Volume 1*

*Advanced*

Bordogni/Rochut *Etudes* Volume 1

Arban *Characteristic Studies*

**Slide/valve/fingering technique**

Arban *Complete Method for Trombone*

Allan Ostrander *Valve Exercises for Bass Trombone*

Paul Tanner *Complete Practice Book for Trombone*

Stephanovsky *20 Studies for Bass Trombone*

**Orchestral excerpts**

Keith Brown *Orchestral Excerpts for Trombone and Tuba* Volumes 1 to 10

**Clef studies**

Fink Tenor and Alto Clef

Blazhevich *Clef Studies*

La Fosse Volume 1

*Advanced*

La Fosse Volumes 2 and 3

Blazhevich *Clef Studies*

Uber *23 Virtuoso Clef Studies, Nos.1–4*

#### SUGGESTED REPERTOIRE – YEAR 11

Trombone

Bach, J.S. *Prelude in A flat* (from: *48 Preludes and Fugues, Book 1*) Bach for Trombone, arr. Mowat (Bass or treble clef editions: Brass Wind)

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, Nos.1–17*, R. King

Castérède, J. *Sonatine for Trombone: 2nd movement, Andante sostenuto*, Leduc/UMP

Curnow, P.J. *Fantasy for Trombone* (Bass/treble clef) (Rosehill Music ed.)

Dubois, F. *Cortege*, Leduc

Gluck, C.W. *Che farò senza Euridice (Orfeo ed Euridice*). The Baroque Trombone, arr. Wills (Faber)

Goddard, B. *Berceuse de Jocelyn*

Gounod, C. *Lend Me Your Aid*

Gregson, E. *Divertimento for Trombone, 2nd and 3rd movements, Canzona and Scherzino*, Bass/treble clef (Studio Music ed.)

Guillmant, A. *Concert Piece*

Hasse, J.A. *Hasse Suite*, Rubank

Horovitz, J. *Adam-Blues* (Novello/Music Sales ed.)

Jacob, G. *Concertino*, Emerson

Jacob, G. *Trombone Sonata*, 1st movement, Emerson

Jacques, M. *Cantilena* (from: *Cantilena and Rondo Scherzoso*), Bass/Treble (Studio Music ed.)

Kopprasch, C. *60 Selected Studies*, R. King

Larsson, L.E. *Concertino Op.45/7*, 2nd movement, Carl Gehrmans Musikforlag

Lovelock, W. *Concerto, 2nd movement*

Marcello, B. *Sonata in A minor,* 1*st* and 2*nd* movements, *Adagio and Allegro*

Mozart, W. A. *Allegro* or *Adagio* from *Serenade in D,* arr. Coy, N.

Mozart, W. A. *Serenade for Trombone*, arr. Clack, 1st movement*, Allegro* (Tenor/treble clef and/or Brass Wind ed.)

Parker, J. *Dances with Bears, Jazzed Up too for Trombone*, arr. Parker (Bass or treble clef and/or Brass Wind ed.)

Proctor, S. *Azure* (from: *On your Metal*) (Bass or treble clef and/or Brass Wind ed.)

Ramskill, R. *Ballad* (from: *Vivaldi to Fats Waller for Trombone*) (Bass or treble clef and/or Brass Wind ed.)

Ridout, A. *Sonata for solo Trombone,* 1*st* movement (Emerson ed.)

Rimsky‑Korsakov, N. *Concerto for Trombone*, 1st and 2nd movements, Boosey & Hawkes ed.

Rimsky-Korsakov, N. *Trombone Concerto,* 1st movement, *Allegro vivace* (Boosey & Hawkes ed.)

Stone, D. *Variations for Trumpet or Trombone and Piano*, Boosey & Hawkes ed.

Telemann, G.P. *Sonata in F minor for Bassoon or Trombone*, 3rd and 4th movements, International

Wagenseil, G.C. *Concerto*, 1st or 2nd movements (from: *The Classic Trombone*), arr. Coy, N.

Bass trombone

Defaye, J. M. *Danse Profane* from *Deux Danses,* Leduc, arr. Knaub

Jacob, G. *Cameos,* 1st and 2nd movements, Emerson

Wilder, A. *Sonata*, 3rd movement, Mentor Music

Euphonium

Arban, J.B. *Fantasie Brillante*

Fiocco, J. H. *Aria and Rondo*, arr. Frankenpohl, A.

Handel, G. F. *Sound an Alarm*

Jacob, G. *Concertino* (Emerson ed.)

Mozart, W. A. *Concert Aria* (Rubank ed.)

Senaille, J. B. *Introduction and Allegro Spiritoso* (Hinrichsen ed.)

White, D. *Lyric Suite*

Young, E. *Euphonium Sonata*, 1st and 2nd movements

Young, E. *Euphonium Suite*, 2nd movement (R. Smith ed.)

#### SUGGESTED REPERTOIRE – YEAR 12

Trombone

Albrechtsberger, J. G. *Concerto* movements 1, 2 or 3, arr. Coy (from: *The Classic Trombone*)

Bernstein, L. *Elegy for Mippy* (from: *Solos for the Trombone Player*), Schirmer

Corelli, A. *Sonata in F major*

David, F. *Concertino Andante*, 1st or 2nd movements, International/Carl Fischer/Zimmerman

Fauré, G. *Sicilienne*, arr. Brown. IMC

Frescobaldi, G. *Toccata,* International

Galliard, J. E. *Sonata No.1*, Warner Bros/International

Guillmant, A. *Concert Piece (Morceau Symphonique) Op.88* (from: *Solos for the Trombone Player*), Schirmer, or separately: International (BC and Tenor Clef)/Warner Bros (BC)

Haydn, M. *Larghetto (*from: *The Classic Trombone*), arr. Coy. Haydn, M. Andantino (from: *The Classic Trombone*), arr. Coy

Marcello, B. *Sonata in G minor*, IMC

Pryor, A. *Blue Bells of Scotland*

Rachmaninov, S. *Vocalise,* Schirmer

Reiche, E. *Rondo from Concerto No.2*, Schirmer

Saint**-**Saëns, C. *Cavatine Op.144,* Durand

Sanders, R. L. *Sonata in E flat*, 1st movement

Stevens, Halsey *Sonata for Trombone or Tuba and Piano*, Peer International

Tcherepnine, A. *Andante*, MP Belaieff

Telemann, G. P. *Sonata in F minor for Bassoon or Trombone*, movements 1 and 2, International

Bass trombone

Back, J S arr. Brown *Prelude or Gigue from Cello Suite in D minor* – IMC

Jacob, A. *Cameos,* movements 3, 4 or 5, Emerson

Telemann, G. P. *Fantasia in C minor* (from: *12 Fantasias*), arr. Raph-Kalmus

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

Euphonium

Capuzzi, G. A. *Andante* (from: *Concerto for Double Bass*), Hinrichsen

Carnivez, L. *Introduction, Theme and Variations*, Molinaar

Curnow, P. J. *Rhapsody for Euphonium*, Rosehill

Haydn, F. *Aria and Allegro*, Rubank

Iannaconne, A. *Night Song, Tenuto*

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 7th on G.
* Chromatic scale on A over 2 octaves.

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

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

**Supporting texts and examples**

Arban *Complete Method for Tuba, Studies* No.11, No.14, No.26, No.28 (Young & Jacobs ed. Encore pub.)

Arban *Complete Method for Tuba, Art of Phrasing* No.27 *Friends of My Youth*, No.3 *My Pretty Jane,* No.28 *Romance* (Young & Jacobs ed. – Encore pub.)

Blazevich, V. *70 Studies for Tuba* No.6 p. 5, No.7 p. 6, No.9 p. 8, No.41 p. 50

Bordogni, M. *43 Bel Canto Studies for Tuba* Nos.1, 4, 6

Koprasch, C. *60 Studies for Tuba* Nos.5, 8, 10

#### SUGGESTED TECHNICAL WORK – YEAR 12

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

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

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

**Supporting texts and examples**

Arban *Complete Method for Tuba, Studies No.32, No.37, No.18 (Young & Jacobs ed. – Encore pub.)*

Arban *Complete Method for Tuba, Art of Phrasing No.123 Magic Flute, No.119 Semiramide, No.135 Traviata (Young & Jacobs ed. – Encore pub.)*

Blazevich, V. *70 Studies for Tuba,* Nos.43, 37, 44

Bordogni, M. *43 Bel Canto Studies for Tuba,* Nos.5, 7, 16, 17

Vasiliev, S. *24 Melodius Etudes,* Nos.2, 4, 6

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

**Rhythm/metre studies**

Knaub including Blazevich (entry – medium)

**Articulation**

Tyrell (entry level)

Knaub (entry – medium)

**Intervals**

Knaub (medium)

Kopprasch (medium – advanced)

**Scales/arpeggios**

Tyrell (entry level)

Knaub (medium)

Langey (medium)

Bordogni (medium)

AMEB technical work

**Range**

Langey (high range)

Torchinsky, Kopprash (low range)

**Stylistic studies**

Bordogni (entry, Medium)

Uber *15 Progressive Studies* (medium)

**Valve/fingering technique**

Tyrell (entry level)

Knaub (medium)

Langey (medium)

Bordogni (medium)

Torchinsky

Kopprash

Uber *15 Progressive Studies*

**Orchestral excerpts**

Torchinsky, A. *20th Century Orchestral Excerpts*

Wekselblatt, H. *Solos for the Tuba Player*

Keith Brown *Orchestral Excerpts for Trombone and Tuba* Volumes 1 to 10

#### SUGGESTED REPERTOIRE – YEAR 11

Amos, K. *Compositae* (Bass clef and Treble clef ed. CMA Publications 041)

Anon. *Hornpipe No.14* (from: *First Solos for the Tuba Player)* arr. Wekselblatt, H. (Schirmer/Music Sales)

Arban, J.B. *Complete Method, Study No1*

Arnold, M. *Fantasy for Tuba*

Bach J.S. *Two Bourees* (Wekselblatt, H*. Solos for the Tuba Player*) (Schirmer ed.)

Berlioz, H. *Requiem, No.2*

Berlioz, H. *Requiem, No.4*

Berlioz, H. *Requiem, No.6*

Bernstein, L. *Waltz for Mippy III (*Wekselblatt, H*. Solos for the Tuba Player*) (Schirmer ed.)

Blazevich, A. *Etudes, Nos.1–6*

Bordogni, M. *Bel Canto Studies, Nos.1–9* (Robert King ed.)

Bozza, E. *Thème Variè* (Leduc/U.M.P. ed.)

Capuzzi, A. *Andante* from *Concerto for Double Bass* (Hinrichsen ed.)

Capuzzi, A. *Andante* arr. Catelinet (Bass/treble clef and/or Peters H–1474 ed.)

Cimera, J. *Advanced Tuba Studies*, Nos.7–15

Defaye, J-M. *Suite Marine*, 1st and 4th movements, *L'Éléphant de Mer* (Leduc/UMP)

Defaye, J-M. *Suite Marine*, 2nd and 3rd movements, *Le Cachelot and Le Requin* (Leduc/UMP)

Frankenpohl, A. *Concertino for Tuba and String Orchestra*, Robert King

Frankenpohl, A. C*oncertino for Tuba*: 2nd and 3rd movements, *Lento and Allegro* (Robert ing/U.M.P.)

Haddad, D. *Suite for Tuba* (Shawnee Press ed.)

Handel, G.F. *Concerto in F minor*, transcription, arr. Robert M. Barr (Ludwig Music Publishing Company)

Hartley, W. *Suite for Unaccompanied Tuba* (any three movements) (Elkan-Vogel/U.M.P.)

Heiden, B. *Concerto for Tuba*, 2nd movement*, Andante*

[Hogg, M. E. *Sonatina for Tuba* (Complete) (Ensemble Publications/William Elkin)](http://www.google.com.au/search?hl=en&ei=d5HlSZTWC8KHkAWu0snbCw&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=Hogg,+M.+E.%09Sonata+for+Tuba+(complete)+(Ensemble+Publications/William+Elkin)&spell=1)

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

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

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

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

Hal Leonard

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

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

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

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

Senaillé, J. B. *Introduciton and Allegro spiritoso for Tuba and Piano*, arr. Catelinet (Bass/treble clef ed.; Peters H-853)

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

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

Tuthill, B. *Fantasia for Tuba, Op.57* (Ensemble Publications/William Elkin)

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

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

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

Wagner, R. *Tannhauser March*

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

SUGGESTED REPERTOIRE – YEAR 12

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

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

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

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

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

Boda, J. *Sonatine*

Capuzzi, A. *Andante and Rondo*, arr. Catelinet (Bass/treble clef edition: Peters H-1474)

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

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

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

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

Hindemith, P. *Tuba Sonata*

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

Handel, G. F. *Sound an Alarm*

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

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

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

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

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

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

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

Tcherpnine, A. *Andante*, MP Belaieff

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

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

Wilder, A. *Suite No.1 for Tuba*, movements 4 and 5, Margun

## PERCUSSION

#### 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 Crotchet = 120, played as quavers

(ii) arpeggio at dotted crotchet= 80, played as quavers

(iii) in thirds at Crotchet= 120, played as quavers

* Chromatic scale starting on C at Crotchet = 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*

Ẑivković, 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 Crotchet = 144, played as quavers

(ii) arpeggio at dotted crotchet = 100, played as quavers

(iii) in thirds at Crotchet = 144, played as quavers

* Chromatic scale starting on C at Crotchet = 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*

Ẑivković, N. *Funny Xylophone, Book* 1, Nos.7, 8

**Timpani**

Goodman, S. *Modern Method for Tympani*, pp. 69 to 71

Cumberland, A. *20 Graduated Studies for Timpani*, Nos. 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*, Elite Edition 2805, N. Simrock

#### SUGGESTED REPERTOIRE – YEAR 11

**Mallets**

Asabuki, E *Sparks for Maimba and Piano*

Bach, J.S. *Six Bach Two Part Inventions*, arr. James Moore, Kendor Music Inc. (duets)

Beethoven, L. van *Spring Sonata*

Botsford, G. *Black and White Rag*

Chopin, F. *Black Key Etude*

Davila, J. *Mango Bay and Tango from Impressions on Wood (Row-Loff)*

Eyles, R. *Ragged Ragtime Rags, Meredith Music Publications*

Gomez, A. *Etude in d minor*

Gomez, A. *Marimba 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

Emsley, A. *Hugh’s Chilled Red*, Rhythmscape Publishing Australia

Fink, S. *Studies for Snare Drum Volume 5: The Roll* Nos.38–56, Elite Edition 2805,  
 N. Simrock

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 Pub.Co.

Houllif, M. *Mix-Master* from *Contest Solos for the Intermediate Snare Drummer*, Kendor Music, Inc.

Schinstine, W. J. *Recital Suite for Solo Snare Drum*, Kendor Music

Wilcoxon, C. *The All-American Drummer* (any solo from Nos.123 to 126), Ludwig Music

**Timpani**

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

Firth, V. *Solo Impressions for Two Timpani and Piano*

Firth, V. *Solo Impressions for Three Timpani and Piano*

Frock, G. *Opening Toccata* and *Rock Stock* from *Seven Solo Dances for the Advanced Timpanist*, Southern Music Co.

Goodman, S. *Ballad for the Dance*, Belwin, Warner Bros Publications

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

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

O’Reilly, J. *Primeval Dance, Solos for the Percussion Player*, G. Schirmer

Peters, M. *Tribal Serenade*, Mitchell Peters

Ramey, P. *Sonata for Three Unaccompanied Timpani*

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

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

Whaley, G. *Statement for Timpani*, Kendor or Rubank ed.

**Multiple percussion**

Beck, J. *Istra,* Kendor Music Inc.

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

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*

Whaley, G. Pieces from his series of books, Huston, Scott, *Suite for Solo Timpanist*, any one movement

#### SUGGESTED REPERTOIRE – YEAR 12

**Mallets**

Abe, K. *Prism*

Albeniz, I. *Asturias, Leyenda-Preludio* (Arr. Stensgaard, K.)

Bach, J. S. *Violin Concerto No.1 in A minor (1st movement)*, BWV 1041

Brahms, J. *Hungarian Dance No.5,* arr., Quick, Rubank

Breuer, H. *Mallet Solo Collection*, Alfred Publishing Company

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*, either 1st or 3rd movement

Mozart, W. A. *18th Century Theme from Sonata in C*, arr., Jolliffe, Rubank

Peters, M. *Galactica*

Peters, M. *Yellow After the Rain* (four mallets on marimba), Mitchell Peters

Piaszzolla, A. *Tango Suite* (Transcribed for Marimba Duo by Kevin Super), *HoneyRock* (duet)

Pitfield, T.B. *Sonata for Xylophone* (any movement), ed. Yoichi Hiraoka, Edition Peters 66161

Schmitt, M. *Ghanaia*, Norsk Musikforlag

Smadbeck, P. *Rhythm Song*, KPP@mostly marimba.com

Tanner, P. *Her Majesty* and *Old Djenne* (4 mallets on marimba), printed by Paul Tanner

Zivkovic, N. *No ragtime No.7*, *Thessaloniki No.8, Der Wanderer No.6, Ein Liebeslied No.7,* from Funny Xylophone, Book 1 (Gretel)

**Snare drum**

Cirone, A. J. *Portraits in Rhythm* (any study), Belwin Mills, Warner Bros. Publications

Colgrass, W. *Two Solos for Unaccompanied Snare Drum*, *Solos for the Percussion Player*, Schirmer

Cossom, R. *Lickin’* *Stick*, Rhythm Scape Publishing Australia

Corniola, F. *Rudiments & Motions, Snare Drumming Up Close*, Section 6 (any) Rudimental Solo

Delecluse, J. *Test – Claire*, Alphonse Leduc

Delecluse, J. *Keiskleiriana* (any solo), Alphonse Leduc

Emslie, A. *Hugh’s Chilled Red,* Rhythmscape Publishing Australia

Fink, S. *Percussion Studio studies for snare drum, No.46 Sonatine*

Fink, S. *Snare Drum Suite*, Zimmermann, Frankfurt

Fink, S. *Solo for Percussion*

Fink, S. *Studies for Snare Drum, Volume 5: The Roll,* Nos.38–56, Elite Edition 2805,

N. Simrock

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 Pub.Co.

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. *58 Dance* from *Seven Solo Dances for the Advanced Timpanist*, Southern Music Co.

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

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

Peters, M. *Primal Mood*, Mitchell Peters

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

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

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

**Multiple percussion**

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

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

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

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

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

Montgomery, D. *Rare Earth*, Rhythmscape Publications

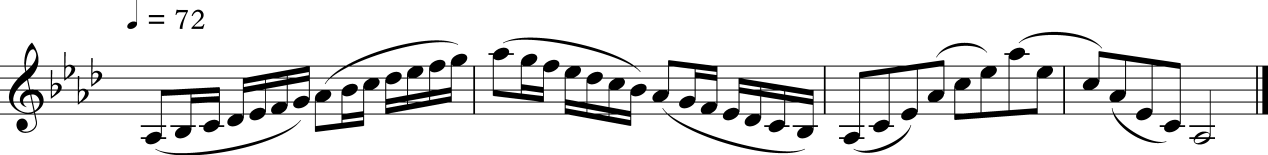
## STRING INSTRUMENTS

### VIOLIN

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

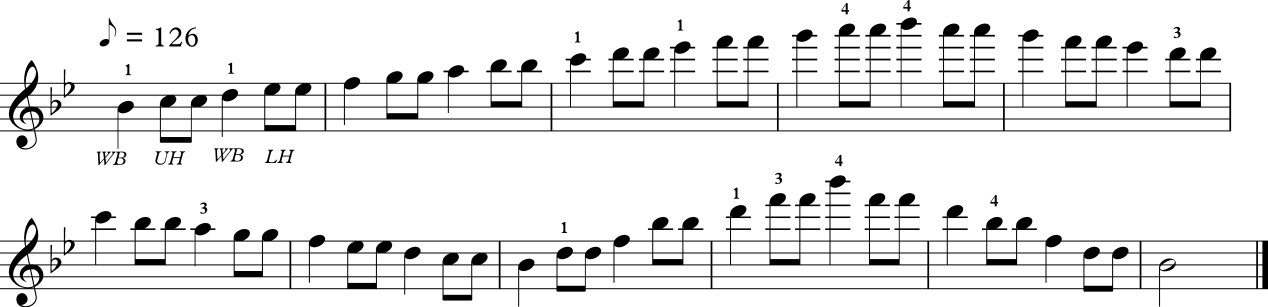
**A♭ major – slurred, whole bows**

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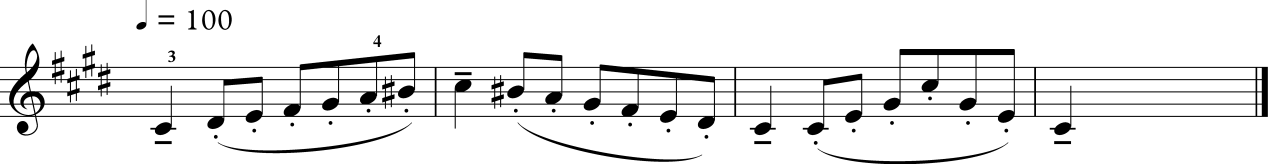
**G major, 3 octaves, spiccato**

****

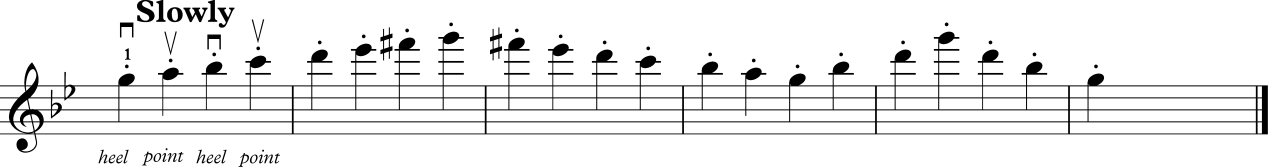
**B♭ major – bow distribution**

****

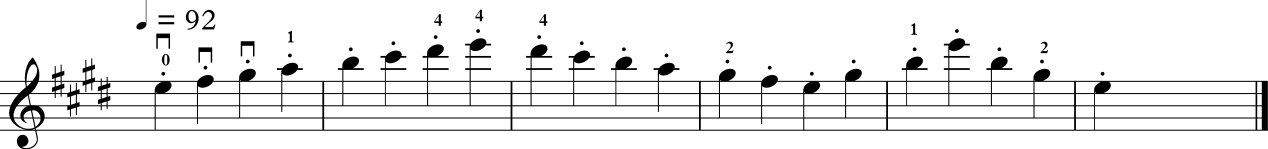
**C# harmonic minor – up bow staccato**

****

**G harmonic minor in 6***th* **position – heel and point**

****

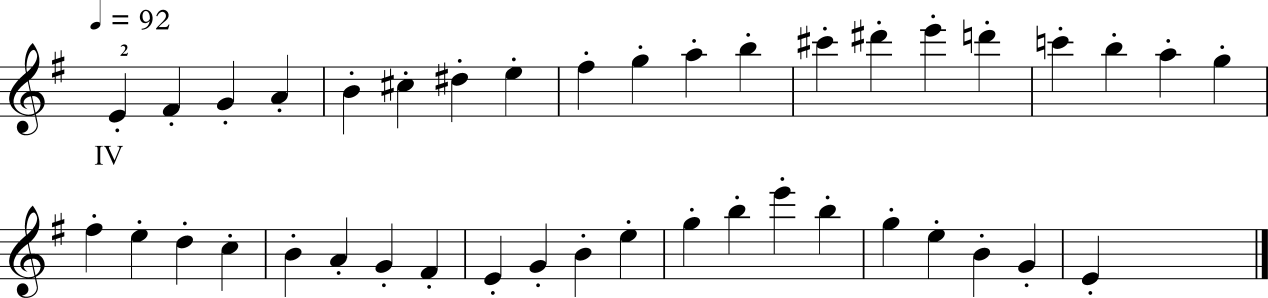
**E major – circles at the heel**

****

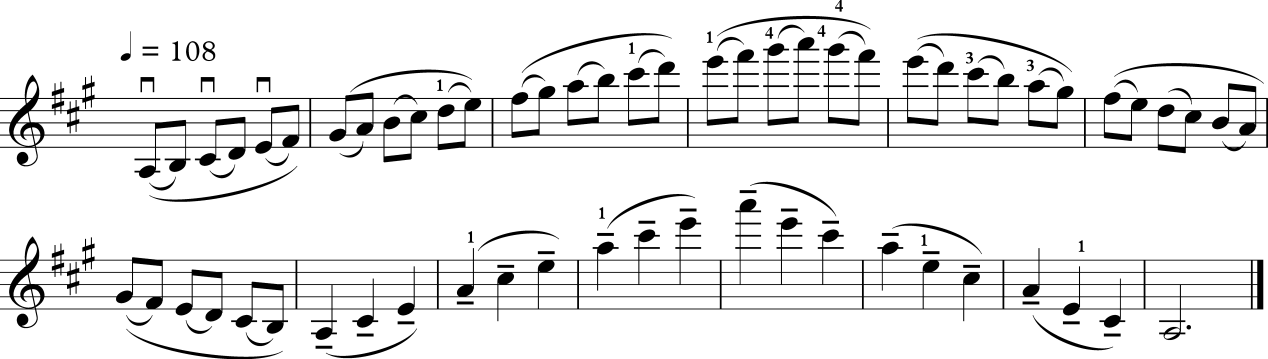
**E harmonic minor – spiccato triplets**

****

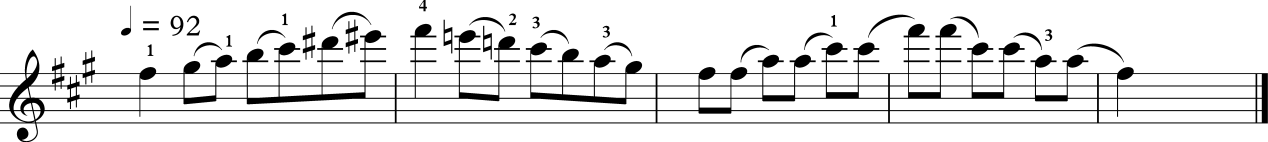
**E melodic minor in 4***th* **position – martele**

****

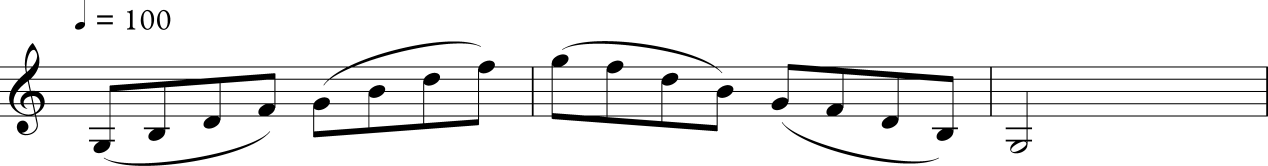
**A major 3 octaves – portato**

****

**F# Melodic minor**

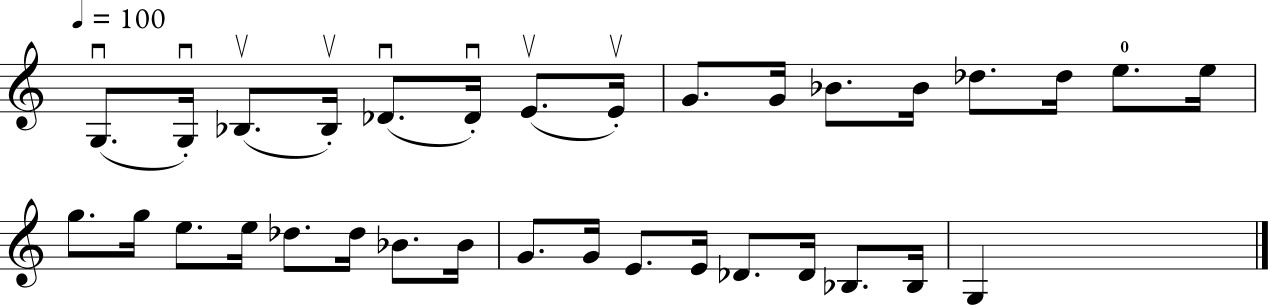
****

**Dominant 7**th **on G and A – legato, whole bows**

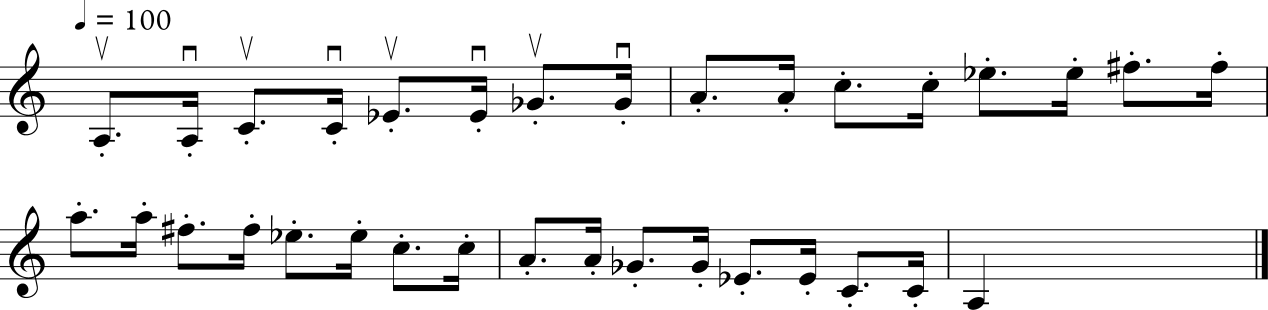
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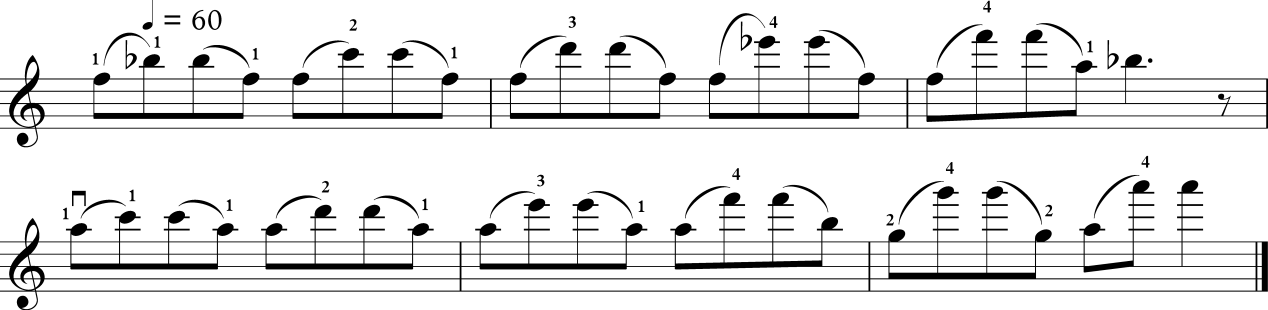
**Diminished 7**th **on G – hook stroke**

****

**Diminished 7**th **on A – hook stroke at the point**

****

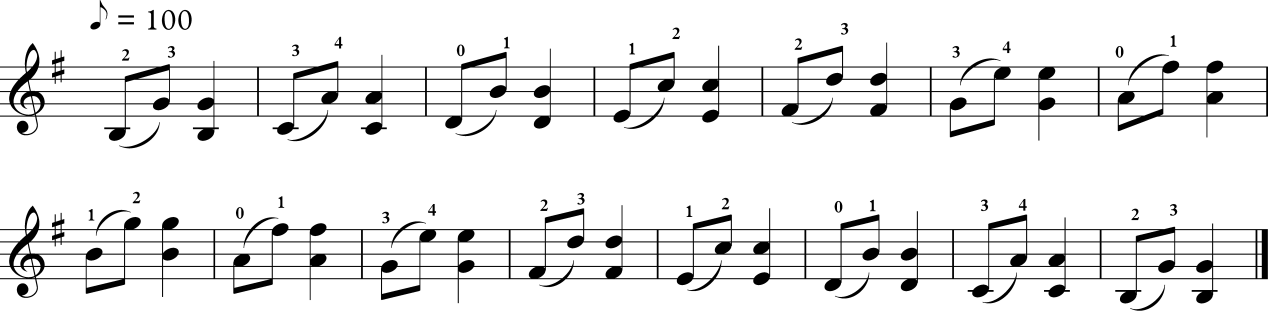
**Shifting exercise**

****

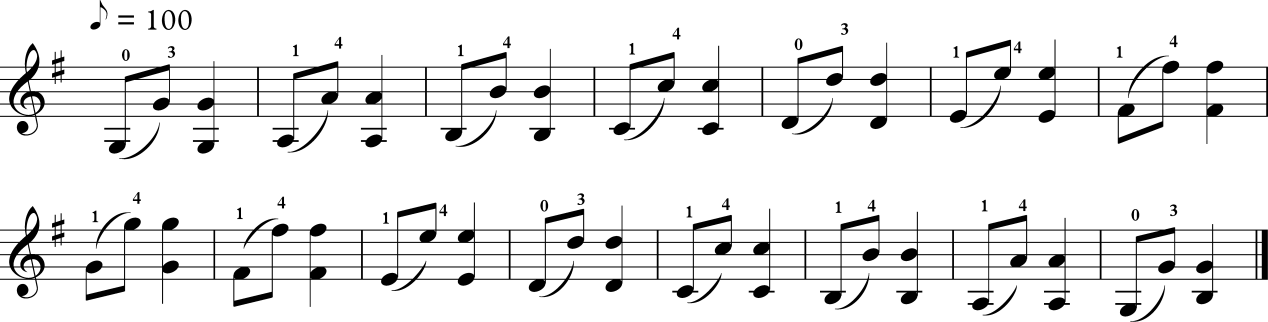
**Chromatic scale on G**

****

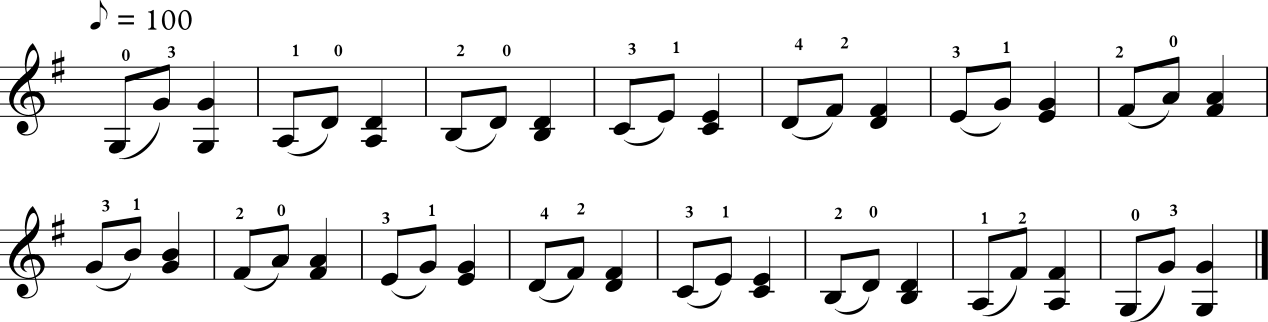
**G major in sixths**

****

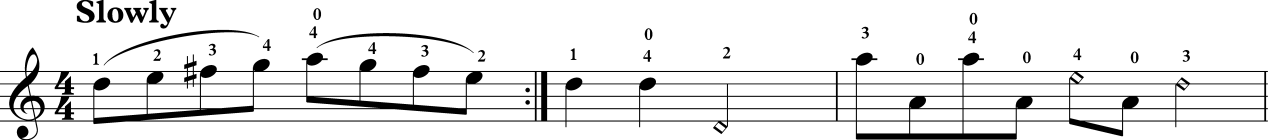
**G major in octaves**

****

**G major in 3rds**

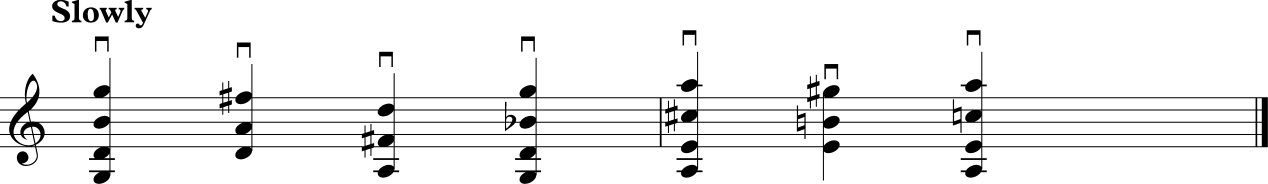
****

**Natural and artificial harmonics**

****

****

**Chords**

****

#### SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

**Scales**

***Major***

A♭ and E 2 octaves

A and B♭ 3 octaves

***Harmonic and melodic minor***

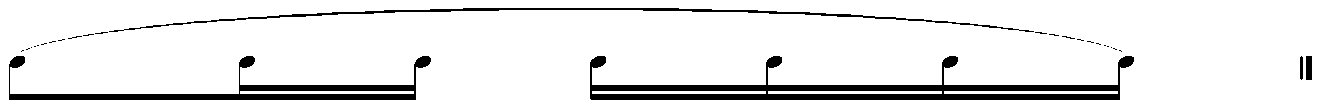
A♭ and E 2 octaves

A and B♭ 3 octaves

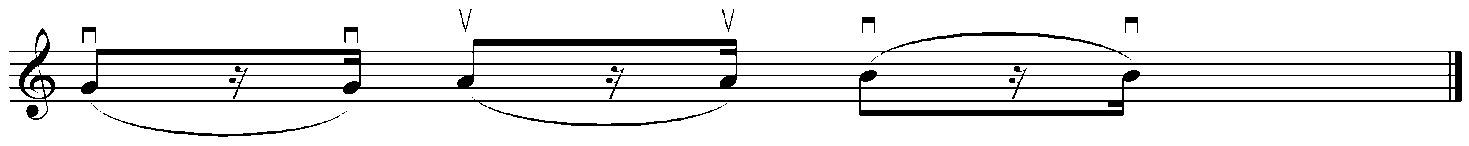
Bowing: Separate bows, legato

Violin Tech Req sepa bows

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♭ and B 2 octaves

Separate, 12 notes slurred to a bow

**Arpeggios**

to major and minor scales stated above. Compass as above

**Dominant 7th**

on A 2 octaves

Separate bows and slurred four notes to a bow

**Dim 7th**

on A 2 octaves

Separate bows and slurred four notes to a bow

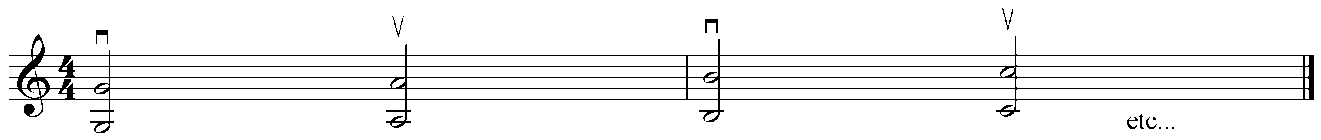
**Double stops**

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

3rds G

6ths E♭

8ve G



#### SUGGESTED REPERTOIRE – YEAR 11

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

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

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

Mollenhauer *The Boy Paganini*

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

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

#### SUGGESTED REPERTOIRE – YEAR 12

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

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

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

Brahams, J. *Hungarian Dance No.2*, arranged Hubay, Augener

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

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

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

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

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

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

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

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

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

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

Wieniawski, H. *Kuyawaik, Muzurka*

### VIOLA

#### SUGGESTED TECHNICAL WORK – YEAR 11

**D♭ major – slurred, whole bows**

****

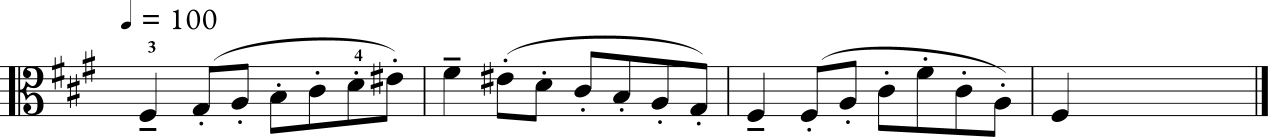
**C major, 3 octaves, spiccato**

****

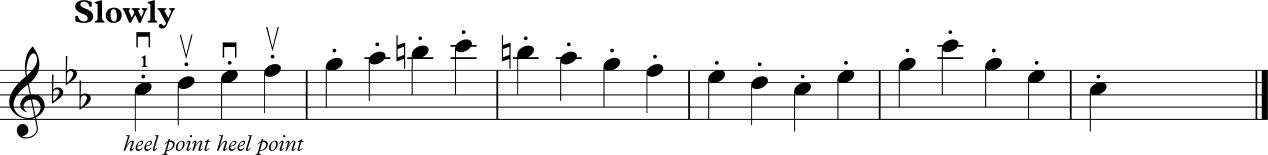
**B♭ major – bow distribution**

****

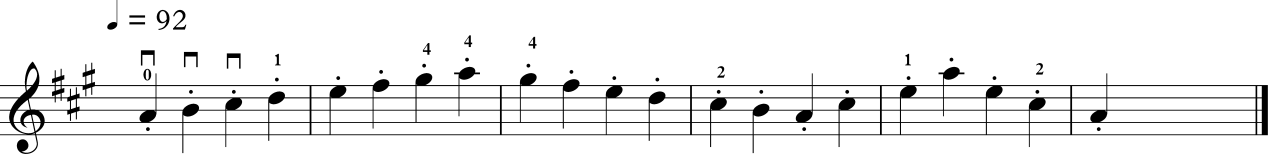
**F# harmonic minor – up bow staccato**

****

**C harmonic minor in 6th position – heel and point**

****

**A major – circles at the heel**

****

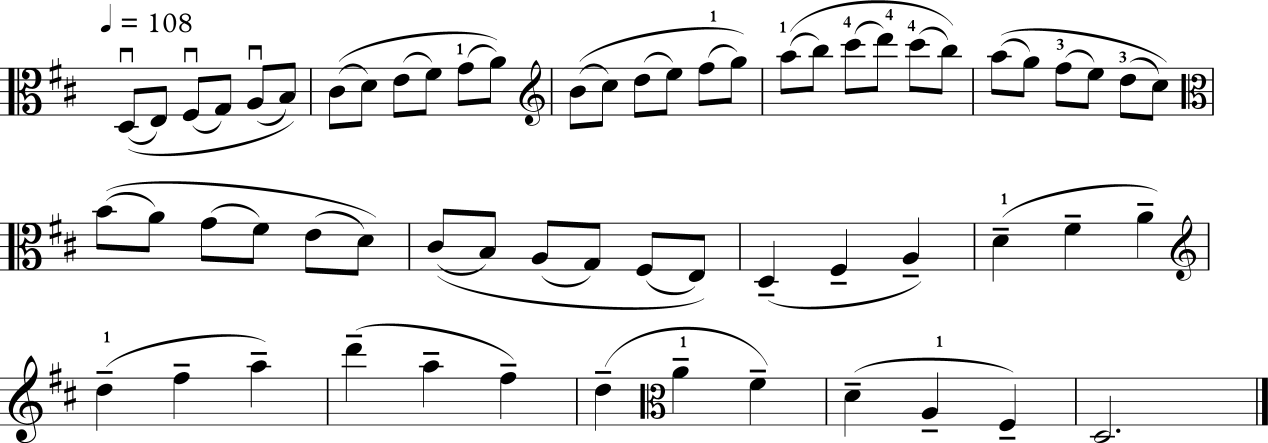
**A harmonic minor – spiccato triplets**

****

**E melodic minor in 4**th **position – martelé**

****

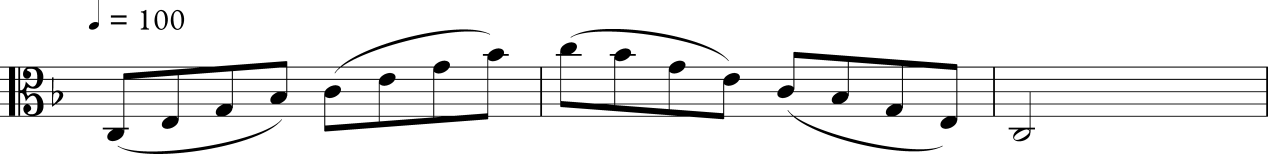
**D major 3 octaves – portato**

****

**B melodic minor**

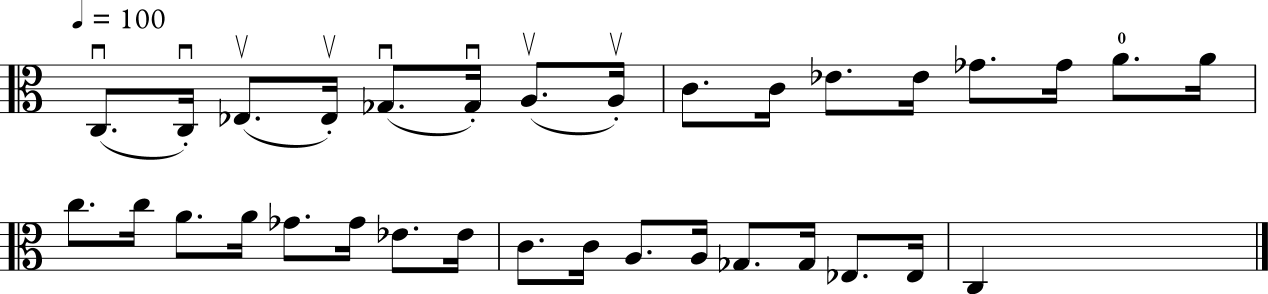
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**Dominant 7**th **on C and D – legato, whole bows**

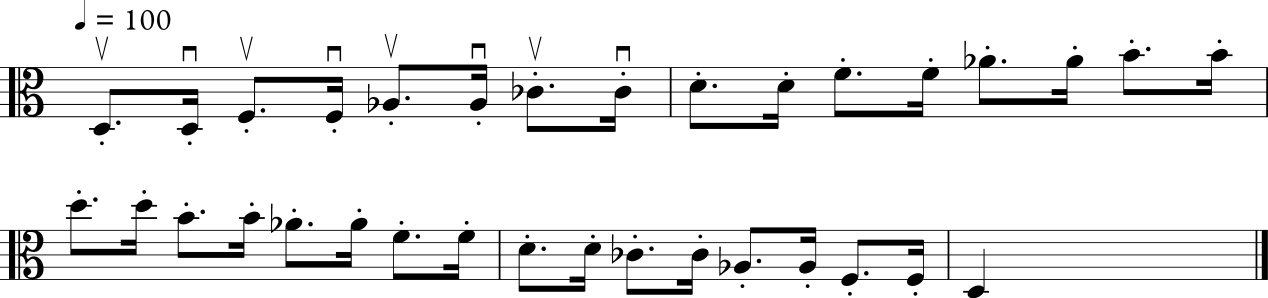
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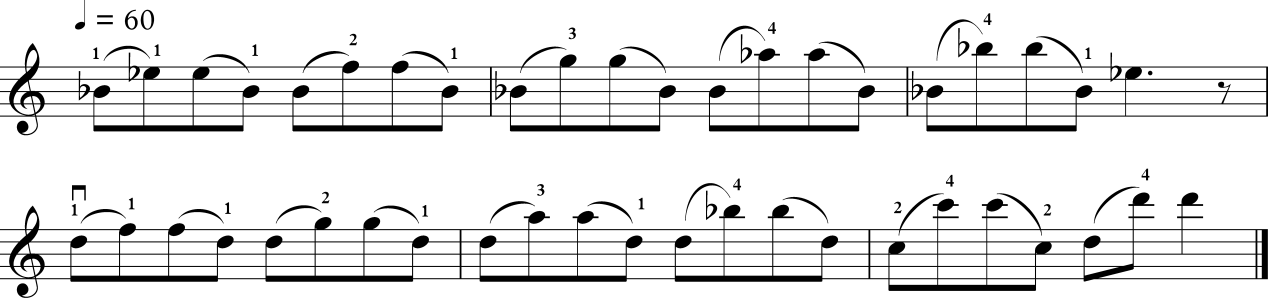
**Diminished 7th on C – hook stroke**

****

**Diminished 7th on D – hook stroke at the point**

****

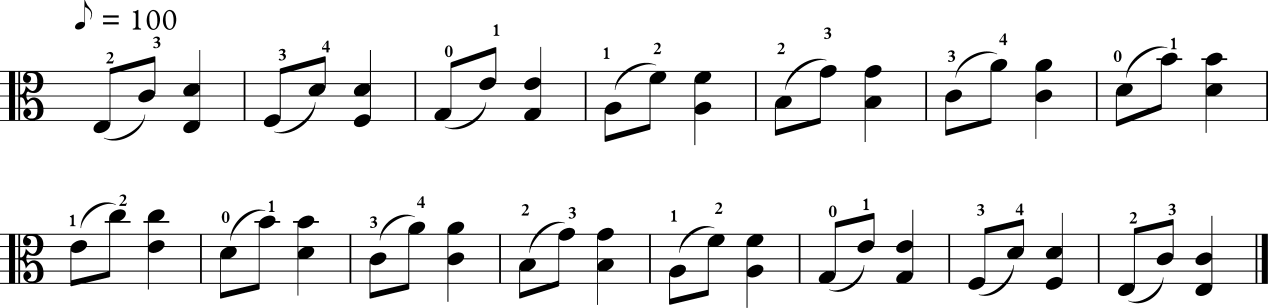
**Shifting exercise**

****

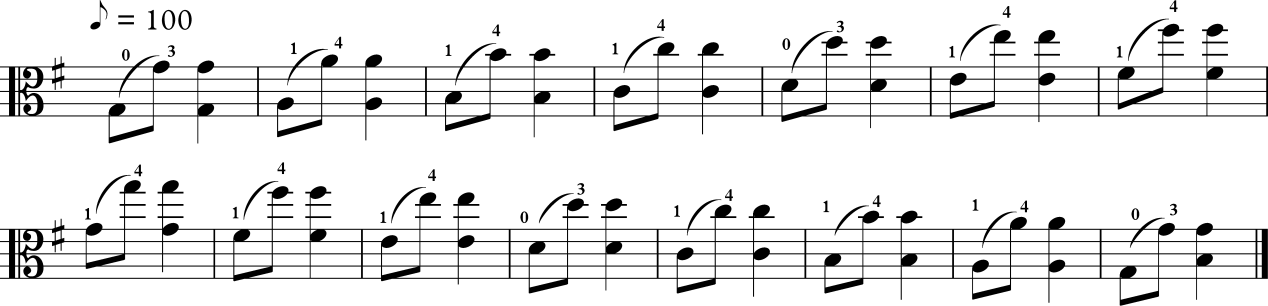
**Chromatic scale on C**

****

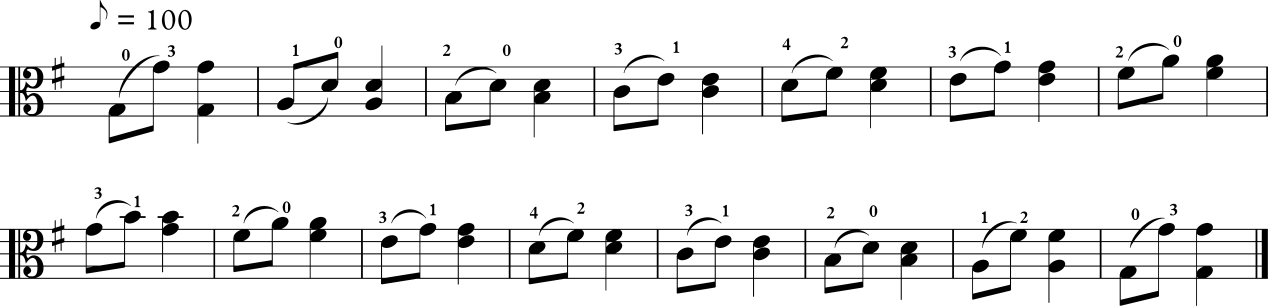
**C major in sixths**

****

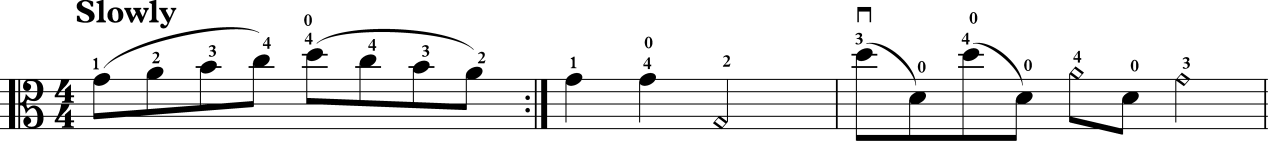
**G major in octaves**

****

**G major in 3rds**

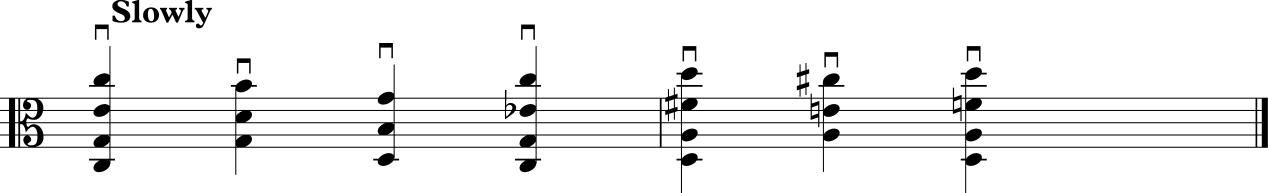
****

**Natural and artificial harmonics**

****

****

**Chords**

****

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**Crotchet= 92

***Major***

D and A 2 octaves

D and E♭ 3 octaves

***Harmonic and melodic minor***

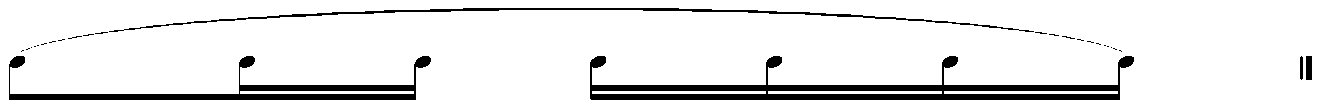
D♭ and A 2 octaves

C and E♭ 3 octavess

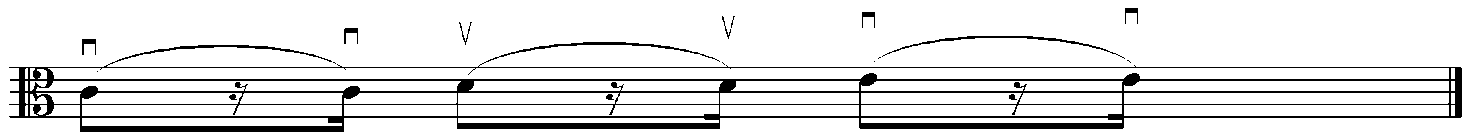
Bowing: Separate bows, legato

Violin Tech Req sepa bows

Slurred, one octave per bow



Hook stroke, playing notes twice, and at the point



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

Crotchet= 80

**Chromatic scale**

E♭ and E 2 octaves

Separate bows, 12 notes slurred

**Arpeggios**

Crotchet= 60, triplet

to major and minor scales stated above. Compass as above

**Dominant 7th**

on D 2 octaves

**Dim 7th**

on D 2 octaves

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

Slurred, four notes per bow, even quavers

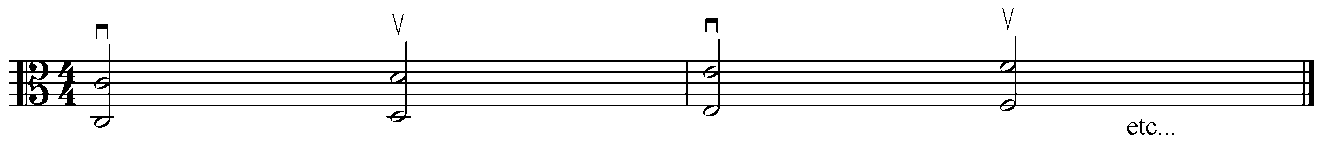
Crotchet = 60

**Double stops** 2 octaves

3rds C

6ths A♭

8ve C



#### SUGGESTED REPERTOIRE – YEAR 11

Corelli arr. Kent *Sarabanda and Giga from Sonata Op.5, No.8*

Grieg arr. Forbes *Two Elegiac Melodies* from *Classical and Romantic Pieces* (OUP)

Handel arr. Jensen *Sonata in C major* (selections from)

Mozart arr. Klengel *Andante from Album of Classical Pieces Volume 3*

Schubert arr. Klengel *4 Waltzes Op.33* from *Album of Classical Pieces Volume 3*

#### SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S. *Three Viola de Gamba Sonatas arranged for Viola*, Breitkopf and Hartel,  
 EB 3359 or Peters, P 4286a

Bax, A. *Legend*, Chapell

Beethoven L. *Alla Polacca*, arranged Forbes, Scott

Dittersdorf, K.D. *Sonata in Eb*, 1st and 2nd movements, Hofmeister

Eccles, H. *Sonata in G minor* – any two contrasting movements

Glazanov, A. *Elegie, Opus 44*, Boosey & Hawkes

Handel, G. *Concerto in B minor* – any two contrasting movements, Schott

Hindemith, P. *Trauermusik*

Hoffmeister, F.A. *Viola Concerto in D major*, 1st movement

Holst, G. *Lyric movement*, OUP

Jacob, G. *Air and Dance*, OUP

Locatelli, P. *Sonata in G minor*, 1st and 2nd movements, IMC

Marais, M. *Five Old French Dances*, any two movements, Chester

Milhaud, D. *La Californienne* from *Quatre Visages*

Milhaud, D. *La Parisienne* from *Quatre Visages*, No.4

Mozart, W. A. *Adagio K261*, arranged Forbes

Pleyel, I. *Concerto in D major*, 1st movement, Hinrichsen

Schumann, R. *Marchenbuilder, Op.113*, any one movement, Schirmer

Schumann, R. *Sonata in G major*, 1st and 2nd movements

Schumann, R. *Sonata in D major*, 3rd and 4th movements

Telemann G. *Concerto in G*, any two contrasting movements, Hortus Musicus

Vaughan-Williams, R. *Suite for Viola, Group 2: Ballade*, OUP

Vaughan-Williams, R. *Carol* and *Christmas Dance* from *Suite for Viola, Group 1*, OUP

### VIOLONCELLO

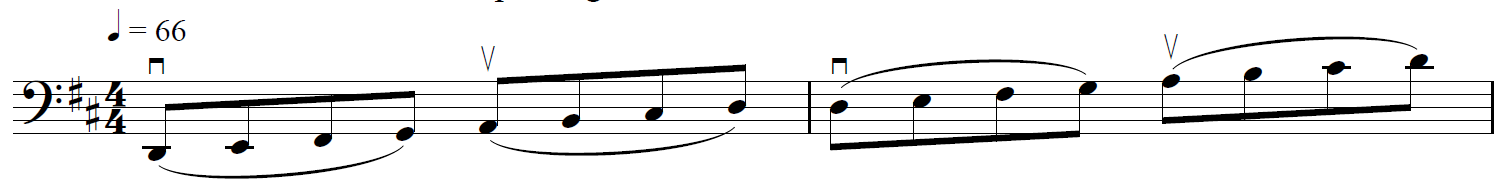
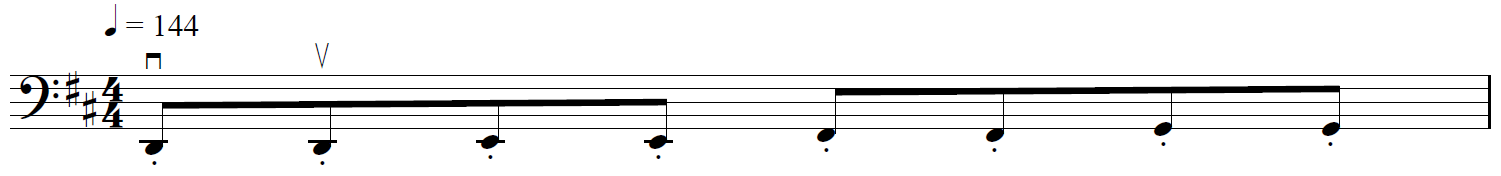
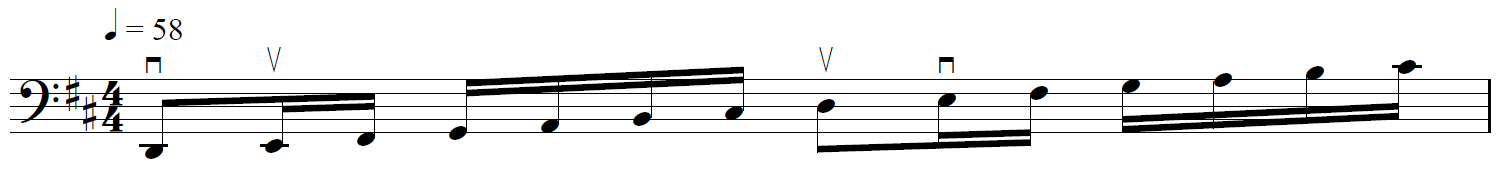
#### SUGGESTED TECHNICAL WORK – YEAR 11

**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 Work book for recommended fingering patterns.

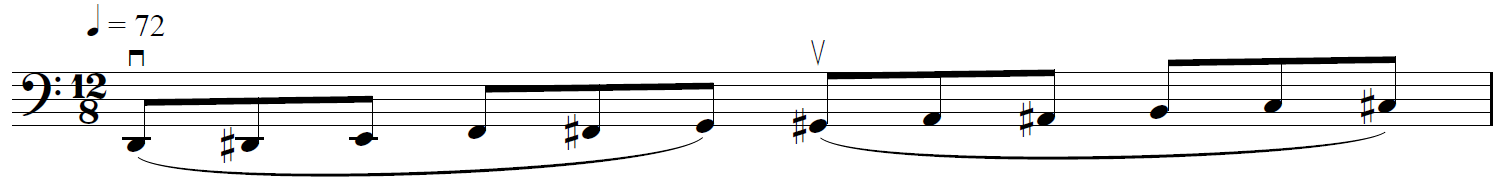
**Bowing patterns**

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

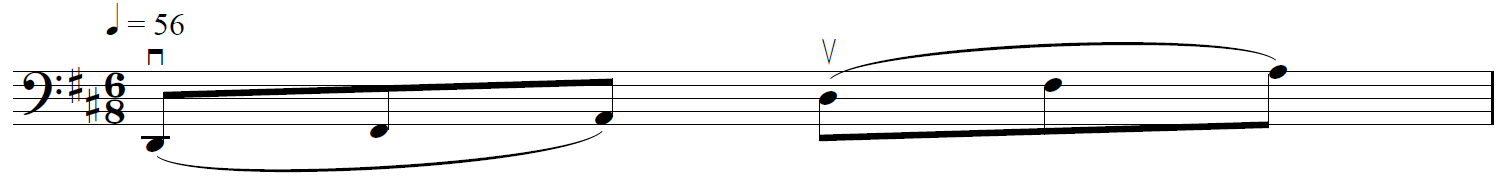
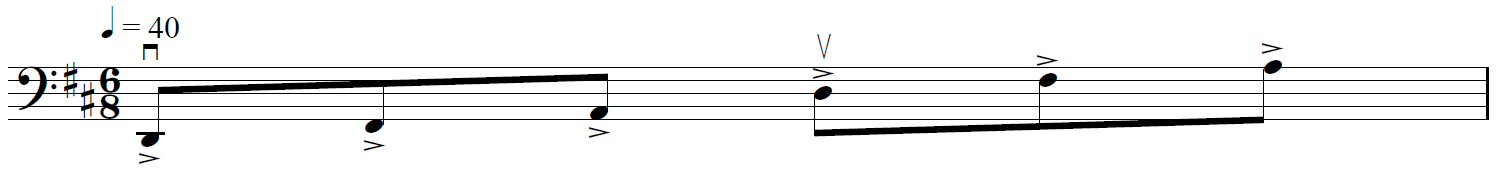
Slurred, six notes to a bow:



**Major and minor arpeggios**

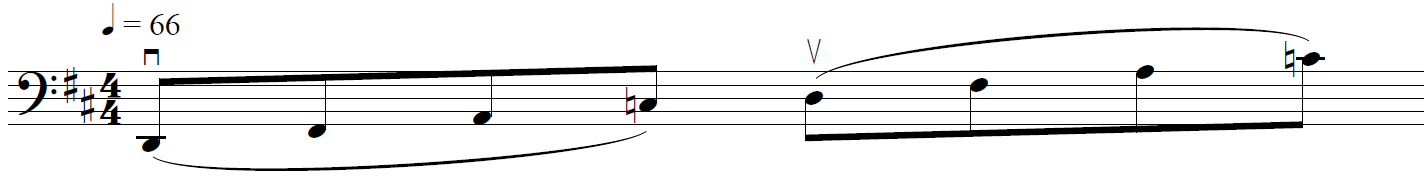
* C major – 3 octaves
* C minor – 3 octaves
* D major – 3 octaves
* D minor – 3 octaves

**Bowing patterns**

1. Slurred, three notes to a bow:  
   
2. Martelé, short stroke from the middle of the bow, remaining on the string:  
   

**Dominant 7th and diminished 7th arpeggios**

* Dominant 7th commencing on C – 3 octaves
* Diminished 7th commencing on C – 3 octaves
* Dominant 7th commencing on D – 3 octaves
* Diminished 7th commencing on D – 3 octaves

Slurred, four notes to a bow:  


#### SUGGESTED REPERTOIRE – YEAR 11

Abbott, K. *Autumn Song* (www.reedmusic.com)

Bailey, K. *Rock On The Edge* from *Jazzin’ Around for Strings – Cello*

Bailey, K. *Shades Of Night* from *Jazzin’ Around for Strings – Cello*

Bazelaire, P. *Bourrée d’Auvergne* from *Suite Française Op. 114*

Bazelaire, P. *Chanson de Bresse* from *Suite Française Op. 114*

Beethoven, L. van *Variations on a Russian Theme*, arr. Nelson, from *Keytunes Book 1* (Boosey and Hawkes)

Breval, J. *Sonata in C major Op. 42,* 1st movement, arr. Stutschewsky (Schott)

Chinzer, G. *Sonata in G minor,* 1st and 2nd movements, from *Three 18th Century Sonatas* (Faber)

Cui, C. *Orientale* from *Kaleidoscope Op. 50, No. 9*

Gabriel-Marie, J. *La Cinquantaine*, arr. Suzuki, *Suzuki Cello School Book 3 Revised Edition* (Summy-Birchard)

Hindemith, P. *Langsam* or *Lebhaft* from *Drei leichte Stücke* (*Solos For Young Cellists Volume 2* – Summy-Birchard)

Järnefelt, A. *Berceuse in E minor*

MacMillan, J. *Sabre Dance* from *Northern Skies* (Boosey and Hawkes)

Marais, M. *La Matelotte* from *Five Old French Dances,* arr. Aldis and Mulke (Master Music Publications)

Marcello, B. *Sonata in E minor*, 1st and 2nd movements

Marcello, B. *Sonata in C major,* 2nd movement

Marcello, B. *Sonata in C major,* 3rd and 4th movements

Nölck, A. *Capriccietto,* No 7 from *Zehn Originalstücke* *Op. 116* (Schott)

Pergolesi, G. *Nina*, arr. Deri, from *Solos For The Cello Player* (Schirmer)

Porta, B. *Sonata in B major,* 3rd and 4th movements, from *Three 18th Century Sonatas* (Faber)

Schubert, F. *Ballet Music from Rosamunde*, arr. Nelson, from *Keytunes Book 1* (Boosey and Hawkes)

Tann, H. *Lullaby* from *Spectrum for Cello* (ABRSM)

Traditional (arr. Casals) *Song Of The Birds* from *Learning The Tenor Clef* (Faber)

Trad. (arr. Legg, Gout) *Kalinka* from *Learning The Tenor Clef* (Faber)

Wedgwood, P. *Castaway* from *Up-grade! Cello, Grades 3-4* (Faber)

Wedgwood, P. *Just Passing By* from *Jazzin’ About – Fun Pieces for Cello* (Faber)

Wedgwood, P. *Sometime Maybe* from *Jazzin’ About – Fun Pieces for Cello* (Faber)

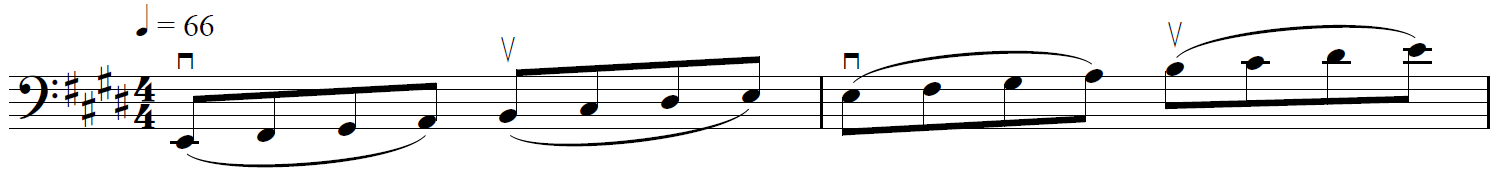
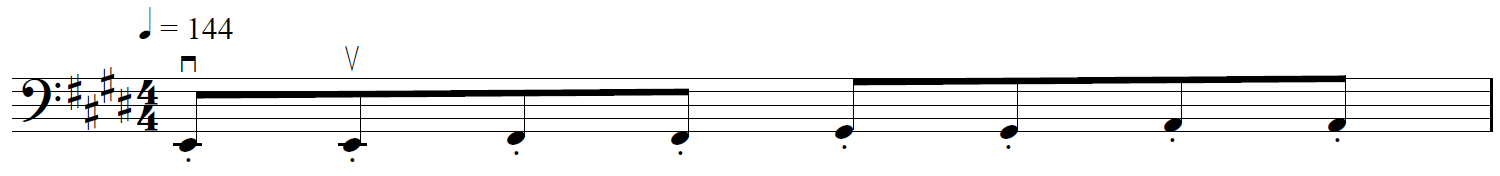
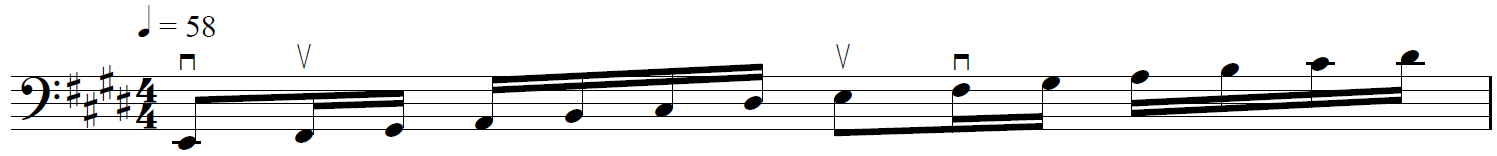
#### SUGGESTED TECHNICAL WORK – YEAR 12

**Major and minor scales**

* E major – 3 octaves
* E melodic minor – 3 octaves
* E harmonic minor – 3 octaves
* B♭ major – 2 octaves
* B♭ melodic minor – 2 octaves
* B♭ harmonic minor – 2 octaves

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

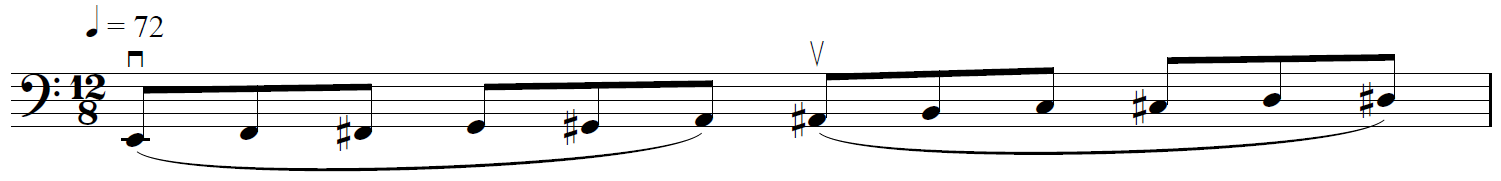
**Bowing patterns**

1. Slurred, 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

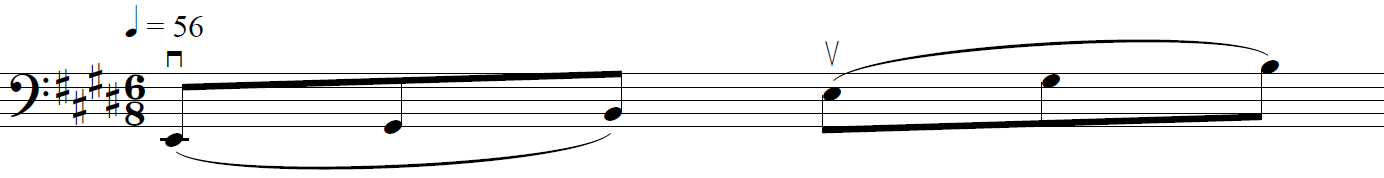
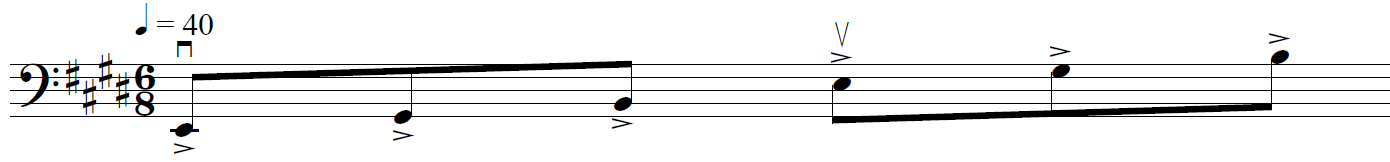
Slurred, six notes to a bow:



**Major and minor arpeggios**

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

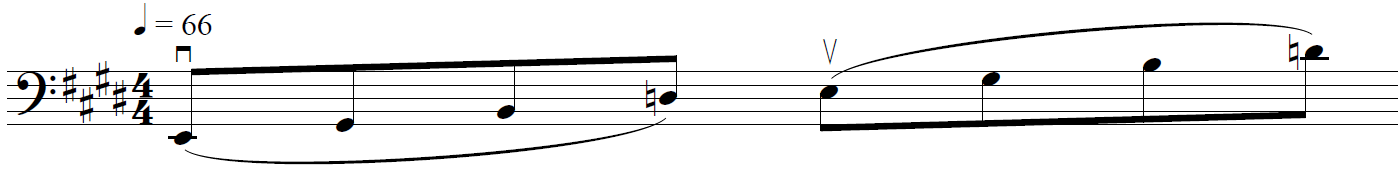
**Bowing patterns**

1. Slurred, three notes to a bow:  
   
2. Martelé, short stroke from the middle of the bow, remaining on the string:  
   

**Dominant 7th and diminished 7th arpeggios**

* Dominant 7th commencing on E – 3 octaves
* Diminished 7th commencing on E – 3 octaves
* Dominant 7th commencing on B♭ – 2 octaves
* Diminished 7th commencing on B♭ – 2 octaves

Slurred, four notes to a bow:



#### SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S. *Suite No 1 in G major, BWV 1007, 5th and 6th movements*

Bartók, B. *Gyermekeknek/Für Kinder* *No 1, No 4 and No 5*, arr. Liebner and Halász (EMB)

Cole, J. *Elegy* from *Spectrum for Cello* (ABRSM)

Dove, J. *Prayer Wheel* from *Spectrum for Cello* (ABRSM)

Elgar, E. *Chanson de Matin,* arr. Legg and Gout, from *Learning the Tenor Clef* (Faber)

Fauré, G. *Berceuse, Op. 16* (Edition Butorac)

Fauré, G. *Pavane*, arr. Legg and Gout, from *Learning the Tenor Clef* (Faber)

Marcello, B. *Sonata No. 1 in F major,* *1st and 2nd movements*

Martinů, B. *Pastorale No. 2* (Leduc)

Nicholls, S. *Cake Walk* from *Recital Repertoire for Cellists, Book 1* (Faber)

Offenbach, J. *In the Twilight*, arr. Legg and Gout, from *Learning the Tenor Clef* (Faber)

Paradis, M. *Sicilienne,* arr. Dushkin (Schott)

Rimsky-Korsakov, N. *Chanson Indoue*, arr. Klengel, from *Sadko - 14 pieces for cello* (Mayhew)

Romberg, B. *Sonata in E minor, Op. 38, No. 1, 1st movement* (IMC)

Schubert, F. *Serenade* from *14 pieces,* arr. Lloyd Webber (Mayhew)

Shostakovich, D. *Romance* from *The Gadfly*, arr. Cowles (Fentone)

Squire, W. *Tarantella* (Stainer and Bell)

Tchaikovsky, P. *Valse Sentimentale, Op. 51, No. 6*, arr. Rose (IMC)

Vivaldi, A. *Concerto in D major, RV 403, 1st movement*

Vivaldi, A. *Sonata in E minor, RV 40,* any two movements

### DOUBLE BASS

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales and arpeggios**

* A♭ major – 2 octaves
* A♭ melodic minor – 2 octaves
* A♭ harmonic minor – 2 octaves
* C major – 2 octaves
* C melodic minor – 2 octaves
* C harmonic minor – 2 octaves

**Bowing patterns**

1. Spiccato; four semiquavers per note



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

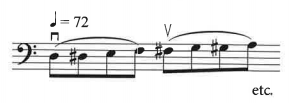


3. Slurred; four quavers per bow, repeating the tonic at each octave



**Chromatic scale**

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



**Arpeggios**

* A♭ major – 2 octaves
* A♭ minor – 2 octaves
* C major – 2 octaves
* C minor – 2 octaves

Bowing pattern: slurred; three quavers per bow



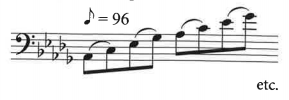
**Dominant 7th**

* Commencing on A♭ – 2 octaves
* Commencing on C – 2 octaves

**Diminished 7th**

* Commencing on A♭ – 2 octaves
* Commencing on C – 2 octaves

Bowing pattern: slurred; two quavers per bow

****

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

***Major***

A♭, A, E and F 2 octaves

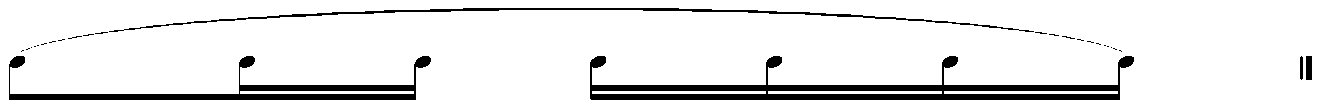
***Harmonic and melodic minor***

A♭, A, E and F 2 octaves

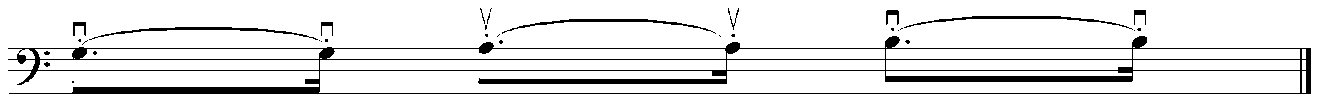
Bowing: separate bows, legato

crotchets sep bowing 

Slurred, 1 octave per bow



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



Spiccato, even quavers, playing each note twice

Crotchet = 100

**Arpeggios** of the above scales. Compass as above

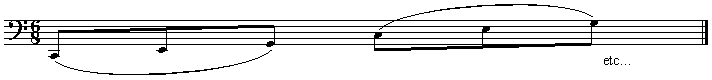
Bowing: separate bows, legato

dotted crotchet= 60

cello arpeggios

Slurred, 3 notes per bow

dotted crotchet= 60

****

**Chromatic scales**

A♭ and F 2 octaves

Bowing: slurred in 4s

Double Bass Chromatic 

Crotchet = 60

**Dominant 7th**

of A and F 2 octaves

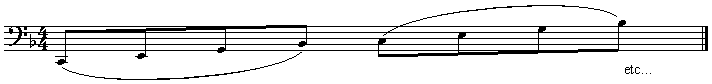
Separate bows, legato

Crotchet= 60

Cello Dominant 7ths

Slurred, four notes per bow, even quavers

Crotchet= 60

****

**Diminished 7th**

of A and F 2 octaves

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

Slurred, four notes per bow, even quavers

Crotchet = 60

SUGGESTED TECHNICAL WORK – REPERTOIRE

|  |  |
| --- | --- |
| **Technique** | **Examples of studies/pieces/orchestral excerpts** |
| Staccato | *Gavotte* by Gossec (Vance Volume 3)  *Gavotte from Mignon* by A. Thomas (Vance Volume 3)  *Brandenburg Concerto, No.3* excerpt – allegro moderato  *Bille Studies*, Nos.6, 13 and 47 (Book 3)  *Hrabe 86 Etudes* (Book 1), No.3 |
| Legato | *Tre Giorni* by Pergolesi (Vance Volume 3)  *Othello* exerpt  *Bottessini Exercises for Double Bass*, No.10  *Simandl Etudes*, Nos.1, 2 and 3 |
| Slurs | *Rabbath Study, No.1* (Book 1) – and staccato  *Rabbath Study, No.3* (Book1)  *Andante con moto and allegro* from *Symphony, No.5* by Beethoven (Simandl)  *Marriage of Figaro overture* – Presto by Mozart  *Bottesini Exercises for Double Bass*, No.8  *Bille Studies,* Nos.18, 27, 30, 31 and 32 |
| Finger dexterity | *Hebrides overture* excerpt by Mendelssohn – allegro moderato  *Simplified Higher Technique* by Petracchi (any)  Any *Rabbath Study*  *Vade Mecum* by Vance |
| 4th position | *Rabbath exercises,* pp. 31–33 (Book2)  Petracchi, p. 9  Mahler *symphony, No.1 solo* (3rd movement)  Shostakovich *Symphony, No.5* (1st movement) |
| Shifting | Rabbath (Book2) p. 25  *Vade Mecum* by Vance (any)  Rabbath Study, No.16 |
| Triplets | Rabbath Study, No.14 (Book2) and double stopping  Hrabe Study, No.16 – and slurs  *Don Juan* excerpts by Strauss |
| Double stopping | *Vade Mecum* by Vance  *Spanish Ode* by Rabbath  Rabbath (Book 2) pp. 39–40, Study, No.14 |
| Accents/marcato | *Russian Sailors Dance* by R Gliere  Rabbath (Book 2), pp. 39–40, Study, No.14  *Bille Study*, No.34  Rabbath (Book 1) Studies 1 and 6 |
| Combination bowing | Bille Studies (anything from Book 3)  Mozart *Symphony, No.40* (1st movement)  Rabbath Study, No.9  Bruckner *Symphony, No.8* (allegro moderato)  Berlioz *Symphonie Fantastique (March to the scaffold)* |
| Chromatic | *Vade Mecum* by Vance, p. 46  Shostakovich *Symphony, No.1* (allegretto) |

#### SUGGESTED REPERTOIRE – YEAR 11

Carroll, I. *Fantasia* from *Three Pieces for the Double Bass*

Carroll, I. *Toccata* from *Three Pieces for the Double Bass*

Carroll, I. *Bolero* from *Three Pieces for the Double Bass*

Fauré, G. *Après un rêve*

Marcello, B. *Adagio* (1st movement.) and *Allegr*o (2nd movement) from *Sonata in e minor*

Saint-Saëns, C. *L’Élephant* from *Le Carnaval des Animaux*

#### SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S. *Suites for Cello*, any movement, Peters

Capuzzi, A. *Concerto in F,* 1st or last movements

Capuzzi, A. *Concerto in D*, 1st or last movements

Corelli, A. *Sonata in D minor*, in entirety – International

Dragonetti, D. *Six Waltzes for double bass alone*, any or all (ed. Turetsky) – McGinnis and Marx Music

Eccles, H. *Sonata in G minor*, any two contrasting movements, International

Handel, G.F. *Largo in G*

*Sarabande No.5 in G* from *Klassische Stucke, Book 1*, Peters

Jacob, G. *A Little Concerto*, any movement(s) – Yorke

Marcello, B. *Any Sonata*, any two contrasting movements

Rabbath, F. *Solos for the Double Bassist* any of ‘*Ode d’Espagne’, ‘Poucha Dass’* – Liben

### HARP – pedal harp

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

***Major***

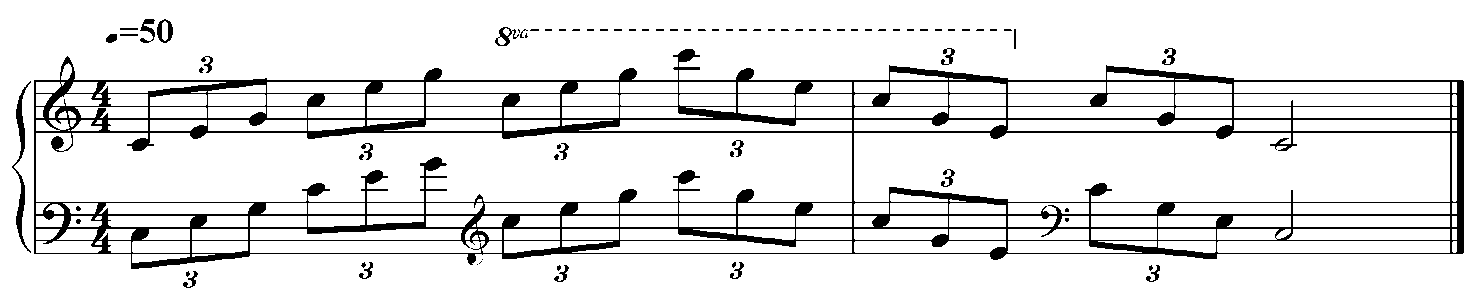
A♭, A, C and F major 3 octaves, hands together, one octave apart

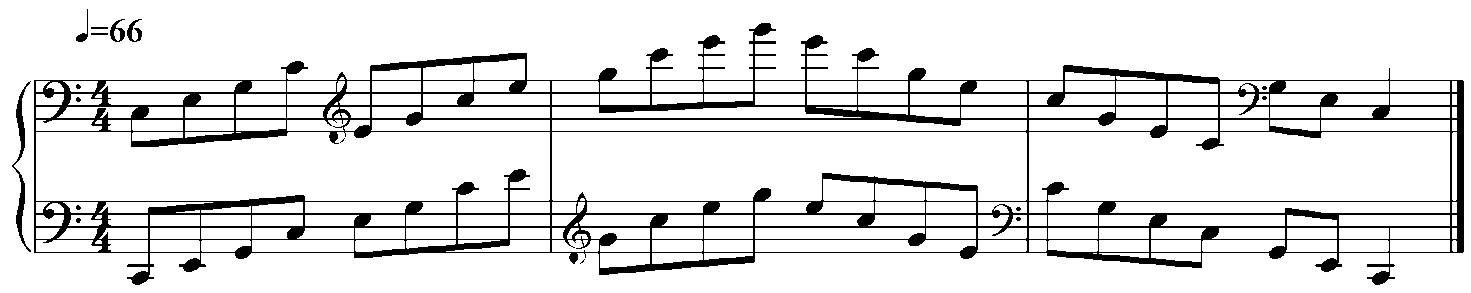
***Harmonic minor***

A, C♯, F and F♯ 3 octaves, hands together, one octave apart

**Arpeggios**

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



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**Dominant 7th**

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

#### Harp Stage 2 Dominant 7th crotchet=66SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

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

Naderman, F.J. *Methode de Harpe Volume 2 (Billaudot)*, Other study in Arpeggios, p. 17

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

**Arpeggios (crossing)**

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

**Voicing**

Naderman, F.J. *Méthode de Harpe Volume 2 (Billaudot)*, Second Study of arpeggio with a Song  
of Thumb (sic)

Naderman, F.J. *Méthode de Harpe Volume 1 (Billaudot)*, Example with Four Parts, p. 23

**Ornamentation**

Naderman, F.J. *Méthode de Harpe Volume 1 (Billaudot)*, About the Trill, p. 32

Salzedo, C. and Lawrence, L. *Method for the Harp (Shirmer),* One-hand trill and Two-hand trill, p. 51

**Scales**

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

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

***Major***

A♭, C♭, E♭ and G♭ major 4 octaves in semiquavers, hands together, one octave or a tenth apart

Crotchet= 72, four notes per beat

***Harmonic minor***

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

Crotchet= 72, four notes per beat

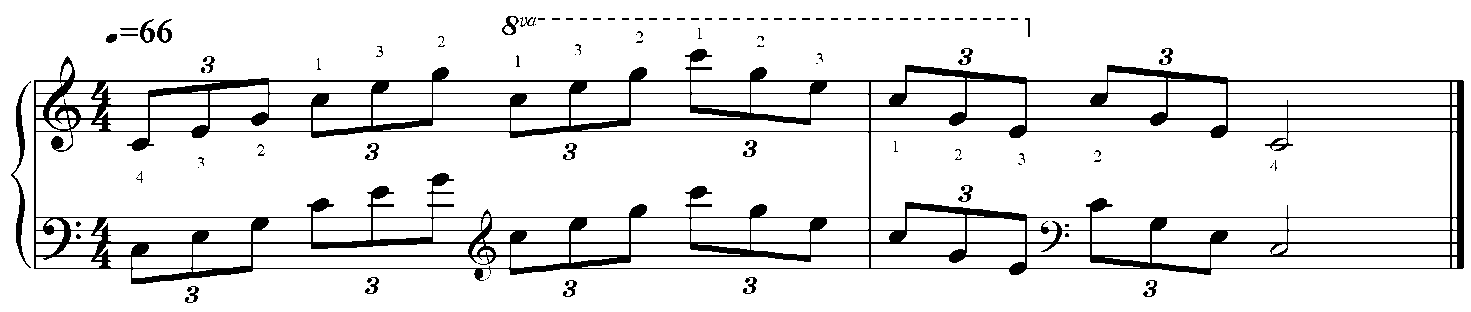
***Melodic minor***

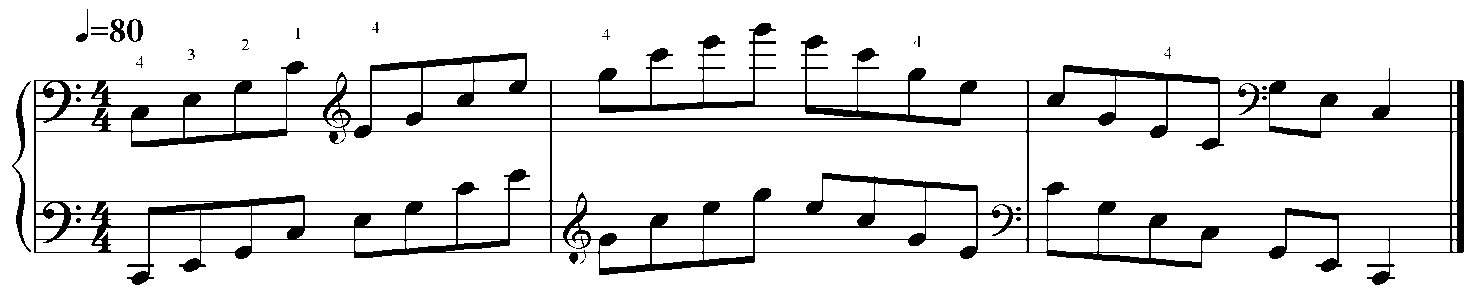
C and E♭ 4 octaves in semiquavers, hands together, one octave apart

Crotchet= 66, four notes per beat

**Arpeggios**

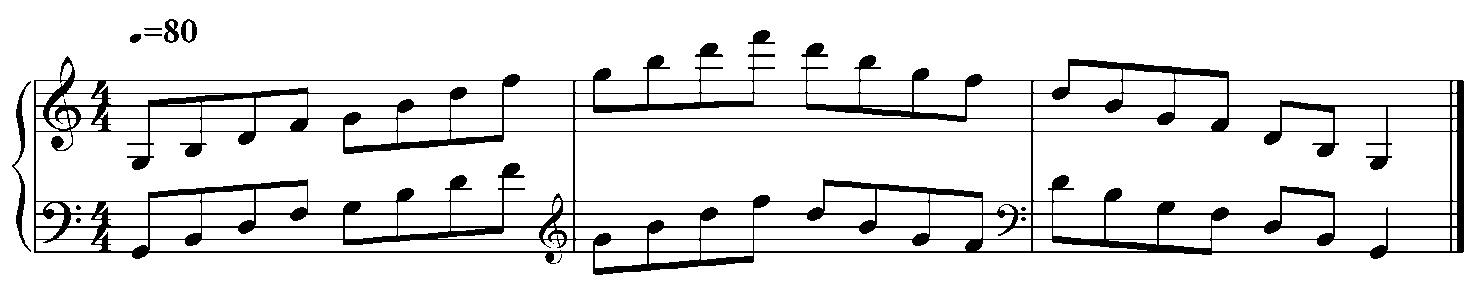
To major and minor scales stated above. 4 octaves, hands together, one octave apart, root position,   
in 3s and in 4s.



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**Dominant 7th**

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



#### SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 12

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

Pozzoli Nos.16, 20, 21

Boscha, N. *Vingt-Cinq Exercises (Leduc),* Etudes, Op.62, Nos.X, XII or XXIV

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

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

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

**Octaves (consecutive, occilating)**

Pozzoli Nos.19, 19bis and 23, Ricordi

Boscha, N. *Vingt-Cinq Exercises (Leduc)*, Etudes Op.62, Nos.III, VII, XV or X

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

**Scales**

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

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

**Voicing**

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

**Ornamentation**

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

**Rolling chords**

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

**Harmonics**

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

#### SUGGESTED REPERTOIRE – YEAR 11

Dussek, J.L. *Six Sonatinas* (any 1st movement), Musica Antiqua Bohemica

Grandjany, M. *Pastorale*

Ravel, M. *Prelude (*arr. Salzedo*)*, Durand

Salzedo, C. *Iridescence,* Carl Fisher

Salzedo, C. *Quietude*, Carl Fisher

#### SUGGESTED REPERTOIRE – YEAR 12

Britten, B. *Interlude* from *Ceremony of Carols*

Grandjany, M. *Arabesque*

Handel, G.F. *Musique de Haendel, Passacaille* (from: *Suite in G minor, HWV432*, arr. for harp solo by Tiny Beon)

Salzedo, C. *Chanson dans la Nuit* or *La Desirade*

Thomas, J. *Watching the Wheat,* Adlais

Tournier, M. *Four Preludes* (any two), Leduc

### HARP – non-pedal harp

(Must have a minimum 34 strings and be fully levered)

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

**Major**

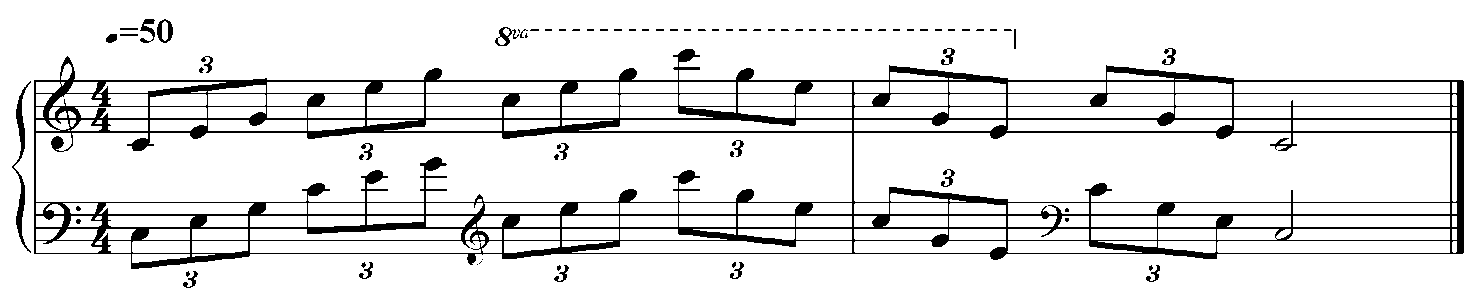
A, C, E♭ and F major 3 octaves, hands together, one octave apart

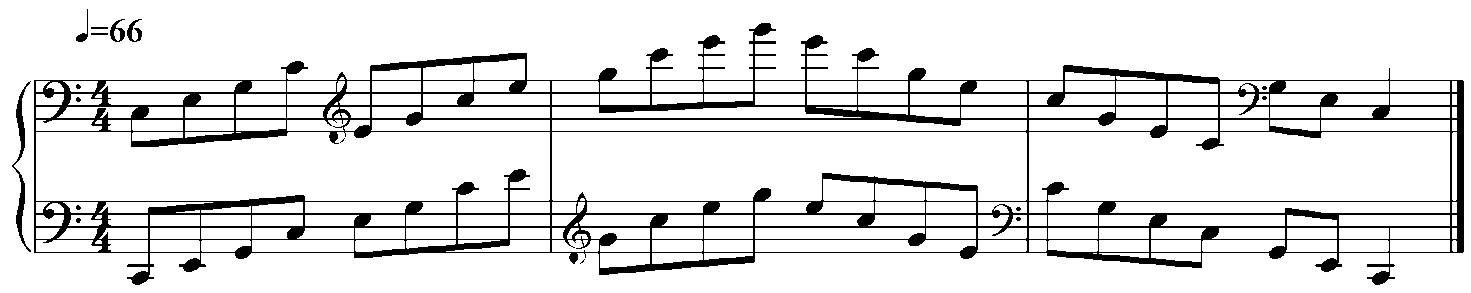
**Harmonic minor**

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

**Arpeggios**

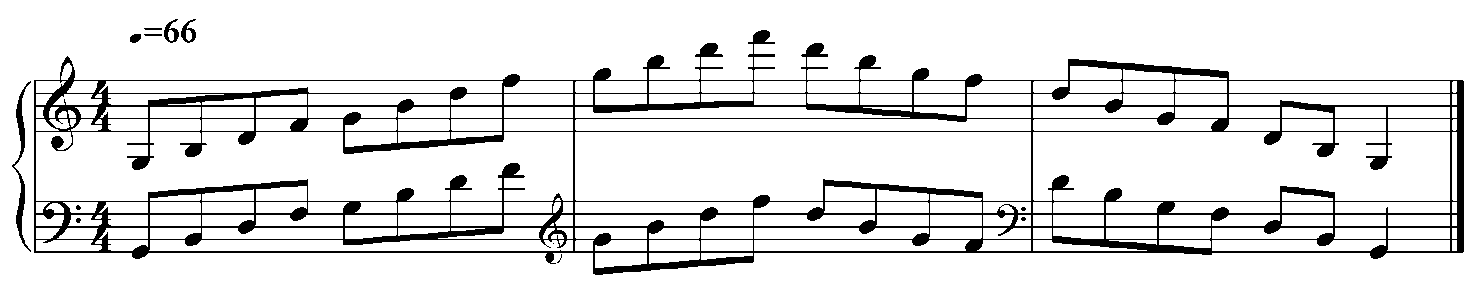
To major and minor scales stated above. 3 octaves, hands together, one octave apart, root position,  
in 3s and in 4s.



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**Dominant 7th**

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



#### SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

**Arpeggios (ascending descending and one handed)**

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

Bochsa, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot),* Nos.9, 19, 20

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

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

Bochsa, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot),* No.21 from 50

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

**Scales**

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

Bochsa, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot),* Nos.7, 8

**Rolling chords**

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

**Harmonics**

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

**Ornamentation**

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

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

***Major***

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

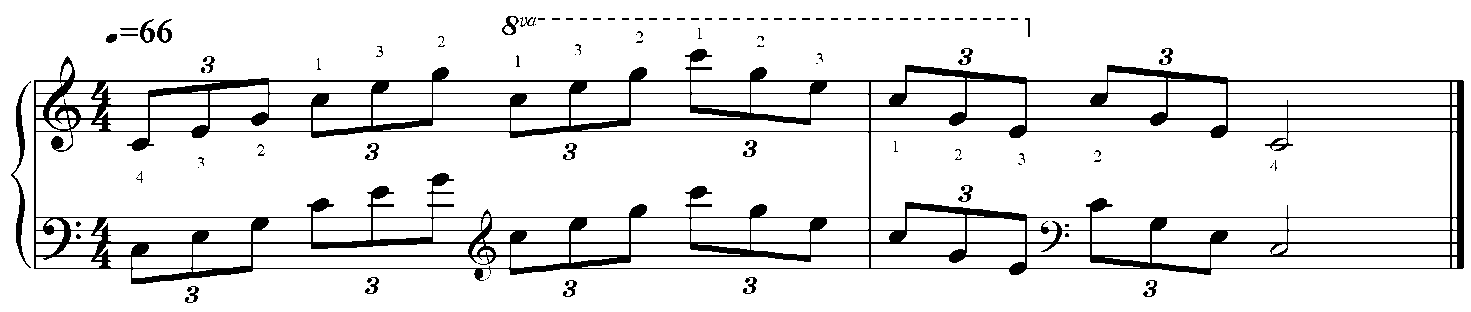
Crotchet= 72, four notes per beat

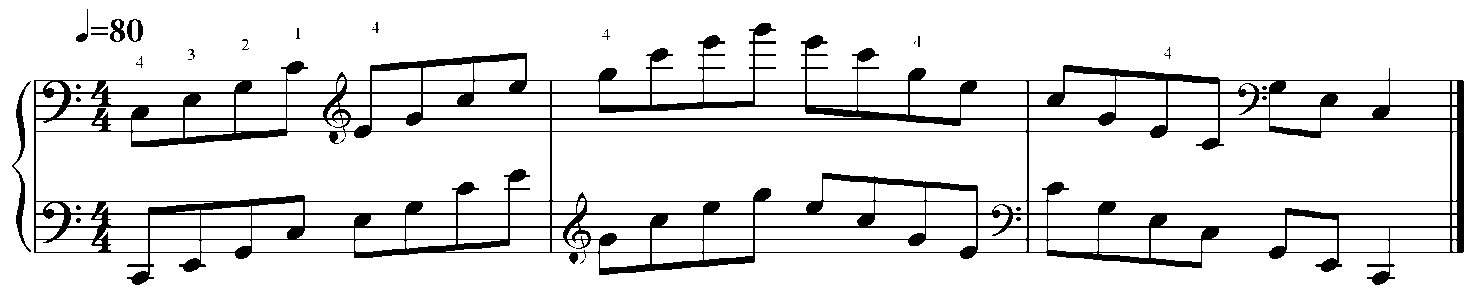
***Harmonic minor***

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

**Arpeggios**

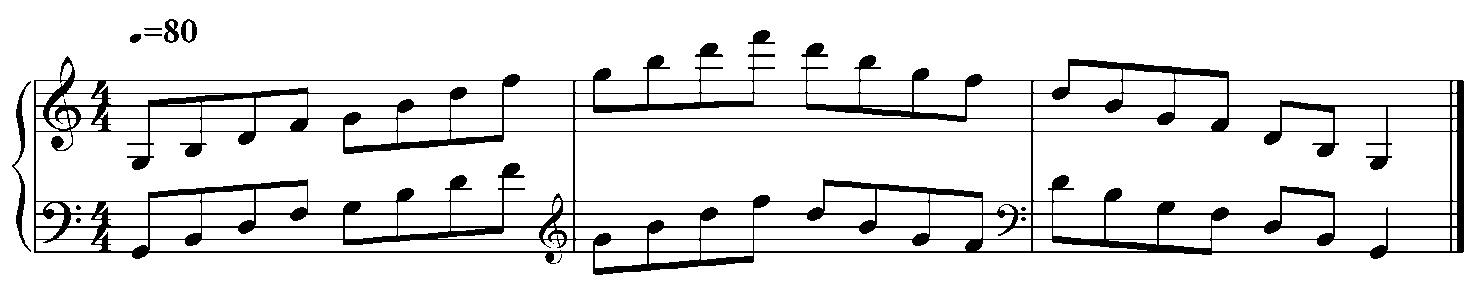
To major and minor scales stated above. 3 octaves, hands together, one octave apart, root position,   
in 3s and in 4s.



****

**Dominant 7th**

of B♭ 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 (Billaudot)*, Other study in Arpeggios, p. 17

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

Naderman, F.J. *Méthode de Harpe Volume 1 (Billaudot)*, Exercises of Cross (sic), p. 39

**Octaves**

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

**Scales**

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

**Rolling chords**

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

**Ornametation**

Bochsa, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot),* No.24

#### SUGGESTED REPERTOIRE – YEAR 11

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

Andres, B. *La Gimblette Hortensia*

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

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. *Bourree, Gigue or Tambourin* (any two) from *Automate*s, Hortensia

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

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

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

Grandjany, M. *Pastorale Durand*

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

Pitfield, T.B. *Second Ostinato from 11 Minautres*, 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 ocatves
* 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**

**Scales in thirds**

* C major over one octave



**Right hand fingerings**

* im, mi, ia, ai, ma, or am

**Stroke**

* Apoyando (rest stroke)
* Tirando (free stroke)

**Dynamics**

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

**Technique**

* Tasto
* Ponticello
* Etouffee (pizzicato)
* Vibrato (crotchet = 60 performed in crotchets)

**Arpeggios**

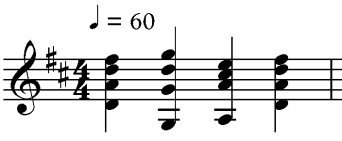
* C and D major, over 2 ocatves
* E, F and G major over 3 octaves
* C sharp and D minor over 2 octaves

Description: Crotchet = 60



**Harmony**

* Demonstrate block chords I, IV, V, I in the keys of D major or G major and i, iv, V, i in the key of A minor

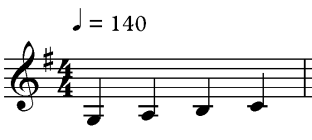


#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

* F sharp, G, A flat and A major, over 3 ocatves
* E, F and G major over a 3 octave range
* 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 ocatves
* E, F and F sharp minor over 3 octaves



**Harmony**

* Demonstrate block chords I, IV, V, I in the key of G major and i, iv, V, i in the key of E or F minor



#### SUGGESTED TECHNICAL WORK – REPERTOIRE

| **Concept** | **Year 11**  **(min. AMEB Grade 4)** | **Year 12**  **(min. AMEB Grade 5)** | **Comments** |
| --- | --- | --- | --- |
| Tuning and aural awareness | Tune independent of teacher | Tune accurately independent of teacher | Aural awareness of major and minor tonality, form, harmonic structure. |
| Posture and right hand sound production | *Musicianship and Sight, Reading for Guitarists –* Oliver Hunt  *World’s Favorite Solos for Classic Guitar Volume 43 –* Harvey Vinson  *Library of Guitar Classics –* Jerry Willard  *Etudes Simples (Volume 1 and 2)* – Leo Brouwer  *Slur, Ornament and Reach Development* – Aaron Shearer  *Microestudios 2 Volumes, Nos.6–10 and 11–15 –* Abel Carlevaro  *Complete works of H Villa-Lobos – Preludes 2 and 4* | *Musicianship and Sight, Reading for Guitarists –* Oliver Hunt  *World’s Favorite Solos for Classic Guitar Volume 43 –* Harvey Vinson  *Library of Guitar Classics –* Jerry Willard  *Etudes Simples (Two Volumes)* – Leo Brouwer  *Slur, Ornament and Reach Development* – Aaron Shearer  *Microestudios 2 Volumes, Nos.6–10 and 11–15 –* Abel Carlevaro  *Complete works of H Villa-Lobos – Other Preludes and Etudes* | 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. |
| Apoyando | Scales – Diatonic major and minor Scales *– AMEB Technical Workbook* | Scales – Diatonic major and minor Scales – *AMEB Technical Workbook* | NB. Scales can be configured with any sensible fingering.  Many of the pieces contained in the volumes above (under Posture and Right hand Sound Production) have excellent works to cover Apoyando (Rest stroke) |
| Tirando | *AMEB Technical Work Book* ex 4D, p. 33 Arpeggios | *AMEB Technical Work Book* *ex 5B, p. 38* Arpeggios | Many of the pieces contained in the volumes above (under Posture and Right Hand Sound Production) have excellent works to cover Tirando (Free stroke) |
| **Left hand** | | | |
| Flexibility | *AMEB Technical Work Book* *ex 4B, p.32* Left hand slurring | *AMEB Technical Work Book* *ex 6C, p. 44* Left hand slurring | Advanced ex 7B, p.52 *AMEB Technical Work Book* Left hand slurs |
| Articulation and coordination | A variety of Rhythms and Styles *Student Repertoire Series Volume 2* – Lawrence Ferrara  *Pieces from Latin America –* Schwarzberger  *Afterthoughts (1 and 2) –* Richard Charlton  *5 Exotic Studies –* Philip Houghton | Right hand staccato –  *WFS Sor Studies in A, p. 28 and Am, p. 35*  Alternately use *Fenando Sor – The Complete Studies, Lessons and Exercises for guitar – 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. |
| Tone quality | *Tone Production on the Classical Guitar* – John Taylor  *Pumping Nylon* – Scott Tenant (Book and DVD)  *The Art of Playing Classical Guitar* – Charles Duncan | *Tone Production on the Classical Guitar* – John Taylor  *Pumping Nylon* – Scott Tenant (Book and DVD)  *The Art of Playing Classical Guitar* – Charles Duncan | 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. |
| Ensemble participation | 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.  *Duo Concertante* – Giuliani  *Divertissement for two guitars Op.38* – F Sor  *Guitar Classics –* 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

Classical guitar

Bach, J.S. *Bourrée* or *Allemande* from *Suite in E minor for Lute BWV 996*

Bach, J.S. *Minuet* from *Cello Suite, No.1 BWV1007*

Bach, J.S. *Gavotte I and II* from *Suite, No.6 BWV 1012*

Barrios, A.M. *Villancico Navidad, Medallon Antiguo*

Brouwer, L. *Etudes Simples Series 2,* Nos. 1–5

Carcassi, M. *25 Etudes*, *Opus 60,* No.2, 9, 10, 13

Carolan, T. *O Carolan’s Dream*

Charlton, R. *Rondo* from *Afterthoughts, Book 1, Cakewalk* from *Modern Times (Volume 4*, Chanterelle)

Coste, N. *Etude Op.38,* No.2 or 20

Dowland, J. *My Lord Willoughby’s Welcome Home, Mr Dowland’s Midnight*

Guiliani, M. *Maestoso* from *Three Sonatinas Op.4*

Houghton, P. *Six Short Guitar Solos: No. 1, Dompe ‘Drone Dance’, No. 2, The Stream, or*

*No. 4, The Red Gold Fish*

Houghton, P. *Five Exotic Studies – No. 4, Phantasy*

Houghton, P. *Black Rose Prelude*

Johnson, R. *Almain*

Logy, A.  *Partita in A minor, Capriccio, Gavotte and Gigue*

Lindsay-Clarke, V. *Tango esta Noche*

Mertz, J. K. *Andante expressive, No.1* from *Nachtviolin Op.2*

Milan, L. *Pavana* from *Libro de musica de Vihuela de mano intitulado El Maestro*

Montoya, J.H. *El Roble*

Pujol, M.D. *Candombe en Mi*

Sagreras, J. *Maria Luisa Mazurka No.2* from *Tres Piezas Faciles, Op.19*

Scarlatti, D. *Five pieces, Larghetto or Aria*

Sor, F. *Minuet and Trio, No.1, Op.22,* or *Minuet and Trio, No.3, Op.25*

Sor, F. *20 Sor Studies* (ed. Segovia – Albert), Nos.1–5

Svoboda, P. *Solos by Svoboda, Volume 2* – Wongaling, Bossa on the Beach, Lunar Sillhouette

Tarrega, F. *Adelita, Lagrima, Rosita*

Villa Lobos, H. *Cinq Preludes, Nos.3 or 4*

#### SUGGESTED REPERTOIRE – YEAR 12

Classical guitar

Bach, J.S. *Prelude in D minor, BWV 999*

Bach, J.S. *Courante* or *Sarabande from Cello Suite, No.3 BWV 1009*

Bach, J.S. *Prelude* from *‘Cello Suite, No.1 BWV 1006*

Barrios, A.M. *Aire de Zamba, Julia Florida Vals, Preludio, Aconquija*

Bemnett, R.R. *Impromptus, Nos.1, 3 or 5*

Brouwer, L. *Etudes Simples Series 2, Nos.6 and 7, Elogio de la Danza, Danza Characteristica*

Carcassi, M. *25 Etudes*, *Opus 60, Nos.8, 18 or 20*

Charlton, R. *Afterthoughts, No.2* (any piece)

Dowland, J. *Melancholy Galliard, Queen Elizabeth’s Galliard*

Dyens, R. *Tango en Skai*

Giuliani, M. *Six Preludes Op.83, Nos.1, 2, 3, 4* or *5*

Giuliani, M. *La Melonconia, No.7* from *Giulianate Op.148*

Houghton, P. *Five Exotic Studies, No.5 – Tremolo Study (Oceana)*

Houghton, P. *Six Short Guitar Solos – The Ancients*

Houghton, P. *Kinkachoo I love You*

Lauro, A. *Quatro Valse Venezelano* (any one)

Lauro, A. *El Negrito*

Morel, J. *Danza Brasiliera*

Myers, S. *Cavatina*

Piazzolla, A. *Verano Portena, Tanguissimo*

Pujol, M.D. *Milonga, Preludio Tristan*

Ryan, G. *Smoke Rising* from *Scenes from the Wild West*

Sagreras *El Colibri*

Sanz, G. *Pavanas* from *Five Pieces* (ed. Duarte – Universal)

Sanz, G. *Canarios* (ed. T Santos)

Sor, F. *20 Sor Studies, Nos.5–20* (ed. Segovia – Albert

Svoboda, P. *Celtic Clash, Aurora*

Tarrega, F. *Recuerdos del Alhambra, Capriccho Arabe*

Villa lobos, H. *Cinq Preludes* (any one)

Villa Lobos, H. *Etude, No.1* or *11*

Walton, W. *Five Bagatelles* (any one)

York, A. *Faire, Sunday Morning, Overcast, Quicksilver, Sunburst*

## KEYBOARD

### ORGAN

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

**Manual scales**

Crotchet= 84, four notes per beat

***Major***

A♭, B and E♭ 2 octaves, legato, hands separately and together

***Harmonic and melodic minor***

A♭, B and E♭ 2 octaves, legato, hands separately and together

**Chromatic scales**

A♭, B and E♭ 2 octaves, legato, hands separately and together

**Manual contrary motion scales**

Crotchet= 60, four notes per beat

***Major***

D and E♭ 2 octaves, legato, hands separately and together

***Harmonic minor***

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

**Manual arpeggios**

***Major and minor***

Crotchet = 52, four notes per beat (minimum speed)

A♭, B and E♭ 2 octaves, legato, hands separately and together

**Pedal scales**

***Major***

C, D and E♭ 2 octaves, legato

***Harmonic and melodic minor***

C, D and E♭ 2 octaves legato

**Chromatic scales**

C, D and E♭ 2 octaves legato

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

**Pedal arpeggios**

***Major and minor***

A, E♭ and F 1 octave, legato

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

**Left hand and pedal scales contrary motion**

***Major***

D and F 1 octave, legato

Crotchet = 70, two notes per beat (minimum speed)

**Pedal exercises**

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

Bach, J.S. Pedal Exercitum in G minor

Mendelssohn, F. Pedal part of the 12/8 Variation from Sonata in D minor, Op.65, No.6

Peeters, F. Pedal Exercise, No.4 in E major (p. 49) from Little Organ Book   
(Summy-Birchard Inc. Distributed by Warner Bros.)

Peeters, F. Pedal Exercise, No.4 (p. 42) from Ars Organi Volume 2 (Schott Frères)

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

**Manual scales**

Crotchet= 92, four notes per beat

***Major***

A, D♭ and F♯ 2 octaves, legato, hands separately and together

***Harmonic and melodic minor***

A, D♭ and F♯ 2 octaves, legato, hands separately and together

**Chromatic scales**

A, D♭ and F♯ 2 octaves, legato, hands separately and together

**Manual contrary motion scales**

Crotchet = 72, four notes per beat

***Major***

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

***Harmonic minor***

D♭ and E♭ 2 octaves, legato, hands separately and together

**Manual arpeggios**

***Major and minor***

Crotchet = 60, four notes per beat

* Root position

A, D♭ and F♯ 2 octaves, legato, hands separately and together

**Manual dominant 7ths**

Crotchet = 60, four notes per beat

* Root position

A, D♭ and F♯ 2 octaves, legato, hands separately and together

**Diminished 7ths**

Crotchet = 60, four notes per beat

* Root position

A, D♭ and F♯ 2 octaves, legato, hands separately and together

**Pedal scales**

Crotchet = 85, two notes per beat

***Major***

C♯ and E 2 octaves, legato

***Harmonic and melodic minor***

C♯ and E 2 octaves, legato

**Chromatic scales**

C♯ and E 2 octaves, legato

**Pedal arpeggios**

Crotchet = 77, two notes per beat

***Major***

B, B♭ and C♯ 1 octave, legato

***Minor***

B, B♭ and C♯ 1 octave, legato

**Left hand and pedal scales contrary motion**

***Major***

B♭ and G 1 octave, legato

Crotchet = 85, two notes per beat

**Pedal exercises**

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

Bach, J.S. *Fugue in D major, BWV 532*, bars 119 to the end 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 (p. 39) from *The Organists’ Manual*

(Roger E. Davis) (W. W. Norton & Company, New York)

#### SUGGESTED REPERTOIRE – YEAR 11

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

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

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

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

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

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

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

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

Boëllmann, L. *Menuet* from *Suite Gothique*

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

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

Daquin, L-C. *Noël Suisse*

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

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

Jongen, J. *Petit Prelude* (OUP)

Jongen, J. *Petite Piece* (OUP)

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

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

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

Leighton, K. *Ode (OUP)*

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

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

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

Peeters, F. *Koraal from Suite Modale (Lemoine)*

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

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

#### SUGGESTED REPERTOIRE – YEAR 12

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

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

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

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

Boellmann, L. *Toccata* from *Suite Gothique*

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

Brahms, J. *Chorale Prelude: ‘O Welt, ich, muss dich lassen’, Op.122, No.3*

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

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

*Toccata and Fugue in F major, Bux WV 157* (Barenreiter)

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

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

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

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

Franck, C. *Cantabile in B major*

Franck, C. *Pastorale*

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

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

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

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

Jongen, J. *Chant de Mai*

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

*8 Short Pieces, Op. 54 (any piece)*

Langlais, J. *Trois Meditations sur la Sainte Trinité, No.3 (Le Saint Espirit)* (Editions Combre)

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

Lübeck, V. *Prelude and Fugue in E*

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

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

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

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

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

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

*A Festival Voluntary* (OUP)

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

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

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

Rutter, J. *Toccata in Seven* (OUP)

### PIANOFORTE

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales – *Similar motion, legato***

Crotchet= 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**

Crotchet= 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**

Crotchet= 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**

Crotchet= 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

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

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

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

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

Moszkowsky, M. *20 Short Studies, Op.91,* Nos.1, 3, 4, 5 (Alfred)

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales – similar motion, legato**

Crotchet= 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**

Crotchet= 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**

Crotchet= 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**

Crotchet= 60, four notes per beat

***Major and minor***

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

**Dominant 7ths**

Crotchet= 60, four notes per beat

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

**Diminished 7ths**

Crotchet= 60, four notes per beat

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

#### TECHNICAL WORK – SUGGESTED REPERTOIRE YEAR 12

*Studies may form a part of the technical work component for the pianoforte examination.*

Berens, H. Any one from *25 Studies for the Left hand Alone, Op.89, Book 2* (Schirmer 1031)

Czerny, C. *Exercises for Passage Playing, Op.261,* Nos.110, 114, 118 or 125 (Peters 2404)

Köhler, L. *Short School of Velocity, Op.242*, Nos.11, 12, 13, 17, 18, 19 or 20 (Alfred)

Moszkowsky, M. *20 Short Studies, Op.91,* Nos.7, 8, 10, 14, 15, 17 (Alfred)

Pozzoli, E. *24 Studi de Facile Meccanismo,* Nos.5, 9, 10, 13 or 21 (Ricordi 427)

#### SUGGESTED REPERTOIRE – YEAR 11

Bach, CPE *Allegro* (3rd Mvt) from *Sonata in C, Wq 51/1* (*Selected Sonatas Vol. 3,* Urtext)

Bach, CPE Allegro (3rd Mvt) from *Sonata in C, Wq 65/36 (Selected Sonatas Vol. 3,* Urtext)

Bach, CPE *Allegro* (1st Mvt) from *Sonata in D, Wq 65/40 (Selected Sonatas Vol. 3,* Urtext)

Bach, CPE *Allegretto* (3rd Mvt) from *Sonata in E minor, Wq 65/30 (Selected Sonatas,*

*Vol. 2,* Urtext)

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

Bach, J.S. *Courante* from *French Suite, No.6, BWV 817*

Bach, J.S. *Two-part Inventions,* Nos.1, 8, 9, 11 or 13

Bailey, K. *Melinda’s Mini March* from *Jazzin’ Around* (Kerin Bailey Music)

Bartók, B. *Mikrokosmos, Volume 5, No.124 (Staccato*) or *128 (Stamping Dance*)

Chopin, F. *Prelude in E minor, Op.28, No.4*

Debussy, C. *The Little Nigar*

De Seixas, C. *Toccata in F minor* (AMEB Piano Grade 5, Series 17)

Dussek, J.L. *Sonatina, Op.20, No.1* (complete)

Galuppi, B. *Allegro* (2nd Mvt) from *Sonata No. 1 in A major* (Schott 20266)

Grieg, E. *Nocturne* from *Lyric Pieces, Op.54, No.4*

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 *Twelve One-Page Piano Pieces*) (Boosey & Hawkes)

Khachaturian, A. *Album of Children’s Pieces, Volume 2, No.6 (Two Funny Aunties Argued)*

Koh, J.B. *Piano Peals for Piano* with Soundtrack from *Spectrum 4* (ABRSM Publications)

Lindborg, P. *Búgó Resonances for Piano* with Soundtrack from *Spectrum 4* (ABRSM Publications)

Liszt, F. *Consolation No. 1* or *2* (Peters)

Lunsqui, A. *… tornando-se*… from *Spectrum 4* (ABRSM Publications)

Mathias, W. *Dance* or *Finale* from *Little Suite for Piano* (OUP)

Mendelssohn, F. *Song without Words, Op.19, No.4*

Mozart, W. A. *Fantasia in D minor, K.397*

Moszkowski, M. *Inquietud, Op. 77, No. 4* (Schirmer)

Norton, C. *Black Sheep of the Family* from *Lavender’s Kind of Blue* (Boosey & Hawkes)

Oliveira, J.P. *Looking into the Mirror* for Piano with Soundtrack from *Spectrum 4* (ABRSM Publications)

Purcell, H. *Prelude* from *Suite No.5 in C major*

Reger, M. *Scherzo* or *Capriccio* from *Zehn Kleine Vortragsstucke, Op. 44* (Urtext)

Russell-Smith, G. *Wistful Prelude* from *Jazzy Piano 2* (Universal 19363)

Schumann, R. *Album for the Young, Op.68*, Nos.14, 18, 19 or 30

Sculthorpe, P. *Night Pieces*, *No.2 (Night)*

Tüür, E-S. *Short Meeting of Dark and Light* from *Spectrum 4* (ABRSM Publications)

Vir, P. *Ratri* from *Spectrum 4* (ABRSM Publications)

#### SUGGESTED REPERTOIRE – YEAR 12

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

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

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

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

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

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

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

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

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

Bach, J.S. *Capriccio* from *Partita No. 2, BWV 826* (Urtext)

Bailey, K. *Toccatina* from *Six Sketches* (Kerin Bailey Music)

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

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

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

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

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

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

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

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

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

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

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

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

Haflffter, E. *Habanera* (ABRSM Grade 8 Piano Pieces, 2013 & 2014)

Handel, G.F. *Allegro* (*3rd Mvt*) from *Suite HWV 431*) (ABRSM Publications)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tchaikovsky, P. *Romance in F minor* (PWM)

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

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

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

### HARPSICHORD

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales – similar motion, legato**

Crotchet= 84, four notes per beat

***Major***

B, E♭ and E 3 octaves, hands separately and together

***Harmonic and melodic minor***

B, E♭ and E 3 octaves, hands separately and together

**Chromatic scales**

B, E♭ and E 3 octaves, hands separately and together

**Scales – contrary motion, legato**

Crotchet= 60, four notes per beat

***Major and harmonic minor***

D, E♭ 2 octaves, hands together

**Arpeggios**

Crotchet= 52, four notes per beat

***Major and minor***

B, E♭ and E 3 octaves, hands separately and together, root position only

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales – similar motion, legato**

Crotchet= 108, four notes per beat

***Major***

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

***Harmonic and melodic minor***

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

**Chromatic scales**

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

**Scales – similar motion, staccatto**

Crotchet= 72, four notes per beat

***Major***

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

***Harmonic and melodic minor***

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

**Chromatic scales**

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

**Scales – Contrary motion, staccatto**

Crotchet= 72, four notes per beat

***Major and harmonic minor***

C♯ and E♭ 2 octaves, hands together

**Arpeggios**

Crotchet= 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 7ths**

Crotchet= 72, four notes per beat

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

**Diminished 7 ths**

Crotchet= 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*: 5th movement from *Suite in A minor, BWV 818a, No.28* from *Baroque Keyboard Pieces, Book 3* (ABRSM Publishings)

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

Bach, J.S. *Prelude in D, BWV 936: No.4* from *Sechs kleine Präludien*

Byrd, W. *The Carman’s Whistle* (complete) from *Early Keyboard Music, Volume 1*  
(Schirmer 1559)

Byrd, W. *Victoria* from *Early Keyboard Music, Volume 1* (Schirmer 1559)

Daquin, L. *La Mélodieuse (Rondeau)* (from 1er livre)

Gibbons, O. *The Lord of Salisbury his Pavin* from *Early Keyboard Music, Volume 1* (Schirmer 1559)

Handel, G.F. *Courante: 2nd movement* from *Suite in G minor, HWV 452, No.7 from* Handel *Klavierwerke, Volume 3* (Bärenreiter Ba 4222) or No.2 from Handel *Selected Keyboard Works, Book 3* (5 Mischellaneious Suites) (ABRSM Publishing)

Mattheson, J. Air (Baroque Keyboard Pieces Volume 3, ABRSM Public1ations)

*Two-part Inventions,* Nos.1, 8, 9, 11 or 13

Paradies *Sonata V in F major,* 1st or 2nd movement

Purcell, H. *A New Ground (Z.682), No.10,* from *Purcell* *Complete Keyboard Music, Book* 2 (Chester/Music Sales: special order) or *No.9,* from *Purcell Miscellaneous Keyboard Pieces* (Stainer 7 Bell K22) or *No.11,* from *Baroque Keyboard Pieces, Book 4* (ABRSM Publishing)

Purcell, H. *Prelude* from *Suite No.3 in G major*

Rameau, J-P. *Menuets 1 and 2* from *Baroque Keyboard Pieces, Book 3* (ABRSM Publishing)

Rameau, J-P. *Tambourin* (from *Pièces de Clavecin*). *Rameau Complete Keyboard Works,  
Volume 1* (Bärenreiter BA 6581)

Scarlatti, D. *Sonata in G minor, Kp. 8*, from *Scarlatti Sonatas, Volume 1* (Heugel LP 31/UMP)

Scarlatti, D. *Sonata in A, L. 191*

Scarlatti, D. *Sonata in B minor, L. 263*

Scarlatti, D. *Sonata in D, L. 482*

Scarlatti, D. *Sonata in D, L. S15*

Scarlatti, D. *Sonata in G minor, L. 89*

Sweelinck, J.P. *Malle Sijmen, SwWV 323, No.15* from *Sweelinck Sämtliche Werke für Tasteninstrumente, Vo. 4* (Breitkopf & Härtel EB 8744)

Türk, D.G. *60 Pieces for Aspiring Players, Volume 1*, *No.47* (ABRSM Publications)

#### SUGGESTED REPERTOIRE – YEAR 12

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

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

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

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

Benda, F. *First movement* from *Sonata in G (No.2 from Six Sonatas*, Schott ED. 9018/MDS)

Buxtehude, D. *Canzonetta* (complete) *in G major* (p. 107) from *Early Keyboard Music, Volume 1* (Schirmer 1559)

Frescobaldi, G. *Fuga in G minor* (p. 59) from *Early Keyboard Music, Volume 1 (*Schirmer 1559)

Froberger, J.J. *Toccata in D minor* (p. 67) from *Early Keyboard Music, Volume 1* (Schirmer 1559)

Krall, D. *Toccata Tutta de Salti* from *Early Keyboard Music, Volume 1* (Schirmer 1559)

Ligeti, G. *Passacaglia Ungherese* (Schott ED. 6843/MDS)

Paradies, D. *Sonata X (Sonatas Volume 2*), either movement (Schott 6121)

Paradies, D. *Sonata III in E major,* 1st movement

Paradies, D. *Giga (Presto)* from *Sonata XII*

Paradies, D. *Sonata VI in A major, 2nd movement*

Rameau, J-P. *La Dauphine (Rameau Complete Keyboard Works Volume 1* (Barenreiter BA6581)

Scarlatti, D. *Sonata in A 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 5th (crotchet=60)
* Whole tone to the octave (crotchet=60)

**Arpeggios**

*All arpeggios to be sung in even quavers to the octave*

* Major (crotchet=80)
* Minor (crotchet=80)

**Articulation**

* *Legato, staccato*

**Dynamics**

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

#### SUGGESTED TECHNICAL WORK – YEAR 12

*All scales to be sung to the octave using solfa or open vowel.*

*The student is to sing the following scales in keys suitable for his/her vocal range.*

**Scales**

*All scales to be sung in even quavers to the 9th*

* Major (crotchet=120)
* Major pentatonic (crotchet=100)
* Minor pentatonic to the flat 10th (crotchet=100)
* Aeolian/natural minor (crotchet=120)
* Harmonic minor (crotchet=120)
* Melodic minor (crotchet=120)
* Chromatic to the 8ve (crotchet=60)
* Whole tone to the 8ve (crotchet=60)

**Arpeggios**

*All arpeggios to be sung in even quavers to the 10th*

* Major (crotchet=80)
* Minor (crotchet=80)

**Articulation**

*Legato, staccato*

**Dynamics**

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

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Studies to be comparable to accredited music examination boards available within Australia**

ATAR Year 11: Grade 4/5

ATAR Year 12: Grade 6 or above

**Recommended texts for studies**

Peri, A. *Vocalises and Exercises for Beginners*

Concone, G. *Opus 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: Nos.1–3 for low voice

Vaccai

Cocone Opus 9, 50 Lessons for Medium Voice

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

Sing Legato: No.6 onwards

**Registration (passagio: tilt: range)**

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

Vaccai: 1–diatonic scale: up and down over 8ve–VII

Amelia Peri

**Phonation (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

#### SUGGESTED REPERTOIRE – YEAR 11

**Songs**

The songs selected should be contrasting in mood and style. The student is encouraged to include one unaccompanied song in his or her programme. Western Art Music vocal candidates must present at least one song in a language other than English. Where a song is originally in a language other than English, it may be presented in either the original language or in an English translation. Though memorisation is not obligatory, it is desirable. The following list is not prescriptive but provides examples of songs of an appropriate standard.

***Typical songs for male voices***

Anon. *Down Among the Dead Men*, c 1700 (Boosey & Hawkes)

Arlen, H. *If I Only Had A Brain* (from: *The Wizard of Oz*). (United Artists Music)

Giordani, G. *Caro Mio Ben* (Schirmer)

Handel, G.F. *Where'er You Walk* (Schirmer)

Haydn, J. *Liebes Madchen Hor Mir Zu* (Schott)

*Die Landlust* (Peters)

Quilter, R. *Over the Mountains* (from: *Three songs from old English popular songs, No.3.)*

Rodgers & Hammerstein *The Surrey with the Fringe On Top* (from: *Oklahoma*)

Schonberg, C. *Do You Hear the People Sing?* (from: *Les Miserables*)

Smith, J.C. *The Owl Is Abroad* (from: *The Tempest*) (Boosey and Co Ltd.)

Trad. Welsh *All Through the Night*

*A Shakespeare Song Book* (ed. H.A. Chambers), Blandford Press

*O Mistress Mine*

*When That I Was* and *A Little Tiny Boy*

Trad. Arr. Sharp *Scarborough Fair* (Novello and Co)

Vaughan Williams, R. *Linden Lea* (Boosey & Hawkes)

***Typical songs for female voices***

Arne, T. *When Daisies Pied* (New Imperial)

Brahms, J. *Wiegenlied Op.49, No.4* (Peters)

Franck, C. *Panis Angelicus*, *Basics of Singing 6th Edition* (current)

Harrhy, E. *An Australian Lullaby* (Allan and Co)

Mendelssohn, F. *On Wings of Song*

*Gruss Op.19 No.5* (Peters)

*Volkslied Op.47, No.4* (Peters)

Mozart, W. A. *Wiegenlied* (Peters)

*Die Kleine 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)

*Marienwurmchen* (Peters)

Trad. arr. Hughes *I Know Where I'm Going* (Boosey and Co)

Weckerlin arr. *Par Un Matin*

*Que Ne Suis-Je La Fougere*

Trad. *The Willow Song* (Blandford Press)

#### SUGGESTED REPERTOIRE – YEAR 12

**Songs**

The songs selected should be contrasting in mood and style. The student is encouraged to include one unaccompanied song in his or her programme. Western Art Music vocal candidates must present at least one song in a language other than English. Where a song is originally in a language other than English, it may be presented in either the original language or in an English translation. Though memorisation is not obligatory, it is desirable. The following list is not prescriptive but provides examples of songs of an appropriate standard.

Typical songs for male voices

Brahms, J. *Erlaube mir, feins Mädchen*, Peters

Brahms, J. *Sehnsucht, Volkslied, Op.14 No.8*, Peters

Brahms, J. *Sonntag,* Boosey & Hawkes

Caldara, A. *Sebben Crudele*, Schirmer

Carissimi, G. G. *Vittoria mio core!*, Schirmer

Handel, G.F. *Silent Worship*, arr. Somervell, Curwen

Head, M. *Money, O!,* Boosey & Hawkes

James, W. G. *Comrades of Mine,* Ricordi and Co

James, W. G. *Bush Night Song*, Ricordi and Co

Mozart, W. A. *When You Find a Maiden Charming, Il Seraglio*

Pergolesi, G. *Attributed to Nina*, Schirmer

Rodgers & Hammerstein *Oh What a Beautiful Morning!* from *Oklahoma*

Scarlatti, D.  *O Cessate, Without repeat*, Schirmer

Schönberg, C-M. *Stars,* from *Les Miserables*

Schubert, F. *An Die Laute*, Schott

Telemann, G. P. *Die Jugend*, Schott

Vaughan Williams, R. *The Vagabond*, Boosey & Hawkes

**Folk**

*Down By the Sally Gardens*, arr. Britten, Down By the Sally Gardens, arr. Hughes

*The Lark in the Clear Air*, Trad. Irish, arr. Jones, Allan and Co

**Typical songs for female voices**

Bach, J S. *Bist du bei mir*, Schott

Bennett, M. *The Birds' Lament* from *The Aviary*, Universal

Bernstein, L. *One Hand, One Heart* from *West Side Story*, Chappell and Co

Brahms, J. *Da Unten im Tale*, Peters

Britten, B. (arr.) *Come You Not From Newcastle*

Britten, B. (arr.) *Sweet Polly Oliver*

Britten, B. (arr.) *Waly Waly*

Dowland, J. *Come Again Sweet Love*, Boosey & Hawkes

Dvorak, A. *The Lord is my Shepherd*, Alfred Lengnick

Eriskay *Love Lilt*, Trad

Fauré, G. *Mai*, Hamelle

Haydn, J. *A Pastoral Song*, Peters

Haydn, J. *The Mermaid's Song*

Le Gallienne *Solveig's Song,* Allans Music Aust. Ltd

Martini, G. *Plaisir d'amour*, Allan and Co

Pergolesi, G. *Se tu M'ami, se sospiri*, Schirmer

Rodgers & Hammerstein *Many a New Day* from *Oklahoma*

Schönberg, C-M. *On My Own*, from *Les Miserables*

Schubert, F. *Geheimnes*

Schubert, F. *Haiden-Roslein*, Augener

Schubert, F. *Lachen und Weinen*, Peters

Sondheim, S. *Green Finch and* *Linnet Bird*, *Sweeney Todd*, 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*

***Basics of Singing 6th Edition (current)***

Fauré, G. *L'aurore*, Op.posth

Franz, R. *Im Frühling*

Gilbert and Sullivan *The Moon and I* from *The Mikado*

Gounod, C. *Ave Maria*

# 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–tritons
* knowledge of appropriate patterns and riffs relevant to chosen tunes

Texts include:

Baker, David, *The Bebop Era*

Coker, Casale, Campbell, Greene, *Patterns for Jazz*

**Conventions**

* knowledge of form
* ensemble etiquette

#### SOURCES OF REPERTOIRE

Common sources of Jazz and Contemporary repertoire

*The New Real Book,* Volumes 1–3

*The Ultimate Jazz Fake Book*

*Jamey Aebersold play-a-longs,* Volume 6 onwards

*The Charlie Parker Omnibook*

*Publications by specific artists e.g. The Ari Hoenig Songbook, Avishai Cohen Songbook*

#### GENERIC REPERTOIRE

The generic jazz repertoire listed below, is applicable for the jazz instruments listed in this resource package. Students can practise and perform the listed repertoire using either a recorded backing accompaniment or performing as part of an ensemble. For examination purposes, Jazz students mustdemonstrate an ability to solo and/or improvise appropriate to the repertoire and must demonstrate a swing feel in some of the repertoire. Note that Jazz repertoire will need to be appropriately arranged (and in most cases, scored). Refer to the *Music Practical (performance and/or composition portfolio) examination requirements* document for further clarification of score requirements for all instruments.

**YEAR 11**

*Autumn Leaves*

*Blue Bossa*

*Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)*

*Blues in Eb (The Sidewinder)*

*Blues in F (Now’s the Time)*

*Blues in G (All Blues)*

*Bye Bye Blackbird*

*Cantaloupe Island*

*Caravan*

*Chameleon*

*Don’t Get Around Much Anymore*

*Fly Me to the Moon*

*Impressions (So What)*

*Little Sunflower*

*Mack the Knife*

*Perdido*

*St Thomas*

*Satin Doll*

*September in the Rain*

*Softly as in a morning Sunrise*

*Summertime*

*Sweet Georgia Brown*

*S'wonderful*

*Take the A-Train*

*Watermelon Man*

*Weaver of Dreams*

*When Sunny Gets Blue*

*When the Saints go Marching In*

**YEAR 12**

*A Child is Born*

*All of Me*

*Blues in Eb (Sandu)*

*Blues in F – ‘bebop’ blues (Birdlike, Au Privave, Barbados)*

*Blues in F minor (Afro Blue)*

*Blues in G (All Blues)*

*But Not For Me*

*Days of Wine and Roses*

*Driftin’ – Herbie Hancock*

*Doxy*

*Everybody's Party – John Scofield and Pat Metheny*

*Georgia on my Mind*

*Honeysuckle Rose*

*I Got Rhythm*

*Jitterbug Waltz*

*Killer Joe*

*Maiden Voyage*

*Mercy, Mercy, Mercy*

*Milestones (New)*

*Misty*

*My Favorite Things*

*Night and Day*

*Quiet Nights (Corcovado)*

*Red Barron – Billy Cobham*

*Song for my Father*

*Smoke Gets In Your Eyes*

*The Chicken – Jaco Pastorius*

*Work Song*

## WIND INSTRUMENTS

### FLUTE

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma**7**, mi**7**, Dom**7**, mi7(♭5), 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: Crotchet= 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma**7**, mi**7**, Dom**7**, mi7(♭5), mi/Ma**7,**  root position only

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Studies and pieces – Year 11 and Year 12**

**Improvisation**

Aebersold, J. *Turnaround and Cyclic Progressions,* Record and Book Kit, Studio P.R, USA

The following suggested titles are by Jamey Aebersold (Jamey Aebersold Jazz Inc.)

* The II–V7–I Progression (Volume 3)
* Salsa latin jazz (Volume 64)
* All Time Standards (Volume 25)
* *Jazz Bossa Novas* (Volume 31)
* *Charlie Parker (All Bird)* (Volume 6)

Bergonzi, J. *Inside Improvisation, Volume 3: Jazz Line,* Advance Music, USA

Crooke, H. *How to Improvise,* Advance Music, Germany

Haerle, D. *The Jazz Language,* Studio P.R, USA

Kane, B. *Constructing Melodic Jazz Improvisation – Concert Key Edition*for Piano/Guitar/Flute, Published by Jazz Path Publishing

Schnyder*,* D. *Crossing Over Essentials for Jazz and Classical Flute*, Second Floor Music

**Technique and style (transcriptions)**

Snidero, J. *Jazz Conception Medium-Advanced,* Advance Music

(Author unknown) *Solos for Jazz Flute*, All That Jazz, Carl Fischer

Osland M. *The Music of Nestor Torres: Solo Transcriptions* and *Performing Artist Master Class CD,* Alfred Publishing

**Technical work**

Adler, M. *Jazz Flute Etudes**(Advanced Studies in Improvisation),* Houston Publishing, Inc.

Bay, W. *Mel Bay's Complete Jazz Flute Book*, Mel Bay Publications, Inc.

Haerle, D. *Scales for Jazz Improvisation,* Alfred Publishing Company

Keller, G. *Jazz Chord/Scale Handbook,* Advance Music

Rae, J. *Jazz Flute Studies*, Faber Music Ltd.

(Author unknown) *Jazz Scale Studies – Flute,* Universal Edition

**Sight reading**

Kane, Brian (2004), *Creative Jazz Sightreading,* Jazz Path Publishing, USA

Parker, Charlie (1978), *The Charlie Parker Omnibook, ‘*C’ edition, Alfred Publishing Company

Any suitable transcriptions by Herbie Mann or Hubert Laws

**NB All technical, tone and technique work specified in the classical syllabus is also applicable to this jazz syllabus**

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire

### CLARINET

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma**7**, mi**7**, Dom**7**, mi7(♭5), 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: Crotchet= 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma**7**, mi**7**, Dom**7**, mi7(♭5), mi/Ma**7**, root position only

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

***Studies and pieces – Year 11 and Year 12***

**Scale and arpeggio technical work**

Bay, William (1995), *Mel Bay’s Jazz Clarinet Book,* Mel Bay Publications

Bettoney-Baermann *Method for Clarinet, Book 3*, Cundy-Bettony, Carl Fischer Inc

Hearle, Dan (1975), *Scales for Jazz Improvisation,* Alfred Publishing Co., Inc

Klose, H. *Complete Method*, Alphonse Leduc

Rae, James (2006), *Jazz Scale Studies,* Universal Edition

**General technical work – studies**

Holcombe, Bill (1992), *24 Jazz Studies for Clarinet*, Musicians Publications

O’Neill, John (2007), *Developing Jazz Technique for Clarinet*, Schott

Rae, James (1996), *Progressive Jazz Studies,* Faber Music

**Technique and stylistic development**

Daniels Eddie; Osland, Miles (2005), *The Music of Eddie Daniels*, Warner Brothers

De Franco, Buddy *The Buddy De Franco Collection, Artists Transcriptions*, Hal Leonard

Parker, Charlie (1978), *Charlie Parker Omnibook,* Atlantic Music Corp

Smith, Bill (2009), *Jazz Clarinet*, Parkside Publications

Snidero, Jim *Jazz Conceptions*, Advance music

**Improvisation**

The following suggested titles by Jamie Aebersold, Jamie Aebersold Jazz, Inc

* *The II–V7–I Progression* (Volume 3)
* *Turnarounds, Cycles, and II–V7s* (Volume 16)
* *Major and minor* (Volume 24)
* *Maiden Voyage* (Volume 54)
* *All-Time Standards* (Volume 25)

Baker, David (1988), *Jazz Improvisation*, Alfred Publishing Company

Crooke, Hal (1991), *How to Improvise*, Advance Music

Hearle, Dan (1980), *The Jazz Language,* Alfred Publishing Co., Inc

**NB: For Year 11 and Year 12 repertoire, refer to generic repertoire**

### SAXOPHONE

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales and arpeggios should be played over the full range of the instrument (low B♭–High F♯) depending on the key. Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 88 (play as straight or swung quavers/eighths).

Articulation: Back tongued (every even note)

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), root position only

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Year 12 generic scales**

Scales and arpeggios should be played over the full range of the instrument (low B♭–High F♯) depending on the key. Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian/natural minor

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), min/Maj7, root position only

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

***Studies and pieces – Year 11 and Year 12***

**Improvisation**

Aebersold, Jamey (1979), *Turnaround and Cyclic Progressions,* Record and Book Kit, Studio P.R, USA

Baker, D. (1976), *Jazz Improvisation,* Music Workshop Publications, USA

Bergonzi, J. (1994), *Inside Improvisation, Volume 1: Melodic Structures*, Advance Music, USA

Bergonzi, J. (1998), *Inside Improvisation, Volume 3: Jazz Line,* Advance Music, USA

Crooke, H. (1991), *How to Improvise,* Advance Music, Germany

Haerle, Dan (1980), *The Jazz Language,* Studio P.R, USA

**Scale and arpeggio technical work**

Kynaston, Trent (1984), *Daily Studies for All Saxophones,* Alfred Publishing, USA

Haerle, Dan (1983), *Scales for Jazz Improvisation,* Alfred Publishing Company

Keller, Gary (2002), *Jazz Chord/Scale Handbook,* Advance Music

**Sight reading**

Kane, Brian (2004), *Creative Jazz Sightreading,* Jazz Path Publishing, USA

Fishman, Greg (2008), *Jazz Saxophone Duets,* Greg Fishman Jazz Studios

Parker, Charlie (1978), *The Charlie Parker Omnibook*, Alfred Publishing Company

Hunter, Randy (2008), *Level Three Jazz Etudes*, Randy Hunter Jazz

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire

## BRASS INSTRUMENTS

### TRUMPET

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), 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: Crotchet= 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(♭5), mi/Ma7, root position only

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Studies and pieces – Year 11 and Year 12**

**Scale and arpeggio technical work**

Kase, Chris *Twenty-first Century Technique*

McNiel, John *The Art of Jazz Trumpet*

Shew, Bobby *Exercises and Etudes (*Balquhidder Music)

**General technical work**

**Articulation**

Arban *Complete Method for Trumpet/Cornet (*Carl Fischer ed.)

Frink, Laurie and McNiel, John *Flexus (*OmniTone press)

McNiel, John *The Art of Jazz Trumpet*

**Intervals**

Arban *Complete Method for Trumpet/Cornet*

Frink, Laurie and McNiel, John *Flexus (*OmniTone press)

**Flexibility**

Colin, Charles *Advanced Lip Flexibilities*

Frink, Laurie and McNiel, John *Flexus (*OmniTone press)

Schlossberg, Max *Daily Drills*

**Range**

Brisbois, Bud *Trumpet Today*

Macbeth, Carlton *Original Louis Maggio System for Brass (*Charles Colin Music)

**Tone**

Arban *Complete Method for Trumpet/Cornet (*Carl Fischer ed.)

Concone, Guiseppe (Korak, John ed.) *The Complete Solfeggi (*Balquihidder Music)

Stamp, James *Warm-ups and Studies*

**Repertoire/Stylistic development**

**Improvisation**

Aebersold, Jamey (1979), *Turnaround and Cyclic Progressions (*Jamey Aebersold Jazz)

Aebersold, Jamey (1991), *Maiden Voyage, 14 easy-to-play Jazz Songs (*Jamey Aebersold Jazz)

Baker, David (1988), *Jazz Improvisation* (Alfred Publishing Company)

Crooke, Hal (1991), *How to Improvise (*Advance Music)

Haerle, Dan (1980), *The Jazz Language (*Studio P.R.)

Herrman, Steve *Amazing Phrasing – Trumpet*

**Style, sight reading, and conceptual development**

Coker, Jerry (1997), *Complete Method for Improvisation* (Alfred Publishing Company)

Herrman, Steve *Amazing Phrasing – Trumpet*

Parker, Charlie *The Charlie Parker Omnibook*

Snidero, Jim *Jazz Conceptions – Trumpet*

Voisin, Roger *Develop Sight Reading*

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire

### TROMBONE

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: Crotchet= 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), 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: Crotchet= 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(♭5), mi/Ma7, root position only

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

***Studies and pieces – 11 and Year 12***

**Scale and arpeggio technical work**

Arban *Complete Method for Trombone*

Haerle, Dan (1983), *Scales for Jazz Improvisation,* Alfred Publishing Company (examples in Treble Clef)

Keller, Gary (2002), *Jazz Chord/Scale Handbook,* Advance Music (examples in treble Clef)

Rubank *Advanced method for trombone/Baritone Volume 1*

**General technical work**

**Articulation**

Arban *Complete Method for Trombone*

Bordogni/Rochut *Melodious Etudes for Trombone*

Kopprasch *60 Studies for Trombone*

Tanner, Paul *Complete Practice Book for Trombone*

**Intervals**

Arban *Complete Method for Trombone*

Tanner, Paul *Complete Practice Book for Trombone*

**Flexibility**

Colin, Charles *Advanced Lip Flexibilities*

Tanner, Paul *Complete Practice Book for Trombone*

**Range**

Tanner, Paul *Complete Practice Book for Trombone*

**Tone**

Arban *Complete Method for Trombone*

Bordogni/Rochut *Melodious Etudes for Trombone*

Tanner, Paul *Complete Practice Book for Trombone*

**Repertoire/stylistic development**

**Improvisation**

Aebersold, Jamey (1979), *Turnaround and Cyclic Progressions,* Record and Book Kit, Jamey Aebersold Jazz, USA

Aebersold, Jamey (1991), *Maiden Voyage, 14 easy-to-play Jazz Songs,* Record and Book Kit, Jamey Aebersold Jazz, USA

Baker, David (1988), *Jazz Improvisation*, Alfred Publishing Company: Second edition, USA

Crooke, Hal. (1991), *How to Improvise,* Advance Music, Germany

Haerle, Dan (1980), *The Jazz Language,* Studio P.R., USA

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

Brandao, Fernando (2006), *Brazilian and Afro-cuban Jazz Conception-trombone,* Advance Music, USA

Coker, Jerry (1997), *Complete Method for Improvisation*, Alfred Publishing Company

Parker, Charlie (1978), *The Charlie Parker Omnibook*, Alfred Publishing Company

Snidero, Jim (1996), *Jazz Conceptions* – *21 solo etudes, Trombone*, Advance Music, USA

Snidero, Jim (2003), *Intermediate Jazz Conception for Trombone*, Advance Music, USA

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire

## DRUM KIT

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Rudiments**

* Percussive Arts Society International Drum Rudiments document

<http://www.pas.org/resources/education/Rudiments1.aspx>

* Rudiment Tempo Ranges document

**Drum kit styles**

* **Rock: Crotchet = 70**

8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

* **Funk: Crotchet = 90**

8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’. (Dominant hand plays quarter notes throughout on hi-hat or ride cymbal.)

* **Jazz: Crotchet = 125**

16 bar passage of variations in common time. Patterns should incorporate the conventional jazz ride cymbal rhythm, with some variations. Bass and snare drum play ‘comping’ phrases using 8th note triplets. (Hi-hat foot on 2 and 4 throughout.)

**Supporting texts and examples**

*AMEB Percussion Technical work Level 2. Grade 5,* p. 8 to p. 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 document <http://www.pas.org/resources/education/Rudiments1.aspx>
* Rudiment Tempo Ranges document

**Drum kit styles**

* **Rock:** Crotchet **= 90**

8 bar passage of variations in an odd time signature. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

* **Funk:** Crotchet **= 85**

8 bar passage of ‘Linear’ variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’.

* **Jazz:** dotted crotchet **= 100**

16 bar passage of variations in 68 or 128. 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. *Drummers Guide To Odd Meters, p. 25 and 26* (Hal Leonard) (Rock)

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

NB: For Year 11 and Year 12 repertoire, refer to generic repertoire in addition to the following:

**Drum kit – Year 11**

Funk Corniola, F. *Bon Voyage from Rhythm Section Drumming*

Corniola, F. *Highway to Funk from Rhythm Section Drumming*

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. *Drum Set Suite*, Houghton & Warrington

La Rosa, M. *Rhapsody for Drum Set*

Miranda, A. *Suite for Unaccompanied Drum set*

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

Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)

**Jazz**

**Drum kit – Year 12**

Blues Stevie Ray Vaughan *Cold Shot*

Funk Billy Cobham *Red Baron*

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

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

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

DIG *The Favourie*

Rock School Drum Kit Grade 7 *Funkie Junkie*

Rock School Drum Kit Grade 5 *All Funked Up*

Tower of Power *What is Hip?*

Jazz Houliff, M. *Philly from Advanced Drum Kit Solos*

Houliff, M. *Aint it Rich from Advanced Drum Kit Solos*

Jazz Funk Herbie Hancock *Chameleon*

Jazz Fusion Houliff, M. *Con-Fusion from Advanced Drum Kit Solos*

Rhythm and Blues D’Angelo *Cruisin’*

Rock Steely Dan *Babylon Sisters*

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

## GUITAR

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

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

Minimum tempo: Crotchet= 80 (play as semiquavers/sixteenths)

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), root position only

Tempo: Crotchet= 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: Crotchet= 90 (play as semiquavers/sixteenths)

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma7, Mi7, Dom7, mi7(♭5), mi/Ma7, root position only

Tempo: Crotchet= 80 (play as semiquaversquavers/sixteenths)

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Studies and pieces – 11 and Year 12**

**Improvisation**

Aebersold, Jamey (1979), *Turnaround and Cyclic Progressions,* Record and Book Kit, Studio P.R, USA

Aebersold, Jamey Volume 21, USA

Bergonzi, J. (1994), *Inside Improvisation, Volume 1: Melodic Structures*, Advance Music, USA

Crooke, H. (1991), *How to Improvise,* Advance Music, Germany

Haerle, Dan (1980), *The Jazz Language,* Studio P.R, USA

**Scale and arpeggio technical work**

Haerle, Dan (1983), *Scales for Jazz Improvisation,* Alfred Publishing Company

Joe Pass *Guitar Chords* (1986), Mel Bay Publications, Inc.

*Modern method for guitar*, Berklee Press USA

**Sight reading**

*Classical Studies for Pick style Guitar*, Berklee Press, USA

*Melodic Rhythms for Guitar*, Berklee Press USA

*Guitar Method Book 1–2* by Gary Turner and Brenton White, Progressive Publishing

SUGGESTED REPERTOIRE – YEAR 11

Refer to Generic repertoire

Blue Bossa

Blues in Bb (*Tenor Madness, Blue Monk, Freddie Freeloader*)

Blues in Eb (*The Sidewinder*)

Blues in F *(Now’s the Time)*

Blues in G *(All Blues)*

*Cantaloupe Island*

*Caravan*

*Don’t Get Around Much Anymore*

*Impressions (So What)*

*Little Sunflower*

*St Thomas*

*Softly as in a morning Sunrise*

*Sweet Georgia Brown*

*The Chicken*

*Watermelon Man*

SUGGESTED REPERTOIRE – YEAR 12

*Blues in F* – ‘bebop’ blues (Birdlike, Au Privave, Barbados)

*Blues in F minor (Afro Blue)*

*Blues in G (All Blues)*

*Doxy*

*Georgia on my Mind*

*Honeysuckle Rose*

*Killer Joe*

*Maiden Voyage*

*Mercy, Mercy, Mercy*

*Milestones (New)*

*Misty*

*Perdido*

*Satin Doll*

*Song for my Father*

*When the Saints Go Marching In*

*Work Song*

## BASS GUITAR AND/OR ACOUSTIC/DOUBLE BASS

**BASS GUITAR**

**Year 11 generic scales**

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

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

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), root position only

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

**Year 12 generic scales**

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

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

Ionian

Dorian

Mixolydian

Aeolian

Locrian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), mi/Ma7, root position only

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

**Studies and pieces – Year 11 and Year 12**

**Scales**

Patitucci *60 Melodic Etudes*

Haerle *Scales for Jazz Improvisation*

**Arpeggios and patterns**

Ricker *New Concepts in Linear Improvisation*

Reid *The Evolving Bassist*

**Scale patterns**

Coker/Casale/Campbell/Greene (for bass clef) – *Patterns for Jazz*

**Walking lines**

Reid *The Evolving Bassist*

**Time, groove and stylistic concepts**

Patitucci *Ultimate Play-along for Bass*

Dr Licks *Standing in the Shadows of Motown*

**Sight reading**

Appleman *Reading Contemporary Electric Bass Rhythms*

Patitucci *60 Melodic Etudes*

**See p. 116 below for suggested repertoire generic to both bass guitar and acoustic/double bass**

**ACOUSTIC/DOUBLE BASS**

**Year 11 generic scales**

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

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

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5), root position only

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

**Year 12 generic scales**

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

Minimum tempo: Crotchet= 90 (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(♭5), mi/Ma7, root position only

Minimum tempo: Crotchet= 80 (play as quavers/eighths).

**Suggested studies and pieces – Year 11 and Year 12**

**Scales**

Patitucci *60 Melodic Etudes*

Haerle *Scales for Jazz Improvisation*

**Arpeggios and patterns**

Ricker *New Concepts in Linear Improvisation*

Reid *The Evolving Bassist*

**Scale patterns**

Coker/Casale/Campbell/Greene (for bass clef) – *Patterns for Jazz*

**Walking lines**

Reid *The Evolving Bassist*

**Time, groove and stylistic concepts**

Patitucci *Ultimate Play-along for Bass*

**Sight reading**

Patitucci *60 Melodic Etudes*

**See p. 116 below for suggested repertoire generic to both bass guitar and acoustic/double bass**

#### REPERTOIRE GENERIC TO BOTH BASS GUITAR AND ACOUSTIC/DOUBLE BASS

#### SUGGESTED REPERTOIRE – YEAR 11

*See Generic repertoire*

*Blues in F (Now’s the Time)*

*Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)*

*Blues in Eb (The Sidewinder)*

*Blues in G (All Blues)*

*Blue Bossa*

*Cantaloupe Island*

*Caravan*

*Don’t Get Around Much Anymore*

*Impressions (So What)*

*Little Sunflower*

*Softly as in a morning Sunrise*

*St Thomas*

*Sweet Georgia Brown*

*The Chicken*

*Watermelon Man*

#### SUGGESTED REPERTOIRE – YEAR 12

*All of Me*

*Autumn Leaves*

*Blues in G (All Blues)*

*Blues in Eb (Sandu)*

*Blues in F minor (Afro Blue)*

*Doxy*

*Georgia on my Mind*

*Honeysuckle Rose*

*Killer Joe*

*Maiden Voyage*

*Mercy, Mercy, Mercy*

*Milestones (New)*

*Misty*

*Perdido*

*Satin Doll*

*Song for my Father*

*When the Saints Go Marching In*

*Work Song*

## PIANO/KEYBOARD

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Year 11 generic scales**

Scales are to be played over 4 octaves, similar motion in all 12 keys.

Minimum tempo: Crotchet= 84 (play as semiquavers/sixteenth notes)

Ionian

Aeolian

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma7, mi7, Dom7, mi 7(♭5)/half diminished, root position only

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

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma7, mi7, Dom7, mi7(♭5)/half diminished, mi/Ma7, dim7, root position only

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

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Studies and pieces – Year 11 and Year 12**

**Technical exercises**

Technical Exercises for the Intermediate to Professional Jazz Musician by Jordon Ruwe

ISBN: 0793555981

Jazz Hanon by Leo Alfassy

ISBN 0825622239

The Jazz Piano Book by Mark Levine

ISBN 0961470151

Hanon

ABRSM

**Sight reading**

Creative Jazz Sight Reading by Brian J Kane

ISBN 0-9760977-0-2

The Ultimate Jazz Fake Book by Herb Wong

ISBN 0881889792

**Improvisation**

How to Improvise: An Approach to Practicing Improvisation by Hal Crook

David N. Baker – How to Play Bebop, volumes 1, 2 and 3

Jamey Abersold – ii, V7 I progressions

#### SUGGESTED REPERTOIRE – YEAR 11

Refer to Generic repertoire

*Autumn Leaves* The New Real Book, Volume 1, Sher Music Co.

*Blue Bossa* The New Real Book, Volume 1, Sher Music Co.

*Blues in Bb (Blue Monk)* The Real Book, Sixth Edition (C Instruments)

*Blues in Bb (Freddie Freeloader)* From the Easy Jazz Combo Series for first/second year players

*Blues in Bb (Tenor Madness)* Jamey Aebersold, Volume 8, Sonny Rollins

*Blues in Eb (The Sidewinder)* Volume 106 Published by James Aebersold Jazz

*Blues in F (Now’s the Time*) Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 1978)

*Blues in G (All Blues*) The Real Book, Sixth Edition (C Instruments)

*Bye Bye Blackbird* The New Real Book, Volume 3, Sher Music Co.

*Cantaloupe Island* Volume 11 Published by Jamey Aebersold Jazz

*Caravan* The New Real Book, Volume 2, Sher Music Co.

*Chameleon* The Real Book, Volume 2, Sixth Edition (C Instruments)

*Don’t Get Around Much Anymore* The New Real Book, Volume 1, Sher Music Co.

*Fly Me to the Moon* The New Real Book, Volume 2, Sher Music Co.

*Impressions (So What)* The Real Book, Sixth Edition (C Instruments)

*Little Sunflower* The New Real Book, Volume 1, Sher Music Co.

*Perdido* The New Real Book, Volume 2, Sher Music Co.

*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* Volume 25 Published by Jamey Aebersold Jazz

*Sweet Georgia Brown* Volume 39 Published by Jamey Aebersold Jazz

*Watermelon Man* Volume 11 Published by Jamey Aebersold Jazz

*Weaver of Dreams* The New Real Book, Volume 1, Sher Music Co.

*When Sunny Gets Blue* The Real Book, Sixth Edition (C Instruments)

Additional repertoire can be found in publications such as:

*The Bill Evans Songbook*

*The Giants of Jazz Piano* (Keith Jarrett)

*Oscar Peterson: Jazz Exercises, Minuets, Etudes and Pieces for Piano* (note that pieces only are acceptable for examination standards)

#### SUGGESTED REPERTOIRE – YEAR 12

*A Child is Born* Volume 91 Published by Jamey Aebersold Jazz

*All of Me* The Real Book Volume 1, Sixth Edition (C Instruments)

*Au Privave, Barbados* Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 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 1, 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* Volume 71 Published by Jamey Aebersold Jazz

*I Got Rhythm* Volume 47 Published by Jamey Aebersold Jazz

*Jitterbug Waltz* Volume 72 Published by Jamey Aebersold Jazz

*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)* Volume 50 Published by Jamey Aebersold Jazz

*Misty* The Real Book Volume 1, Sixth Edition (C Instruments)

*Night and Day* Volume 51 Published by Jamey Aebersold Jazz

*Red Barron* Bill Cobham

*Smoke Gets in Your Eyes* Volume 55 Published by Jamey Aebersold Jazz

*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 8th notes (legato) onlyto the 8ve, with the exception of the Chromatic scale which should be sung to the sharpened 5th.*

* Major (Ionian) (Crotchet=100)
* Major pentatonic (Crotchet=80)
* Minor pentatonic (Crotchet=80)
* Aeolian/natural minor (Crotchet=100)
* Blues (Crotchet=80)
* Dorian (Crotchet=100)
* Mixolydian (Crotchet=100)
* Chromatic (up to sharpened 5*th*) (Crotchet=60)

**Arpeggios**

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

Tempo: Crotchet= 80

* Major 7th
* Minor 7th
* Dominant 7th

**Dynamics** – all scales and arpeggios

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

**Improvisation – compulsory Jazz activity as appropriate to repertoire**

* demonstrate improvisation skills over Blues form
* ad-libbing over chorus
* melodic improvisation in verse over song where appropriate

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Technical requirements**

*Scales should be sung unaccompanied from memory in four different keys suited to the student’s vocal range using solfa or scat syllables. The starting note will be sounded.*

**Scales to the 9***th*

*All scales should be sung in straight or swung 8th notes (legato) only to the 9th with the exception of the Blues scale, which should be sung to the flattened 10th and the chromatic scale which is sung to the 8ve.*

* Major (Ionian) (Crotchet=120)
* Dorian (Crotchet=120)
* Mixolydian (Crotchet =120)
* Aeolian/natural minor (Crotchet=120)
* Jazz minor (Crotchet=120)
* Major pentatonic (Crotchet=100)
* Minor pentatonic (Crotchet=100)
* Blues to flat 10th (Crotchet=100)
* Chromatic to the 8ve

**Arpeggios**

*The tonic (and chord) will be sounded. Arpeggios should be sung from memory in straight or swung quavers to the 10th. Tempo: crotchet=100.*

* Major 7th
* minor 7th
* Dominant 7th

**Dynamics** – all scales and arpeggios

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

**Improvisation – compulsory Jazz activity as appropriate to repertoire**

* demonstrate improvisation skills over Blues form
* adlibbing over chorus
* melodic improvisation in verse over song where appropriate

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

***Scat singing and vocalise***

Anita Wardell

Al Jarreau

Bobby McFerrin

Eddie Jefferson

Ella Fitzgerald

Jon Hendricks

Kurt Elling

Lambert, Hendricks and Ross

Mark Murphy

Sarah Vaughan

***Jazz and Contemporary***

Jim Snidero *Jazz Conceptions*

Aebersold *Guide for Jazz and Scat Vocalists*

Bob Stoloff *Rhythm Etudes*

Seth Riggs *Singing for the Stars*

Anne Peckham *Contemporary Singer*

Michelle Weir *Vocal Improvisations*

Trinity Exams *Rock School*

NB: Some studies from Western Art Music are recommended for Jazz and Contemporary singers as well.

***Ear training: Jazz and Contemporary (improvisation)***

**(Intervals: improvisation: phrasing: ornamentation: syncopation)**

Bob Stoloff: Diatonic exercises and the rest of the book!!

Jim Snidero: tracks 1–6 (maybe 7):

* to understand chord progressions
* jazz phrasing

Aebersold: Guide to Jazz and Scat Vocalists

* practical procedures for memorising chord progression
* soloing
* ear training
* intervals

***Phonation: Jazz/Contemporary***

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

Jazz Conception Jim Snidero: Groove Blues, Amen, A Doll–Diction, Scat – all have written scat syllables

Michele Weir Vocal Improvisation: scat syllables that pertain to particular rhythms

***Registration: Jazz/Contemporary***

**(Passagio: tilt: range)**

Seth Riggs Singing for the Stars: Ex 1 – Bubbling and trilling Patterns: working through ‘the mix’ (passagio)

Anne Peckham Contemporary Singer – various exercises

Rock School Syllabus

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

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

Jazz Singers Handbook: Sections 5 and 6 – Colouring melody and phrasing

Rhythm Etudes, Bob Stoloff – 1–4

Counting Exercises

***Vocal resonance: Jazz/Contemporary***

**(Tone colour: vowels)**

Listening to particular ‘styled’ singers

#### SUGGESTED REPERTOIRE – YEAR 11

Students are required to prepare six songs, with at least one from each of the four Jazz styles: Ballad, Blues, Jazz Standard and Latin.

**Ballad**

*Body and Soul*

*Lover Man*

*Misty*

*My Funny Valentine*

**Blues**

*Goin’ to Chicago*

*Now’s the Time*

*Stormy Monday*

*Why don’t cha do right?*

**Jazz standard**

*All of Me*

*Autumn Leaves*

*Bye Bye Blackbird*

*Don’t Get Around Much Anymore*

*God Bless the Child*

*Honeysuckle Rose*

*How High the Moon*

*I Got Rhythm*

*Impressions*

*It Don’t Mean a Thing (if it ain’t got that swing)*

*Lullaby of Birdland*

*Softly As in a Morning Sunrise*

*Stormy Weather*

*Summertime*

*Take the A-Train*

*Time after Time*

*What Is This Thing Called Love?*

**Latin**

*How Insensitive*

*Meditation*

*One Note Samba*

*Quiet Nights of Quiet Stars*

*Slightly Out of Tune – Desifinado*

**Additional**

*All of Me*

*Alright, OK You Win*

*AMEB Contemporary and Popular Music (CPM) Step 2*

*AMEB CPM Step 3*

*Autumn Leaves*

*But Not for Me*

*Feelin’ Good*

*Fly Me to the Moon*

*Georgia on my Mind*

*Honeysuckle Rose*

*How Insensitive*

*It Had To Be You*

*It’s Only a Papermoon*

*Love is Here to Stay*

*Nice Work if You Can Get it*

*Now’s the time (with lyrics: based on the Eddie Jefferson version)*

*September Song*

*Stormy Monday*

*Sugar (with lyrics)*

*Sweet Georgia Brown*

*The Nearness of You*

#### SUGGESTED REPERTOIRE – YEAR 12

Students are required to prepare six songs, with at least one from each of the four Jazz styles: Ballad, Blues, Jazz Standard and Latin.

**Ballad**

*Body and Soul*

*Lover Man*

*Misty*

*My Funny Valentine*

**Blues**

*Goin’ to Chicago*

*Now’s the Time*

*Stormy Monday*

*Why don’t cha do right?*

**Jazz standard**

*All of Me*

*Autumn Leaves*

*Bye Bye Blackbird*

*Don’t Get Around Much Anymore*

*God Bless the Child*

*Honeysuckle Rose*

*How High the Moon*

*I Got Rhythm*

*Impressions*

*It Don’t Mean a Thing (if it ain’t got that swing)*

*Softly As in a Morning Sunrise*

*Stormy Weather*

*Summertime*

*Take the A-Train*

*Time after Time*

*What Is This Thing Called Love?*

**Latin**

*How Insensitive*

*Meditation*

*One Note Samba*

*Quiet Nights of Quiet Stars*

**Additional**

*A Nightingale Sang in Berkeley Square*

*Almost Like Being in Love*

*Beyond the Sea*

*Blue Skies*

*Corcovado*

*Cry Me a River*

*Dindi*

*East of the Sun and West of the Moon*

*Lullaby of Birdland*

*Misty*

*Moanin’ (with lyrics: refer to versions recorded by Sarah Vaughan and Anita Wardell)*

*My Funny Valentine*

*On the Street Where You Live*

*One Note Samba*

*Round Midnight*

*Route 66*

*So Nice (Summer Samba)*

*Softly as in a Morning Sunrise*

*Someone to Watch Over Me*

*Stardust*

*Take the A-Train*

*You Don’t Know What Love is*

# CONTEMPORARY

The Contemporary repertoire listed in this document is applicable for most of the instruments listed in this resource package. Students can practise and perform the listed repertoire using either a recorded backing accompaniment, or performing as part of an ensemble. For examination purposes, Contemporary students must demonstrate an ability to solo and/or improvise appropriate to the repertoire. Demonstration of an ability to improvise is optional, as appropriate to the repertoire and the instrument, but is strongly suggested for the guitar, bass and keys.In addition, the performance must contain repertoire that demonstrates stylistic variety and versatility of technique. Note that Contemporary repertoire will need to be appropriately arranged (and in most cases, scored). Refer to the *Music Practical (performance and/or composition portfolio) examination requirements* document for further clarification of score requirements for all instruments.

## DRUM KIT

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Rudiments**

* Percussive Arts Society International Drum Rudiments document

<http://www.pas.org/resources/education/Rudiments1.aspx>

* Rudiment Tempo Ranges document

**Drum kit styles**

* **Rock: Crotchet = 70**

8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

* **Funk: Crotchet = 90**

8 bar passage of variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’. (Dominant hand plays quarter notes throughout on hi-hat or ride cymbal.)

* **Jazz: Crotchet = 125**

16 bar passage of variations in common time. Patterns should incorporate the conventional jazz ride cymbal rhythm, with some variations. Bass and snare drum play ‘comping’ phrases using 8th note triplets. (Hi-hat foot on 2 and 4 throughout.)

**Supporting texts and examples**

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

*Rock School Drums, Grade 6,* p. 38, 39 and 40

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

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

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

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 document

<http://www.pas.org/resources/education/Rudiments1.aspx>

* Rudiment Tempo Ranges document

**Drum kit styles**

* **Rock:** Crotchet **= 90**

8 bar passage of variations in an odd time signature. Patterns should incorporate 16th note rhythms on snare and bass drum. (Snare drum on beats 2 and 4 throughout.)

* **Funk:** Crotchet **= 85**

8 bar passage of ‘Linear’ variations in common time. Patterns should incorporate 16th note rhythms on snare and bass drum. Strong dynamic and tonal contrast between snare drum back beats and ‘ghost notes’.

* **Jazz:** dotted crotchet **= 100**

16 bar passage of variations in 68 or 128. 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* p. 41, 42, 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. *Drummers Guide To Odd Meters, p. 25 and 26* (Hal Leonard) (Rock)

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 | Crotchet= 60 | Description: Crotchet= 75 |
| 2 | Single Stroke Four (Four Stroke Ruff) | Description: Crotchet= 90 | Description: Crotchet= 120 |
| 3 | Single Stroke Seven | Description: Crotchet= 132 | Description: Crotchet= 140 |
| 4 | Multiple Bounce Roll | Description: Crotchet= 90 | Description: Crotchet= 90 |
| 5 | Triple Stroke Roll | Description: Crotchet= 66 | Description: Crotchet= 78 |
| 6 | Double Stroke Open Roll | Description: Crotchet= 60 | Description: Crotchet= 75 |
| 7 | Five Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 8 | Six Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 9 | Seven Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 10 | Nine Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 11 | Ten Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 12 | Eleven Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 13 | Thirteen Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 14 | Fifteen Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 15 | Seventeen Stroke Roll | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 16 | Single Paradiddle | Description: Crotchet= 120 | Description: Crotchet= 130 |
| 17 | Double Paradiddle | dotted crotchet= 60 | Description: dotted crotchet= 80 |
| 18 | Triple Paradiddle | Description: Crotchet= 112 | Description: Crotchet= 120 |
| 19 | Single Paradiddle-diddle | Description: dotted crotchet= 70 | Description: dotted crotchet= 82 |
| 20 | Flam | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 21 | Flam Accent | Description: dotted crotchet= 90 | Description: dotted crotchet= 120 |
| 22 | Flam Tap | Description: Crotchet= 54 | Description: Crotchet= 60 |
| 23 | Flamacue | Description: Crotchet= 86 | Description: Crotchet= 96 |
| 24 | Flam Paradiddle | Description: Crotchet= 82 | Description: Crotchet= 90 |
| 25 | Single Flammed Mill | Description: Crotchet= 82 | Description: Crotchet= 90 |
| 26 | Flam Paradiddle-diddle | Description: dotted crotchet= 54 | Description: dotted crotchet= 60 |
| 27 | Pataflalfa | Description: Crotchet= 56 | Description: Crotchet= 62 |
| 28 | Swiss Army Triplet | Description: Crotchet= 60 | Description: Crotchet= 70 |
| 29 | Inverted Flam Tap | Description: Crotchet= 55 | Description: Crotchet= 65 |
| 30 | Flam Drag | Description: Crotchet= 78 | Description: Crotchet= 88 |
| 31 | Drag | Description: Crotchet= 108 | Description: Crotchet= 120 |
| 32 | Single Drag Tap | Description: Crotchet= 104 | Description: Crotchet= 116 |
| 33 | Double Drag Tap | Description: dotted crotchet= 52 | Description: dotted crotchet= 60 |
| 34 | Lesson 25 | Description: Crotchet= 78 | Description: Crotchet= 90 |
| 35 | Single Dragadiddle | Description: Crotchet= 80 | Description: Crotchet= 92 |
| 36 | Drag Paradiddle # 1 | Description: dotted crotchet= 54 | Description: dotted crotchet= 62 |
| 37 | Drag Paradiddle # 2 | Description: Crotchet= 74 | Description: Crotchet= 82 |
| 38 | Single Ratamacue | Description: Crotchet= 76 | Description: Crotchet= 82 |
| 39 | Double Ratamacue | Description: dotted crotchet= 48 | Description: dotted crotchet= 54 |
| 40 | Triple Ratamacue | Description: Crotchet= 74 | Description: Crotchet= 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 Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety/range of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

**Repertoire:**

*(Solos to be played as per original recording or improvised at an appropriate technical level)*

**Style Composer/arranger Piece**

Alternative Muse *Super Massive Black Hole*

Blues Rock School Drum Kit Grade 5 *X-Blues III*

Funk Corniola, F. *Bon Voyage from Rhythm Section Drumming*

Corniola, F. *Highway to Funk from Rhythm Section Drumming*

Houliff, M. *Just for the Funk of it from Advanced Drum Kit Solos*

The Meters *Cissy Strut*

Wild Cherry *Play That Funky Music*

Funk Shuffle Toto/Jeff Porcaro *Rosanna*

Grunge Nirvana/Dave Grohl *Smells Like Teen Spirit*

Nirvana/Dave Grohl *Come As You Are*

Heavy Rock ACDC *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 Copland *Message in a Bottle*

Rock Foo Fighters/Dave Grohl *Ever Long*

Rolling Stones *Honky Tonk Woman*

The Beatles/Ringo Starr *Come Together*

The Cream/Ginger Baker *White Room*

Rockabilly 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 Zepplin *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 Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

**Repertoire:**

*(Solos to be played as per original recording or improvised at an appropriate technical level)*

**Style Composer/arranger Piece**

Disco Jamiroqui *Cosmic Girl*

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

Michael Jackson *Wanna Be Startin’ Somethin’*

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

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

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

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

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

DIG *The Favourie*

Rock School Drum Kit Grade 5 *All Funked Up*

Funk Rock Red Hot Chili Peppers *Suck My Kiss*

Jazz Fusion Houliff, M. *Con-Fusion from Advanced Drum Kit Solos*

Metal Metallica *Enter Sandman*

Motown James Jamerson *For Once in My Life*

Jackson Five *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*:* Crotchet=90, quaver per note

**Scales**

Aeolian

Ionian

Mixolydian

Dorian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

**Arpeggios**

Tempo: Crotchet= 80, quaver per note

Major

Minor

Dominant 7th

Major 7th

Minor 7th

**Chords**

Major

Minor

Dominant 7

Minor 7

Major 7

Power chord

Minor 7 flat 5

Dominant 9

Dominant 7♯9

#### TECHNICAL WORK – YEAR 12 Scales and arpeggios are to be played in all keys. Minimum tempo: Crotchet= 90

**Scales**

Aeolian

Mixolydian

Ionian

Dorian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

**Arpeggios**

Tempo: Crotchet= 80

Major 9th

Minor 9th

Dominant 9th

Minor/major 9th

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

**Scales/ modes**

Left hand slur exercises (play guitar with Steely Dan, Pumping Nylon)

Trinity Rock and Pop Guitar Syllabus Technical exercises from Grades 4–6

Scales and Exercises for Guitar and Plectrum Guitar by Trinity Guildhall

Technical Exercises as prescribed by CPM steps 1–4 and Trinity Rock School Grades Debut – Grade 8

Progressive Series – Guitar Method Books 1 and 2

Rock Guitar Books 1 and 2

Berlee Guitar Series – Volume 1and 2 by William Leavitt

Contemporary Guitar for Western Australian Schools by Dean Blanchard

**Arpeggios**

Sweep pick/ alternate picking

Major, minor, 7ths, min 7♭5, diminished, dominant, 9ths

**Chords**

Diatonic scales chords – chord progressions (key specific)

Major and minor keys

Bar chords – powerchords

Comping – styles with appropriate voicings: Jim Kelly, Guitar Workshop, Berklee Press

Alfred’s Master Track Series

**Left hand technical exercises –** Guitar Fitness

**Sight reading**

Brent Block, *Sight Reading Melodies*, Volume 1

W.Leavitt, A *Modern Method for Guitar*

Mel Bay, *Modern Guitar Method*

Hal Leonard, *Progressive Sight Reading for Electric Guitar* (Levels 1–8)

**Improvisation**

Hal Leonard, *101 must-know Rock Licks*

Hal Leonard, *101 must-know Blues Licks*

Hal Leonard, *101 must-know Jazz Licks*

#### SUGGESTED REPERTOIRE – YEAR 11

Contemporary guitar repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reindhart gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

**Instrumental repertoire:**

*(Solos to be played as per original recording or improvised at an appropriate technical level)*

**Style Piece Composer/arranger**

60’s surf rock *Misirlou* Dick Dale

60’s 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:**

*(Solos to be played as per original recording or improvised at an appropriate technical level)*

**Style Piece Composer/arranger**

Ballad *Blackbird* Beatles

Metal ballad *Nothing Else Matters* Metallica

Rock *Honky Tonk Woman* Rolling Stones

*Living on a Prayer* Bon Jovi

60’s rock *All Along the Watch Tower* Jimi Hendrix

Pop rock (various) *Here Comes the Sun* 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)**

*(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 technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique, at an appropriate skill level. These changes are to be indicated on the score.

**Instrumental repertoire:**

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

**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

*PMA* Rockschool (Grade 6)

Rock *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) M*anhattan* 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  
rock (various styles)

Folk/Rock (various styles) *Oceans* John Butler

Rock (various styles) *Classical Gas* Mason Williams

(unaccompanied version)

Various styles *Midnight* Joe Satriani

**Song repertoire:**

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

**Style Piece Composer/arranger**

Rock *Black Dog* Led Zeppelin

*Rock and Roll* Led Zeppelin

*Back in Black* ACDC

*Crazy Train* Ozzy Osborne

*Rosanna* Toto

*Hold the Line* Toto

*Middle Man* Living Colour

*Love in an Elevator* Aerosmith

*Walk This Way* Aerosmith

(must demonstrate rhythm parts and soloing)

Rock (various styles) *Money* Pink Floyd

*Stairway to Heaven* Led Zeppelin

(reduced number of verses)

*Sultans of Swing* Dire Straits

(reduced verses/choruses)

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 Maj* 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 Charlemaine* Steely Dan

*(reduced verses)*

60’s 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)*

**Style Piece Composer/arranger**

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* (a la Ronny Jordan) Miles Davis

## BASS GUITAR

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

Tempo: Crotchet= 70, quaver per note

Major/Ionian

Dorian

Aeolian

Mixolydian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

**Arpeggios**

Tempo: Crotchet= 60, quaver per note

Major

Minor

Dominant 7th

Minor 7th

Major 7th

Dominant 9th

Minor 7b5

Augmented

Diminished

#### SUGGESTED TECHNICAL WORK – REPERTOIRE

Rock School Bass Syllabus Technical Exs from Grade 4–6

Trinity Rock and Pop Bass Syllabus Technical Focus Pieces from Grade 5–7

**Sight reading**

Hal Leonard, *Bass Method books 1–3*

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

Tempo: Crotchet= 70

Ionian

Major

Dorian

Aeolian

Mixolydian

Lydian

Wholetone

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues

Dominant eight note scales

Harmonic minor

**Arpeggios**

Tempo: Crotchet= 80

Major 9th

Minor 9th

Dominant 9th

Min/Maj 9th

Minor 7b5

#### SUGGESTED REPERTOIRE – YEAR 11

Contemporary bass repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Latin or Country. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

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.

**STYLE PIECE COMPOSER/ARRANGER**

Motown/Swing *Ain’t No Mountain* James Jamerson

*How Sweet It Is To Be Loved By You* James Jamerson

Jazz Funk *Josie* Steely Dan

Funk rock *Bling Thing* Rockschool Bass Grade 4

*If You Have To Ask* Red Hot Chili Peppers

*Naked in the Rain* Red Hot Chili Peppers

*Walkabout* Red Hot Chili Peppers

Rock *John Paul Jones Style* Stuart Clayton, Giants of Bass

*Smoke on the Water* Deep Purple

*My Generation* The Who

Heavy Rock *Let It go* Rockschool Bass Grade 4

Rock Ballad *Sweet Child O’ Mine* Guns and Roses

Rockabilly *Alka Sezter* Rockschool Bass Grade 5

Rock Shuffle *Reeling in the Years* Steely Dan

Pop *Paul McCartney Style* Stuart Clayton, Giants of Bass

Techno *Electronica* Rockschool Bass Grade 4

Reggae *Is This Love* Bob Marley

Soul *My Goodness* Rockschool Bass Grade 4

Blues *Various blues standards* Bass lines written or improvised to a

Stage 2 standard

Blues shuffle *X Blues III* Rockschool Bass Grade 5

#### SUGGESTED REPERTOIRE – YEAR 12

Contemporary bass repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Latin or Country. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

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.

**STYLE PIECE COMPOSER/ARRANGER**

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

*Funkus Regulus* Rockschool Bass Grade 6

*Watermelon Man* Herbie Hancock (bass transcription from The Beat Goes On, Published by Music Minus One)

Blues Funk *Feel So Bad (Ray Charles)* Carol Kaye (Electric Bass Lines Bk 4)

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

Rock *John Entwistle Style* Stuart Clayton (Giants of Bass)

*Rock of Pages* Rockschool Bass (Grade 6)

Latin Jazz Rock *What Game Shall We Play* Stanley Clarke

Progressive Rock *Paranoid Android* Radiohead

Progressive Metal *Anaesthesia (Pulling Teeth)* Cliff Burton (Metallica)

*Cliff Burton Style* Stuart Clayton (Giants of Bass)

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 *Cello Suite No. 1 BMV 1007* Bach

## PIANO/KEYBOARD

#### SUGGESTED TECHNICAL WORK – YEAR 11

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

Major

Mixolydian

Aeolian

Major pentatonic

Minor pentatonic

Dorian

Blues

Chromatic C, F, B♭ and E♭

**Arpeggios**

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

(8th note triplet – 16th note)  
Major 7th, minor 7th, Dominant 7th

#### SUGGESTED TECHNICAL WORK – YEAR 12

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

Major

Mixolydian

Aeolian

Jazz (melodic) minor

Major pentatonic

minor pentatonic

Dorian

Blues

Chromatic

**Arpeggios**

Arpeggios are to be played over four octaves in twelve keys. Minimum tempo: MM 60 (16th note)  
Major 7th, minor 7th, Dominant 7th, minor 7th (♭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.

The candidate can perform a maximum of ONE piece as an accompanist. All other repertoire must be arranged for the pianist/keyboardist as the feature instrument.

**Instrumental repertoire:**

*(Solos to be played as per original recording or improvised at an appropriate technical level)*

**Style Piece Composer/arranger**

Rock ‘n Roll *Great Balls of fire* Jerry Lee Lewis

*Tutti Frutti* Little Richard

Progressive Rock *Lazy* Jon Lord (Deep Purple)

*Money* Richard Wright(Pink Floyd)

Ballad *Baby Grand* Billy Joel

*Your Song* Elton John

*Beth* Kiss

*Somewhere Out There* James Horne

*Samson* Regina Spektor

*Buy Now Pay Later* Tim Freedman (The Whitlams)

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

60’s Rock *Green Onions* Booker T

70’s Rock *Pretzel logic* Steely Dan

80’s Rock *Georgy Porgy* David Pache (Toto)

**Solo repertoire:**

**Style Piece Composer/arranger**

Ballad *Water Fountain* David Foster

(Album: *Touch of David Foster*)

Ballad *Brick* Ben Folds

*Please note that repertoire is best learned via a combination of printed and recorded sources. Students should be mentored and encouraged to devise their own piano/keyboard arrangements of selected repertoire based on the chord progression, melody, rhythmic structures and form.*

SUGGESTED REPERTOIRE – YEAR 12

Contemporary piano repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country or Latin. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

The candidate can perform a maximum of ONE piece as an accompanist. All other repertoire must be arranged for the pianist/keyboardist as the feature instrument

**Instrumental repertoire:**

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

**Style Piece Composer/arranger**

Early RnB/Blues *Seventh Son* Mose Allison

Blues *Been down so long* Sting/Kenny Kirkland

*Ruby, Ruby* Donald Fagan

Early Soul *Unchain my heart Ray Charles*

50’s Rock *In Crowd* Ramsey Lewis

70’s Rock *Fire in the Hole* Steely Dan

*Mr Blue Sky* Jeff Lynne (ELO)

*Scenes from an Italian Restaurant* Billy Joel

80’s Rock *Shadows in the Rain* Sting

*That’s All* Phil Collins (Genesis)

90’s Rock *One Angry Dwarf* Ben Folds five

*Virtual Insanity* Jamiraquai

Rock *Hoedown* Emerson Lake and Palmer

*Darkside* Tim Minchin

*Butterflies and Hurricanes* Matthew Bellamy (Muse)

*You Sound Like Lousie Burdett* Tim Freedman (The Whitlams)

Progressive Rock *Money* Richard Wright *(*Pink Floyd)

*Emotion Sickness* Daniel Johns (Silverchair)

Ballad *Daniel* Elton John

Funk *Same Like B3* Directions in Groove

Funk *The Favourite* Directions in Groove

Funk/Fusion *Cantaloupe Island* Herbie Hancock

*Revelation* Yellow Jackets

70’s Pop/Fusion *Deacon Blues* Steely Dan

Soundtrack *Winter Games* David Foster

**Solo repertoire:**

**Style Piece Composer/arranger**

Ballad *Some Children See Him* Dave Grusin

*Please note that repertoire is best learned via a combination of printed and recorded sources. Students should be mentored and encouraged to devise their own piano/keyboard arrangements of selected repertoire based on the chord progression, melody, rhythmic structures and form.*

## VOICE

**Technical requirements**

Scales should be sung unaccompanied from memory in 4 different keys suited to the student’s vocal range using solfa or scat syllables. The starting note will be sounded.

#### SUGGESTED TECHNICAL WORK – YEAR 11

**Scales**

*All scales to be in straight or swung 8th notes to the octave, with the exception of the chromatic scale which should be sung to the sharpened 5th*

* Major (Ionian) (Crotchet=100)
* Major Pentatonic (Crotchet=80)
* minor Pentatonic (Crotchet=80)
* Aeolian/natural minor (Crotchet=100)
* Blues (Crotchet=80)
* Dorian (Crotchet=100)
* Mixolydian (Crotchet=100)
* Chromatic (up to sharpened 5*th*) (Crotchet=60)

**Arpeggios**

*The tonic will be sounded.*

*Arpeggios should be sung in straight or swung quavers from memory up to the 7th.*

Tempo: Crotchet=100

* Major 7th
* Minor 7th
* Dominant 7th

**Dynamics** – all scales and arpeggios

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

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales to the 8ve**

*Scales should be sung unaccompanied from memory in four different keys suited to the student’s vocal range using solfa or scat syllables. The starting note will be sounded.*

**Scales**

*All scales to be in straight or swung 8th notes to the 9th, with the exception of the Blues scale which is sung to the flattened 10th and the chromatic scale which is sung to the 8ve.*

* Major (Ionian) (Crotchet=120)
* Dorian (Crotchet=120)
* Mixolydian (Crotchet=120)
* Aeolian/Natural minor (Crotchet=120)
* Jazz ( melodic) minor (Crotchet=120)
* Major pentatonic (Crotchet=100)
* Minor pentatonic (Crotchet=100)
* Blues to the flattened 10th (Crotchet=100)
* Chromatic to 8ve

**Arpeggios**

*The tonic will be sounded.*

*Arpeggios should be sung in straight or swung quavers from memory to the 10th.*

Tempo: crotchet=100

* Major 7th
* Minor 7th
* Dominant 7th

**Dynamics** – all scales and arpeggios

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

**Improvisation**

* demonstrate improvisation skills over Blues form
* adlibbing over chorus
* melodic improvisation in verse over song where appropriate

#### TECHNICAL WORK – SUGGESTED REPERTOIRE

***Jazz and Contemporary***

Jim Snidero *Jazz Conceptions*

Aebersold *Guide for Jazz and Scat Vocalists*

Bob Stoloff *Rhythm Etudes*

Seth Riggs *Singing for the Stars* (Stage 2: Speech Level Singing 22–25, Stage 3: 26–30)

Anne Peckham *Vocal Workouts for the Contemporary Singer* (Stage 2: 13–16, Stage 3: 16–20)

Michelle Weir *Vocal Improvisations*

Trinity Exams *Rock School*

Amelia Peri *Vocalises and Exercises*

NB: Some studies from Western Art Music are recommended for Jazz and Contemporary singers as well.

***Ear training: Jazz and Contemporary (improvisation)***

**(Intervals: improvisation: phrasing: ornamentation: syncopation)**

Bob Stoloff: Diatonic exercises and the rest of the book!!

Jim Snidero: tracks 1–6 (maybe 7):

* to understand chord progressions
* jazz phrasing

Aebersold: Guide to Jazz and Scat Vocalists

* practical procedures for memorising chord progression
* soloing
* ear training
* intervals

***Phonation: Jazz/Contemporary***

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

Jazz Conception Jim Snidero: Groove Blues, Amen, A Doll–Diction, Scat – all have written scat syllables

Michele Weir Vocal Improvisation: scat syllables that pertain to particular rhythms

***Registration: Jazz/Contemporary***

**(Passagio: tilt: range)**

Seth Riggs Singing for the Stars: Ex 1 – Bubbling and trilling Patterns: working through ‘the mix’ (passagio)

Anne Peckham Contemporary Singer – various exercises

Rock School Syllabus

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

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

Jazz Singers Handbook: Sections 5 and 6 – Colouring melody and phrasing

Rhythm Etudes – Bob Stoloff – 1–4

Counting Exercises

***Vocal resonance: Jazz/Contemporary***

**(Tone colour: vowels)**

Listening to particular ‘styled’ singers

Listening to particular ‘styled’ singers

#### SUGGESTED REPERTOIRE – YEAR 11

*Songs can be performed in key appropriate to vocal range*

**Style Piece Composer/arranger**

Pop *Someone Like You* Adele

*Rolling in the Deep* Adele

*Thank you* Dido

*Love Song* Sara Bareilles

*Soulmate* Natasha Bedinfield

*Fallin’ for you* Colbie Caillat

*Wrong Impression* Natalie Imbruglia

Dance/Pop *Valerie* Amy Winehouse

*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

*One Less Bell to Answer* Burt Bacharach

Rock *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* The Killers

*Lion Man* Mumford and Sons

*Before the Worst* The Script

*Someday, Someday* Thirsty Merc

*20 Good Reasons* Thirsty Merc

RnB *Chasing Pavements* AdeleAdkins, Francis White

*Mercy* Duffy, Steve Booker

*Take a Bow* Rhiannah

*If I ain’t got you* Alicia Keys

*Put Your Records On* Corrine Bailey Rae, John Beck,

Steve Chrisanthou

RnB/Soul *Warwick Avenue* Duffy, Jimmy Hogarth, Eg White

*Tell it like it is* Aaron Neville

*I’d rather go Blind* Etta James

*Heading in the Right Direction* Renee Geyer

RnB/Pop *Stop* Sam Brown

*Survivior* Beyonce Knowles

Soul *Ain’t no sunshine* Bill Withers

*New York State of Mind* Billy Joel

Pop/Soul *Way Over Yonder* Carole King

Jazz/Pop *These are the Days* Jamie Cullum

Country *Mine* Taylor Swift

*Mean* Taylor Swift

*You Belong to Me* Taylor Swift

*Today was a Fairytale* Taylor Swift

*White Horse* Taylor Swift

*When I Look at You* Miley Cyrus

*Landslide* Stevie Nicks

Country Pop *Something in the Water* Brooke Fraser

Folk *Both Sides Now* Joni Mitchell

*A Case of You* Joni Mitchell

*Shower the People* James Taylor

Folk/Rock *Cannonball* Damien Rice

Pop/Folk *Hallelujah* Jeff Buckley

Indie *The Sound of White* Missy Higgins

*Scar* Missy Higgins

Standard *Stormy Weather* Arlen/Koehler

*Cry Me a River* Arthur Hamilton

*Call me Irresponsible* James Van Huesen/Sammy Cahn

Film *When She Loved Me (Toy Story 2)* Randy Newman

#### SUGGESTED REPERTOIRE – YEAR 12

*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

*How Will I Know* Whitney Houston

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* Glee

*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* Lennon/McCartney

*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

*Fallen* Alicia Keys

*Listen* Beyonce

*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

80’s Dance *Everybody Wants to Rule the World* Tears for Fears

Standard *Come Fly With Me* Cahn/Heusen

*God Bless the Child* Billy Holliday

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

* Major (crotchet=100)
* Major pentatonic scales (crotchet=80)
* Aeolian/natural minor (crotchet=100)
* Minor pentatonic scale (crotchet=80)
* Harmonic minor (crotchet=100)
* Melodic minor (crotchet=100)
* Blues (crotchet=80)
* Chromatic (up to sharpened 5th, crotchet=60)

**Arpeggios to the 7th**

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

* Major
* Minor
* Dominant 7th

**Articulation** – all scales and arpeggios

* *legato* or *staccato*

**Dynamics** – all scales and arpeggios

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

#### SUGGESTED TECHNICAL WORK – YEAR 12

**Scales**

*All scales should be sung in straight or swung quavers/eighth notes to the 9th with the exception of the Blues scale, which should be sung to the flattened 10th and the chromatic scale which should be sung to the 8ve*

* Major (crotchet=100)
* Major pentatonic scales (crotchet=80)
* Aeolian/natural minor (crotchet=100)
* Minor pentatonic scale (crotchet=80)
* Harmonic minor (crotchet=100)
* Melodic minor (crotchet=100)
* Blues to flattened 10th (crotchet=80)
* Chromatic (up to 8ve, crotchet=60)

**Arpeggios to the 10th**

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

* Major
* Minor
* Dominant 7th

**Articulation** – all scales and arpeggios

* legato or staccato

**Dynamics** – all scales and arpeggios

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

#### TECHNICAL WORK – SUGGESTED 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.

**Score extract**

Recitative from a Music Theatre song at the appropriate level

**Songs to be comparable to accredited music examination boards available within Australia**

ATAR Year 11: Grade 4/5

ATAR Year 12: Grade 6 or above

#### SUGGESTED REPERTOIRE – YEAR 11

*The Teen’s Music Theatre Collection Young Women’s Edition*, Hal Leonard

Jacobs, J. *There Are Worse Things I Could Do*

Lloyd Weber, A. *Memory*

Lloyd Weber, A. *Unexpected Song*

*Musical Theatre Anthology for Teens* (Male/Female)

Rodgers and Hammerstein *Cock-Eyed Optimist (female)*

Loewe, F. *On the Street Where You Live (male)*

*Basics of Singing 6***th** *Edition*

Loewe, F. *If Ever I Would Leave You*

Loewe, F. *Before I Gaze at You Again (Camelot)*

*Annie Get Your Gun*

Berlin, I. *Maybe I Got Lost in His Arms* (female)

Berlin, I. *My Defenses are Down* (male)

*On the Town*

Bernstein, L. *Lonely Town* (male)

*Grease: Pro Vocal Edition, Hal Leonard*

Jacobs, J. and Casey, W. *Look at Me I’m Sandra Dee* (female)

*Summer Nights* (male)

*There Are Worse Things I Could Do* (female)

*You’re the One That I Want* (male)

#### SUGGESTED REPERTOIRE – YEAR 12

*The Teen’s Musical Theatre Collection Young Women’s Edition*, Hal Leonard

Lloyd Weber, A. *Think of Me*

Loewe, F. *Just You Wait*

*Musical Theatre Anthology for Teens* (male/female)

Lerch, L. (Arr.) *Disneyland* (female)

*I Have Confidence* (female)

*Audition Series,* Hal Leonard

Andersson; B. and Ulvaeus, B., *Someone Else’s Story*

Porter, C. *You’re the Top*

Simons, L. *Secret Garden*

*How Could I Ever Know?* (female)

*Winters on the Wing* (male)

Sondheim, S. *Sweeney Todd*

*Green Finch and Linnet Bird* (female)

*By the Sea* (female)

*Not While I’m Around* (male)

*Joanna* (male)

Wildhorn, F.*Civil War*

*Tell My Father*

*Missing You* (also in *Musical Theatre Anthology for Teens*)

*Jekyll and Hyde*

Wildhorn, F., Any of the female songs from the show

*This is the Moment* (male)

**DRAMATIC ACTION**

The following information provides support for teachers interpreting the Performance marking key and suitability of dramatic action for the repertoire selected.

**Drama is action.** When you are ‘in role’ – in other words, taking on a character other than your own, as you do when you are in a play or a musical – you are enacting something. You are using *action* and

action is the basis of role.

Action – this *dramatic action* – has a range of dimensions.

* It can be *physical action,* where you use the capability of your body through *facial expression, posture, gesture and movement,* through space and time; for example, a song in a musical might communicate a sense of happiness and this could be shown by the way the character smiles and holds his/her body in anticipation.
* It can also be *psychological action,* where you communicate to an audience the thinking and emotional actions of the role; for example, a character might be experiencing a moment of life-changing decision as they realise their long-held belief in something is crumbling. The audience need to go on that emotional journey with the character. Psychological action is often expressed through physical actions. In the example just given, this may be shown by, say, the character moving from looking at the photo of a partner to slowly tearing up the image as the moment of realisation is recognised.

Drama is the symbolic representation of action, designed to communicate to an audience. Dramatic

action is the focus of creating a role or character in drama.

*Dramatic Action*. The point of dramatic action is in how it communicates the sense of *person, place and purpose of a character* in a particular moment of *change and transformation*.

When singing a song in music theatre, there is a sense of a *character on a journey.* Through dramatic action, thisjourney 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).

# 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  Art Tatum  Bill Evans  Bud Powell  Chick Corea  Count Basie  Duke Ellington | Hank Jones  Herbie Hancock  McCoy Tyner  Red Garland  Teddy Wilson  Thelonius Monk  Tommy Flanagan |
| **VOICE**  ***Blues and early jazz***  Bessie Smith  Billy Holiday  Ma Rainey |  |
| ***Mainstream – Modern jazz artists***  Abbey Lincoln  Al Jarreau  Anita O’Day  Anita Wardell  Betty Carter  Bobby McFerrin  Carmen McRae  Chet Baker  Claire Martin  Diana Krall  Dianne Reeves  Dinah Washington  Eddie Jefferson  Ella Fitzgerald  Frank Sinatra  Jane Monheit | Joe Williams  Jon Hendricks  June Christy  Kurt Elling  Lambert Hendricks and Ross  Mark Murphy  Mel Torme  Nancy Wilson  Nat King Cole  Nina Simone  Norma Winstone  Peggy Lee  Sarah Vaughan  Shirley Horn  Stacey Kent  Tierney Sutton |
| ***Scat singing***  Anita Wardell  Al Jarreau  Bobby McFerrin  Eddie Jefferson  Ella Fitzgerald | Jon Hendricks  Kurt Elling  Lambert, Hendricks and Ross  Mark Murphy  Sarah Vaughan |
| ***Latin***  Astrud Gilberto  Bebel Gilberto  Elaine Elias | Elis Regina  Gal Costa  Joao Gilberto |
| ***Fusion/Crossover***  Flora Purim  Tania Maria |  |
| **TROMBONE**  Adrian Mears  Al Grey  Bill Watrous  Carl Fontana  Conrad Herwig  Curtis Fuller  Frank Rosolino  Jack Teagarden  James Morrison  Jimmy Knepper  JJ Johnson | John Alred  Julien Priester  Lawrence Brown  Ray Anderson  Robin Eubanks  Slide Hampton  Steve Davis  Steve Turre  Trummy Young  Urbie Green  Wycliffe Gordon |

| CONTEMPORARY | |
| --- | --- |
| **DRUMS** |  |
| Alanis Morrisette  Bob Marley  Bonnie Raitt  Cream  D’Angelo  Donny Hathaway  Earth Wind and Fire  Herbie Hancock  James Brown  James Taylor  Jill Scott  Jimmy Hendrix  John Mayer Trio  Led Zepplin  M’shell Ndegeocello  Marvin Gaye  Michael Jackson  Paul Simon  Ray Charles  Robben Ford  Sly and the Family Stone  Steely Dan  Stevie Ray Vaughan  Stevie Wonder  Sting  The Beatles  The Blues Brothers  The Doobie Brothers  The Meters  The Police  Toto  Tower of Power | *Jagged Little Pill*  *Legend*  *Luck of the Draw*  *Disraeli Gears*  *Voodoo*  *Live*  *Greatest Hits*  *Headhunters*  *Live at the Apollo, Volume 2*  *Live*  *Experience*  *Are you satisfied?*  *Live*  *IV*  *Peace beyond Passion*  *What’s Going On*  *Thriller*  *Graceland*  *The Genius of Ray Charles*  *Talk to your Daughter*  *Fresh*  *Aja*  *Couldn’t Stand the Weather*  *Songs in the key of life*  *10 Summoner’s Tales*  *Abbey Road*  *Briefcase full of Blues*  *The Best of the Doobie Brothers*  *The Best of the Meters*  *Reggatta De Blanc*  *IV*  *Back to Oakland* |
| **PIANO/KEYBOARD**  Billy Joel  Booker T. Jones  Chick Corea  Derek Sherinian  Dr John  Eddie Van Halen  Elton John  Gregg Giuffria  Harry Connick Jr  Herbie Hancock  Jens Johansson  Joey DeFrancesco  Jonathan Cain | John Lord  Johnnie Johnson  Jon Oliva  Keith Emerson  Kevin Moore  Mats Olausson  Ray Charles  Ray Manzarek  Rick Wakeman  Russ Ferante  Sascha Onnen  Stevie Wonder  Tony MacAlpine |

| **CONTEMPORARY continued** | |
| --- | --- |
| **VOICE**  ***Classic and contemporary Soul/Motown/Funk/R&B*** | |
| Adele  Alicia Keys  Al Green  Amy Winehouse  Angie Stone  Aretha Franklin  Beverley Knight  Beyonce  Bill Withers  Brand New Heavies  Chaka Khan  Chrisina Aguilera  Corine Bailey-Rae  D’Angelo  Donny Hathaway  Duffy  Dusty Springfield  Erykah Badu  Gladys Knight  India Arie  James Brown | Jamiroquai  Jason Mraz  Jill Scott  Jocelyn Brown  Joss Stone  Justin Timberlake  Lauren Hill  Lisa Stansfield  Maria Carey  Marvin Gaye  Mary J Blige  Maxwell  Michael Jackson/Jackson 5  Musiq Soul Child  Oleta Adams  Otis Redding  Patti Labelle  Ray Charles  Seal  Stevie Wonder  Whitney Houston |
| ***Rock and Roll/Rock/Indie/Pop Rock***  Alanis Morrisette  Blondie  Bon Jovi  Coldplay  David Bowie  Eric Clapton  Jeff Buckley  Jimi Hendricks  John Lennon  John Mayer  Lenny Kravitz | Oasis  Prince  Queen  Red Hot Chili Peppers  Robbie Williams  Scissor Sisters  The Beatles  The Police  The Rolling Stones  Tom Jones |
| ***Pop/Folk/Acoustic/Country***  Bjork  Carol King  Cat Stevens  Celine Dion  Elton John  Eva Cassidy  George Michael  James Taylor  Joni Mitchell | Katie Noonan  Missy Higgins  Norah Jones  Paul Simon  Ricki Lee Jones  Shania Twain  Simon and Garfunkel  The Bee Gees  Tracy Chapman |

# SUGGESTED TEXTS

## JAZZ and CONTEMPORARY

### DRUM KIT

**Books/resources**

*Drum Concepts and Techniques*, Erskine, Peter. 21st Century Music

<http://www.pas.org/resources/rudiments/rudiments.html>

*Master Studies,* Morello, Joe. Modern drummer Publications

*Musical Studies for the Intermediate Snare Drummer,* Whaley, Garwood

*Stick Control for the Snare Drummer*, Stone, George L, George B. Stone & Son Inc

*The All-American Drummer, 150 Rudimental Solos*, Wilcoxon, Charles. Ludwig Music Publishing Co

*The Art of Bop Drumming*, Riley, John. Manhattan Music

*The Drummer’s Handbook,* Tarr, Chris. Currently unpublished

*The New Breed*, Chester, Gary. Modern Drummer Publications

*Ultimate Play-along for Drums Level One, Volume One*, Weckl, Dave. Manhattan Music

*Ultimate Play-along for Drums Level One, Volume Two*, Weckl, Dave. Manhattan Music

### VOICE

**Recommended texts for studies**

Anne Peckham *The Contemporary Singer*

Anne Peckham *Vocal Workouts for the Contemporary Singer*

Bob Stoloff *Sca*t

Judy Niemack *Hear it and Sing it!* Exploring Modal Jazz

Kim Chandler *Funky ‘n 4 Fun Challenging Riffs CD*

Kim Chandler *Funky ‘n Fun 1–3 Vocal Exercise CDs*

Maribeth Bunch Dayme *The Performer’s Voice*

Mark Baxter *The Rock’N’Roll Singer’s Survival Manual*

Seth Riggs *Singing for the Stars*

Amelia Peri *Vocalises and Exercises*

**Ear training**

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

Judy Niemack *Hear it and Sing it!* (Interval exercises over the modes)

Judy Niemack *Hear it and Sing it!* (Call and response exercises to develop aural ability and improvisation skills)

**Phrasing**

Listening to various artists (from early blues and roots to current artists) to develop phrasing and feel appropriate to different Contemporary styles. It is recommended that students become familiar with the vocal style and phrasing of classic blues and rhythm and blues artists such as BB King; Ray Charles etc. as a foundation for more Contemporary styles.

**Ornamentation**

Anne Peckham *The Contemporary Singer* (various exercises based on minor pentatonic scales) Development of vocal agility and licks.

Kim Chandler *Fun ‘n Funky CDs 1 and 2* – Agility and licks exercises. Also tracks on both CDs for creative jam/open improvisation.

**Syncopation**

Bob Stoloff *Scat* (designed for jazz singers but there are great exercises for developing rhythmic precision, articulation and syncopation for all contemporary vocalists. Good exercises for vocalising large intervals.

**Phonation**

(Vowels, consonants; articulation; scat; onset; flexibility; arpeggios)

Anne Peckham *The Contemporary Singer* – various exercises for coordinated onsets

Bob Stoloff *Scat* – various exercises to develop articulation skills and scat language

Judy Niemack *Hear it and Sing* – various exercises to develop flexibility, articulation, vowels and scat singing

Kim Chandler *Funky ‘n Fun CDs 1 and 2* (vowels, consonants, articulation, flexibility and arpeggios

Kim Chandler *Funky ‘n Fun CD 3* (scales and arpeggios)

Maribeth

Bunch Dayme *The Performer’s Voice* – various exercises

Seth Riggs *Singing for the Stars*

**Breathing**

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

Judy Niemack *Hear it and Sing* – various exercises for improving flexibility

Kim Chandler *Funky ‘n Fun CDs 1 and 2* – various breathing exercises

Maribeth

Bunch Dayme *The Performer’s Voice* – various exercises (alignment and breathing)

**Registration**

*(Passagio: tilt, range)*

Anne Peckham The Contemporary Singer – various exercises

Judy Niemack Hear it and Sing – Track 7 (range)

Kim Chandler Funky ‘n Fun 2 Track 6 (twang)

Seth Riggs Singing for the Stars – exercises to help develop coordination through the vocal range

**Vocal resonance**

Also refer to texts recommended for Western Art Music

(Tone colour; vowels)

Anne Peckham The Contemporary Singer – various exercises

Judy Niemack Hear it and Sing exercises 1–4

Kim Chandler Funky ‘n Fun CD 1 – Track 9

Kim Chandler Funky ‘n Fun CD 2 – Track 5

Maribeth

Bunch Dayme The Performer’s Voice – various exercises

**Suggested texts**

***Repertoire***

*All Time Standards, Volume 25*

*Autumn Leaves, Volume 44 (All Levels)*

*Ballads, Volume 32*

*Body and Soul* – *17 Jazz Classics, Volume 41 (All Levels)*

*It Had To Be You, Volume 107*

*Jamey Abersold Play-along series*

*Jazz Bossa Novas, Volume 31*

*Standards in Singers Keys, Volume 24*

*Sugar, Volume 49*

*Swing, Swing, Swing, Volume 39 (All Levels)*

*The New Real Book Volumes 1–3 (C Version)*

*The Standards Real Book (C Version)*

***Styling and phrasing***

Dr Gloria Cooper and Don Sickler *Jazz Phrasing*

Listening to various artists

Michele Weir *Jazz Singer’s Handbook – The Artistry and Mastery of Singing Jazz*

***Vocal improvisation***

Bob Stoloff *Blues Scatitudes*

Bob Stoloff *Scat! Vocal Improvisation Techniques* (CD included)

Dan Haerle *Scales for Jazz Improvisation: A Practice Method for All Instruments*

Dan Hearle *The Jazz Language*

Denis Diblasio *Guide for Jazz and Scat Vocalists*

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

Hal Crook *How to Improvise: An Approach to Practicing Improvisation*

Jerry Coker *Patterns for Jazz: Treble Clef*

Judy Niemack *Hear it and Sing it! Exploring Modal Jazz* (CD included)

Michele Weir *Vocal Improvisation* (CD included)

Oliver Nelson *Patterns for Improvisation*

***Vocal technique***

Judy Niemack *Hear it and Sing it! Great vocal warm ups and technique exercises*

Maribeth Bunch Dayme *The Performers Voice*

Seth Riggs *Singing for the Stars; A Complete Program for Training the Voice*

# VOCAL STYLISTIC DIFFERENCES – CONTEXTS

| **Aspect** | **Western Art Music** | **Music Theatre** | **Contemporary** | **Jazz** |
| --- | --- | --- | --- | --- |
| **Text** | **Can be: narrator, character.** Essential to tell the story.  Expression of personal involvement in the story through the face and eyes. | **Be the character.** The character sings the song and tells the story. | **Personal connection** to the story**.**  Individual interpretation of the text. The ‘story’ is essential in successful performance delivery. | Jazz singer has a **conversation** with the audience. Tell a personal story. |
| **Tone** | Vocal line is paramount and vowels used to create a stream of sound. Tone colours are ‘red’ and ‘white’ appropriate to style (or dark and light, covered and open).  A north-south orientation of the mouth shape.  Focus on pure correct vowels (Italian or ‘RP’ in English).  Lift of the soft palate important | Tone varies according to whether legit or belt.  Legit sound is more vowel-dominated and light – similar to WAM (but further forward in placement and brighter).  Belt is darker and more spoken-voice (speech level) quality. Belt is an east-west orientation of the mouth – generally no scooping.  Tone is used for effect.  NB: ‘Legit’ – classical technique. | 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. | The whole range of sound and colour is appropriate from growling to sweet to hard to brilliant, glottal to open onset. |
| **Diction** | 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. | It is essential that every word is clear.  Diction must be clear at all times. Words bright and forward. | 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. | Words are clear, but American accent is usual. Consonants are often used expressively  e.g. long ‘n’ and ‘m’ sounds.  Articulated consonants. |
| **Vowelling** | Rounded vowels. Italian vowel shaping. Beautiful sound essential. | Appropriate to genre.  Legit: clear classical-like vowels but still within a speech-like delivery of the words. Belt – more contemporary-like, no rounding of vowels. | 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. | Vowels are modified to reflect genre and origin of composition – geographically. |
| **Consonants** | 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. | Very articulated – focus on inflections and declamatory utterances.  Legit: All consonants must be articulated clearly.  Belt: slight emphasis on beginning consonants in each word. | Lots of articulated consonants.  Stylistically appropriate to the character. | Speech |
| **Phrasing** | Singer must decide which is more important – music or text phrasing?  Text phrasing: breathing usually indicated by punctuation marks i.e. full-stops, commas. | More driven by text, but the signer must decide which is more important – music or text phrasing?  Text phrasing: breathing usually indicated by punctuation marks i.e. full-stops, commas. | Can be used as personal ‘stamp’.  Not always driven by punctuation points in the text. | Phrasing as for normal conversation.  Text driven. |
| **Ornaments/**  **Inflections** | As indicated in the music.  In Baroque music – can be improvised (in rehearsal) by the singer when rehearsing for performance. | As indicated in the music.  Some Jazz or Contemporary inflections if appropriate to repertoire. | 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 | Jazz inflections as appropriate |
| **Improvisation** | 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) | 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). | Contemporary vocalists have complete freedom to express and develop own unique style and interpretation. Ad lib and improvisational elements are often incorporated. | An expectation. Improvisation must be original and not a transcription. |
| **Dramatic action/performance** | Tell the story through the face and voice – no dramatic action. | Essential. Be the character in the context of the song. May (but not necessarily) involve some physicalisation (gesture, moving within the performance space etc.) | Movement appropriate to style and personal connection to the song. | No movement/choreography related to telling the story. Personal telling of a story – as a conversation. |
| **Accompaniment** | Piano | Strongly suggest piano | Piano, live band/guitar  CD/backing track if no alternative available. | Piano, live band/guitar  CD/backing track if no alternative available. |

| **Aspect** | **Western Art Music** | **Music Theatre** | **Contemporary** | **Jazz** |
| --- | --- | --- | --- | --- |
| **Other expectations** | Acoustic performance only | No costume necessary.  Acoustic – microphone | Use of microphone | Use of microphone |
| **Score presentation for examination** | Full score required | 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 lyrics with chords and layout of map of song e.g. chorus, bridge  *Sheet music preferred with map clearly marked* | An accurate detailed performing score must be presented, clearly outlining the candidate’s part, form/structure, instrumentation and order of solos/improvisations. Minimum requirement Lead sheet with chords, repeats  *Sheet music preferred with map clearly marked* |
| **Attention to notation in performance** | Must sing what is indicated in the score. Some improvisation/ornamentation in Baroque works where appropriate. | Must sing as indicated in the score. May use rubato as indicated, and Contemporary and Jazz inflections as appropriate to repertoire. | 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. |

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