



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

SUGGESTED TECHNICAL WORK – YEAR 12

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

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

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

Supporting texts and examples

Anderson, J.	<i>24 Progressive Studies Op.33, Nos.1, 3, 7, 8</i> (IMC)
Anderson, J.	<i>24 Etudes Op.15 for Flute, Nos.2, 9a/b</i> (Schirmer)
Berbiguier, B.	<i>18 Exercises or Etudes for Flute, Nos.4, 8</i> (Schirmer)
Cockcroft, B.	<i>Zodiac – Capricorn, Pisces, Sagittarius</i> (reedmusic.com)
Mower, M.	<i>20 Commandments, Nos.6, 9, 11, 12, 13 (Itchy Fingers)</i>
Moyse, M.	<i>De La Sonorite Art of Technique – Interval exercise p. 15</i> (Alphonse Leduc)
Rae, J.	<i>20 Hard Rock Blues AMEB Grade 6, Series 3</i>
Reichert, M.	<i>Finger Exercises, Nos.1</i> (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 Espagnol* (1st Scena e canto gitano)
Borodin, A. *Polotskian 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.	<i>125 Easy Classical Studies</i> , Nos.84, 102, 105, 106, 122
Rubank	<i>Selected Studies</i> (Voxman), pp. 9, 39
Bullard, A.	<i>50 for Flute</i> (Book 1) <i>Victorian Flute</i> (Book 2) <i>Waltzing Flute</i>
Koehler, E.	<i>Studies</i> (Book 1), Nos.6, 15
Vester, F.	<i>100 Classical Studies</i> , Nos.20, 52, 53, 76, 79, 80, 81

Advanced

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

Finger dexterity

Bays, M.	<i>Flute Handbook</i> pp. 22, 23
Vester, F.	<i>125 Easy Classical Studies</i> , 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	<i>Selected Studies</i> (Voxman), pp. 3, 24
Bullard, A.	<i>50 for Flute</i> (Book 2), <i>Agile Flute</i>
Koehler, E.	<i>Studies</i> (Book 1), Nos.13, 14 (Book 2), Nos.4, 9

Advanced

Reichert	<i>Tagliche Ubungen</i> , No.1
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Finger dexterity – chromatic

Bays M.	<i>Flute Handbook</i> , p. 47
Bullard, A.	<i>50 for Flute</i> (Book 1) <i>Thoughtful Flute</i>
Koehler, E.	<i>Studies</i> (Book 2), No.7

Advanced

Rimsky-Korsakov, N.	<i>Capriccio Espagnol</i> 11 Variazioni
Reichert, M.	<i>Tagliche Ubungen for Flute</i> , No.6

Phrasing/interpretation

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

Advanced

Bach, J. S.	<i>Sonata in e minor</i> (3 rd movement)
Gluck, C. W.	<i>'Orfeo' dance of the Blessed Spirits</i>
Mozart, W. A.	<i>'Andante' Flute Quartet in D major</i>
Paganini, N.	<i>24 Caprices</i> , No.21 (first section)

Dynamics

Bays, M.	<i>Flute Handbook</i> , p. 19
Bullard, A.	<i>50 for Flute</i> (Book 2), <i>Comical Flute</i> , <i>Spooky Flute</i>
Koehler, E.	<i>Studies</i> (Book 2), No.3
Moyse, M.	<i>De la Sonorite</i> exercise, No.1 (p. 10)

Advanced

Poulenc, F.	<i>Sonata</i> (2 nd movement)
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Legato

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

Advanced

Poulenc, F.	<i>Sonata</i> (2 nd movement)
Bach, J. S.	<i>Sonata in e minor</i> (3 rd movement)
Ravel, M.	<i>Bolero</i>
Berbiguier, T.	<i>18 Etudies</i> , No.6

Vibrato

Bays, M.	<i>Flute Handbook</i> , p. 25
Moyse, M.	<i>De la Sonorite</i> exercise, No.1 (p. 10)

SUGGESTED REPERTOIRE – YEAR 11

Arnold, M.	<i>Sonatina, Op.29, 2nd or 3rd movements</i> (Lengnick) (Oxford University Press)
Bach, J. S.	<i>Suite in B minor, BWV 1067, Polonaise (including Double) and Badinerie</i> (IMC) (Peters edition)
Bach, J. S.	<i>Sonata in Eb major, 2nd movement</i> , BWV 1031 (Henle)
Bailey, K.	<i>Jazz incorporated Volume 2</i> , any piece (Kerin Bailey Music)
Benfall, S.	<i>Blues at Eleven</i> (AMEB Grade 4, Series 3)
Berkeley, L.	<i>Sonatina for flute/recorder, 3rd movement</i> (Schott)
Bolling, C.	<i>Suite for flute and Jazz piano 'Baroque and Blue'</i> (Hal Leonard)
Boyd, A.	<i>Goldfish through Summer Rain</i> (AMC) (Faberpoint)
Chedeville, N.	<i>Allegro ma non Presto</i> (AMEB Grade 5, Series 3)
Chopin, F.	<i>Variations on a Theme by Rossini, Theme and Variations</i> (IMC)
Debussy, C.	<i>The Little Shepherd</i> (Schott)
Dodgson, S.	<i>Circus-Pony</i> from <i>New Pieces for Flute: book 2</i> (ABRSM)
Fauré, G.	<i>Morceau de Concours</i> (Bourne and Co., New York)
Fauré, G.	<i>Piece</i> from <i>Fauré Flute Album</i> (Novello)
Fauré, G.	<i>Sicilienne</i> , Edition Musica or IMC
Gaubert, P.	<i>Madrigal</i> (IMC)
Gretry, A.	<i>Concerto in C major, 2nd movement</i> , from <i>L. Moyse Flute Collection Flute Music of the Baroque</i> (Schirmer)
Handel, G. F.	<i>Sonata in A minor 1st and 2nd movements</i> (Peters) (Barenreiter)
Handel, G. F.	<i>Sonata in C major, 1st and 2nd movements</i> (Peters) (Barenreiter)
Handel, G. F.	<i>Sonata in F major</i> , any two movements (Peters) (Barenreiter)
Harris, P.	<i>With a Hint of Lime</i> (AMEB Grade 5, Series 3)
Hyde, M.	<i>Wedding Morn</i> from <i>Five solos for flute and piano</i> (EMI)
Kronke, P.	<i>Sarabande and Gavotte</i> from <i>Suite in Ancient Style, Op.81</i> , Zimmerman
Locatelli, P.	<i>Largo and Allegro</i> (AMEB Grade 4, Series 3)
Loeillet, J.	<i>Gavotte and Aria</i> (AMEB Grade 4, Series 3)
Koepke, P.	<i>Villanella</i> (AMEB Grade 5, Series 3)
Marcello, B.	<i>Adagio and Allegro</i> (AMEB Grade 4, Series 3)
Marcello, B.	<i>Presto</i> (AMEB Grade 5, Series 3)
Mozart, W. A.	<i>Sonata Bb major K.10, 1st and 2nd movements</i> (Kalmus) (Barenreiter)
Mozart, W. A.	<i>Sonata in F major K13, 1st movement</i> (Kalmus)
Negerevich, N.	<i>Timepiece</i> (Dorian Music)
Piazzolla, A.	<i>Historie du Tango, Café</i> (Henry Lemoine)
Poulenc, F.	<i>Sonata, 2nd movement</i> (Chester)
Rabboni, G.	<i>Sonatas for Flute and Piano, Book 1, No1</i> (Kevin Mayhew)
Reger, M.	<i>Romanze for flute and piano</i> (Breitkopf)
Roussel, A.	<i>Quatre Pieces for flute and piano Op.27</i> , Krishna (Schott)

Rutter, J.	<i>Suite Antique, Prelude and Ostinato or Ostinato and Aria</i> (Oxford University)
Telemann, G. P.	<i>Spiritoso and Andante</i> (AMEB Grade 5, Series 3)
Telemann, G. P.	<i>Sonata in G major, 1st and 2nd movements</i> (Barenreiter)
Telemann, G. P.	<i>Sonata in F major, 1st and 2nd movements</i> (Barenreiter)
Vivaldi, A.	<i>Concerto in G minor 'La Notte', 2nd and 3rd movements</i> (Schott)
Vivaldi, A.	<i>Concerto in G major RV 435 1st movement</i> (Schott)
Wilson, A.	<i>Summer Samba</i> (AMEB Grade 4, Series 3)

The following contains numerous suitable works:

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

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

SUGGESTED REPERTOIRE – YEAR 12

Bach, J. S.	<i>Sonata in G minor, BWV 1020, 1–2 movements</i> (Henle) (Barenreiter) (Schirmer)
Bach, J. S.	<i>Sonata in Eb major BWV 1031, 1–2 movements</i> (Henle) (Barenreiter) (Schirmer)
Bach, J. S.	<i>Sonata in E major BWV 1035, 1–2 movements</i> (Henle) (Barenreiter)
Bach, J. S.	<i>Sonata in E minor, 1–2 movements</i> (Henle) (Barenreiter) (Schirmer)
Bailey, K.	<i>No.5 – Butterfly Samba or No.1 – Raindrop impressions from Five Dances</i> (Kerin Bailey Music)
Bailey, K.	<i>Wave Dancer, Night Sky from Five Pieces</i> (Kerin Bailey Music)
Berkeley, L.	<i>Sonatina for Flute/Recorder, 1st movement or 2nd and 3rd movements</i> (Schott)
Bloch, E.	<i>Suite Modale, any movement/s</i> (Broude)
Bolling, C.	<i>Suite No.1, Baroque and Blue or Sentimentale or Javanaise</i> (Hal Leonard)
Boyd, A.	<i>Goldfish through Summer Rain</i> (Faberpoint)
Boyd, A.	<i>Bali Moods</i> (AMC)
Busser, H.	<i>Petite Suite, any movement/s</i> (Durand)
Burton, E.	<i>Sonatina, any movement</i> (Carl Fischer)
Chaminade, C.	<i>Concertino, from L. Moyse Flute Collection 'French Flute Music'</i> (Schirmer)
Chedeville, N.	<i>Vivace ma non Presto</i> (AMEB Grade 6, Series 3)
Chopin, F.	<i>Variations on a theme by Rossini</i> (IMC) (Schott)
Clarke, I.	<i>Hypnosis</i> (IC Music/Just Flutes)
Clarke, I.	<i>Spiral Lament</i> (IC Music/Just Flutes)
Clarke, I.	<i>Sunstreams</i> (IC Music/Just Flutes)
Cooke, A.	<i>Sonatina, any movement/s</i> (Oxford University Press)
Debussy, C.	<i>Syrinx for Solo Flute</i> (Barenreiter) (Chester Music)
Donizetti, G.	<i>Sonata</i> (AMEB Grade 6, Series 3)
Doppler, F.	<i>Hungarian Pastoral Fantasy Op.26, first section</i> (Chester Music)
Dvorak, A.	<i>Sonatina, Op.100, 1st movement</i> (IMC) (Schirmer)
Enesco, G.	<i>Cantabile et Presto, from L. Moyse Flute Collection 'French Flute Music'</i> (Schirmer)
Fauré, G.	<i>Fantasie, from L. Moyse Flute Collection 'French Flute Music'</i> (Schirmer)
Franck, C.	<i>Sonata, any movement</i> (IMC) (Schirmer)
Gaubert, P.	<i>Madrigal</i> (Enoch) (IMC) (Warner)
Gliere, R.	<i>Melody for flute and piano</i> (Little Piper)
Gluck, C.	<i>Concerto in G major, any movement</i> (Kalmus)
Gretry, A.	<i>Concerto in C major, any movement from L. Moyse Flute Collection Flute Music of the Baroque</i> (Schirmer)
Handel, G. F.	<i>Sonata in G major HWV 363b, any movement/s</i> (Barenreiter) (Peters)
Hindemith, P.	<i>Acht Stucke, any two or three movements</i> (Schott)
Holcombe, B.	<i>Sonata No.2 any movement/s</i>
Hyde, M.	<i>Sonata, any movement</i> (AMC)

Hyde, M.	<i>Beside the Stream</i> from Five solos for flute and piano (EMI)
Hoffmeister, F.A.	<i>Sonata in G major, Op.21/3</i> any movement (Schott)
Leclair, J.M.	<i>Sonata in G major, 1st and 2nd or 3rd and 4th movements</i> (Schott)
Jacob, G.	<i>The Spell</i> (Oxford University Press)
Martinů, B.	<i>Sonata</i> , any movement (Schirmer)
Moszkowski, M.	<i>Moderato</i> (AMEB Grade 6, Series 3)
Mower, M.	<i>Sonata Latino</i> , any movement (Itchy Fingers)
Mouquet, J.	<i>Cinq Piece Breve, Op.3</i> , any three movements from (Lemoine)
Mouquet, J.	<i>La Flute de Pan</i> , any movement (IMC) (Lemoine)
Mozart, W. A.	<i>Sonata in C major, K.14</i> any movement/s (Barenreiter) (Kalmus) (Reinhardt)
Mozart, W. A.	<i>Sonata in F major, K.13</i> any movement/s (Barenreiter) (Kalmus) (Reinhardt)
Mozart, W. A.	<i>Concerto in D major K.314</i> , any movement (IMC)
Mozart, W. A.	<i>Concerto in G major K.313</i> , any movement (IMC)
Negerovich, N.	<i>Timepiece</i> (Dorian Music)
Norton, C.	<i>Sonatina</i> , 1 st movement (Boosey & Hawkes)
Piazzolla, A.	<i>Historie du Tango</i> , any movement (Henry Lemoine)
Poulenc, F.	<i>Sonata</i> , any movement (Chester)
Prokofiev, S.	<i>Sonata D major, Op.94</i> , any movement (IMC) (Schirmer)
Rabboni, G.	<i>Sonatas for Flute and Piano</i> book one, No.5 or No.12 (Kevin Mayhew)
Rutter, J.	<i>Suite Antique</i> , any movement/s (Oxford)
Schubert, F.	<i>Introduction and Variations on a theme from 'The Fair Maid of the Mill'</i> Introduction, Theme and any flute variation/s (IMC) (Barenreiter)
Schumann, R.	<i>3 Romances, Op.94</i> , any two (IMC)
Saint-Saëns, C.	<i>Romance Op.51</i> (Durand)
Schocker, G.	<i>Regrets and Resolutions</i> (Theodore Presser)
Telemann, G. P.	<i>Sonata in C minor</i> , any two movements (Barenreiter)
Telemann, G. P.	<i>Sonata in F minor TWV 41: f1</i> , any two movements (Amadeus)
Vivaldi, A.	<i>Concerto 'Il Cardelino' in D major, 1st and 2nd or 2nd and 3rd movements</i> from L. Moyse: Flute Collection Flute Music of the Baroque (Schirmer)
Vivaldi, A.	<i>Concerto in G minor RV 439 'La Notte'</i> any 2–3 movements (Schott)

For piccolo players

Jacob, G.	<i>The Pied Piper, 2nd movement, March to the River Weser</i> (Oxford University Press)
Vivaldi, A.	<i>Concerto in C major RV443</i> , 1–2 movements (IMC)
Vivaldi, A.	<i>Concerto in A minor</i> , 1–2 movements (IMC)

CLARINET

SUGGESTED TECHNICAL WORK – YEAR 11

- All major, harmonic and melodic minor scales up to and including 4 sharps and 4 flats, all major and minor arpeggios and all major and minor broken chords of the same keys – range 2 octaves.
- Chromatic scale on F – range 3 octaves.
- Major scales in thirds – F, D, B \flat , 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.	<i>Melodious and Progressive Studies, Book 1</i> (a selection of studies by Demnitz, Nocentini, Baermann and Klose)
Rae, J.	<i>40 Modern Studies, No.25 Ambiguity, No.32 Latin Jive</i>
Rose, C.	<i>32 Studies, No.1, 2, 7</i>
Thurston, F.	<i>Passage Studies Volume 1, No.5, p. 8, No.15, p. 20</i>
Uhl, A.	<i>48 Studies for Clarinet, Book 1, No.11, 20</i>
Weston, P.	<i>50 Classical Studies for Clarinet, No.27, 31, 29, 23, 24</i>

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 \flat and D – range 2 octaves.

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

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

Supporting texts and examples

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

SUGGESTED TECHNICAL WORK – REPERTOIRE

Triplets

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

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
McGinnis, R. *Orchestral Excerpts*, Volume 1, p. 44 *Peter and the Wolf*
Weston, P. *50 Classical Studies for Clarinet*

Ornaments

Rubank *Advanced Method Volume 2*, p. 62, No.3, p. 74, No.2
Collis, J. *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.	<i>Method for Clarinet Part 2</i> , p. 249, No.10
Stark, R.	<i>Arpeggio Studies</i>
Thurston, F.	<i>Passage Studies</i> , Book 3, p. 6, No.3

Changing rhythms/syncopation

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

Advanced

Rose, C.	<i>40 Studies for Clarinet</i>
Weston, P.	<i>50 Classical Studies for Clarinet</i>
Stark, R.	<i>24 Studi di Virtuosismo</i>
Lazarus, H.	<i>Method for Clarinet Parts 2 and 3</i>

Tone development/phrasing

Collis, J.	<i>Book 5</i> , p. 13, No.14
Collis, J.	<i>Book 6</i> , p. 20, No.18, p. 17, No.16
Uhl, A.	<i>48 Studies for Clarinet</i> , Book 1, p. 3, No.1
Rae, J.	<i>40 Modern Studies for Solo Clarinet</i> , p. 21, No.28, p. 29, No.35

Advanced

Weston, P.	<i>50 Classical Studies</i>
Weston, P.	<i>17 Classical Solos</i>
Rose, C.	<i>32 Etudes for Clarinet and 40 Studies for Clarinet</i> (Andante and Adagio studies)
Stark, R.	<i>24 Studi di Virtuosismo</i>

Articulation

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

Advanced

Thurston, F.	<i>Passage Studies</i> , Book 2, p. 6, No.4
Weston, P.	<i>50 Classical Studies</i>
Uhl, A.	<i>48 Studies for Clarinet</i> , Book 1
Lazarus, H.	<i>Method Parts 1, 2 and 3</i>
Stark, R.	<i>24 Studi di Virtuosismo</i>

Other study selections

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

SUGGESTED REPERTOIRE – YEAR 11

Corelli, A. (arr. Kell)	<i>Gigue</i>
Crusell, B.	<i>Andante from Concerto in Bb, Op.11</i>
Dunhill, T.	<i>No.6 from Phantasy Suite</i>
Ferguson, H.	<i>Pastorale and Burlesque from Four Short Pieces</i>
Finzi, G.	<i>Prelude, Romance or Forlana from Five Bagatelles</i>
Gade, N.	<i>Andante Con Moto or Allegro Vivace from Fantasy Pieces Op.43</i>
Handel, G. (arr. Kell)	<i>Adagio or Siciliana and Giga</i>
Lefèvre, X.	<i>Sonata No.5, 1st Movement from Five Sonatas (ed. Davies and Harris)</i>
Lutoslawski, W.	<i>Dance Preludes, Nos.1 and 2</i>
Moskowski, M.	<i>Two Spanish Dances (either one)</i>
Molter, J.	<i>Moderato from Concerto No.4 in D major</i>
Orlovich, M.	<i>Flight of fancy (reedmusic.com)</i>
Schumann, R.	<i>Fantasy Piece (Fantasiestücke) No.1, Op.73</i>
Tartini, G. (arr. Kell)	<i>Concertino, movement 1 and 2, or 3 and 4</i>
Templeton, A.	<i>No.2, Modal Blues from Pocket Size Sonata</i>
Thompson, T.	<i>Boogie Bounce from Boogie and Blues</i>
Vanhal, J. B.	<i>Sonata in Bb, any movement</i>
Vanhal, J. B.	<i>Sonata in Eb, 1st or 3rd movement</i>
von Weber, C. M.	<i>Concerto No.1, 2nd movement</i>
Wagner, R. (Baermann, C)	<i>Adagio</i>

The following books contain numerous suitable works:

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

SUGGESTED REPERTOIRE – YEAR 12

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

BASS CLARINET

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

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

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

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

Supporting texts and examples

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

SUGGESTED TECHNICAL WORK – REPERTOIRE

Crossing the break smoothly

Rae, J. *40 Modern Studies*, No.18, No.24
Walton, M. *Note Cruncher, Book 1*, p. 12 Study in D minor, p. 16 Study in B minor
Rose, C. *32 Etudes*, No.27, p. 27
Collis, J. *Modern Course, 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.	<i>Note Cruncher, Book 1</i> Study in A major, p. 33 Study in B minor, p. 28 Study in C minor
Collis, J.	<i>Modern Course, Book 2</i> , p. 26, No.52
Collis, J.	<i>Modern Course, Book 4</i> , p. 43, No.51
Rubank	<i>Advanced, Volume 2</i> , p. 50, No.4

Rapid tonguing/staccato

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

Interval leaps

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

Semiquavers

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

Triplets

Collis, J.	<i>Modern Course, Book 2</i> , p. 29, No.58
Collis, J.	<i>Modern Course, Book 4</i> , p. 1, No.1
Rubank	<i>Advanced Volume 2</i> , p. 51, No.6

Chromatic fingering

Voxman, H.	<i>Introducing the Alto or Bass Clarinet (Rubank)</i> , p. 44, No.5
Walton, M.	<i>Note Cruncher, Book 2</i> , p. 17

Advanced studies

Rhoads, W. E.	<i>Ten Solos for Concert and Contest</i>
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SUGGESTED REPERTOIRE – YEAR 11

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

SUGGESTED REPERTOIRE – YEAR 12

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

OBOE

SUGGESTED TECHNICAL WORK – YEAR 11

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

Tempo: Crotchet = 60 beats per minute in semiquavers.

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

Supporting texts

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

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

Tempo: Crotchet = 60 beats per minute in semiquavers.

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

Supporting texts

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

SUGGESTED TECHNICAL WORK – REPERTOIRE

Double tonguing

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

Advanced

Lamotte, A.	<i>Dix-huit Etudes</i> , p. 20, No.18
Ferling, W.	<i>48 Etudes</i> , p. 4, No.8

Large intervals

Rubank	<i>Advanced Method Volume 1</i> , p. 48, No.12, p. 49, No.17, p. 53, No.28
Hinke, G. A.	<i>Elementary Method</i> , 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.	<i>Concerto in E^b major, 1st movement</i>
Berger, J.	<i>Toadinha (A Little Song) from Solos for the Oboe Player</i>
Cimarosa, D.	<i>Concerto for Oboe and Strings, 1st and 2nd or 3rd and 4th movements</i>
Fauré, G.	<i>Piece</i>
Fiocco, J. H.	<i>Arioso</i>
Glière, R.	<i>Song (Songs for the Oboe Player)</i>
Handel, G. F.	<i>Concerto in Bb major, 1st and 2nd movements</i>
Handel, G. F.	<i>Sonata in G minor, 1st or 4th movement</i>
Handel, G. F.	<i>Sonata in F major, 1st movement</i>
Head, M.	<i>Three Pieces: Elegiac Dance</i>
Labate, B.	<i>Zephyrs (Oboe Solos)</i>
Laurishkus, M.	<i>Two Arabian Dances (Solos for the Oboe Player)</i>
Loeillet, J. B.	<i>Sonata in C major</i>
Morricone, E.	<i>Gabriel's Oboe</i>
Nielsen, C.	<i>Two Fantasy Pieces, Op.2, Romance</i>
Pierné, G.	<i>Serenade</i>
Sammartini, G.	<i>Sonata in G major, 1st and 2nd movements or 3rd and 4th movements</i>
Schumann, R.	<i>Three Romances, Op.94, No.1 or 3</i>
Telemann, G. F.	<i>Sonata in A minor, 1st and 2nd movements or 3rd and 4th movements</i>
Telemann, G. F.	<i>Sonata in C minor, any three contrasting movements</i>
Telemann G. F.	<i>Concerto in F minor, 1st or 3rd movements</i>

The following contains numerous suitable works:

Oboe Solos AMSCO

SUGGESTED REPERTOIRE – YEAR 12

Albinoni, T.	<i>Concerto in D minor, any movement</i>
Bellini, V.	<i>Concerto, 1st or 2nd movement</i>
Bozza, E.	<i>Fantasie Pastorale, first section</i>
Britten, B.	<i>Six Metamorphoses after Ovid, Pan and/or Phaeton</i>
Debussy, C.	<i>Menuet from 5 Pieces for Oboe and Harp</i>
Grovez, G.	<i>Sarabande and Allegro</i>
Handel, G. F.	<i>Sonata in G minor, 1st and 2nd movements, or 1st and 4th movements</i>
Handel, G. F.	<i>Sonata in C minor, 1st and 2nd movements</i>
Handel, G. F.	<i>Sonata in F major, 1st and 2nd movements, or 1st and 4th movements</i>
Handel, G. F.	<i>Concerto in G minor, 1st and 2nd movements</i>
Hindemith, P.	<i>Sonata, 1st movement</i>
Hummel, J.	<i>Selections from Introduction, Adagio, Theme and Variations, Op.102</i>
Kalliwoda, J.	<i>Concertino, Op.110, first section</i>
Marcello, A.	<i>Concerto in C minor, any movement</i>
Mozart, W. A.	<i>Concerto in C major</i>
Mozart, W. A.	<i>Oboe Sonata in F major, transcribed from Oboe Quartet, any movement</i>
Nielsen, C.	<i>Two Fantasy Pieces, Op.2, Humoresque</i>
Poulenc, F.	<i>Sonata</i>
Rachmaninov, S.	<i>Vocalise</i>
Saint-Saëns, C.	<i>Sonata, 1st or 2nd movement</i>
Strauss, R.	<i>Concerto, 2nd movement</i>
Vaughan Williams, R.	<i>Concerto, 1st movement</i>
Vivaldi, A.	<i>Sonata in C minor, 1st movement</i>

BASSOON

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

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

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

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

Supporting texts and examples

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

SUGGESTED TECHNICAL WORK – REPERTOIRE

Double tonguing

Rubank	<i>Advanced Method Volume 1</i> , p. 25, No.10, p. 45, No.12
Weissenborn, J.	<i>Bassoon Studies</i> , p. 4, Nos.4–5, p. 6, No.7

Advanced

Milde, L.	<i>Concert Studies</i> , p. 8, No.4, p. 19, No.10
Weisberg, A.	<i>Art of Wind Playing</i> , Exercises on double tonguing
Orchestral excerpt: Rossini, 'William Tell Overture'	

Large intervals

Rubank	<i>Advanced Method Volume 1</i> , p. 39, No.26, p. 43, No.5
Weissenborn, J.	<i>Practical Method</i> , Chapter XII 'Andante', Chapter XIII 'L'istesso tempo' and Chapter XX 'Moderato'

Advanced

Weissenborn, J.	<i>Bassoon Studies</i> , p. 14, No.18, p. 15, No.19, p. 20, No.25
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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'istesso tempo'

Advanced

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

Trills/ornamentation

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

Advanced

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

Legato playing

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

Advanced

Weissenborn, J. *Concert Studies*, p. 3, No.1, p. 4, No.4, p. 7, No.10
Milde, L. *Concert Studies*, p. 6, No.3, p. 10, No.5, p. 18, No.9

Dynamics

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

Advanced

Weissenborn, J. *Bassoon Studies*, p. 4, No.4, p. 10, No.15
Milde, L. *Concert Studies*, p. 10, No.5

Compound time

Rubank *Advanced 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 giusto' and Chapter XXIV 'Allegretto'

Advanced

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

Finger fluency/dexterity

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

Advanced

Weissenborn, J. *Practical Method*, any of the 'Daily Studies'
Milde, L. *Concert Studies*, all of these are suitable

Phrasing/interpretation

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.	<i>Sonata No.5</i>
Baines, F.	<i>Introduction and Hornpipe</i>
Bergmann, W.	<i>Prelude and Fugue</i>
Besozzi, A.	<i>Sonata in Bb major</i>
Boismortier, J.	<i>Sonata No.2 in A minor, 1st or 4th movements</i>
Boismortier, J.	<i>Sonata in D minor, Op.50, No.4, 1st and 2nd movements</i>
Boismortier, J.	<i>Sonata in G minor, Op.24, No.5, 2nd movement</i>
Dunhill, T. F.	<i>Lyric Suite</i>
Fasch, J. F.	<i>Sonata in C major, 1st, 2nd and 3rd movements</i>
Galliard, J.	<i>Six Sonatas, Volume 1</i>
Gliere, R.	<i>Humoresque</i>
Godfrey, F.	<i>Lucy Long</i>
Hindemith, P.	<i>Sonata, 1st movement</i>
Hurlstone, W.	<i>Sonata, 2nd or 3rd movements</i>
Kerrison, J.	<i>Suite of Dances</i>
Marcello, B.	<i>Sonata in G major</i>
Mercy, L.	<i>Sonata in G major, Op.3</i>
Merci, L.	<i>Sonata in G minor, 1st movement</i>
Mozart, W. A.	<i>Concerto in B flat, 2nd movement</i>
Trad. Arr Walton	<i>The Carnival of Venice</i>
Vivaldi, A.	<i>Concerto in E minor (2nd movement)</i>

SUGGESTED REPERTOIRE – YEAR 12

Bach, J. C.	<i>Concerto in Bb major, 3rd movement</i>
Corrette, M.	<i>Les Delices de la Solitude, Sonatas No.1 or 5</i>
Danzi, F.	<i>Concerto in F, 1st or 3rd movements</i>
David, F.	<i>Concertino, op.12 Andante cantabile</i>
Devienne, F.	<i>Sonata in G minor, Op.24, No.5, 3rd movement</i>
Dreyfus, G.	<i>The Adventures of Sebastian the Fox (any two contrasting movements)</i>
Hurlstone, W.	<i>Sonata in F major, 1st or 4th movement</i>
Kozeluch, J.	<i>Concerto in C, 1st movement</i>
Milde, L.	<i>Concert Study No.1</i>
Milde, L.	<i>Tarantella</i>
Mozart, W. A.	<i>Concerto in Bb major, 3rd movement</i>
	Saint-Saëns, C. <i>Sonata, 1st movement</i>
Senaille, J.	<i>Introduction and Allegro Spiritoso</i>
Tansmann, A.	<i>Sonata, 2nd movement</i>
Telemann, G. P.	<i>Sonata in F minor, 3rd and 4th movements</i>
Vivaldi, A.	<i>Concerto in A minor FVIII No.2, any movement</i>
von Weber, C. M.	<i>Concerto in F major, 2nd movement</i>
Weissenborn, J.	<i>Capriccio</i>

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.	<i>Sixty for Sax – No.40 Smokey Sax, No.44 Toreador Sax</i>
Cockcroft, B.	<i>60 Celtic Dances – The Drunken Sailor</i>
Cockcroft, B.	<i>Zodiac – Libra</i>
Lacour, G.	<i>50 etudes faciles et progressives, Book 1 and 2 – Nos.25, 28, 32</i>
Rae, J.	<i>20 Modern Studies – Slavonic Dance, Helix, Slurp, Slurp!</i>
Rae, J.	<i>20 Modern Etudes – Ignition</i>

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

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

SUGGESTED TECHNICAL WORK – REPERTOIRE

Major scales

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

Minor scales

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

Arpeggios, arpeggios in inversions and scales in thirds

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

Dominant 7th

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

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

Rubank	<i>Sup.Studies</i> , Nos.28, 30
	<i>Amazing Studies</i> , Nos.4, 5
Rubank	<i>Sel.Studies</i> pp. 8, 9, 60
Klose, H.	<i>Complete Methode</i> 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	<i>Sup.Studies</i> , Nos.21, 23, 30, 32
	<i>Amazing Studies</i> , Nos.18, 46, 52, 53, 61
Rubank	<i>Sel.Studies</i> , pp. 3, 11, 13
Klose, H.	<i>Complete Methode</i> 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
	<i>Amazing Studies</i> , Nos.11, 12, 19, 24, 26, 31, 35, 41, 46, 54, 61, 66
Klose, H.	<i>Complete Methode</i> , Part 1, pp. 53–63, 65, 66, 67

Accenting

Rubank	<i>Sup.Studies</i> , Nos.14, 28, 29
	<i>Amazing Studies</i> , Nos.5, 7, 54, 61
James Rae	Nos.5, 19, 20
Rubank	<i>Sel.Studies</i> , p. 18
Klose, H.	<i>Complete Methode</i> , 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	<i>Sup.Studies</i> , Nos.13, 14, 20, 21, 24, 26, 29, 33, 34, 35, 36
Rubank	<i>Sel.Studies</i> , pp. 2, 3, 4, 6

Low register

Rubank	<i>Sup.Studies</i> , No.13
Rubank	<i>Sel.Studies</i> , 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.	<i>Complete Methode</i> , Part 1, p. 33
Klose, H.	<i>Complete Methode</i> , Part 2, p. 17 Aria

Ornamentation

Rubank	<i>Sup.Studies</i> , Nos.20, 33 <i>Amazing Studies</i> , Nos.27, 35, 51, 58, 61, 63, 75, 76
Rubank	<i>Sel.Studies</i> , pp. 3, 5, 6, 8, 10, 20, 21
Klose, H.	<i>Complete Methode</i> , Part 1, pp. 35, 36, 64, 67
Klose, H.	<i>Complete Methode</i> , 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	<i>Sel.Studies</i> p. 21 <i>Amazing Studies</i> , Nos.6, 47, 48, 61, 63
Klose, H.	<i>Complete Methode</i> Part 2, pp. 4, 17

Large intervals

Rubank	<i>Sup.Studies</i> , No.24
Rubank	<i>Sel.Studies</i> , 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 <i>Amazing Studies</i> , Nos.43, 44, 47, 61
Klose, H.	<i>Complete Methode</i> Part 1, pp. 17, 18, 19
Klose, H.	<i>Complete Methode</i> Part 2, pp. 4, 15, 16, 17

Dynamic control

The majority of studies previously mentioned contain ample dynamic contrast

<i>Amazing Studies</i>	Nos.10, 11, 17, 18, 46, 57, 61, 66
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Mixed metre

<i>Amazing Studies</i>	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	<i>Sel.Studies</i> , pp. 5 <i>Amazing Studies</i> , Nos.4, 5, 12, 19, 42
Klose, H.	<i>Complete Methode</i> Part 2, p. 69

SUGGESTED REPERTOIRE – YEAR 11

Alto saxophone

Bozza, E.	<i>Aria</i> (Leduc edition)
Clerisse, R.	<i>Serenade Variee</i> (Leduc edition)
Dubois, P. M.	<i>A La Russe</i>
Dubois, P. M.	<i>A La Francaise</i>
Maurice, P.	<i>Tableaux de Provence</i> , 2 nd movement: <i>Farandole</i> and 3 rd movement: <i>La Bohemienne</i>
Ostransky, L.	<i>Suite for Alto Saxophone</i>
Reuff, J.	<i>Chanson et Passapied Op.16</i> (Leduc edition)
Shepherd, J.	<i>4.2.2 From Saxophone Stunners Volume 1</i> (AWMP)

Tenor saxophone

Bennett, D.	<i>Concerto in G minor</i>
Clerisse, R.	<i>Serenade Variee</i>
Clerisse, R.	<i>A L'Ombre du Clocher</i>
Lacome, P.	<i>Rigaudon</i>
Shepherd, J.	<i>4.2.2 from Saxophone Stunners Volume 1</i> (AWMP)

Alto saxophone collections

Voxman, H.	<i>Concert and Contest Collection</i> , Rubank
Teal, L.	<i>Solos for Alto Saxophone</i> , Schirmer
Harvey, P.	<i>Alto Saxophone Solos Volumes 1 and 2</i>
Mule, M.	<i>Famous Classical Pieces Volumes 1 and 2</i>

Tenor saxophone collections

Teal, L.	<i>Solos for the Tenor Saxophone Player</i>
Harvey, P.	<i>Tenor Saxophone Solos Volume 1</i> , London: Chester Music
Voxman, H.	<i>Concert and Contest Collection</i>
Walton, M.	<i>The Vivaldi Album</i>

SUGGESTED REPERTOIRE – YEAR 12

Alto saxophone

Ben-Haim, P.	<i>Three songs without words</i> (Israeli Music)
Dubois, P.	<i>L'Espanole from Pieces caracteristiques en forme de suite</i> (Leduc edition)
Dukas, P.	<i>Alla Gitana</i> (Leduc edition)
Fauré, G.	<i>Pavane</i>
Francaix, J.	<i>Cinq danses exotiques for alto saxophone and piano</i> (Schott edition)
Gurewich, J.	<i>Concerto in E minor</i> , movement 3
Ibert, J.	<i>Aria</i>
Massenet, J.	<i>Meditation from My Favourite Concert Pieces</i> (reed music.com)
Maurice, P.	<i>Tableaux de Provence</i> , 1 st and 4 th movements
Tcherepnine, A.	<i>Sonatine Sportive</i> (Leduc edition)

Tenor saxophone

Hartley, W. S.	<i>Elegie</i>
Ostransky, L.	<i>Ballet Impressions</i>
Ravel, M.	<i>Piece en forme de Habanera</i> (Leduc edition)
Singelee, J. B.	<i>Caprice Op.80</i>
Singelee, J. B.	<i>Solo de Concert, Op.83</i> , Rubank

BRASS INSTRUMENTS

HORN

SUGGESTED TECHNICAL WORK – SCALES – YEAR 11

- All major, harmonic and melodic minor scales up to and including 3 sharps and 3 flats over a 2 octave range where possible from E flat below middle C to high G.
- All major and minor arpeggios for the above scales.
- Dominant 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	<i>Primary Studies, Nos.74, 79, 85, 87</i>
Maxime-Alphonse	<i>Deux Cents Etudes, Book 1, Nos.10, 36, 42</i>
Kopprasch, G.	<i>60 Studies, Book 1</i>

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	<i>Primary Studies, Nos.95, 96, 99, 100</i>
Maxime-Alphonse	<i>Book 1, Nos.12, 44, 48, 59, 69</i>
Maxime-Alphonse	<i>Book 2, Nos.7, 10, 18, 28, 35, 37</i>
Kopprasch, G.	<i>60 Studies, Book 1, Nos.8, 9, 12, 13</i>

SUGGESTED TECHNICAL WORK – REPERTOIRE

Rhythm/metre studies

Anton Horner

Articulation

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

Intervals

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

Scales/arpeggios

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

Flexibility

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

Anton Horner

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

Brahms, J.

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

Butt, J.

Suite for Horn, Hinrichsen

Cherubini, L.

Sonata No.1 (from Brass French Horn Solo; International)

Gliere, R. M.

Nocturne, Op.35, No.10, International

Gounod, C.

6 Pieces Melodiques Originales, any movement

James, I.

Albert Hall Galop (from Just Brass Horn Solos), London: Chester Music

Handel, G. F.

Sonata in G minor, 1st, 3rd or 4th movement

Mendelssohn, F.

Symphony No.5, Op.107, Andante

Mozart, W. A.

Concerto No.2 in E flat major, K.417, slow movement

Mozart, W. A.

Concerto No.3 in E flat major, K.447, slow movement

Mozart, W. A.

Concerto No.4 in E flat major, K.495, slow movement

Saint-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.	<i>Alla Caccia</i> , Arcadia
Arnold, M.	<i>Fantasy for Horn</i> , Faber
Beethoven, L. van	<i>Sonata in F major</i> , Boosey & Hawkes
Butterworth, N.	<i>Prelude and Scherzo</i> , Chappell
Chabrier, E.	<i>Larghetto</i> , Salabert
Cherubini, L.	<i>Sonata No.2</i>
Clerisse, R.	<i>Chant sans Paroles (Leduc edition)</i>
Cooke, A.	<i>Rondo in B flat</i> , Schott
Dukas, P.	<i>Villanette</i> , Durand
Francaix, J.	<i>Canon in the Octave</i> , Pierre Noel
Glazunov, A.	<i>Reverie</i> , Rubank
Jacob, G.	<i>Concerto for Horn</i> , 2 nd movement, Williams
Mozart, W. A.	<i>Concert Rondo, K.371</i> , Breitkopf and Hartel
Orr, R.	<i>Serenade</i> , Schott
Piantoni, L.	<i>Air de Chasse (Leduc edition)</i>
Rossini, G.	<i>Prelude, Theme and Variations</i> , International
Strauss, F.	<i>Concerto (movement 2)</i> , Universal
Strauss, R.	<i>Concerto in E flat, No.1, Op.11</i>
Vinter, G.	<i>Hunter's Moon</i> , 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.	<i>Advanced lip flexibilities Volume 1</i>
Miller, J.	<i>Progressive Brass Studies, Nos.14, 20</i>
Vizzutti, A.	<i>Trumpet Method Book 3 Melodic Studies – Intermediate etudes No.6, Vocalise Studies No.13, Rhythmic Etude No.3</i>
Kopprasch, C.	<i>60 selected Studies for Trumpet, Book 1, Nos.19, 28</i>
Kopprasch, C.	<i>60 Selected Studies for Trumpet, Book 2, Nos.35, 42</i>
Arban, J.B.	<i>Complete Conservatory Method, p. 25 No.11, p. 26 No.14, p. 31 No.26, p. 32 No.28</i>
Arban, J.B.	<i>Complete Conservatory Method – The Art of Phrasing</i>

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

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

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

TECHNICAL WORK – SUGGESTED REPERTOIRE

Rhythm/metre studies

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

Articulation

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

Intervals

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

Scales/arpeggios

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

Flexibility

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

Range

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

Stylistic studies

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

Advanced

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

Valve/fingering technique

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

Orchestral excerpts

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

Transposition

Bordogni	<i>Etudes for Transposition</i>
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SUGGESTED REPERTOIRE – YEAR 11

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

SUGGESTED REPERTOIRE – YEAR 12

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

TROMBONE/BASS TROMBONE/EUPHONIUM

SUGGESTED TECHNICAL WORK – YEAR 11

- All major, harmonic and melodic minor scales up to and including 2 sharps and 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 \flat (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*

Kopprasch *60 Studies*

Rubank *Advanced method for trombone/Baritone Volume 1*

AMEB technical work

Advanced

La Fosse *Volume 2*

Flexibility

Charles Colin *Advanced Lip Flexibilities*

Range

Remington *Warm Up Studies*

Paul Tanner *Complete Practice Book for Trombone*

Stylistic studies

Rubank *Advanced method for trombone/Baritone Volume 1*

Advanced

Bordogni/Rochut *Etudes Volume 1*

Arban *Characteristic Studies*

Slide/valve/fingering technique

Arban *Complete Method for Trombone*

Allan Ostrander *Valve Exercises for Bass Trombone*

Paul Tanner *Complete Practice Book for Trombone*

Stephanovsky *20 Studies for Bass Trombone*

Orchestral excerpts

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

Clef studies

Fink Tenor and Alto Clef

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 Gehrman's Musikforlag
- Lovelock, W. *Concerto, 2nd movement*
- Marcello, B. *Sonata in A minor, 1st and 2nd movements, Adagio and Allegro*
- Mozart, W. A. *Allegro or Adagio from Serenade in D*, arr. Coy, N.
- Mozart, W. A. *Serenade for Trombone*, arr. Clack, 1st movement, *Allegro* (Tenor/treble clef and/or Brass Wind ed.)
- Parker, J. *Dances with Bears, Jazzed Up too for Trombone*, arr. Parker (Bass or treble clef and/or Brass Wind ed.)
- Proctor, S. *Azure* (from: *On your Metal*) (Bass or treble clef and/or Brass Wind ed.)
- Ramskill, R. *Ballad* (from: *Vivaldi to Fats Waller for Trombone*) (Bass or treble clef and/or Brass Wind ed.)
- Ridout, A. *Sonata for solo Trombone, 1st movement* (Emerson ed.)
- Rimsky-Korsakov, N. *Concerto for Trombone, 1st and 2nd movements*, Boosey & Hawkes ed.
- Rimsky-Korsakov, N. *Trombone Concerto, 1st movement, Allegro vivace* (Boosey & Hawkes ed.)
- Stone, D. *Variations for Trumpet or Trombone and Piano*, Boosey & Hawkes ed.
- Telemann, G.P. *Sonata in F minor for Bassoon or Trombone, 3rd and 4th movements*, International
- Wagenseil, G.C. *Concerto, 1st or 2nd movements* (from: *The Classic Trombone*), arr. Coy, N.

Bass trombone

Defaye, J. M. *Danse Profane* from *Deux 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
Tomasj, H. *Etre pas non Etre*, Leduc

Euphonium

Capuzzi, G. A.	<i>Andante</i> (from: <i>Concerto for Double Bass</i>), Hinrichsen
Carnivez, L.	<i>Introduction, Theme and Variations</i> , Molinaar
Curnow, P. J.	<i>Rhapsody for Euphonium</i> , Rosehill
Haydn, F.	<i>Aria and Allegro</i> , Rubank
Iannaconne, A.	<i>Night Song, Tenuto</i>
Jacob, A.	<i>Fantasia for Euphonium</i>
Rachmaninoff, S.	<i>Vocalise</i> (from: <i>Solos for the Trombone Player</i>), Schirmer
Schumann, R.	<i>Five Pieces on Folk Style, Op.102</i> , Ludwig
Telemann, G. P.	<i>Fantasia in C minor</i> (from: <i>12 Fantasias</i>), arr. Raph-Kalmus
Tcherepnine, A.	<i>Andante</i> , MP Belaieff
Uber, D.	<i>Ecnamor</i> , Southern Music Co.
Wagner, R.	<i>O Star of Eve</i> , Boosey & Hawkes
Wagner, R.	<i>Walters Prize Song</i> , Boosey & Hawkes
Young, E.	<i>Euphonium Suite</i> , 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	<i>Complete Method for Tuba, Studies</i> No.11, No.14, No.26, No.28 (Young & Jacobs ed. Encore pub.)
Arban	<i>Complete Method for Tuba, Art of Phrasing</i> No.27 <i>Friends of My Youth</i> , No.3 <i>My Pretty Jane</i> , No.28 <i>Romance</i> (Young & Jacobs ed. – Encore pub.)
Blazevich, V.	<i>70 Studies for Tuba</i> No.6 p. 5, No.7 p. 6, No.9 p. 8, No.41 p. 50
Bordogni, M.	<i>43 Bel Canto Studies for Tuba</i> Nos.1, 4, 6
Koprasch, C.	<i>60 Studies for Tuba</i> 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 \flat (subject to the limitations of the instrument).
- All major and minor arpeggios for the above scales.
- Dominant 7th on A.
- Chromatic scale on B \flat 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	<i>Complete Method for Tuba, Studies</i> No.32, No.37, No.18 (Young & Jacobs ed. – Encore pub.)
Arban	<i>Complete Method for Tuba, Art of Phrasing</i> No.123 <i>Magic Flute</i> , No.119 <i>Semiramide</i> , No.135 <i>Traviata</i> (Young & Jacobs ed. – Encore pub.)
Blazevich, V.	<i>70 Studies for Tuba</i> , Nos.43, 37, 44
Bordogni, M.	<i>43 Bel Canto Studies for Tuba</i> , Nos.5, 7, 16, 17
Vasiliev, S.	<i>24 Melodius Etudes</i> , 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.	<i>Compositae</i> (Bass clef and Treble clef ed. CMA Publications 041)
Anon.	<i>Hornpipe No.14</i> (from: <i>First Solos for the Tuba Player</i>) arr. Wekselblatt, H. (Schirmer/Music Sales)
Arban, J.B.	<i>Complete Method, Study No1</i>
Arnold, M.	<i>Fantasy for Tuba</i>
Bach J.S.	<i>Two Bourees</i> (Wekselblatt, H. <i>Solos for the Tuba Player</i>) (Schirmer ed.)
Berlioz, H.	<i>Requiem, No.2</i>
Berlioz, H.	<i>Requiem, No.4</i>
Berlioz, H.	<i>Requiem, No.6</i>
Bernstein, L.	<i>Waltz for Mippy III</i> (Wekselblatt, H. <i>Solos for the Tuba Player</i>) (Schirmer ed.)
Blazevich, A.	<i>Etudes, Nos.1–6</i>
Bordogni, M.	<i>Bel Canto Studies, Nos.1–9</i> (Robert King ed.)
Bozza, E.	<i>Thème Varié</i> (Leduc/U.M.P. ed.)
Capuzzi, A.	<i>Andante from Concerto for Double Bass</i> (Hinrichsen ed.)
Capuzzi, A.	<i>Andante</i> arr. Catelinet (Bass/treble clef and/or Peters H–1474 ed.)
Cimera, J.	<i>Advanced Tuba Studies, Nos.7–15</i>
Defaye, J-M.	<i>Suite Marine, 1st and 4th movements, L'Éléphant de Mer</i> (Leduc/UMP)
Defaye, J-M.	<i>Suite Marine, 2nd and 3rd movements, Le Cachelot and Le Requin</i> (Leduc/UMP)
Frankenpohl, A.	<i>Concertino for Tuba and String Orchestra</i> , Robert King
Frankenpohl, A.	<i>Concertino for Tuba: 2nd and 3rd movements, Lento and Allegro</i> (Robert King/U.M.P.)
Haddad, D.	<i>Suite for Tuba</i> (Shawnee Press ed.)
Handel, G.F.	<i>Concerto in F minor</i> , transcription, arr. Robert M. Barr (Ludwig Music Publishing Company)
Hartley, W.	<i>Suite for Unaccompanied Tuba</i> (any three movements) (Elkan-Vogel/U.M.P.)
Heiden, B.	<i>Concerto for Tuba, 2nd movement, Andante</i>
Hogg, M. E.	<i>Sonatina for Tuba</i> (Complete) (Ensemble Publications/William Elkin)
Jacob, G.	<i>Tuba Suite, No.2 Hornpipe</i> (Boosey & Hawkes ed.)

Jacob, G.	<i>Tuba Suite: No.4 Bourrée</i> (Boosey & Hawkes ed.)
Langey	<i>The Bass, Grand Studies</i> , Nos.1–6
Lawrence, L.	<i>Piece for Tuba and Piano in a minor</i> (from: <i>Master Solos Intermediate level – Tuba</i>) Hal Leonard
Mozart, W. A.	<i>Concerto No.3 for Horn</i> , transcription
Mozart, W. A.	<i>Romance</i> (from: <i>Solos for the Tuba Player</i> , Wekselblatt, H. ed.) Schirmer
Mozart, W. A.	<i>Rondo</i> (from: <i>Solos for the Tuba Player</i> , Wekselblatt, H. ed.) Schirmer
Richardson, A.	<i>In the Lowlands</i> (Elkin)
Senaillé, J. B.	<i>Introduciton and Allegro spiritoso for Tuba and Piano</i> , arr. Catelinet (Bass/treble clef ed.; Peters H-853)
Telemann, G. P.	<i>Adagio and Allegro</i> (from: <i>Trumpet Concerto in D</i> arr. Friedman)
Telemann, G. P.	<i>Prelude and Allegretto for Tuba and Piano</i> , Southern Music
Tuthill, B.	<i>Fantasia for Tuba, Op.57</i> (Ensemble Publications/William Elkin)
Vaughan-Williams, R.	<i>Concerto in F minor for Tuba</i>
Vivaldi, A.	<i>Allegro</i> , arr. Swanson, Belwin Mills/I.M.P.
von Weber, C. M.	<i>Der Freischutz, Overture</i>
Wagner, R.	<i>Tannhauser March</i>
Wilder, A.	<i>Sonata for Tuba and Piano</i> (any three movements) (Mentor Music/Emerson)

SUGGESTED REPERTOIRE – YEAR 12

Arnold, M.	<i>Fantasy for Solo Tuba, Op.102</i> (Faber)
Bach, J. S.	<i>Air and Bourrée</i> , Carl Fischer
Barat, J. E.	<i>Introduction and Dance</i> , Southern Music
Beversdorf, T.	<i>Sonata for Tuba and Piano</i> , Interlochen
Beach, B.	<i>Divertissement for Tuba</i> , Tenuto Pubs
Boda, J.	<i>Sonatine</i>
Capuzzi, A.	<i>Andante and Rondo</i> , arr. Catelinet (Bass/treble clef edition: Peters H-1474)
East, H.	<i>Sonatina for Tuba: 1st and 2nd movements</i> (Ricordi/Boosey & Hawkes)
Easton, I.	<i>Small Mirror</i> (Tuba and CD)
Gregson, E.	<i>Tuba Concerto</i> , complete (Novello/Music Sales)
Heiden, B.	<i>Concerto for Tuba: 1st and 2nd movements or 2nd and 3rd movements, Allegro risoluto and Andante or Andante and Vivace</i> (Peer Southern/Williams Elkin)
Hindemith, P.	<i>Tuba Sonata</i>
Hogg, M.	<i>Sonatina</i> , Ensemble Pubs/William Elkin
Handel, G. F.	<i>Sound an Alarm</i>
Jacob, G.	<i>Tuba Suite</i> , movements 1, 2, 3, 4, 6, Boosey & Hawkes
Marcello, B.	<i>Sonata No.1 in F</i> , Southern Music
Marcello, B.	<i>Sonata No.5 in C</i> , Southern Music
Nelhybel, V.	<i>Suite for Tuba and Piano</i> , General Music
Presser, W.	<i>Suite for Tuba</i> (any two movements), Ensemble Pubs
Ridout, A.	<i>Concertino for Tuba: complete</i> (Emerson)
Senaillé, J. B.	<i>Introduction and Allegro Spiritoso</i> , Hinrichsen
Tcherpnine, A.	<i>Andante</i> , MP Belaieff
Tomasi, H.	<i>Etre pas non Etre</i> , Leduc
Uber, D.	<i>15 Progressive Etudes for Tuba or Bass Trombone</i> , Touch of Brass pubs
Wilder, A.	<i>Suite No.1 for Tuba</i> , movements 4 and 5, Margun

PERCUSSION

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

- All major, harmonic and melodic minor scales up to and including 5 sharps and 5 flats over 2 octaves.

Performed patterns:

- (i) scale at ♩ = 120, played as quavers
 - (ii) arpeggio at ♩ = 80, played as quavers
 - (iii) in thirds at ♩ = 120, played as quavers
- Chromatic scale starting on C at ♩ = 80, played as semiquavers

Supporting texts and examples

Mallets

AMEB Percussion Technical work Level 2. Grade 5, pp. 12, 13, 14 and 15

Goldenburg, M. *Modern School for Xylophone, Marimba, Vibraphone, Etudes 1 to 20*

Živković, N. *Funny Xylophone Book 1, No.2 to No.5*

Timpani

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

Delecluse, J. *Thirty Studies for Timpani Book 1, No.5 to No.10*

Snare drum

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

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

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

SUGGESTED TECHNICAL WORK – YEAR 12

Scales

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

Supporting texts and examples

Mallets

AMEB Percussion Technical work Level 2, Grade 6, pp. 22, 23, 24, 25, 26, 28, 29

Goldenburg, M. *Modern School for Xylophone, Marimba, Vibraphone, Etudes 21 to 39*

Živković, N. *Funny Xylophone, Book 1, 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	<i>Sparks for Maimba and Piano</i>
Bach, J.S.	<i>Six Bach Two Part Inventions</i> , arr. James Moore, Kendor Music Inc. (duets)
Beethoven, L. van	<i>Spring Sonata</i>
Botsford, G.	<i>Black and White Rag</i>
Chopin, F.	<i>Black Key Etude</i>
Davila, J.	<i>Mango Bay and Tango from Impressions on Wood (Row-Loff)</i>
Eyles, R.	<i>Ragged Ragtime Rags</i> , Meredith Music Publications
Gomez, A.	<i>Etude in d minor</i>
Gomez, A.	<i>Marimba Flamenca</i> , Southern Music Co.
Gomez, A., Rife, M.	<i>Mbira Song</i> , Southern Music Co.
Handel, G. F.	<i>Sonata No.3</i> , transcribed Musser/Campbell/Feldstein, Belwin, Warner Brothers
Monti	<i>Czardas</i>
Mozart, W. A.	<i>18th Century Theme</i> (from: <i>Sonata in C</i>), arr. Jolliff, A., Rubank
Peters, M.	<i>Barcelona</i>
Peters, M.	<i>Dog Beach</i>
Peters, M.	<i>Sea Refractions</i>
Peters, M.	<i>Starscape</i>
Peters, M.	<i>Teardrops</i>
Peters, M.	<i>Three Pieces for Three Mallets</i>
Rimsky-Korsakov, N.	<i>Flight of the Bumble Bee</i> , arr. Maxey, L., Southern Music Co.
Rosano, N.	<i>Three Preludes (prelude in e minor, No.1)</i>
Spears, J.	<i>Malletrix</i> (unaccompanied)
Trinity Guild Hall	<i>Graded Music for Tuned Percussion, Book IV</i>
Ukena, T.	<i>Blue Wood</i>
Zivkovic, N.	<i>Sweet Quick Sixteen, No.2 from Funny Xylophone, Book 1</i> (Gretel)
Zivkovic, N.	<i>Double-Dodl-Dee, No.5 from Funny Xylophone, Book 1</i> (Gretel)
Zivkovic, N.	<i>Kampf der Samurai, No.4 from Funny Marimba, Book 1</i> (Gretel)
Zivkovic, N.	<i>Silvias Lied, No.5 from Funny Marimba, Book 1</i> (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.	<i>Colonial Capers</i> , Kendor Publishing
Bomhof, G.	<i>21 Solos for Snare Drum</i> (any solo). De Haske
Cirone, A. J.	<i>Portraits in Rhythm (any study)</i> , Belwin Mills, Warner Bros. Publications
Colgrass, W.	<i>Two Unaccompanied Solos for Snare Drum, Solos for the Percussion Player</i> Schirmer
Emsley, A.	<i>Hugh's Chilled Red</i> , Rhythmscape Publishing Australia
Fink, S.	<i>Studies for Snare Drum Volume 5: The Roll</i> Nos.38–56, Elite Edition 2805, N. Simrock
Gauthreaux, G.	<i>American Suite for unaccompanied Snare Drum No.IV</i> , Meredith Music Publications
Goldenberg, M.	<i>12 Progressive Solos for Snare Drum</i> , Chappell/Intersong, Hal Leonard Pub.Co.
Houllif, M.	<i>Mix-Master from Contest Solos for the Intermediate Snare Drummer</i> , Kendor Music, Inc.
Schinstine, W. J.	<i>Recital Suite for Solo Snare Drum</i> , Kendor Music
Wilcoxon, C.	<i>The All-American Drummer</i> (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.	<i>Prism</i>
Albeniz, I.	<i>Asturias, Leyenda-Preludio</i> (Arr. Stensgaard, K.)
Bach, J. S.	<i>Violin Concerto No.1 in A minor (1st movement)</i> , BWV 1041
Brahms, J.	<i>Hungarian Dance No.5</i> , arr., Quick, Rubank
Breuer, H.	<i>Mallet Solo Collection</i> , Alfred Publishing Company
Chopin, F.	<i>Black Key Etude</i> , Arr. Maxey, L. Southern Music Co.
Davila, J.	<i>Through the Looking Glass from Impression on Wood</i> , Row-Loff (duet)
Davila, J.	<i>Salsa Verde from Impression on Wood</i> , Row-Loff (with percussion accompaniment)
Edwards, R.	<i>Marimba Dances</i> (any movement), Universal Edition ue 29283
Friedman, D.	<i>Mirror From Another</i> (vibraphone) (any solo), Warner Bros. Publications
Glennie, E.	<i>Marimba Encores</i> , Faber Music
Gomez, A.	<i>Gitano</i> , Southern Music Co.
Gomez, A.	<i>Etude in D minor</i> , Southern Music Co.
Gomez, A., Rife, M.	<i>Rain Dance</i> , Southern Music Co.
Green, G.H.	<i>Caprice Valsant for Xylophone and Piano</i> , Carl Fischer Music
Green, G.H.	<i>George Hamilton Green's Xylophone Rags</i> , ed. Eyles, R., Meredith Music Publications
Joyce, K., Man, K.	<i>Entrata</i> (duet) and <i>Shichi-Karak</i> (duet)
Lou Diemer, E.	<i>Toccata for Marimba</i>
Mayuzumi, T.	<i>Concertino for Xylophone</i> , either 1 st or 3 rd movement
Mozart, W. A.	<i>18th Century Theme from Sonata in C</i> , arr., Jolliffe, Rubank
Peters, M.	<i>Galactica</i>
Peters, M.	<i>Yellow After the Rain</i> (four mallets on marimba), Mitchell Peters
Piaszzolla, A.	<i>Tango Suite</i> (Transcribed for Marimba Duo by Kevin Super), <i>HoneyRock</i> (duet)
Pitfield, T.B.	<i>Sonata for Xylophone</i> (any movement), ed. Yoichi Hiraoka, Edition Peters 66161
Schmitt, M.	<i>Ghanaia</i> , Norsk Musikforlag
Smadbeck, P.	<i>Rhythm Song</i> , KPP@mostly marimba.com
Tanner, P.	<i>Her Majesty and Old Djenne</i> (4 mallets on marimba), printed by Paul Tanner
Zivkovic, N.	<i>No ragtime No.7, Thessaloniki No.8, Der Wanderer No.6, Ein Liebeslied No.7</i> , from Funny Xylophone, Book 1 (Gretel)

Snare drum

Cirone, A. J.	<i>Portraits in Rhythm</i> (any study), Belwin Mills, Warner Bros. Publications
Colgrass, W.	<i>Two Solos for Unaccompanied Snare Drum, Solos for the Percussion Player</i> , Schirmer
Cossom, R.	<i>Lickin' Stick</i> , Rhythm Scape Publishing Australia
Corniola, F.	<i>Rudiments & Motions, Snare Drumming Up Close</i> , Section 6 (any) Rudimental Solo
Delecluse, J.	<i>Test – Claire</i> , Alphonse Leduc
Delecluse, J.	<i>Keiskleiriana</i> (any solo), Alphonse Leduc
Emslie, A.	<i>Hugh's Chilled Red</i> , Rhythmscape Publishing Australia
Fink, S.	<i>Percussion Studio studies for snare drum, No.46 Sonatine</i>
Fink, S.	<i>Snare Drum Suite</i> , Zimmermann, Frankfurt
Fink, S.	<i>Solo for Percussion</i>
Fink, S.	<i>Studies for Snare Drum, Volume 5: The Roll</i> , Nos.38–56, Elite Edition 2805, N. Simrock
Gadd, S.	<i>Variations on Crazy Army from Up Close</i> , Alfred Music Publishing
Gauthreaux, G.	<i>American Suite for Unaccompanied Snare Drum No.V</i> , Meredith Music Publications
Goldenberg, M.	<i>12 Progressive Solos for Snare Drum</i> , Chappell/Intersong, Hal Leonard Pub.Co.
Lylloff, B.	<i>Arhus Etude No.9</i> , Wilhelm Hansen Edition, Copenhagen
Sarcich, P.	<i>Two Side Drum Solos</i> , Studio Four Music
Schinstine, W. J.	<i>Evocation No.2</i> , Kendor Music
	<i>Recital Suite for Solo Snare Drum</i>

Smith Publications	<i>The Noble Snare, Compositions for Unaccompanied Snare Drum. Volume 4</i>
Wilcoxon, C.	<i>The All-American Drummer</i> (any solo from No.127 to No.150), Ludwig Music
Wilcoxon, C.	<i>Modern Rudimental Swing Solos</i> (any solo)
Zivkovic, N. J.	<i>Pezzo da Concerto No.1</i> , Edition Musica Europa

Timpani

Aiello, J.	<i>Classic-African</i> , HaMar Percussion Publications, Inc.
Beck, J.	<i>Sonata for Timpani</i> (any movement), Boston Music Company
Carter, E.	<i>Eight Pieces for Four Timpani, Saeta, Improvisation or March</i> , AMP Hal Leonard
Firth, V.	<i>Solo Impressions for Four Timpani</i> (with piano accompaniment), Carl Fisher, Inc.
Frock, G.	<i>Beguine and Samba</i> from <i>Seven Solo Dances for the Advanced Timpanist</i> , Music Co.
Southern	
Frock, G.	<i>Ballade</i> from <i>Seven Solo Dances for the Advanced Timpanist</i> , Southern Music Co.
Frock, G.	<i>⁵/₈ Dance</i> from <i>Seven Solo Dances for the Advanced Timpanist</i> , Southern Music Co.
Jones, D.	<i>Sonata for Three Unaccompanied Kettle Drums</i> , Published by Hinrichsen Edition
Muczynski, R.	<i>3 Designs for 3 Timpani, Solos for the Percussion Player</i> , G. Schirmer
Peters, M.	<i>Primal Mood</i> , Mitchell Peters
Reidhammer, A.	<i>Groovin' Timps for four Timpani</i> , Alfred Publishing (Australia) Ltd.
Ridout, A.	<i>Sonatina for Timpani, 1st and 3rd movements</i> , Boosey & Hawkes
Sarcich, P.	<i>Concert Pieces for Timpani</i> , Studio Four Music

Multiple percussion

Fink, S.	<i>Sudden Change</i> , Musikverlag Zimmermann, Frankfurt
Gaetano, M.	<i>Multiple Episode No.1 or 3</i> , Studio Four Productions
Gauger, T.	<i>Nomad</i> , Southern Music Co.
Kraft, W.	<i>French Suite for Percussion Solo, 1962</i> , New Music West
Kraft, W.	<i>English Suite Multiple percussion Solo in 7 parts</i> , Warner Bros. Publications
Montgomery, D.	<i>Rare Earth</i> , Rhythmscape Publications

STRING INSTRUMENTS

VIOLIN

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

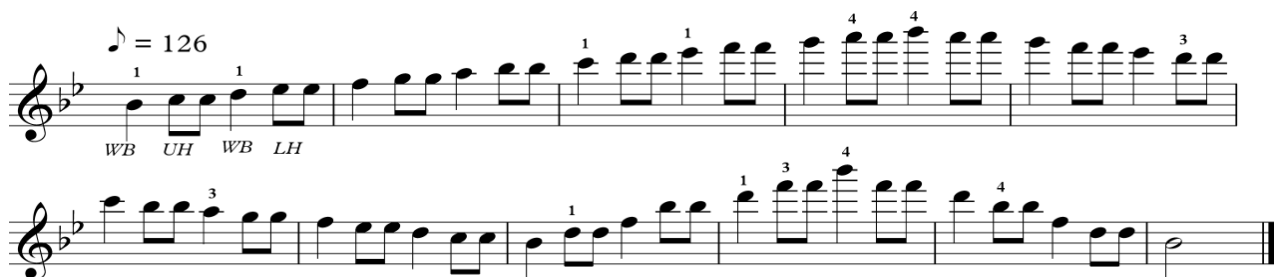
A \flat major – slurred, whole bows



G major, 3 octaves, spiccato



B \flat major – bow distribution



C# harmonic minor – up bow staccato



G harmonic minor in 6th position – heel and point



E major – circles at the heel



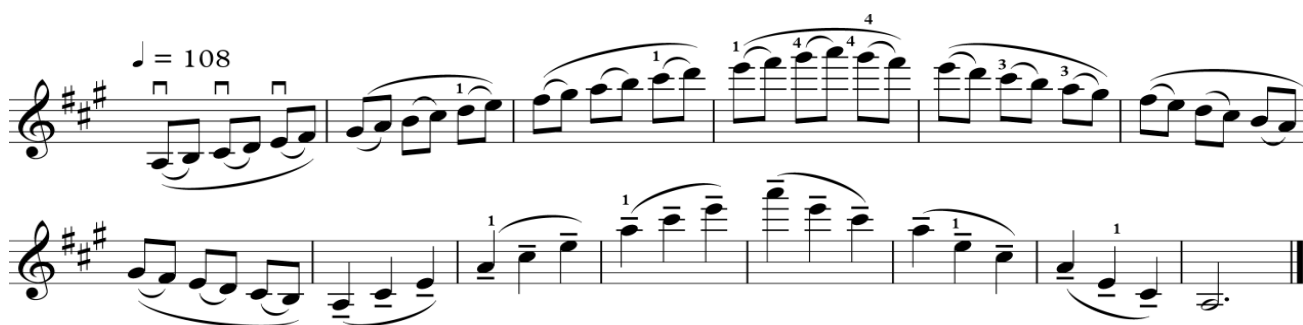
E harmonic minor – spiccato triplets



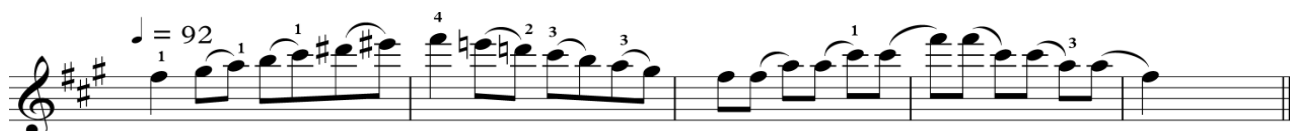
E melodic minor in 4th position – martele



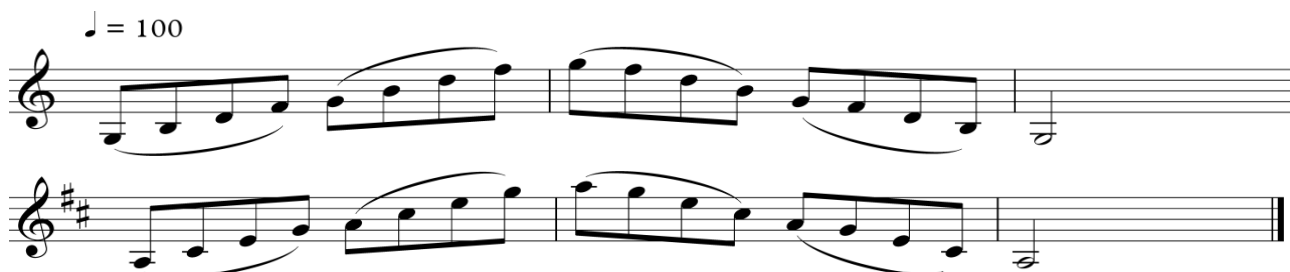
A major 3 octaves – portato



F# Melodic minor



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



Diminished 7th on G – hook stroke

♩ = 100

Diminished 7th on A – hook stroke at the point

♩ = 100

Shifting exercise

♩ = 60

Chromatic scale on G

♩ = 100

G major in sixths

♩ = 100

G major in octaves

$\text{♩} = 100$

Two staves of music in G major (one sharp). The first staff contains seven measures of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3, D3-E3, E3-F#3, and F#3-G3. The second staff contains seven measures of eighth-note pairs: G3-A3, A3-B3, B3-C4, C4-D4, D4-E4, E4-F#4, and F#4-G4. Fingering numbers (0, 1, 2, 3, 4) are written above the notes.

G major in 3rds

$\text{♩} = 100$

Two staves of music in G major (one sharp). The first staff contains seven measures of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3, D3-E3, E3-F#3, and F#3-G3. The second staff contains seven measures of eighth-note pairs: G3-A3, A3-B3, B3-C4, C4-D4, D4-E4, E4-F#4, and F#4-G4. Fingering numbers (0, 1, 2, 3, 4) are written above the notes.

Natural and artificial harmonics

Slowly

Two staves of music in G major (one sharp). The first staff contains two measures of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3, D3-E3, E3-F#3, and F#3-G3. The second staff contains two measures of eighth-note pairs: G3-A3, A3-B3, B3-C4, C4-D4, D4-E4, E4-F#4, and F#4-G4. Fingering numbers (0, 1, 2, 3, 4) are written above the notes.

Chords

Slowly

One staff of music in G major (one sharp). It contains seven measures of chords: G2-A2, A2-B2, B2-C3, C3-D3, D3-E3, E3-F#3, and F#3-G3. Fingering numbers (0, 1, 2, 3, 4) are written above the notes.

SUGGESTED TECHNICAL WORK – SCALES – YEAR 12

Scales

Major

A \flat and E 2 octaves

A and B \flat 3 octaves

Harmonic and melodic minor

A \flat and E 2 octaves

A and B \flat 3 octaves

Bowing: Separate bows, legato



Slurred, 1 octave per bow



Hook stroke, playing notes twice, and at the point



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

♩ = 92

Chromatic scales

B \flat and B 2 octaves

Separate, 12 notes slurred to a bow

Arpeggios

to major and minor scales stated above. Compass as above

Dominant 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

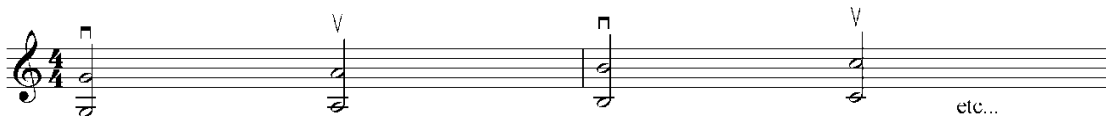
Double stops

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

3rds G

6ths E \flat

8^{ve} G



SUGGESTED REPERTOIRE – YEAR 11

Corelli	<i>Sonata Op.5 No.8, 3rd and 4th movements</i>
Handel	<i>Sonata in F major, 1st and 2nd movements</i>
Haydn	<i>Serenade Andante cantabile</i> from <i>String Quartet in F, Op.3 No.5</i>
Mollenhauer	<i>The Boy Paganini</i>
Piazzolla	<i>Ausencias</i> from <i>Vuelvo al sur, 10 tangos and other pieces</i>
Schubert	<i>Sonatina in G minor, Op.137, No.3, 3rd movement, Minuet and Trio</i>

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.	<i>Six Solo Sonatas and Partitas, BWV 1001–1006</i> , one or two contrasting movements from any one sonata or partita (Barenreiter or Henle or Peters or International Music Co.)
Bartok, B.	<i>Rumanian Folk Dances</i> , arr Szekely, any three movements to count as one work. Universal (VE8474)
Bartok, B.	<i>Sonatina 1915</i> (arranged Gertler) both movement Nos.1 and 2 Editio Musica Budapest
Brahms, J.	<i>Hungarian Dance No.2</i> , arranged Hubay, Augener
Dvorak, A.	<i>Slavonic Dance No.1 in G minor</i> , arranged Kreisler
Elgar, E.	<i>Chanson de Martin, op15, No.1</i> – Novello
Elgar, E.	<i>Chanson de Nuit, Op.15, No.2</i> – Novello
Haydn, J.	<i>Concerto No.2 in G major</i> , movement 1 or 2 and 3
Leclair, J.M.	<i>Sonata No.3 in D major, Sarabande and Tambourin</i> , Schirmer
Massenet, J.	<i>Meditation from Thais</i> (arr. Marsick) – Fischer
Mozart, W. A.	<i>Concerto No.1, K207</i> , any movement
Mozart, W. A.	<i>Concerto No.3, K216</i> , any movement
Ravel, M.	<i>Piece en Forme d'Habanera</i> – Alphonse Leduc
Stravinsky, I.	<i>Suite Italienne</i> , movements Nos.1 and 2 or No.3 – Boosey & Hawkes
Wieniawski, H.	<i>Kuyawaik, Muzurka</i>

VIOLA

SUGGESTED TECHNICAL WORK – YEAR 11

D \flat major – slurred, whole bows



C major, 3 octaves, spiccato



B \flat 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 4th position – martelé



D major 3 octaves – portato



B melodic minor



Dominant 7th on C and D – legato, whole bows



Diminished 7th on C – hook stroke

♩ = 100

Two staves of music in 3/4 time, tempo 100. The first staff (treble clef, one flat) contains four measures of eighth notes with hook strokes (marked with a 'V' above the note) and one measure of a dotted quarter note. The second staff (bass clef, one flat) contains four measures of eighth notes and one measure of a dotted quarter note. The exercise ends with a double bar line.

Diminished 7th on D – hook stroke at the point

♩ = 100

Two staves of music in 3/4 time, tempo 100. The first staff (treble clef, one flat) contains four measures of eighth notes with hook strokes (marked with a 'V' above the note) and one measure of a dotted quarter note. The second staff (bass clef, one flat) contains four measures of eighth notes and one measure of a dotted quarter note. The exercise ends with a double bar line.

Shifting exercise

♩ = 60

Two staves of music in 3/4 time, tempo 60. The first staff (treble clef, one flat) contains four measures of eighth notes with fingerings (1, 2, 3, 4) and one measure of a dotted quarter note. The second staff (bass clef, one flat) contains four measures of eighth notes with fingerings (1, 2, 3, 4) and one measure of a dotted quarter note. The exercise ends with a double bar line.

Chromatic scale on C

♩ = 100

Two staves of music in 3/4 time, tempo 100. The first staff (treble clef, one flat) contains four measures of eighth notes with fingerings (0, 1, 2, 1, 2, 3, 4, 0) and one measure of a dotted quarter note. The second staff (bass clef, one flat) contains four measures of eighth notes with fingerings (0, 1, 2, 1, 2, 3, 4, 0) and one measure of a dotted quarter note. The exercise ends with a double bar line.

C major in sixths

♩ = 100

Two staves of music in 3/4 time, tempo 100. The first staff (treble clef, one flat) contains four measures of eighth notes with fingerings (2, 3, 1, 2, 3, 4, 0, 1) and one measure of a dotted quarter note. The second staff (bass clef, one flat) contains four measures of eighth notes with fingerings (2, 3, 1, 2, 3, 4, 0, 1) and one measure of a dotted quarter note. The exercise ends with a double bar line.

G major in octaves

$\text{♩} = 100$

Two staves of music in 3/4 time, G major. The first staff contains measures 1-4 and the second staff contains measures 5-8. Each measure consists of a pair of octaves. Fingering is indicated by numbers 0-4 above the notes.

G major in 3rds

$\text{♩} = 100$

Two staves of music in 3/4 time, G major. The first staff contains measures 1-4 and the second staff contains measures 5-8. Each measure consists of a pair of thirds. Fingering is indicated by numbers 0-4 above the notes.

Natural and artificial harmonics

Slowly

Two staves of music in 3/4 time. The first staff contains measures 1-4 and the second staff contains measures 5-8. Measure 1: G2 (1), B2 (2), C3 (3), D3 (4). Measure 2: E3 (0), F3 (4), G3 (4), A3 (3), B3 (2). Measure 3: C4 (1), D4 (0), E4 (2). Measure 4: F4 (3), G4 (0), A4 (4), B4 (0), C5 (3). Measure 5: D5 (1), E5 (0), F5 (2). Measure 6: G5 (3), A5 (0), B5 (4), C6 (0), D6 (3). Measure 7: E6 (1), F6 (0), G6 (2). Measure 8: A6 (3), B6 (0), C7 (4), D7 (0), E7 (3).

Chords

Slowly

Two staves of music in 3/4 time. The first staff contains measures 1-4 and the second staff contains measures 5-8. Each measure consists of a pair of chords. Fingering is indicated by numbers 0-4 above the notes.

SUGGESTED TECHNICAL WORK – YEAR 12

Scales ♩ = 92

Major

D and A 2 octaves

D and E \flat 3 octaves

Harmonic and melodic minor

D \flat and A 2 octaves

C and E \flat 3 octaves

Bowing: Separate bows, legato



Slurred, one octave per bow



Hook stroke, playing notes twice, and at the point



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

♩ = 80

Chromatic scale

E \flat and E 2 octaves

Separate bows, 12 notes slurred

Arpeggios

♩ = 60, trio

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

♩ = 60

Double stops 2 octaves

3rds C

6ths A \flat

8^{ve} C



SUGGESTED REPERTOIRE – YEAR 11

Corelli arr. Kent	<i>Sarabanda and Giga from Sonata Op.5, No.8</i>
Grieg arr. Forbes	<i>Two Elegiac Melodies from Classical and Romantic Pieces</i> (OUP)
Handel arr. Jensen	<i>Sonata in C major</i> (selections from)
Mozart arr. Klengel	<i>Andante from Album of Classical Pieces Volume 3</i>
Schubert arr. Klengel	<i>4 Waltzes Op.33 from Album of Classical Pieces Volume 3</i>

SUGGESTED REPERTOIRE – YEAR 12

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



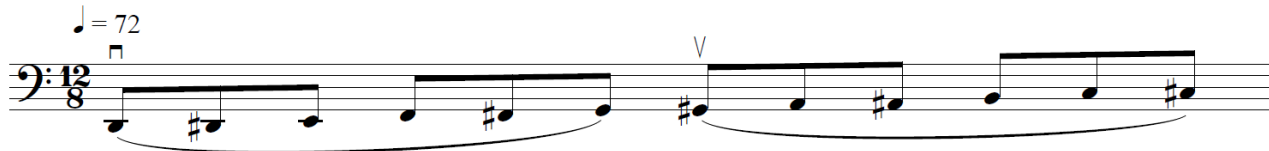
3. Détaché, one quaver followed by six semiquavers:



Chromatic scales

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

Slurred, six notes to a bow:

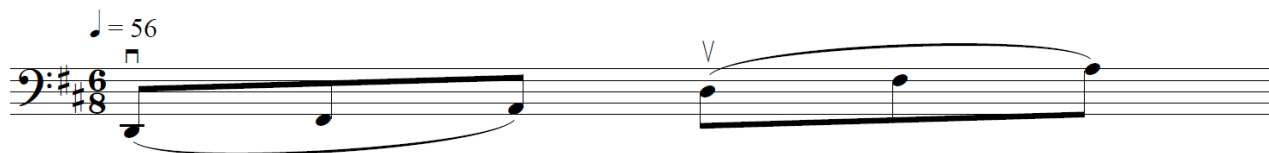


Major and minor arpeggios

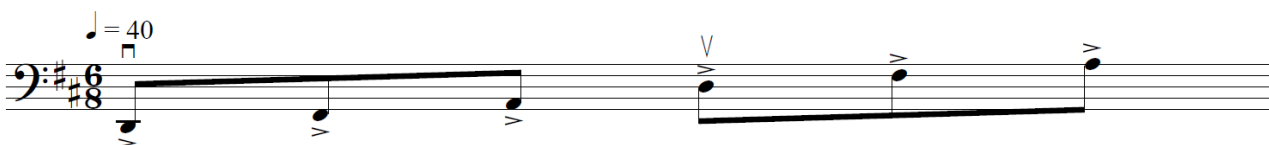
- C major – 3 octaves
- C minor – 3 octaves
- D major – 3 octaves
- D minor – 3 octaves

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.	<i>Autumn Song</i> (www.reedmusic.com)
Bailey, K.	<i>Rock On The Edge</i> from <i>Jazzin' Around for Strings – Cello</i>
Bailey, K.	<i>Shades Of Night</i> from <i>Jazzin' Around for Strings – Cello</i>
Bazelaire, P.	<i>Bourrée d'Auvergne</i> from <i>Suite Française Op. 114</i>
Bazelaire, P.	<i>Chanson de Bresse</i> from <i>Suite Française Op. 114</i>
Beethoven, L. van	<i>Variations on a Russian Theme</i> , arr. Nelson, from <i>Keytunes Book 1</i> (Boosey and Hawkes)
Breval, J.	<i>Sonata in C major Op. 42</i> , 1 st movement, arr. Stutschewsky (Schott)
Chinzer, G.	<i>Sonata in G minor</i> , 1 st and 2 nd movements, from <i>Three 18th Century Sonatas</i> (Faber)
Cui, C.	<i>Orientale</i> from <i>Kaleidoscope Op. 50, No. 9</i>
Gabriel-Marie, J.	<i>La Cinquantaine</i> , arr. Suzuki, <i>Suzuki Cello School Book 3 Revised Edition</i> (Summy-Birchard)
Hindemith, P.	<i>Langsam</i> or <i>Lebhaft</i> from <i>Drei leichte Stücke (Solos For Young Cellists Volume 2 – Summy-Birchard)</i>
Järnefelt, A.	<i>Berceuse in E minor</i>
MacMillan, J.	<i>Sabre Dance</i> from <i>Northern Skies</i> (Boosey and Hawkes)
Marais, M.	<i>La Matelotte</i> from <i>Five Old French Dances</i> , arr. Aldis and Mulke (Master Music Publications)
Marcello, B.	<i>Sonata in E minor</i> , 1 st and 2 nd movements
Marcello, B.	<i>Sonata in C major</i> , 2 nd movement
Marcello, B.	<i>Sonata in C major</i> , 3 rd and 4 th movements
Nölck, A.	<i>Capriccietto</i> , No 7 from <i>Zehn Originalstücke Op. 116</i> (Schott)
Pergolesi, G.	<i>Nina</i> , arr. Deri, from <i>Solos For The Cello Player</i> (Schirmer)
Porta, B.	<i>Sonata in B major</i> , 3 rd and 4 th movements, from <i>Three 18th Century Sonatas</i> (Faber)
Schubert, F.	<i>Ballet Music from Rosamunde</i> , arr. Nelson, from <i>Keytunes Book 1</i> (Boosey and Hawkes)
Tann, H.	<i>Lullaby</i> from <i>Spectrum for Cello</i> (ABRSM)
Traditional (arr. Casals)	<i>Song Of The Birds</i> from <i>Learning The Tenor Clef</i> (Faber)
Trad. (arr. Legg, Gout)	<i>Kalinka</i> from <i>Learning The Tenor Clef</i> (Faber)
Wedgwood, P.	<i>Castaway</i> from <i>Up-grade! Cello, Grades 3-4</i> (Faber)
Wedgwood, P.	<i>Just Passing By</i> from <i>Jazzin' About – Fun Pieces for Cello</i> (Faber)
Wedgwood, P.	<i>Sometime Maybe</i> from <i>Jazzin' About – Fun Pieces for Cello</i> (Faber)

SUGGESTED TECHNICAL WORK – YEAR 12

Major and minor scales

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

No open strings (except open C) to be played in these scales. Refer to AMEB Technical 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:



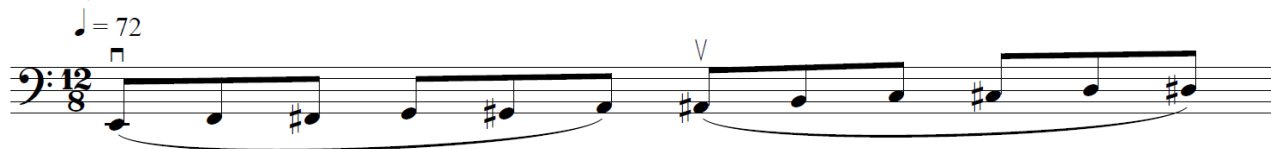
3. Détaché, one quaver followed by six semiquavers:



Chromatic scales

- Chromatic commencing on E – 3 octaves
- Chromatic commencing on B \flat – 2 octaves

Slurred, six notes to a bow:



Major and minor arpeggios

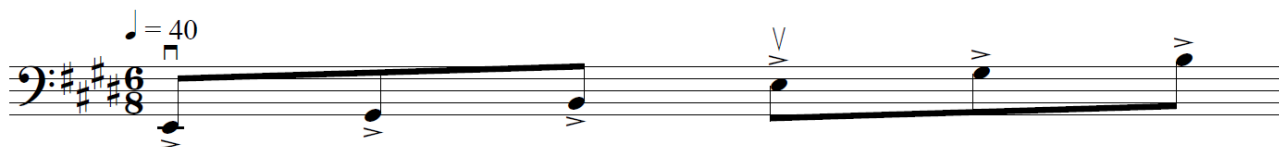
- E major – 3 octaves
- E minor – 3 octaves
- B \flat major – 2 octaves
- B \flat minor – 2 octaves

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 \flat – 2 octaves
- Diminished 7th commencing on B \flat – 2 octaves

Slurred, four notes to a bow:



SUGGESTED REPERTOIRE – YEAR 12

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

DOUBLE BASS

SUGGESTED TECHNICAL WORK – YEAR 11

Scales and arpeggios

- A \flat major – 2 octaves
- A \flat melodic minor – 2 octaves
- A \flat 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 \flat major – 2 octaves
- A \flat minor – 2 octaves
- C major – 2 octaves
- C minor – 2 octaves

Bowing pattern: slurred; three quavers per bow



Dominant 7th

- Commencing on A \flat – 2 octaves
- Commencing on C – 2 octaves

Diminished 7th

- Commencing on A \flat – 2 octaves
- Commencing on C – 2 octaves

Bowing pattern: slurred; two quavers per bow



SUGGESTED TECHNICAL WORK – YEAR 12

Scales

Major

A \flat , A, E and F 2 octaves

Harmonic and melodic minor

A \flat , A, E and F 2 octaves

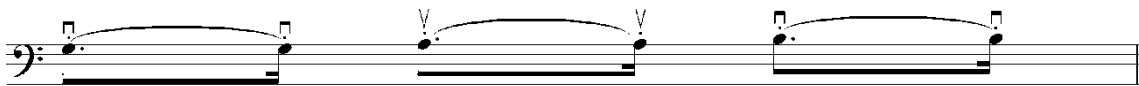
Bowing: separate bows, legato



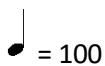
Slurred, 1 octave per bow



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



Spiccato, even quavers, playing each note twice



Arpeggios of the above scales. Compass as above

Bowing: separate bows, legato



Slurred, 3 notes per bow



Chromatic scales

A \flat and F

2 octaves

Bowing: slurred in 4s



♩ = 60

Dominant 7th

of A and F

2 octaves

Separate bows, legato

♩ = 60



Slurred, four notes per bow, even quavers

♩ = 60



Diminished 7th

of A and F

2 octaves

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

Slurred, four notes per bow, even quavers

♩ = 60

SUGGESTED TECHNICAL WORK – REPERTOIRE

Technique	Examples of studies/pieces/orchestral excerpts
Staccato	<i>Gavotte</i> by Gossec (Vance Volume 3) <i>Gavotte from Mignon</i> by A. Thomas (Vance Volume 3) <i>Brandenburg Concerto, No.3</i> excerpt – allegro moderato <i>Bille Studies</i> , Nos.6, 13 and 47 (Book 3) <i>Hrabe 86 Etudes</i> (Book 1), No.3
Legato	<i>Tre Giorni</i> by Pergolesi (Vance Volume 3) <i>Othello</i> excerpt <i>Bottessini Exercises for Double Bass</i> , No.10 <i>Simandl Etudes</i> , Nos.1, 2 and 3
Slurs	<i>Rabbath Study, No.1</i> (Book 1) – and staccato <i>Rabbath Study, No.3</i> (Book1) <i>Andante con moto and allegro</i> from <i>Symphony, No.5</i> by Beethoven (Simandl) <i>Marriage of Figaro</i> overture – Presto by Mozart <i>Bottesini Exercises for Double Bass</i> , No.8 <i>Bille Studies</i> , Nos.18, 27, 30, 31 and 32
Finger dexterity	<i>Hebrides overture</i> excerpt by Mendelssohn – allegro moderato <i>Simplified Higher Technique</i> by Petracchi (any) Any <i>Rabbath Study</i> <i>Vade Mecum</i> by Vance
4 th position	<i>Rabbath exercises</i> , pp. 31–33 (Book2) Petracchi, p. 9 <i>Mahler symphony, No.1 solo</i> (3 rd movement) <i>Shostakovich Symphony, No.5</i> (1 st movement)
Shifting	<i>Rabbath</i> (Book2) p. 25 <i>Vade Mecum</i> by Vance (any) <i>Rabbath Study, No.16</i>
Triplets	<i>Rabbath Study, No.14</i> (Book2) and double stopping <i>Hrabe Study, No.16</i> – and slurs <i>Don Juan</i> excerpts by Strauss
Double stopping	<i>Vade Mecum</i> by Vance <i>Spanish Ode</i> by Rabbath <i>Rabbath</i> (Book 2) pp. 39–40, Study, No.14
Accents/marcato	<i>Russian Sailors Dance</i> by R Gliere <i>Rabbath</i> (Book 2), pp. 39–40, Study, No.14 <i>Bille Study, No.34</i> <i>Rabbath</i> (Book 1) Studies 1 and 6
Combination bowing	<i>Bille Studies</i> (anything from Book 3) <i>Mozart Symphony, No.40</i> (1 st movement) <i>Rabbath Study, No.9</i> <i>Bruckner Symphony, No.8</i> (allegro moderato) <i>Berlioz Symphonie Fantastique (March to the scaffold)</i>
Chromatic	<i>Vade Mecum</i> by Vance, p. 46 <i>Shostakovich Symphony, No.1</i> (allegretto)

SUGGESTED REPERTOIRE – YEAR 11

Carroll, I.	<i>Fantasia</i> from <i>Three Pieces for the Double Bass</i>
Carroll, I.	<i>Toccata</i> from <i>Three Pieces for the Double Bass</i>
Carroll, I.	<i>Bolero</i> from <i>Three Pieces for the Double Bass</i>
Fauré, G.	<i>Après un rêve</i>
Marcello, B.	<i>Adagio</i> (1 st movement.) and <i>Allegro</i> (2 nd movement) from <i>Sonata in e minor</i>
Saint-Saëns, C.	<i>L'Éléphant</i> from <i>Le Carnaval des Animaux</i>

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.	<i>Suites for Cello</i> , any movement, Peters
Capuzzi, A.	<i>Concerto in F</i> , 1 st or last movements
Capuzzi, A.	<i>Concerto in D</i> , 1 st or last movements
Corelli, A.	<i>Sonata in D minor</i> , in entirety – International
Dragonetti, D.	<i>Six Waltzes for double bass alone</i> , any or all (ed. Turetsky) – McGinnis and Marx Music
Eccles, H.	<i>Sonata in G minor</i> , any two contrasting movements, International
Handel, G.F.	<i>Largo in G</i> <i>Sarabande No.5 in G</i> from <i>Klassische Stucke, Book 1</i> , Peters
Jacob, G.	<i>A Little Concerto</i> , any movement(s) – Yorke
Marcello, B.	<i>Any Sonata</i> , any two contrasting movements
Rabbath, F.	<i>Solos for the Double Bassist</i> any of 'Ode d'Espagne', 'Poucha Dass' – Liben

HARP – PEDAL HARP

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

Major

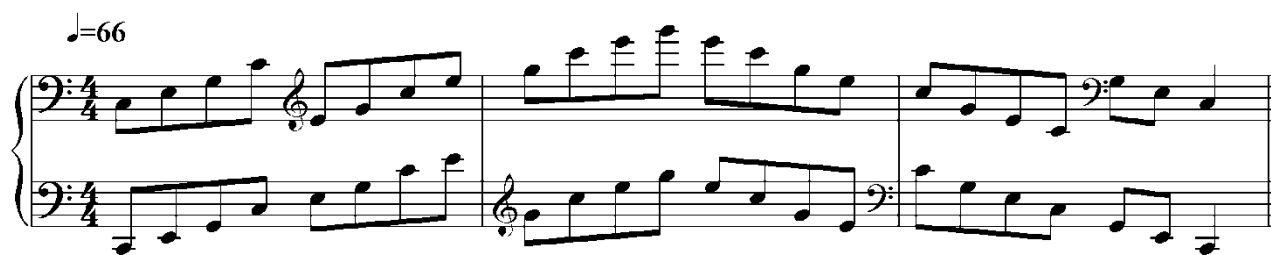
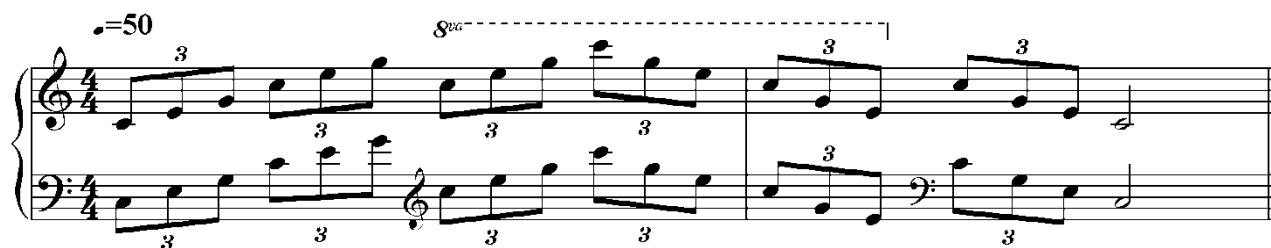
A \flat , A, C and F major 3 octaves, hands together, one octave apart

Harmonic minor

A, C \sharp , F and F \sharp 3 octaves, hands together, one octave apart

Arpeggios

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



Dominant 7th

of A and F

3 octaves, hands together, root position



SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

Arpeggios (ascending, descending and one handed)

Naderman, F.J.

Methode de Harpe Volume 2 (Billaudot), Other study in Arpeggios, p. 17

Salzedo, C.

Conditioning Exercises (Schirmer), Exercise I–VI

Arpeggios (crossing)

Salzedo, C.

Conditioning Exercises (Schirmer), Exercise VII–IX

Voicing

Naderman, F.J.

Méthode de Harpe Volume 2 (Billaudot), Second Study of arpeggio with a Song of Thumb (sic)

Naderman, F.J.

Méthode de Harpe Volume 1 (Billaudot), Example with Four Parts, p. 23

Ornamentation

Naderman, F.J.

Méthode de Harpe Volume 1 (Billaudot), About the Trill, p. 32

Salzedo, C. and Lawrence, L.

Method for the Harp (Schirmer), 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 \flat , C \flat , E \flat and G \flat major 4 octaves in semiquavers, hands together, one octave or a tenth apart

$\text{♩} = 72$, four notes per beat

Harmonic minor

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

$\text{♩} = 72$, four notes per beat

Melodic minor

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

$\text{♩} = 66$, 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.

$\text{♩} = 66$

$\text{♩} = 80$

Dominant 7th

of B \flat and G 3 octaves, hands together, in root position and inversions

$\text{♩} = 80$

SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 12

Arpeggios (ascending, descending and one hand)

Pozzoli Nos.16, 20, 21

Boscha, N. *Vingt-Cinq Exercises (Leduc)*, Etudes, Op.62, Nos.X, XII or XXIV

Arpeggios (crossing: one hand and left over right)

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

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

Octaves (consecutive, oscillating)

Pozzoli Nos.19, 19bis and 23, Ricordi

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

Harmonic minor

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

Arpeggios

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

$\text{♩} = 50$

$\text{♩} = 66$

Dominant 7th

of A and F

3 octaves, hands together, root position

$\text{♩} = 66$

SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 11

Arpeggios (ascending descending and one handed)

- Salzedo, C. *Conditioning Exercises (Schirmer)*, Exercise I–VI
 Bochsá, 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
 Bochsá, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, No.21 from 50
 Bochsá, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, Nos.1, 3

Scales

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

Rolling chords

- Bochsá, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, Nos.12, 13

Harmonics

- Bochsá, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, No.14

Ornamentation

- Bochsá, R.N.Ch. *50 Lecons Progressives Volume 1 (rev. Megevand) (Billaudot)*, Nos.22, 23

SUGGESTED TECHNICAL WORK – YEAR 12

Scales

Major

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

$\text{♩} = 72$, 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 \flat and G

3 octaves, hands together, root position



SUGGESTED TECHNICAL WORK – REPERTOIRE – YEAR 12

Arpeggios (ascending, descending and one handed)

Naderman, F.J. *Méthode de Harpe Volume 2 (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 *Automates*, Hortensia

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

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

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

Grandjany, M. *Pastorale* Durand

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

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

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

CLASSICAL GUITAR

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

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

Execution



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



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 octaves
- 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 octaves
- 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	<i>Musicianship and Sight, Reading for Guitarists</i> – Oliver Hunt <i>World's Favorite Solos for Classic Guitar Volume 43</i> – Harvey Vinson <i>Library of Guitar Classics</i> – Jerry Willard <i>Etudes Simples (Volume 1 and 2)</i> – Leo Brouwer <i>Slur, Ornament and Reach Development</i> – Aaron Shearer <i>Microstudios 2 Volumes, Nos.6–10 and 11–15</i> – Abel Carlevaro <i>Complete works of H Villa-Lobos – Preludes 2 and 4</i>	<i>Musicianship and Sight, Reading for Guitarists</i> – Oliver Hunt <i>World's Favorite Solos for Classic Guitar Volume 43</i> – Harvey Vinson <i>Library of Guitar Classics</i> – Jerry Willard <i>Etudes Simples (Two Volumes)</i> – Leo Brouwer <i>Slur, Ornament and Reach Development</i> – Aaron Shearer <i>Microstudios 2 Volumes, Nos.6–10 and 11–15</i> – Abel Carlevaro <i>Complete works of H Villa-Lobos – Other Preludes and Etudes</i>	All of the repertoire presented in these volumes have a number of suitable pieces for developing a wide range of skills and concepts necessary at these stages of Guitar Performance. Teachers can consult the minimum levels of achievement stated in the requirements at the top of this chart.
Apoyando	Scales – Diatonic major and minor Scales – <i>AMEB Technical Workbook</i>	Scales – Diatonic major and minor Scales – <i>AMEB Technical Workbook</i>	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	<i>AMEB Technical Work Book</i> ex 4D, p. 33 Arpeggios	<i>AMEB Technical Work Book</i> 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	<i>AMEB Technical Work Book</i> ex 4B, p.32 Left hand slurring	<i>AMEB Technical Work Book</i> ex 6C, p. 44 Left hand slurring	Advanced ex 7B, p.52 <i>AMEB Technical Work Book</i> Left hand slurs
Articulation and coordination	A variety of Rhythms and Styles <i>Student Repertoire Series Volume 2</i> – Lawrence Ferrara <i>Pieces from Latin America</i> – Schwarzberger <i>Afterthoughts (1 and 2)</i> – Richard Charlton <i>5 Exotic Studies</i> – Philip Houghton	Right hand staccato – <i>WFS Sor Studies in A, p. 28 and Am, p. 35</i> Alternately use <i>Fenando Sor – The Complete Studies, Lessons and Exercises for guitar</i> – Brian Jeffery	All of the repertoire presented in these volumes have a number of suitable pieces for developing a wide range of skills and concepts necessary at these stages of Guitar Performance. Teachers can consult the minimum levels of achievement stated in the requirements at the top of this chart.
Tone quality	<i>Tone Production on the Classical Guitar</i> – John Taylor <i>Pumping Nylon</i> – Scott Tenant (Book and DVD) <i>The Art of Playing Classical Guitar</i> – Charles Duncan	<i>Tone Production on the Classical Guitar</i> – John Taylor <i>Pumping Nylon</i> – Scott Tenant (Book and DVD) <i>The Art of Playing Classical Guitar</i> – 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. <i>Duo Concertante</i> – Giuliani <i>Divertissement for two guitars Op.38</i> – F Sor <i>Guitar Classics</i> – Jerry Willard	Playing with others to perform for assessments. Music from intermediate to advanced ensemble works (one player per part). Suitable works by Richard Charlton, Christopher Keane, Rory O'Donohue, or any international composers for Guitar Ensemble.	

SUGGESTED REPERTOIRE – YEAR 11

Classical guitar

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

SUGGESTED REPERTOIRE – YEAR 12

Classical guitar

Bach, J.S.	<i>Prelude in D minor, BWV 999</i>
Bach, J.S.	<i>Courante or Sarabande from Cello Suite, No.3 BWV 1009</i>
Bach, J.S.	<i>Prelude from 'Cello Suite, No.1 BWV 1006</i>
Barrios, A.M.	<i>Aire de Zamba, Julia Florida Vals, Preludio, Aconquija</i>
Bennett, R.R.	<i>Impromptus, Nos.1, 3 or 5</i>
Brouwer, L.	<i>Etudes Simples Series 2, Nos.6 and 7, Elogio de la Danza, Danza Caracteristica</i>
Carcassi, M.	<i>25 Etudes, Opus 60, Nos.8, 18 or 20</i>
Charlton, R.	<i>Afterthoughts, No.2 (any piece)</i>
Dowland, J.	<i>Melancholy Galliard, Queen Elizabeth's Galliard</i>
Dyens, R.	<i>Tango en Skai</i>
Giuliani, M.	<i>Six Preludes Op.83, Nos.1, 2, 3, 4 or 5</i>
Giuliani, M.	<i>La Melonconia, No.7 from Giulianate Op.148</i>
Houghton, P.	<i>Five Exotic Studies, No.5 – Tremolo Study (Oceana)</i>
Houghton, P.	<i>Six Short Guitar Solos – The Ancients</i>
Houghton, P.	<i>Kinkachoo I love You</i>
Lauro, A.	<i>Quatro Valse Venezelano (any one)</i>
Lauro, A.	<i>El Negrito</i>
Morel, J.	<i>Danza Brasileira</i>
Myers, S.	<i>Cavatina</i>

Piazzolla, A.	<i>Verano Portena, Tanguissimo</i>
Pujol, M.D.	<i>Milonga, Preludio Tristan</i>
Ryan, G.	<i>Smoke Rising from Scenes from the Wild West</i>
Sagreras	<i>El Colibri</i>
Sanz, G.	<i>Pavanas from Five Pieces</i> (ed. Duarte – Universal)
Sanz, G.	<i>Canarios</i> (ed. T Santos)
Sor, F.	<i>20 Sor Studies, Nos.5–20</i> (ed. Segovia – Albert
Svoboda, P.	<i>Celtic Clash, Aurora</i>
Tarrega, F.	<i>Recuerdos del Alhambra, Capriccho Arabe</i>
Villa lobos, H.	<i>Cinq Preludes</i> (any one)
Villa Lobos, H.	<i>Etude, No.1 or 11</i>
Walton, W.	<i>Five Bagatelles</i> (any one)
York, A.	<i>Faire, Sunday Morning, Overcast, Quicksilver, Sunburst</i>


KEYBOARD

ORGAN

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

Manual scales

 = 84, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Manual contrary motion scales

 = 60, four notes per beat

Major


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

Harmonic minor

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

Manual arpeggios

Major and minor

 = 52, four notes per beat (minimum speed)

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

Pedal scales

Major

C, D and E \flat 2 octaves, legato

Harmonic and melodic minor

C, D and E \flat 2 octaves legato

Chromatic scales

C, D and E \flat 2 octaves legato

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

Pedal arpeggios

Major and minor


A, E \flat and F 1 octave, legato

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

Left hand and pedal scales contrary motion

Major

D and F 1 octave, legato

 = 70, two notes per beat (minimum speed)

Pedal exercises


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

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

SUGGESTED TECHNICAL WORK – YEAR 12

Scales

Manual scales

 = 92, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Manual contrary motion scales

 = 72, four notes per beat

Major


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

Harmonic minor

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

Manual arpeggios


Major and minor

 = 60, four notes per beat

- Root position

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


Manual dominant 7^{ths}

 = 60, four notes per beat

- Root position

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


Diminished 7^{ths}

 = 60, four notes per beat

- Root position

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

Pedal scales

 = 85, two notes per beat

Major

C \sharp and E 2 octaves, legato

Harmonic and melodic minor

C[#] and E 2 octaves, legato

Chromatic scales

C[#] and E 2 octaves, legato

Pedal arpeggios

♩ = 77, two notes per beat

Major

B, B^b and C[#] 1 octave, legato

Minor

B, B^b and C[#] 1 octave, legato

Left hand and pedal scales contrary motion

Major

B^b and G 1 octave, legato

♩ = 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. | <i>Fugue in D major, BWV 532, bars 119 to the end from (pedal part only)</i> |
| Franck, C. | <i>Final in B flat, Op.21, Pedal solo (Bars 1–29)</i> |
| Krebs, J.L. | <i>Prelude in G major, mm. 3–25 (p. 39) from <i>The Organists' Manual</i> (Roger E. Davis) (W. W. Norton & Company, New York)</i> |

SUGGESTED REPERTOIRE – YEAR 11

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


SUGGESTED REPERTOIRE – YEAR 12

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

PIANOFORTE

SUGGESTED TECHNICAL WORK – YEAR 11

Scales – *Similar motion, legato*

 = 84, four notes per beat

Major

B, E \flat and F \sharp 4 octaves, hands separately and together, *piano* or *forte*


Harmonic and melodic minor

B, E \flat and F \sharp 4 octaves, hands separately and together, *piano* or *forte*

Chromatic scales

B, E \flat and F \sharp 4 octaves, legato, hands separately and together, *piano* or *forte*

Scales – *similar motion, staccato*

 = 60, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Contrary motion scales – *legato*

 = 60, four notes per beat


Major

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

Harmonic minor

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

Arpeggios

 = 52, four notes per beat

Major and minor

B, E \flat and F \sharp 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

 = 92, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Scales – similar motion, staccato

 = 72, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Contrary motion scales – legato

 = 72, four notes per beat


Major

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

Harmonic minor

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


Arpeggios

 = 60, four notes per beat

Major and minor


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

Dominant 7^{ths}

 = 60, four notes per beat

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

Diminished 7^{ths}

 = 60, four notes per beat

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

TECHNICAL WORK – SUGGESTED REPERTOIRE YEAR 12

Studies may form a part of the technical work component for the pianoforte examination.

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

SUGGESTED REPERTOIRE – YEAR 11

Bach, CPE	<i>Allegro (3rd Mvt) from Sonata in C, Wq 51/1 (Selected Sonatas Vol. 3, Urtext)</i>
Bach, CPE	<i>Allegro (3rd Mvt) from Sonata in C, Wq 65/36 (Selected Sonatas Vol. 3, Urtext)</i>
Bach, CPE	<i>Allegro (1st Mvt) from Sonata in D, Wq 65/40 (Selected Sonatas Vol. 3, Urtext)</i>
Bach, CPE	<i>Allegretto (3rd Mvt) from Sonata in E minor, Wq 65/30 (Selected Sonatas, Vol. 2, Urtext)</i>
Bach, CPE	<i>Allegro (1st Mvt) from Prussian Sonata No. 1 in F major, Wq 48 (Barenreiter)</i>
Bach, J.S.	<i>Courante from French Suite, No.6, BWV 817</i>
Bach, J.S.	<i>Two-part Inventions</i> , Nos.1, 8, 9, 11 or 13
Bailey, K.	<i>Melinda's Mini March from Jazzin' Around</i> (Kerin Bailey Music)
Bartók, B.	<i>Mikrokosmos, Volume 5, No.124 (Staccato) or 128 (Stamping Dance)</i>
Chopin, F.	<i>Prelude in E minor, Op.28, No.4</i>
Debussy, C.	<i>The Little Nigar</i>
De Seixas, C.	<i>Toccata in F minor</i> (AMEB Piano Grade 5, Series 17)
Dussek, J.L.	<i>Sonatina, Op.20, No.1</i> (complete)
Galuppi, B.	<i>Allegro (2nd Mvt) from Sonata No. 1 in A major</i> (Schott 20266)
Grieg, E.	<i>Nocturne from Lyric Pieces, Op.54, No.4</i>
Hutchens, F.	<i>Two Little Birds or Evening</i> (EMI)
Hyde, M.	<i>Study for Scales and Staccato or Reverie or Woodland Sketch</i> (Allans)
Kats-Chernin, E.	<i>Cinema (No. 12 from Twelve One-Page Piano Pieces)</i> (Boosey & Hawkes)
Khachaturian, A.	<i>Album of Children's Pieces, Volume 2, No.6 (Two Funny Aunties Argued)</i>
Koh, J.B.	<i>Piano Peals for Piano with Soundtrack from Spectrum 4</i> (ABRSM Publications)
Lindborg, P.	<i>Búgó Resonances for Piano with Soundtrack from Spectrum 4</i> (ABRSM Publications)
Liszt, F.	<i>Consolation No. 1 or 2</i> (Peters)
Lunsqui, A.	<i>... tornando-se... from Spectrum 4</i> (ABRSM Publications)
Mathias, W.	<i>Dance or Finale from Little Suite for Piano</i> (OUP)
Mendelssohn, F.	<i>Song without Words, Op.19, No.4</i>
Mozart, W. A.	<i>Fantasia in D minor, K.397</i>
Moszkowski, M.	<i>Inquietud, Op. 77, No. 4</i> (Schirmer)
Norton, C.	<i>Black Sheep of the Family from Lavender's Kind of Blue</i> (Boosey & Hawkes)
Oliveira, J.P.	<i>Looking into the Mirror for Piano with Soundtrack from Spectrum 4</i> (ABRSM Publications)
Purcell, H.	<i>Prelude from Suite No.5 in C major</i>
Reger, M.	<i>Scherzo or Capriccio from Zehn Kleine Vortragsstücke, Op. 44</i> (Urtext)
Russell-Smith, G.	<i>Wistful Prelude from Jazzy Piano 2</i> (Universal 19363)
Schumann, R.	<i>Album for the Young, Op.68</i> , Nos.14, 18, 19 or 30
Sculthorpe, P.	<i>Night Pieces, No.2 (Night)</i>
Tüür, E-S.	<i>Short Meeting of Dark and Light from Spectrum 4</i> (ABRSM Publications)
Vir, P.	<i>Ratri from Spectrum 4</i> (ABRSM Publications)


SUGGESTED REPERTOIRE – YEAR 12

Bach, CPE.	<i>Allegro</i> (1 st Mvt) from <i>Prussian Sonata No. 6 in A major</i> , Wq 48 (Barenreiter)
Bach, CPE.	<i>Presto</i> (3 rd Mvt) from <i>Prussian Sonata No. 4 in C minor</i> , Wq 48 (Barenreiter)
Bach, CPE.	<i>Allegro di Molto</i> (3 rd Mvt) from <i>Sonata in C major</i> , Wq 62/10 (Selected Sonatas Vol. 2, Urtext)
Bach, CPE.	<i>Presto</i> (3 rd Mvt) from <i>Sonata in G minor</i> , Wq 62/18 (Selected Sonatas Vol. 2, Urtext)
Bach, CPE.	<i>Allegro assai</i> (1 st Mvt) from <i>Sonata in G major</i> , Wq 62/19 (Selected Sonatas Vol. 2, Urtext)
Bach, J.S.	<i>Gigue</i> from <i>English Suite, No.4 in F major</i>
Bach, J.S.	<i>Gigue</i> from <i>French Suite, No.6 in E major</i>
Bach, J.S.	<i>Three-part Sinfonias</i> , Nos.2, 4, 6 or 7
Bach, J.S.	<i>Prelude</i> from <i>Partita No. 5 in G major</i>
Bach, J.S.	<i>Capriccio</i> from <i>Partita No. 2, BWV 826</i> (Urtext)
Bailey, K.	<i>Toccatina</i> from <i>Six Sketches</i> (Kerin Bailey Music)
Bartók, B.	<i>Mikrokosmos, Volume 5, No.135 (Perpetuum Mobile)</i> or <i>No.139 (Jack-in-the-Box)</i>
Beethoven, L. van	<i>Rondo</i> from <i>Sonata in E major, Op.14, No.1</i>
Beethoven, L. van	<i>Sonata in B flat major, Op.22</i> (3 rd movement only); <i>Rondo in C, Op.51 No.1</i>
Brahms, J.	<i>Intermezzo in B flat, Op.76, No.4</i>
Bridge, F.	<i>Rosemary</i> from <i>Three Sketches</i> (Boosey & Hawkes)
Chopin, F.	<i>Preludes, Op.28</i> , Nos.13, 15 or 22
Clementi, M.	<i>Sonata, Op.26 No.2</i> (1 st movement only)
Clementi, M.	<i>Presto</i> (1 st Mvt) from <i>Sonata in B flat major, Op. 8 No. 3</i> (Urtext)
Clementi, M.	<i>Allegro con spirito</i> (1 st Mvt) from <i>Sonata in A major, Op. 10, No. 1</i> (Urtext)
Debussy, C.	<i>Serenade of the Doll</i> from <i>Children's Corner</i> (Urtext)
Glass, Philip	<i>Piano Etude No. 16</i> (Chester Music Ltd)
Grieg, E.	<i>Butterfly, Op.43, No.1</i>
Haflffter, E.	<i>Habanera</i> (ABRSM Grade 8 Piano Pieces, 2013 & 2014)
Handel, G.F.	<i>Allegro</i> (3 rd Mvt) from <i>Suite HWV 431</i> (ABRSM Publications)
Haydn, F.	<i>Finale</i> from <i>Sonata in G major, Hob. XVI: 27</i> (Peters)
Haydn, F.	First or third movement from <i>Sonata in F major, Hob. XVI: 47</i> (Peters)
Hyde, M.	<i>Concert Waltz for Left Hand</i> (AMEB Piano Grade 7, Series 17)
Joplin, S.	<i>Pineapple Rag</i> or <i>Scott Joplin's New Rag</i> (Schirmer)
Mendelssohn, F.	<i>Songs without Words, Op.85, No.2</i> or <i>Op.19, No.6</i> , or <i>Op. 38, No. 2</i>
Mompou, F.	<i>Jeunes Filles au Jardin</i> from " <i>Scenes d'Enfants</i> " (Salabert)
Mozart, W. A.	<i>Sonata in B flat, K.570</i> , first movement
Nazareth, E.	<i>Odeon</i> (AMEB Piano Grade 8, Series 17)
Part, A.	<i>Allegro</i> (1 st Mvt) from <i>Sonatina, Op. 1 No. 1</i> (Universal)
Scarlatti, D.	<i>Sonata in D major, K.416; Sonata in A major, K.429, Sonata in F minor, K. 239</i>
Schubert, F.	<i>Moments Musicaux</i> , No.5 or 6
Schumann, R.	<i>Bunte Blätter, Op.99, No.1 (Coloured Leaf)</i>
Schumann, R.	<i>No.3</i> or <i>No. 6</i> , from <i>Waldszenen, Op.82, No.30</i> from <i>Album for the Young</i>
Solal, M.	<i>No. 57</i> or <i>No. 58</i> , from <i>jazzSolal!</i> (Boosey & Hawkes)
Tchaikovsky, P.	<i>Romance in F minor</i> (PWM)
Tcherepin, A.	<i>Bagatelles, Op.5, Nos.1, 2</i> or <i>3</i> (Heugel)
Whiffin, L.	<i>The Polycat Waltz</i> (Australian Music Centre Publications)
Wieck-Schumann, C.	<i>Romance</i> from <i>4 Pieces Caracteristiques, Op. 5</i> (Selected Piano Works, Urtext)

HARPSICHORD

SUGGESTED TECHNICAL WORK – YEAR 11

Scales – similar motion, legato

 = 84, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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


Scales – contrary motion, legato

 = 60, four notes per beat

Major and harmonic minor

D, E \flat 2 octaves, hands together

Arpeggios


 = 52, four notes per beat

Major and minor

B, E \flat and E 3 octaves, hands separately and together, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Scales – similar motion, legato

 = 108, four notes per beat

Major

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


Harmonic and melodic minor

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

Chromatic scales

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

Scales – similar motion, staccatto

 = 72, four notes per beat

Major

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

Harmonic and melodic minor

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

Chromatic scales

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

Scales – Contrary motion, staccatto

♩ = 72, four notes per beat

Major and harmonic minor

C \sharp and E \flat 2 octaves, hands together

Arpeggios

♩ = 72, four notes per beat

Major and minor

C \sharp , E \flat and F \sharp 3 octaves, all inversions, legato, hands separately and together, root position only

Dominant 7^{ths}

♩ = 72, four notes per beat

of C \sharp and B \flat 3 octaves, legato, hands separately and together, root position only

Diminished 7^{ths}

♩ = 72, four notes per beat

of C \sharp and B \flat 3 octaves, legato, hands separately and together, root position only

SUGGESTED REPERTOIRE – YEAR 11

Bach, J.S.	<i>Allemande</i> , BWV 837 from <i>Baroque Keyboard Pieces, Book 2</i> (ABRSM Publications)
Bach, J.S.	<i>Menuet</i> , BWV 818 a/5 (<i>Baroque Keyboard Pieces Volume 3</i> , ABRSM Publications)
Bach, J.S.	<i>Menuet</i> : 5 th movement from <i>Suite in A minor</i> , BWV 818a, No.28 from <i>Baroque Keyboard Pieces, Book 3</i> (ABRSM Publications)
Bach, J.S.	<i>Courante</i> from <i>French Suite No.6 in E major</i>
Bach, J.S.	<i>Prelude in D</i> , BWV 936: No.4 from <i>Sechs kleine Präludien</i>
Byrd, W.	<i>The Carman's Whistle</i> (complete) from <i>Early Keyboard Music, Volume 1</i> (Schirmer 1559)
Byrd, W.	<i>Victoria</i> from <i>Early Keyboard Music, Volume 1</i> (Schirmer 1559)
Daquin, L.	<i>La Mélodieuse (Rondeau)</i> (from 1er livre)
Gibbons, O.	<i>The Lord of Salisbury his Pavin</i> from <i>Early Keyboard Music, Volume 1</i> (Schirmer 1559)
Handel, G.F.	<i>Courante</i> : 2 nd movement from <i>Suite in G minor</i> , HWV 452, No.7 from <i>Handel Klavierwerke, Volume 3</i> (Bärenreiter Ba 4222) or No.2 from <i>Handel Selected Keyboard Works, Book 3</i> (5 Miscellaneous Suites) (ABRSM Publishing)
Mattheson, J.	<i>Air</i> (<i>Baroque Keyboard Pieces Volume 3</i> , ABRSM Publications)
	<i>Two-part Inventions</i> , Nos.1, 8, 9, 11 or 13
Paradies	<i>Sonata V in F major</i> , 1 st or 2 nd movement
Purcell, H.	<i>A New Ground</i> (Z.682), No.10, from <i>Purcell Complete Keyboard Music, Book 2</i> (Chester/Music Sales: special order) or No.9, from <i>Purcell Miscellaneous Keyboard Pieces</i> (Stainer 7 Bell K22) or No.11, from <i>Baroque Keyboard Pieces, Book 4</i> (ABRSM Publishing)
Purcell, H.	<i>Prelude</i> from <i>Suite No.3 in G major</i>
Rameau, J-P.	<i>Menuets 1 and 2</i> from <i>Baroque Keyboard Pieces, Book 3</i> (ABRSM Publishing)
Rameau, J-P.	<i>Tambourin</i> (from <i>Pièces de Clavecin</i>). <i>Rameau Complete Keyboard Works, Volume 1</i> (Bärenreiter BA 6581)
Scarlatti, D.	<i>Sonata in G minor</i> , Kp. 8, from <i>Scarlatti Sonatas, Volume 1</i> (Heugel LP 31/UMP)
Scarlatti, D.	<i>Sonata in A</i> , L. 191

Scarlatti, D.	<i>Sonata in B minor, L. 263</i>
Scarlatti, D.	<i>Sonata in D, L. 482</i>
Scarlatti, D.	<i>Sonata in D, L. 515</i>
Scarlatti, D.	<i>Sonata in G minor, L. 89</i>
Sweelinck, J.P.	<i>Malle Sijmen, SwWV 323, No.15 from Sweelinck Sämtliche Werke für Tasteninstrumente, Vo. 4 (Breitkopf & Härtel EB 8744)</i>
Türk, D.G.	<i>60 Pieces for Aspiring Players, Volume 1, No.47 (ABRSM Publications)</i>

SUGGESTED REPERTOIRE – YEAR 12

Bach, J.S.	<i>Gigue from English Suite No.4 in F major</i>
Bach, J.S.	<i>Gigue from French Suite No.6 in E major</i>
Bach, J.S.	<i>Three-part Sinfonia, Nos.2, 4, 6 or 7</i>
Bach, J.S.	<i>Prelude from Partita No. 5 in G major</i>
Benda, F.	<i>First movement from Sonata in G (No.2 from Six Sonatas, Schott ED. 9018/MDS)</i>
Buxtehude, D.	<i>Canzonetta (complete) in G major (p. 107) from Early Keyboard Music, Volume 1 (Schirmer 1559)</i>
Frescobaldi, G.	<i>Fuga in G minor (p. 59) from Early Keyboard Music, Volume 1 (Schirmer 1559)</i>
Froberger, J.J.	<i>Toccata in D minor (p. 67) from Early Keyboard Music, Volume 1 (Schirmer 1559)</i>
Krall, D.	<i>Toccata Tutta de Salti from Early Keyboard Music, Volume 1 (Schirmer 1559)</i>
Ligeti, G.	<i>Passacaglia Ungherese (Schott ED. 6843/MDS)</i>
Paradies, D.	<i>Sonata X (Sonatas Volume 2), either movement (Schott 6121)</i>
Paradies, D.	<i>Sonata III in E major, 1st movement</i>
Paradies, D.	<i>Giga (Presto) from Sonata XII</i>
Paradies, D.	<i>Sonata VI in A major, 2nd movement</i>
Rameau, J-P.	<i>La Dauphine (Rameau Complete Keyboard Works Volume 1 (Barenreiter BA6581)</i>
Scarlatti, D.	<i>Sonata in A major, K.429</i>
Scarlatti, D.	<i>Sonata in A, L. 293 from Scarlatti Keyboard Pieces and Sonatas, Volume 2 (ABRSM Publications)</i>
Scarlatti, D.	<i>Sonata in D major, K.416</i>
Scarlatti, D.	<i>Sonata in E flat, L. 111</i>
Scarlatti, D.	<i>Sonata in F sharp minor, L. 32</i>
Scarlatti, D.	<i>Sonata in F sharp minor, L. 481</i>

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 8^{ve} (crotchet=60)
- Whole tone to the 8^{ve} (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.	<i>Vocalises and Exercises for Beginners</i>
Concone, G.	<i>Opus 9: 50 Lessons for Voice</i> (various editions for different voice types)
Melba, N.	<i>Melba Method</i>
Vaccai, N.	<i>Practical Method for Voice</i> (various editions for different voice types)
Diack, M.	<i>Vocal Exercises, Song Studies</i>
Jennings, K.	<i>Sing Legato</i>

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 8^{ve}–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, acciacatura (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.	<i>Down Among the Dead Men</i> , c 1700 (Boosey & Hawkes)
Arlen, H.	<i>If I Only Had A Brain</i> (from: <i>The Wizard of Oz</i>). (United Artists Music)
Giordani, G.	<i>Caro Mio Ben</i> (Schirmer)
Handel, G.F.	<i>Where'er You Walk</i> (Schirmer)
Haydn, J.	<i>Liebes Madchen Hor Mir Zu</i> (Schott)
	<i>Die Landlust</i> (Peters)
Quilter, R.	<i>Over the Mountains</i> (from: <i>Three songs from old English popular songs</i> , No.3.)
Rodgers & Hammerstein	<i>The Surrey with the Fringe On Top</i> (from: <i>Oklahoma</i>)
Schonberg, C.	<i>Do You Hear the People Sing?</i> (from: <i>Les Miserables</i>)
Smith, J.C.	<i>The Owl Is Abroad</i> (from: <i>The Tempest</i>) (Boosey and Co Ltd.)
Trad. Welsh	<i>All Through the Night</i>
	<i>A Shakespeare Song Book</i> (ed. H.A. Chambers), Blandford Press
	<i>O Mistress Mine</i>
	<i>When That I Was and A Little Tiny Boy</i>
Trad. Arr. Sharp	<i>Scarborough Fair</i> (Novello and Co)
Vaughan Williams, R.	<i>Linden Lea</i> (Boosey & Hawkes)

Typical songs for female voices

Arne, T.	<i>When Daisies Pied</i> (New Imperial)
Brahms, J.	<i>Wiegenlied Op.49, No.4</i> (Peters)
Franck, C.	<i>Panis Angelicus, Basics of Singing 6th Edition</i> (current)
Harrhy, E.	<i>An Australian Lullaby</i> (Allan and Co)
Mendelssohn, F.	<i>On Wings of Song</i>
	<i>Gruss Op.19 No.5</i> (Peters)
	<i>Volkslied Op.47, No.4</i> (Peters)
Mozart, W. A.	<i>Wiegenlied</i> (Peters)
	<i>Die Kleine Spinnerin</i> (Peters)
Paisiello, G.	<i>Nel cor piu non mi sento</i> (Schirmer)
Purcell, H.	<i>Fairest Isle</i> (Allan and Co)
Quilter, R.	<i>Over the Mountains</i> (Boosey & Hawkes)
Schubert, F.	<i>Wiegenlied</i> (Peters)
Schumann, R.	<i>Volksliedchen</i> (Peters)
	<i>Marienwurmchen</i> (Peters)
Trad. arr. Hughes	<i>I Know Where I'm Going</i> (Boosey and Co)
Weckerlin arr.	<i>Par Un Matin</i>
	<i>Que Ne Suis-Je La Fougere</i>
Trad.	<i>The Willow Song</i> (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.	<i>Erlaube mir, feins Mädchen</i> , Peters
Brahms, J.	<i>Sehnsucht, Volkslied, Op.14 No.8</i> , Peters
Brahms, J.	<i>Sonntag</i> , Boosey & Hawkes
Caldara, A.	<i>Sebben Crudele</i> , Schirmer
Carissimi, G. G.	<i>Vittoria mio core!</i> , Schirmer
Handel, G.F.	<i>Silent Worship</i> , arr. Somervell, Curwen
Head, M.	<i>Money, O!</i> , Boosey & Hawkes
James, W. G.	<i>Comrades of Mine</i> , Ricordi and Co
James, W. G.	<i>Bush Night Song</i> , Ricordi and Co
Mozart, W. A.	<i>When You Find a Maiden Charming, Il Seraglio</i>
Pergolesi, G.	<i>Attributed to Nina</i> , Schirmer
Rodgers & Hammerstein	<i>Oh What a Beautiful Morning!</i> from <i>Oklahoma</i>
Scarlatti, D.	<i>O Cessate, Without repeat</i> , Schirmer
Schönberg, C-M.	<i>Stars</i> , from <i>Les Miserables</i>
Schubert, F.	<i>An Die Laute</i> , Schott
Telemann, G. P.	<i>Die Jugend</i> , Schott
Vaughan Williams, R.	<i>The Vagabond</i> , 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.	<i>Bist du bei mir</i> , Schott
Bennett, M.	<i>The Birds' Lament</i> from <i>The Aviary</i> , Universal
Bernstein, L.	<i>One Hand, One Heart</i> from <i>West Side Story</i> , Chappell and Co
Brahms, J.	<i>Da Unten im Tale</i> , Peters
Britten, B. (arr.)	<i>Come You Not From Newcastle</i>
Britten, B. (arr.)	<i>Sweet Polly Oliver</i>
Britten, B. (arr.)	<i>Waly Waly</i>
Dowland, J.	<i>Come Again Sweet Love</i> , Boosey & Hawkes
Dvorak, A.	<i>The Lord is my Shepherd</i> , Alfred Lengnick
Eriskay	<i>Love Lilt</i> , Trad
Fauré, G.	<i>Mai</i> , Hamelle
Haydn, J.	<i>A Pastoral Song</i> , Peters
Haydn, J.	<i>The Mermaid's Song</i>
Le Gallienne	<i>Solveig's Song</i> , Allans Music Aust. Ltd
Martini, G.	<i>Plaisir d'amour</i> , Allan and Co
Pergolesi, G.	<i>Se tu M'ami, se sospiri</i> , Schirmer
Rodgers & Hammerstein	<i>Many a New Day</i> from <i>Oklahoma</i>
Schönberg, C-M.	<i>On My Own</i> , from <i>Les Miserables</i>
Schubert, F.	<i>Geheimnes</i>
Schubert, F.	<i>Haiden-Roslein</i> , Augener
Schubert, F.	<i>Lachen und Weinen</i> , Peters
Sondheim, S.	<i>Green Finch and Linnet Bird, Sweeney Todd</i> , Revelation Music Publishing
Telemann, G.P.	<i>Die Jugend</i> , Schott

Trad. Scottish	<i>Ca the Yowes</i> , Dorsey Bros Music Ltd
Weckerlin, J.B. (arr.)	<i>Jeunes Fillettes</i>
Weckerlin, J.B. (arr.)	<i>Maman Dites-Moi</i>

Basics of Singing 6th Edition (current)

Fauré, G.	<i>L'aurore</i> , Op.posth
Franz, R.	<i>Im Frühling</i>
Gilbert and Sullivan	<i>The Moon and I</i> from <i>The Mikado</i>
Gounod, C.	<i>Ave Maria</i>

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 must demonstrate an ability to solo and/or improvise appropriate to the repertoire and must demonstrate a swing feel in some of the repertoire. Note that Jazz repertoire will need to be appropriately arranged (and in most cases, scored). Refer to the *Music Practical (performance and/or composition portfolio) examination requirements* document for further clarification of score requirements for all instruments.

YEAR 11

Autumn Leaves
Blue Bossa
Blues in Bb (Tenor Madness, Blue Monk, Freddie Freeloader)
Blues in Eb (The Sidewinder)
Blues in F (Now's the Time)
Blues in G (All Blues)
Bye Bye Blackbird
Cantaloupe Island
Caravan
Chameleon
Don't Get Around Much Anymore
Fly Me to the Moon
Impressions (So What)
Little Sunflower
Mack the Knife
Perdido
St Thomas
Satin Doll
September in the Rain
Softly as in a morning Sunrise
Summertime
Sweet Georgia Brown
S'wonderful
Take the A-Train
Watermelon Man
Weaver of Dreams
When Sunny Gets Blue
When the Saints go Marching In

YEAR 12

A Child is Born
All of Me
Blues in Eb (Sandu)
Blues in F – 'bebop' blues (Birdlike, Au Privave, Barbados)
Blues in F minor (Afro Blue)
Blues in G (All Blues)
But Not For Me
Days of Wine and Roses
Driftin' – Herbie Hancock
Doxy
Everybody's Party – John Scofield and Pat Metheny
Georgia on my Mind
Honeysuckle Rose
I Got Rhythm
Jitterbug Waltz
Killer Joe
Maiden Voyage
Mercy, Mercy, Mercy
Milestones (New)
Misty
My Favorite Things
Night and Day
Quiet Nights (Corcovado)
Red Barron – Billy Cobham
Song for my Father
Smoke Gets In Your Eyes
The Chicken – Jaco Pastorius
Work Song

WIND INSTRUMENTS

FLUTE

SUGGESTED TECHNICAL WORK – YEAR 11

Year 11 generic scales

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: ♩ = 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: ♩ = 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, 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: ♩ = 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: ♩ = 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, root position only

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Scale and arpeggio technical work

Bay, William	(1995), <i>Mel Bay's Jazz Clarinet Book</i> , Mel Bay Publications
Bettoney-Baermann	<i>Method for Clarinet, Book 3</i> , Cundy-Bettony, Carl Fischer Inc
Hearle, Dan	(1975), <i>Scales for Jazz Improvisation</i> , Alfred Publishing Co., Inc
Klose, H.	<i>Complete Method</i> , Alphonse Leduc
Rae, James	(2006), <i>Jazz Scale Studies</i> , Universal Edition

General technical work – studies

Holcombe, Bill	(1992), <i>24 Jazz Studies for Clarinet</i> , Musicians Publications
O'Neill, John	(2007), <i>Developing Jazz Technique for Clarinet</i> , Schott
Rae, James	(1996), <i>Progressive Jazz Studies</i> , Faber Music

Technique and stylistic development

Daniels Eddie; Osland, Miles	(2005), <i>The Music of Eddie Daniels</i> , Warner Brothers
De Franco, Buddy	<i>The Buddy De Franco Collection, Artists Transcriptions</i> , Hal Leonard
Parker, Charlie	(1978), <i>Charlie Parker Omnibook</i> , Atlantic Music Corp
Smith, Bill	(2009), <i>Jazz Clarinet</i> , Parkside Publications
Snidero, Jim	<i>Jazz Conceptions</i> , 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), <i>Jazz Improvisation</i> , Alfred Publishing Company
Crooke, Hal	(1991), <i>How to Improvise</i> , Advance Music
Hearle, Dan	(1980), <i>The Jazz Language</i> , 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^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: ♩ = 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, mi^{7(b5)}, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales and arpeggios should be played over the full range of the instrument (low B^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: ♩ = 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, mi^{7(b5)}, 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: ♩ = 88 (play as straight or swung quavers/eighths).

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: ♩ = 92 (play as straight or swung quavers/eighths).

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, Mi⁷, Dom⁷, mi^{7(b5)}, 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 (Balquhider 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
 Frink, Laurie and McNiel, John
 Schlossberg, Max

Advanced Lip Flexibilities
Flexus (OmniTone press)
Daily Drills

Range

Brisbois, Bud
 Macbeth, Carlton

Trumpet Today
Original Louis Maggio System for Brass (Charles Colin Music)

Tone

Arban
 Concone, Guiseppe (Korak, John ed.)
 Stamp, James

Complete Method for Trumpet/Cornet (Carl Fischer ed.)
The Complete Solfeggi (Balquihidder Music)
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: ♩ = 88 (play as straight or swung quavers/eighths).

Ionian
Aeolian/natural minor
Dorian
Mixolydian
Jazz (melodic) minor
Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales and arpeggios are to be played over a minimum of one octave in all 12 keys.

Minimum tempo: ♩ = 92 (play as straight or swung quavers/eighths).

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

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, root position only

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – 11 and Year 12

Scale and arpeggio technical work

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

General technical work

Articulation

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

Intervals

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

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

Supporting texts and examples

AMEB Percussion Technical work Level 2. Grade 5, p. 8 to p. 11

Rock School Drums, Grade 6, pp. 38–40

Corelli, R.	<i>Phantom Groove</i> p. 116, using the double ghosted feel from page 107 (Charisma Publishing) (Funk)
Corniola, F.	<i>Rudiments and Motion</i> , p.157
Corniola, F.	<i>Rhythm Section Drumming, Rhythmic Summary 3</i> , p. 19 (Rock)
Pickering, J.	<i>Studio/Jazz Drum Cookbook</i> , p. 54 and 55 (Mel Bay Publications) (Jazz)
Wilcoxon, C.	<i>The All-American Drummer</i> , 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:** ♩ = 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:** ♩ = 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:** ♩ = 100
16 bar passage of variations in $\frac{6}{8}$ or $\frac{12}{8}$. Latin Jazz [Afro-Cuban] melodic variations on snare, bass and toms appropriate to this style. (Hi-hat foot plays dotted crotchet throughout.)

Supporting texts and examples

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

Rock School Drums, Grade 7, pp. 41–43

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

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

Roscetti, E. *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.	<i>Bon Voyage from Rhythm Section Drumming</i>
	Corniola, F.	<i>Highway to Funk from Rhythm Section Drumming</i>
	The Meters	<i>Cissy Strut</i>
Jazz Funk	Steely Dan	<i>Josie</i>
Jazz/Fusion	Herbie Hancock	<i>Chameleon</i>
Pop	Sting/Vinnie Colaiuta	<i>Seven Days</i>
60's Pop rock	The Beatles	<i>I Want You</i>
Fink, S.	<i>Drum Set Suite, Houghton & Warrington</i>	
La Rosa, M.	<i>Rhapsody for Drum Set</i>	
Miranda, A.	<i>Suite for Unaccompanied Drum set</i>	
Drum charts for backing tracks from top to bottom (Tom Jackson) (CD)		
Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)		

Jazz

Drum kit – Year 12

Blues	Stevie Ray Vaughan	<i>Cold Shot</i>
Funk	Billy Cobham	<i>Red Baron</i>
	Corniola, F.	<i>Early Morning Mist from Rhythm Section</i>
<i>Drumming</i>		
	Corniola, F.	<i>Oakland Drive from Rhythm Section</i>
<i>Drumming</i>		
	Corniola, F.	<i>Complex City from Rhythm Section</i>
<i>Drumming</i>		
	DIG	<i>The Favourite</i>
	Rock School Drum Kit Grade 7	<i>Funkie Junkie</i>
	Rock School Drum Kit Grade 5	<i>All Funked Up</i>
	Tower of Power	<i>What is Hip?</i>
Jazz	Houliff, M.	<i>Philly from Advanced Drum Kit Solos</i>
	Houliff, M.	<i>Aint it Rich from Advanced Drum Kit Solos</i>
Jazz Funk	Herbie Hancock	<i>Chameleon</i>
Jazz Fusion	Houliff, M.	<i>Con-Fusion from Advanced Drum Kit Solos</i>
Rhythm and Blues	D'Angelo	<i>Cruisin'</i>
Rock	Steely Dan	<i>Babylon Sisters</i>
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: ♩ = 80 (play as semiquavers/sixteenths)

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

Tempo: ♩ = 70 (play as semiquavers/ sixteenths)

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

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

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

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, Mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, root position only

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

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

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

Year 12 generic scales

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

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

Ionian

Dorian

Mixolydian

Aeolian

Locrian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, root position only

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

Studies and pieces – Year 11 and Year 12

Scales

Patitucci *60 Melodic Etudes*

Haerle *Scales for Jazz Improvisation*

Arpeggios and patterns

Ricker *New Concepts in Linear Improvisation*

Reid *The Evolving Bassist*

Scale patterns

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

Ionian

Aeolian/natural minor

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, root position only

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

Year 12 generic scales

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

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

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}, mi/Ma⁷, root position only

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

Suggested studies and pieces – Year 11 and Year 12

Scales

Patitucci *60 Melodic Etudes*

Haerle *Scales for Jazz Improvisation*

Arpeggios and patterns

Ricker *New Concepts in Linear Improvisation*

Reid *The Evolving Bassist*

Scale patterns

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

Ionian

Aeolian

Dorian

Mixolydian

Jazz (melodic) minor

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}/half diminished, root position only

Arpeggios are to be played over 4 octaves, similar motion in all 12 keys. Minimum tempo: ♩ = 60 (play as semiquavers/sixteenth notes)

SUGGESTED TECHNICAL WORK – YEAR 12

Year 12 generic scales

Scales are to be played over 4 octaves, similar motion in all 12 keys.

Minimum tempo: ♩ = 96 (play as semiquavers/sixteenth notes)

Ionian

Dorian

Mixolydian

Aeolian

Lydian

Jazz (melodic) minor

Major pentatonic

Minor pentatonic

Blues

Arpeggios: Ma⁷, mi⁷, Dom⁷, mi^{7(b5)}/half diminished, mi/Ma⁷, dim⁷, root position only

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

TECHNICAL WORK – SUGGESTED REPERTOIRE

Studies and pieces – Year 11 and Year 12

Technical exercises

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

<i>Autumn Leaves</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Blue Bossa</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Blues in Bb (Blue Monk)</i>	The Real Book, Sixth Edition (C Instruments)
<i>Blues in Bb (Freddie Freeloader)</i>	From the Easy Jazz Combo Series for first/second year players
<i>Blues in Bb (Tenor Madness)</i>	Jamey Abersold, Volume 8, Sonny Rollins
<i>Blues in Eb (The Sidewinder)</i>	Volume 106 Published by James Abersold Jazz
<i>Blues in F (Now's the Time)</i>	Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 1978)
<i>Blues in G (All Blues)</i>	The Real Book, Sixth Edition (C Instruments)
<i>Bye Bye Blackbird</i>	The New Real Book, Volume 3, Sher Music Co.
<i>Cantaloupe Island</i>	Volume 11 Published by Jamey Abersold Jazz
<i>Caravan</i>	The New Real Book, Volume 2, Sher Music Co.
<i>Chameleon</i>	The Real Book, Volume 2, Sixth Edition (C Instruments)
<i>Don't Get Around Much Anymore</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Fly Me to the Moon</i>	The New Real Book, Volume 2, Sher Music Co.
<i>Impressions (So What)</i>	The Real Book, Sixth Edition (C Instruments)
<i>Little Sunflower</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Perdido</i>	The New Real Book, Volume 2, Sher Music Co.
<i>Satin Doll</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Softly as in a Morning Sunrise</i>	The Real Book, Volume 2, Sixth Edition (C Instruments)
<i>St Thomas</i>	The Real Book, Volume 2, Sixth Edition (C Instruments)
<i>Summertime</i>	Volume 25 Published by Jamey Abersold Jazz
<i>Sweet Georgia Brown</i>	Volume 39 Published by Jamey Abersold Jazz
<i>Watermelon Man</i>	Volume 11 Published by Jamey Abersold Jazz
<i>Weaver of Dreams</i>	The New Real Book, Volume 1, Sher Music Co.
<i>When Sunny Gets Blue</i>	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

<i>A Child is Born</i>	Volume 91 Published by Jamey Aebersold Jazz
<i>All of Me</i>	The Real Book Volume 1, Sixth Edition (C Instruments)
<i>Au Privave, Barbados</i>	Charlie Parker Omnibook by Charlie Parker (Paperback, Jan 1, 1978)
<i>Blues in Eb</i>	Sandu: The New Real Book, Volume 1, Sher Music Co.
<i>Blues in F minor (Afro Blue)</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Blues in F – ‘bebop’ blues Byrdlike</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Blues in G (All Blues)</i>	The Real Book – Sixth Edition (C Instruments)
<i>But Not For Me</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Days of Wine and Roses</i>	The Real Book Volume 1, Sixth Edition (C Instruments)
<i>Doxy</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Driftin’</i>	Herbie Hancock
<i>Everybody’s Party</i>	John Scofield and Pat Metheny
<i>Georgia on my Mind</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Honeysuckle Rose</i>	Volume 71 Published by Jamey Aebersold Jazz
<i>I Got Rhythm</i>	Volume 47 Published by Jamey Aebersold Jazz
<i>Jitterbug Waltz</i>	Volume 72 Published by Jamey Aebersold Jazz
<i>Killer Joe</i>	The Real Book Volume 2, Sixth Edition (C Instruments)
<i>Maiden Voyage</i>	The New Real Book, Volume 3, Sher Music Co.
<i>Mercy, Mercy, Mercy</i>	The New Real Book, Volume 1, Sher Music Co.
<i>Milestones (New)</i>	Volume 50 Published by Jamey Aebersold Jazz
<i>Misty</i>	The Real Book Volume 1, Sixth Edition (C Instruments)
<i>Night and Day</i>	Volume 51 Published by Jamey Aebersold Jazz
<i>Red Barron</i>	Bill Cobham
<i>Smoke Gets in Your Eyes</i>	Volume 55 Published by Jamey Aebersold Jazz
<i>Song for my Father</i>	The Real Book Volume 1, Sixth Edition (C Instruments)
<i>The Chicken</i>	Jaco Pastorius
<i>Work Song</i>	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) only to the 8ve, with the exception of the Chromatic scale which should be sung to the sharpened 5th.

- Major (Ionian) (♩=100)
- Major pentatonic (♩=80)
- Minor pentatonic (♩=80)
- Aeolian/natural minor (♩=100)
- Blues (♩=80)
- Dorian (♩=100)
- Mixolydian (♩=100)
- Chromatic (up to sharpened 5th) (♩=60)

Arpeggios

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

Tempo: ♩ = 80

- Major 7th
- Minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios

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

Improvisation – compulsory Jazz activity as appropriate to repertoire

- demonstrate improvisation skills over Blues form
- ad-libbing over chorus
- melodic improvisation in verse over song where appropriate

SUGGESTED TECHNICAL WORK – YEAR 12

Technical requirements

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

Scales to the 9th

All scales should be sung in straight or swung 8th notes (legato) only to the 9th with the exception of the Blues scale, which should be sung to the flattened 10th and the chromatic scale which is sung to the 8ve.

- Major (Ionian) (♩=120)
- Dorian (♩=120)
- Mixolydian (♩=120)
- Aeolian/natural minor (♩=120)
- Jazz minor (♩=120)
- Major pentatonic (♩=100)
- Minor pentatonic (♩=100)
- Blues to flat 10th (♩=100)
- Chromatic to the 8ve

Arpeggios

The tonic (and chord) will be sounded. Arpeggios should be sung from memory in straight or swung quavers to the 10th. Tempo: crotchet=100.

- Major 7th
- minor 7th
- Dominant 7th

Dynamics – all scales and arpeggios

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

Improvisation – compulsory Jazz activity as appropriate to repertoire

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

TECHNICAL WORK – SUGGESTED REPERTOIRE

Scat singing and vocalise

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

Jazz and Contemporary

Jim Snidero	<i>Jazz Conceptions</i>
Aebersold	<i>Guide for Jazz and Scat Vocalists</i>
Bob Stoloff	<i>Rhythm Etudes</i>
Seth Riggs	<i>Singing for the Stars</i>
Anne Peckham	<i>Contemporary Singer</i>
Michelle Weir	<i>Vocal Improvisations</i>
Trinity Exams	<i>Rock School</i>

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

Supporting texts and examples

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.	<i>Phantom Groove</i> p. 116, using the double ghosted feel from page 107 (Charisma Publishing) (Funk)
Corniola, F.	<i>Rhythm Section Drumming, Rhythmic Summary 3</i> , p. 19 (Rock)
Corniola, F.	<i>Rudiments and Motion</i> , p.157
Pickering, J.	<i>Studio/Jazz Drum Cookbook</i> , p. 54 and 55 (Mel Bay Publications) (Jazz)
Wilcoxon, C.	<i>The All-American Drummer</i> , 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:** ♩ = 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:** ♩ = 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:** ♩ = 100
16 bar passage of variations in $\frac{6}{8}$ or $\frac{12}{8}$. Latin Jazz [Afro-Cuban] melodic variations on snare, bass and toms appropriate to this style. (Hi-hat foot plays dotted crotchet throughout.)

Supporting texts and examples

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

Rock School Drums, Grade 7 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	 = 60	 = 75
2	Single Stroke Four (Four Stroke Ruff)	 = 90	 = 120
3	Single Stroke Seven	 = 132	 = 140
4	Multiple Bounce Roll	 = 90	 = 90
5	Triple Stroke Roll	 = 66	 = 78
6	Double Stroke Open Roll	 = 60	 = 75
7	Five Stroke Roll	 = 108	 = 120
8	Six Stroke Roll	 = 108	 = 120
9	Seven Stroke Roll	 = 108	 = 120
10	Nine Stroke Roll	 = 108	 = 120
11	Ten Stroke Roll	 = 108	 = 120
12	Eleven Stroke Roll	 = 108	 = 120
13	Thirteen Stroke Roll	 = 108	 = 120
14	Fifteen Stroke Roll	 = 108	 = 120
15	Seventeen Stroke Roll	 = 108	 = 120
16	Single Paradiddle	 = 120	 = 130
17	Double Paradiddle	 = 60	 = 80
18	Triple Paradiddle	 = 112	 = 120
19	Single Paradiddle-diddle	 = 70	 = 82
20	Flam	 = 108	 = 120
21	Flam Accent	 = 90	 = 120
22	Flam Tap	 = 54	 = 60
23	Flamacue	 = 86	 = 96
24	Flam Paradiddle	 = 82	 = 90
25	Single Flammed Mill	 = 82	 = 90
26	Flam Paradiddle-diddle	 = 54	 = 60
27	Pataflalfa	 = 56	 = 62
28	Swiss Army Triplet	 = 60	 = 70
29	Inverted Flam Tap	 = 55	 = 65
30	Flam Drag	 = 78	 = 88
31	Drag	 = 108	 = 120
32	Single Drag Tap	 = 104	 = 116
33	Double Drag Tap	 = 52	 = 60
34	Lesson 25	 = 78	 = 90
35	Single Dragadiddle	 = 80	 = 92
36	Drag Paradiddle # 1	 = 54	 = 62
37	Drag Paradiddle # 2	 = 74	 = 82
38	Single Ratamacue	 = 76	 = 82
39	Double Ratamacue	 = 48	 = 54
40	Triple Ratamacue	 = 74	 = 82

SUGGESTED REPERTOIRE – YEAR 11

Contemporary drum kit repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reinhardt gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety/range of 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	<i>Super Massive Black Hole</i>
Blues	Rock School Drum Kit Grade 5	<i>X-Blues III</i>
Funk	Corniola, F.	<i>Bon Voyage from Rhythm Section Drumming</i>
	Corniola, F.	<i>Highway to Funk from Rhythm Section Drumming</i>
	Houliff, M.	<i>Just for the Funk of it from Advanced Drum Kit Solos</i>
	The Meters	<i>Cissy Strut</i>
	Wild Cherry	<i>Play That Funky Music</i>
Funk Shuffle	Toto/Jeff Porcaro	<i>Rosanna</i>
Grunge	Nirvana/Dave Grohl	<i>Smells Like Teen Spirit</i>
	Nirvana/Dave Grohl	<i>Come As You Are</i>
Heavy Rock	ACDC	<i>You Shook Me All Night Long</i>
Latin Rock	Santana	<i>Black Magic Woman</i>
Metal	Rockschoool Drum Kit Grade 5	<i>Sidewinder</i>
	Rockschoool Drum Kit Grade 5	<i>D&A</i>
	Rockschoool Drum Kit Grade 5	<i>Bust Up</i>
Moderate Tempo Rock	Jimi Hendrix	<i>Hey Joe</i>
Reggae/Punk/Rock	Police/Stewart Copland	<i>Message in a Bottle</i>
Rock	Foo Fighters/Dave Grohl	<i>Ever Long</i>
	Rolling Stones	<i>Honky Tonk Woman</i>
	The Beatles/Ringo Starr	<i>Come Together</i>
	The Cream/Ginger Baker	<i>White Room</i>
	Rockschoool Drum Kit Grade 5	<i>Alka Setzer</i>
Rockabilly	Little Richard/Earl Palmer	<i>Good Golly Miss Molly</i>
Rock and Roll	Little Richard/Earl Palmer	<i>Lucille</i>
	Led Zepplin	<i>Good Times Bad Times</i>
Swing Funk	The Shadows	<i>Apache</i>
60's pop rock	The Beatles	<i>I Want You</i>
12/8 Groove	Toto/Jeff Porcaro	<i>Hold the Line</i>
12/8 Metal Ballad	Metallica	<i>Nothing Else Matters</i>
Fink, S.	Drum Set Suite, Houghton & Warrington	
Drum charts for backing tracks from top to bottom (Tom Jackson) (CD)		
Trinity Guild Hall Drum Kit Grade 5 and 6 (CD)		

SUGGESTED REPERTOIRE – YEAR 12

Contemporary drum kit repertoire covers a wide range of styles. Some styles may not be strongly represented in this list, for example Country, Latin or Django Reinhardt gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

Repertoire:

(Solos to be played as per original recording or improvised at an appropriate technical level)

Style	Composer/arranger	Piece
Disco	Jamiroqui	<i>Cosmic Girl</i>
	Michael Jackson	<i>Don't Stop Till You Get Enough</i>
	Michael Jackson	<i>Wanna Be Startin' Somethin'</i>
Disco Funk	Ian Dury and the Blockheads	<i>Hit Me with Your Rhythm Stick</i>
Funk	Corniola, F.	<i>Early Morning Mist from Rhythm Section Drumming</i>
	Corniola, F.	<i>Oakland Drive from Rhythm Section Drumming</i>
	Corniola, F.	<i>Quiet Town from Rhythm Section Drumming</i>
	Corniola, F.	<i>Complex City from Rhythm Section Drumming</i>
	DIG	<i>The Favourie</i>
	Rock School Drum Kit Grade 5	<i>All Funked Up</i>
	Red Hot Chili Peppers	<i>Suck My Kiss</i>
Funk Rock	Houliff, M.	<i>Con-Fusion from Advanced Drum Kit Solos</i>
Jazz Fusion	Metallica	<i>Enter Sandman</i>
Metal	James Jamerson	<i>For Once in My Life</i>
	Jackson Five	<i>I Want You Back</i>
Motown	Stevie Wonder	<i>Sir Duke</i>
Motown/Funk	James Jamerson	<i>Heard It Through the Grapevine</i>
Motown/Rock	Paul Simon	<i>Fifty Ways to Leave Your Lover</i>
	Devo	<i>Whip It</i>
Pop	The Police	<i>Walking on the Moon</i>
Pop/Reggae	Rock School Drum Kit Grade 5	<i>Sidewinder</i>
Progressive Metal	Radiohead	<i>Paranoid Android</i>
Progressive Rock	Stevie Wonder	<i>Jammin'</i>
	Stevie Wonder	<i>Stir it Up</i>
	D'Angelo	<i>Cruisin'</i>
Rhythm and Blues	Rock School Drum Kit Grade 5	<i>Alka Setzer</i>
Rockabilly	Rock School Drum Kit Grade 7	<i>Déjà vu</i>
Rock Boogie	Rock School Drum Kit Grade 7	<i>Third Degree</i>
Van Halen style Rock	Trinity Guild Hall Grade 7 and 8 (Drum Kit) (CD)	

GUITAR

ACOUSTIC AND/OR ELECTRIC

SUGGESTED TECHNICAL WORK – YEAR 11

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

Scales

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

Arpeggios

Tempo: ♩ = 80, quaver per note

Major
Minor
Dominant 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: ♩ = 90

Scales

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

Arpeggios

Tempo: ♩ = 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 1 and 2 by William Leavitt

Contemporary Guitar for Western Australian Schools by Dean Blanchard

Arpeggios

Sweep pick/ alternate picking

Major, minor, 7^{ths}, min 7^{b5}, diminished, dominant, 9^{ths}

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 Reinhardt gypsy jazz. It is recommended that a variety of styles be included in the recital, with consideration given to the need to display a variety of technique and appropriate skill level.

Candidates should avoid using too much of the allocated recital time with a 'note for note' repetition of verse/chorus accompaniment type playing. Pieces can be edited/improvised to display a variety of technique. These edits are to be indicated on the score.

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

Unaccompanied repertoire:

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

Song repertoire:

(Solos to be played as per original recording or improvised at an appropriate technical level)

Style	Piece	Composer/arranger
Ballad	<i>Blackbird</i>	Beatles
Metal ballad	<i>Nothing Else Matters</i>	Metallica
Rock	<i>Honky Tonk Woman</i>	Rolling Stones
	<i>Living on a Prayer</i>	Bon Jovi
60's rock	<i>All Along the Watch Tower</i>	Jimi Hendrix
Pop rock (various)	<i>Here Comes the Sun</i>	Beatles
Latin rock	<i>Black Magic Woman</i>	Santana
Moderate tempo rock	<i>Hey Joe</i>	Jimi Hendrix
Heavy rock	<i>You Shook Me All Night Long</i>	ACDC
Progressive metal	<i>Iron Man</i>	Black Sabbath
Funk	<i>Play That Funky Music</i>	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	<i>Chameleon</i> (solos to be improvised)	Herbie Hancock
	<i>Watermelon Man</i> (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	<i>Secret Place</i>	Rockschool (Grade 4)
	<i>Hideaway</i>	Freddie King (or as performed by John Mayall/Eric Clapton)
Texas Blues	<i>Scuttle Buttin'</i>	Stevie Ray Vaughan
	<i>Mud Pie</i>	Rockschool (Grade 6)
Soul	<i>Hold On I'm Going</i>	Rockschool (Grade 4)
Jazz Rock Ballad	<i>'Cause We Ended As Lovers</i>	Jeff Beck
Rock Ballad	<i>Crying</i>	Joe Satriani
	<i>Little Wing</i>	Jimi Hendrix (as performed by Stevie Ray Vaughan)
Latin rock ballad	<i>Europa</i>	Carlos Santana
Progressive Rock Ballad	<i>Always With Me, Always With You</i>	Joe Satriani
	<i>The Loner</i>	Gary Moore
	<i>PMA</i>	Rockschool (Grade 6)
Rock	<i>Surfing with the Alien</i>	Joe Satriani
	<i>Bonzo</i>	Rockschool (Grade 8)
	<i>One By One</i>	Rockschool (Grade 6)
	<i>SRV</i>	Eric Johnson
Medium tempo rock	<i>Starry Night</i>	Joe Satriani
Van Halen style Rock	<i>Third Degree</i>	Rockschool (Grade 7)
Latin Rock	<i>Big, Big, Big</i>	Rockschool (Grade 6)
Fast rock shuffle	<i>Satch Boogie</i>	Joe Satriani
Rock Boogie	<i>Déjà vu</i>	Rockschool (Grade 7)
Rockabilly	<i>Alka Setzer</i>	Rockschool (Grade 5)
Jazz Rock (various)	<i>East Wes</i>	Eric Johnson
Jazz Fusion (various)	<i>Manhattan</i>	Eric Johnson
Progressive Rock	<i>XYZ</i>	Rush
	<i>The Crying Machine</i>	Steve Vai
Progressive rock funk	<i>Led Boots</i>	Jeff Beck
Funk	<i>Funkie Junkie</i>	Rockschool (Grade 7)
	<i>All Funked Up</i>	Rockschool (Grade 5)
Progressive metal	<i>Transylvania</i>	Iron Maiden
	<i>667</i>	Rockschool (Grade 8)
	<i>'Musement Park</i>	Rockschool (Grade 6)
	<i>Sidewinder</i>	Rockschool (Grade 5)

Unaccompanied instrumental repertoire:

Style	Piece	Composer/arranger
Chord Ballad	<i>Brother John</i>	Joe Satriani
Rock	<i>Eruption</i>	Edward Van Halen
Flamenco inspired acoustic rock (various styles)	<i>Spanish Fly</i>	Edward Van Halen
Folk/Rock (various styles)	<i>Oceans</i>	John Butler
Rock (various styles)	<i>Classical Gas</i> (unaccompanied version)	Mason Williams
Various styles	<i>Midnight</i>	Joe Satriani

Song repertoire:

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

Style	Piece	Composer/arranger
Rock	<i>Black Dog</i>	Led Zeppelin
	<i>Rock and Roll</i>	Led Zeppelin
	<i>Back in Black</i>	ACDC
	<i>Crazy Train</i>	Ozzy Osborne
	<i>Rosanna</i>	Toto
	<i>Hold the Line</i>	Toto
	<i>Middle Man</i>	Living Colour
	<i>Love in an Elevator</i>	Aerosmith
	<i>Walk This Way</i>	Aerosmith
	(must demonstrate rhythm parts and soloing)	
Rock (various styles)	<i>Money</i>	Pink Floyd
	<i>Stairway to Heaven</i>	Led Zeppelin
	(reduced number of verses)	
	<i>Sultans of Swing</i>	Dire Straits
	(reduced verses/choruses)	
Latin Rock	<i>Smooth</i>	Carlos Santana
Blues Rock	<i>Oh Pretty Woman</i>	Gary Moore
	<i>Mary Had a Little Lamb</i>	Stevie Ray Vaughan
Country folk rock	<i>Why Georgia</i>	John Mayer
Funk rock	<i>Mellowship Slinky in B Maj</i>	Red Hot Chili Peppers
Funk rock	<i>Suck My Kiss</i>	Red Hot Chili Peppers
Funk rock (various)	<i>Couldn't Stand the Weather</i>	Stevie Ray Vaughan
Rock funk (various)	<i>Neon</i>	John Mayer
Rock funk (various)	<i>Belief</i>	John Mayer
Jazz Funk Rock	<i>Kid Charlemaine</i>	Steely Dan
	(reduced verses)	
60's Heavy rock	<i>Purple Haze</i>	Jimi Hendrix
Progressive rock	<i>Cult of Personality</i>	Living Colour
Rock Ballad	<i>Still Got the Blues</i>	Gary Moore
	<i>Hotel California</i>	Eagles
Rock ballad (various styles)	<i>Under the Bridge</i>	Red Hot Chili Peppers
Blues	<i>Walkin' By Myself</i>	Gary Moore
	<i>Red House</i>	Jimi Hendrix
Metal	<i>Enter Sandman</i>	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	<i>Revelation</i>	Robben Ford
	<i>Affirmation</i>	Jose Feliciano (as performed by George Benson)
	<i>Mr Stern</i>	Jim Kelly's Guitar Workshop
	<i>Cantaloupe Island</i>	Herbie Hancock
	<i>So What</i> (a la Ronny Jordan)	Miles Davis

BASS GUITAR

SUGGESTED TECHNICAL WORK – YEAR 11

Scales

Tempo: ♩ = 70, quaver per note

Major/Ionian

Dorian

Aeolian

Mixolydian

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues scale

Arpeggios

Tempo: ♩ = 60, quaver per note

Major

Minor

Dominant 7th

Minor 7th

Major 7th

Dominant 9th

Minor 7^{b5}

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: ♩ = 70

Ionian

Major

Dorian

Aeolian

Mixolydian

Lydian

Wholetone

Major pentatonic

Minor pentatonic

Jazz (melodic) minor

Blues

Dominant eight note scales

Harmonic minor

Arpeggios

Tempo: ♩ = 80

Major 9th

Minor 9th

Dominant 9th

Min/Maj 9th

Minor 7^{b5}

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	<i>Ain't No Mountain</i>	James Jamerson
	<i>How Sweet It Is To Be Loved By You</i>	James Jamerson
Jazz Funk	<i>Josie</i>	Steely Dan
Funk rock	<i>Bling Thing</i>	Rockschool Bass Grade 4
	<i>If You Have To Ask</i>	Red Hot Chili Peppers
	<i>Naked in the Rain</i>	Red Hot Chili Peppers
	<i>Walkabout</i>	Red Hot Chili Peppers
	<i>John Paul Jones Style</i>	Stuart Clayton, Giants of Bass
Rock	<i>Smoke on the Water</i>	Deep Purple
	<i>My Generation</i>	The Who
	<i>Let It go</i>	Rockschool Bass Grade 4
Heavy Rock	<i>Sweet Child O' Mine</i>	Guns and Roses
Rock Ballad	<i>Alka Sezter</i>	Rockschool Bass Grade 5
Rockabilly	<i>Reeling in the Years</i>	Steely Dan
Rock Shuffle	<i>Paul McCartney Style</i>	Stuart Clayton, Giants of Bass
Pop	<i>Electronica</i>	Rockschool Bass Grade 4
Techno	<i>Is This Love</i>	Bob Marley
Reggae	<i>My Goodness</i>	Rockschool Bass Grade 4
Soul	<i>Various blues standards</i>	Bass lines written or improvised to a Stage 2 standard
Blues		
Blues shuffle	<i>X Blues III</i>	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	<i>For Once In My Life</i>	James Jamerson
Motown/Rock	<i>Heard It Through the Grapevine</i>	James Jamerson
Motown Funk	<i>Sir Duke</i>	Stevie Wonder
Jazz Funk	<i>Dune Tune</i>	Mark King
	<i>Funkus Regulus</i>	Rockschool Bass Grade 6
	<i>Watermelon Man</i>	Herbie Hancock (bass transcription from The Beat Goes On, Published by Music Minus One)
Blues Funk	<i>Feel So Bad (Ray Charles)</i>	Carol Kaye (Electric Bass Lines Bk 4)
Disco Funk	<i>Hit Me With Your Rhythm Stick</i>	Ian Dury and the Blockheads
Funk	<i>What is Hip</i>	Tower of Power
Funk Rock	<i>Aeroplane</i>	Red Hot Chili Peppers
	<i>Coffee Shop</i>	Red Hot Chili Peppers
Rock	<i>John Entwistle Style</i>	Stuart Clayton (Giants of Bass)
	<i>Rock of Pages</i>	Rockschool Bass (Grade 6)
Latin Jazz Rock	<i>What Game Shall We Play</i>	Stanley Clarke
Progressive Rock	<i>Paranoid Android</i>	Radiohead
Progressive Metal	<i>Anaesthesia (Pulling Teeth)</i>	Cliff Burton (Metallica)
	<i>Cliff Burton Style</i>	Stuart Clayton (Giants of Bass)
Reggae	<i>Master Blaster</i>	Stevie Wonder
Soul	<i>What's Going On</i>	James Jamerson
Contemporary	<i>Portrait of Tracy</i>	Jaco Pastorius
Jazz Ballad	<i>Continuum (up to bar 45)</i>	Jaco Pastorius
Blues	<i>Various Blues standards</i>	Bass lines written or improvised to a Stage 3 standard
Baroque	<i>Cello Suite No. 1 BMV 1007</i>	Bach

PIANO/KEYBOARD

SUGGESTED TECHNICAL WORK – YEAR 11

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

Major
Mixolydian
Aeolian
Major pentatonic
Minor pentatonic
Dorian
Blues
Chromatic C, F, B \flat and E \flat

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 ($\flat 5$)

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	<i>Great Balls of fire</i>	Jerry Lee Lewis
	<i>Tutti Frutti</i>	Little Richard
Progressive Rock	<i>Lazy</i>	Jon Lord (Deep Purple)
	<i>Money</i>	Richard Wright (Pink Floyd)
Ballad	<i>Baby Grand</i>	Billy Joel
	<i>Your Song</i>	Elton John
	<i>Beth</i>	Kiss
	<i>Somewhere Out There</i>	James Horne
	<i>Samson</i>	Regina Spektor
Early Soul	<i>Buy Now Pay Later</i>	Tim Freedman (The Whitlams)
	<i>Hit the road Jack</i>	Ray Charles
	<i>I've got a women</i>	Ray Charles
	<i>I just called to say I love you</i>	Stevie Wonder
60's Rock	<i>Green Onions</i>	Booker T
70's Rock	<i>Pretzel logic</i>	Steely Dan
80's Rock	<i>Georgy Porgy</i>	David Pache (Toto)

Solo repertoire:

Style	Piece	Composer/arranger
Ballad	<i>Water Fountain</i>	David Foster
		(Album: <i>Touch of David Foster</i>)
Ballad	<i>Brick</i>	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	<i>Seventh Son</i>	Mose Allison
Blues	<i>Been down so long</i>	Sting/Kenny Kirkland
	<i>Ruby, Ruby</i>	Donald Fagan
	<i>Unchain my heart</i>	Ray Charles
Early Soul	<i>In Crowd</i>	Ramsey Lewis
50's Rock	<i>Fire in the Hole</i>	Steely Dan
70's Rock	<i>Mr Blue Sky</i>	Jeff Lynne (ELO)
	<i>Scenes from an Italian Restaurant</i>	Billy Joel
	<i>Shadows in the Rain</i>	Sting
	<i>That's All</i>	Phil Collins (Genesis)
90's Rock	<i>One Angry Dwarf</i>	Ben Folds five
	<i>Virtual Insanity</i>	Jamiraquai
	<i>Hoedown</i>	Emerson Lake and Palmer
Rock	<i>Darkside</i>	Tim Minchin
	<i>Butterflies and Hurricanes</i>	Matthew Bellamy (Muse)
	<i>You Sound Like Lousie Burdett</i>	Tim Freedman (The Whitlams)
	<i>Money</i>	Richard Wright (Pink Floyd)
	<i>Emotion Sickness</i>	Daniel Johns (Silverchair)
Progressive Rock	<i>Daniel</i>	Elton John
Ballad	<i>Same Like B3</i>	Directions in Groove
Funk	<i>The Favourite</i>	Directions in Groove
Funk	<i>Cantaloupe Island</i>	Herbie Hancock
Funk/Fusion	<i>Revelation</i>	Yellow Jackets
70's Pop/Fusion	<i>Deacon Blues</i>	Steely Dan
Soundtrack	<i>Winter Games</i>	David Foster

Solo repertoire:

Style	Piece	Composer/arranger
Ballad	<i>Some Children See Him</i>	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) (♩=100)
- Major Pentatonic (♩=80)
- minor Pentatonic (♩=80)
- Aeolian/natural minor (♩=100)
- Blues (♩=80)
- Dorian (♩=100)
- Mixolydian (♩=100)
- Chromatic (up to sharpened 5th) (♩=60)

Arpeggios

The tonic will be sounded.

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

Tempo: ♩=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) (♩=120)
- Dorian (♩=120)
- Mixolydian (♩=120)
- Aeolian/Natural minor (♩=120)
- Jazz (melodic) minor (♩=120)
- Major pentatonic (♩=100)
- Minor pentatonic (♩=100)
- Blues to the flattened 10th (♩=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	<i>Jazz Conceptions</i>
Aebersold	<i>Guide for Jazz and Scat Vocalists</i>
Bob Stoloff	<i>Rhythm Etudes</i>
Seth Riggs	<i>Singing for the Stars</i> (Stage 2: Speech Level Singing 22–25, Stage 3: 26–30)
Anne Peckham	<i>Vocal Workouts for the Contemporary Singer</i> (Stage 2: 13–16, Stage 3: 16–20)
Michelle Weir	<i>Vocal Improvisations</i>
Trinity Exams	<i>Rock School</i>
Amelia Peri	<i>Vocalises and Exercises</i>

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	<i>Someone Like You</i>	Adele
	<i>Rolling in the Deep</i>	Adele
	<i>Thank you</i>	Dido
	<i>Love Song</i>	Sara Bareilles
	<i>Soulmate</i>	Natasha Bedinfield
	<i>Fallin’ for you</i>	Colbie Caillat
	<i>Wrong Impression</i>	Natalie Imbruglia
Dance/Pop	<i>Valerie</i>	Amy Winehouse
	<i>Black & Gold (Acoustic)</i>	Sam Sparro
Pop Ballad	<i>I Don’t Want to Wait</i>	Paula Cole
	<i>Jar of Hearts</i>	Christina Perri, Drew Lawrence, Barrett Yeretsian
Ballad	<i>A Thousand Years</i>	Christina Perri
	<i>Gravity</i>	Sara Bareilles
	<i>Will you still love me</i>	Dusty Springfield
	<i>Skinny Love</i>	Justin Vernon
	<i>Please don’t ask me</i>	John Farnham
	<i>Fields of Gold</i>	Sting
	<i>Different Worlds</i>	Jes Hudak
	<i>Anyone who had a Heart</i>	Burt Bacharach
	<i>Songbird</i>	Fleetwood Mac
	<i>February Song</i>	Josh Groban
	<i>Shelter</i>	Birdy cover
	<i>One Less Bell to Answer</i>	Burt Bacharach
	<i>The Story</i>	Phillip Hanseroth
	<i>Zombie</i>	Dolores O’Riordan
Rock	<i>Somebody to Love</i>	Queen
	<i>Eleanor Rigby</i>	The Beatles
	<i>While my guitar gently weeps</i>	The Beatles
Soft Rock	<i>Fall at Your Feet</i>	Crowded House
	<i>Human</i>	The Killers
Rock/Pop	<i>Lion Man</i>	Mumford and Sons
	<i>Before the Worst</i>	The Script
	<i>Someday, Someday</i>	Thirsty Merc
	<i>20 Good Reasons</i>	Thirsty Merc
	<i>Chasing Pavements</i>	Adele Adkins, Francis White
	<i>Mercy</i>	Duffy, Steve Booker
	<i>Take a Bow</i>	Rhiannah
RnB	<i>If I ain’t got you</i>	Alicia Keys

	<i>Put Your Records On</i>	Corrine Bailey Rae, John Beck, Steve Chrisanthou
RnB/Soul	<i>Warwick Avenue</i>	Duffy, Jimmy Hogarth, Eg White
	<i>Tell it like it is</i>	Aaron Neville
	<i>I'd rather go Blind</i>	Etta James
	<i>Heading in the Right Direction</i>	Renee Geyer
RnB/Pop	<i>Stop</i>	Sam Brown
	<i>Survivor</i>	Beyonce Knowles
Soul	<i>Ain't no sunshine</i>	Bill Withers
	<i>New York State of Mind</i>	Billy Joel
Pop/Soul	<i>Way Over Yonder</i>	Carole King
Jazz/Pop	<i>These are the Days</i>	Jamie Cullum
Country	<i>Mine</i>	Taylor Swift
	<i>Mean</i>	Taylor Swift
	<i>You Belong to Me</i>	Taylor Swift
	<i>Today was a Fairytale</i>	Taylor Swift
	<i>White Horse</i>	Taylor Swift
	<i>When I Look at You</i>	Miley Cyrus
	<i>Landslide</i>	Stevie Nicks
Country Pop	<i>Something in the Water</i>	Brooke Fraser
Folk	<i>Both Sides Now</i>	Joni Mitchell
	<i>A Case of You</i>	Joni Mitchell
	<i>Shower the People</i>	James Taylor
Folk/Rock	<i>Cannonball</i>	Damien Rice
Pop/Folk	<i>Hallelujah</i>	Jeff Buckley
Indie	<i>The Sound of White</i>	Missy Higgins
	<i>Scar</i>	Missy Higgins
Standard	<i>Stormy Weather</i>	Arlen/Koehler
	<i>Cry Me a River</i>	Arthur Hamilton
	<i>Call me Irresponsible</i>	James Van Huesen/Sammy Cahn
Film	<i>When She Loved Me (Toy Story 2)</i>	Randy Newman

SUGGESTED REPERTOIRE – YEAR 12

Songs can be performed in key appropriate to vocal range

Style	Piece	Composer/arranger
Pop	<i>Whenever, Whatever</i>	Shakira
	<i>Survivor</i>	Destiny's Child
	<i>Something's Got a Hold on Me</i>	Christina Aguilera
	<i>I'm Still Standing</i>	Elton John
	<i>Destination Anywhere</i>	The Commitments
	<i>How Will I Know</i>	Whitney Houston
Acoustic Pop	<i>Kiss Me</i>	Sixpence None the Richer
	<i>Folding Chair</i>	Regina Spektor
Pop Ballad	<i>Turning Tables</i>	Adele
	<i>Don't You Remember</i>	Adele
	<i>One and Only</i>	Adele
	<i>Get it Right</i>	Glee
	<i>Thank You</i>	Dido
	<i>I Don't Want to Wait</i>	Paula Cole
	<i>Against All Odds</i>	Phil Collins
	<i>Man in the Mirror</i>	Michael Jackson
	<i>Reminiscing</i>	Little River Band

Ballad	<i>Hero</i> <i>Samson</i> <i>Over the Rainbow</i> <i>She's Out of My Life</i> <i>Someone Like You</i> <i>I'll Be Seeing You</i> <i>City</i> <i>Strong Enough</i> <i>What the World Needs Now</i> <i>Jealous Guy</i> <i>Your Song</i>	Mariah Carey Regina Spektor Eva Cassidy arrangement Tom Bahler Adele Fain/Kahal Sara Bareilles Orrico Burt Bacharach John Lennon Elton John Leonard Cohen Evanescence Christina Aguilera George Carole King The Beatles Hodges, Moody & Lee Lennon/McCartney John Mayer Janis Joplin John Mayer John Legend Jennifer Hudson Stevie Wonder Stevie Wonder Sara Bareilles Corrine Bailey Rae Alicia Keys Beyonce Otis Redding Stevie Wonder Joss Stone arrangement Ray Charles Etta James Etta James Carole King Al Green Al Green Van Morrison Carrie Underwood Taylor Swift Bonnie Rait Bonnie Rait Joni Mitchell Missy Higgins Tears for Fears Cahn/Heusen Billy Holliday Nat King Cole
Folk/Ballad	<i>Hallelujah</i>	
Rock Ballad	<i>My Immortal</i>	
RnB Ballad	<i>Bound To You</i>	
Indie Ballad	<i>Breathe In Now</i>	
Soul Ballad	<i>Natural Woman</i>	
Rock	<i>Help!</i>	
Soft Rock	<i>Hello</i> <i>Let It Be</i> <i>Why Georgia</i>	
Rock/Country	<i>Me and Bobby McGee</i>	
Rock/Soul	<i>Gonna Find Another You</i>	
RnB	<i>Ordinary People</i> <i>Love You I Do</i> <i>For Once in My Life</i> <i>Overjoyed</i>	
RnB/Pop	<i>Vegas</i>	
RnB/Soul	<i>Put Your Records On</i> <i>Fallen</i> <i>Listen</i> <i>Respect</i> <i>Lately</i> <i>Fell in Love With a Boy</i> <i>Hit the Road Jack</i>	
Soul	<i>All I Could Do Was Cry</i> <i>Sunday Kind of Love</i> <i>Way Over Yonder</i> <i>Take Me to the River</i> <i>Let's Stay Together</i> <i>Moondance</i>	
Jazz/Soul	<i>Mama's Song</i>	
Country	<i>Safe and Sound</i> <i>I Can't Make You Love Me</i> <i>Let's Give Them Something to Talk About</i>	
Folk	<i>River</i>	
Indie	<i>The Cactus that Found the Beat</i>	
80's Dance	<i>Everybody Wants to Rule the World</i>	
Standard	<i>Come Fly With Me</i> <i>God Bless the Child</i> <i>Nature boy</i>	

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 8^{ve}, 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 8^{ve}

- 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 8^{ve}, 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 6th Edition

Loewe, F. *If Ever I Would Leave You*

Loewe, F. *Before I Gaze at You Again (Camelot)*

Annie Get Your Gun

Berlin, I. *Maybe I Got Lost in His Arms (female)*

Berlin, I. *My Defenses are Down (male)*

On the Town

Bernstein, L. *Lonely Town (male)*

Grease: 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, this journey is made evident to the audience.

Dramatic action can be subtle. It does not have to be overtly signalled (as in, say, an old-fashioned silent movie).

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

JAZZ

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

Rock and Roll/Rock/Indie/Pop Rock

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

Pop/Folk/Acoustic/Country

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

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	<i>The Contemporary Singer</i>
Anne Peckham	<i>Vocal Workouts for the Contemporary Singer</i>
Bob Stoloff	<i>Scat</i>
Judy Niemack	<i>Hear it and Sing it!</i> Exploring Modal Jazz
Kim Chandler	<i>Funky 'n 4 Fun Challenging Riffs CD</i>
Kim Chandler	<i>Funky 'n Fun 1–3 Vocal Exercise CDs</i>
Maribeth Bunch Dayme	<i>The Performer's Voice</i>
Mark Baxter	<i>The Rock'N'Roll Singer's Survival Manual</i>
Seth Riggs	<i>Singing for the Stars</i>
Amelia Peri	<i>Vocalises and Exercises</i>

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	<i>The Contemporary Singer</i> (various exercises based on minor pentatonic scales) Development of vocal agility and licks.
Kim Chandler	<i>Fun 'n Funky CDs 1 and 2</i> – Agility and licks exercises. Also tracks on both CDs for creative jam/open improvisation.

Syncopation

Bob Stoloff	<i>Scat</i> (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.
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Phonation

(Vowels, consonants; articulation; scat; onset; flexibility; arpeggios)

Anne Peckham	<i>The Contemporary Singer</i> – various exercises for coordinated onsets
Bob Stoloff	<i>Scat</i> – various exercises to develop articulation skills and scat language
Judy Niemack	<i>Hear it and Sing</i> – various exercises to develop flexibility, articulation, vowels and scat singing
Kim Chandler	<i>Funky 'n Fun CDs 1 and 2</i> (vowels, consonants, articulation, flexibility and arpeggios)
Kim Chandler	<i>Funky 'n Fun CD 3</i> (scales and arpeggios)
Maribeth	
Bunch Dayme	<i>The Performer's Voice</i> – various exercises
Seth Riggs	<i>Singing for the Stars</i>

Breathing

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

Judy Niemack	<i>Hear it and Sing</i> – various exercises for improving flexibility
Kim Chandler	<i>Funky 'n Fun CDs 1 and 2</i> – various breathing exercises
Maribeth	
Bunch Dayme	<i>The Performer's Voice</i> – various exercises (alignment and breathing)

Registration

(*Passagio*: tilt, range)

Anne Peckham	<i>The Contemporary Singer</i> – various exercises
Judy Niemack	<i>Hear it and Sing</i> – Track 7 (range)
Kim Chandler	<i>Funky 'n Fun 2</i> Track 6 (twang)
Seth Riggs	<i>Singing for the Stars</i> – 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	<i>The Contemporary Singer</i> – various exercises
Judy Niemack	<i>Hear it and Sing</i> exercises 1–4
Kim Chandler	<i>Funky 'n Fun CD 1</i> – Track 9
Kim Chandler	<i>Funky 'n Fun CD 2</i> – Track 5
Maribeth	
Bunch Dayme	<i>The Performer's Voice</i> – various exercises

Suggested texts

Repertoire

All Time Standards, Volume 25
Autumn Leaves, Volume 44 (All Levels)
Ballads, Volume 32
Body and Soul – 17 Jazz Classics, Volume 41 (All Levels)
It Had To Be You, Volume 107
Jamey Abersold Play-along series
Jazz Bossa Novas, Volume 31
Standards in Singers Keys, Volume 24
Sugar, Volume 49
Swing, Swing, Swing, Volume 39 (All Levels)
The New Real Book Volumes 1–3 (C Version)
The Standards Real Book (C Version)

Styling and phrasing

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	<i>Blues Scatitudes</i>
Bob Stoloff	<i>Scat! Vocal Improvisation Techniques</i> (CD included)
Dan Haerle	<i>Scales for Jazz Improvisation: A Practice Method for All Instruments</i>
Dan Haerle	<i>The Jazz Language</i>
Denis Diblasio	<i>Guide for Jazz and Scat Vocalists</i>
Hal Crook	<i>READY, AIM, IMPROVISE! Exploring the Basics of Jazz Improvisation</i>
Hal Crook	<i>How to Improvise: An Approach to Practicing Improvisation</i>
Jerry Coker	<i>Patterns for Jazz: Treble Clef</i>
Judy Niemack	<i>Hear it and Sing it! Exploring Modal Jazz</i> (CD included)
Michele Weir	<i>Vocal Improvisation</i> (CD included)
Oliver Nelson	<i>Patterns for Improvisation</i>

Vocal technique

Judy Niemack	<i>Hear it and Sing it! Great vocal warm ups and technique exercises</i>
Maribeth Bunch Dayme	<i>The Performers Voice</i>
Seth Riggs	<i>Singing for the Stars; A Complete Program for Training the Voice</i>

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.

Aspect	Western Art Music	Music Theatre	Contemporary	Jazz
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 <i>Sheet music preferred with map clearly marked</i>	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 <i>Sheet music preferred with map clearly marked</i>
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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