Unisa
Jazz Trumpet Syllabus
2018 until further notice
Unisa
Jazz Trumpet Syllabus

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General Information

Grade Examinations and Performance Level Assessments (PLAs) in Jazz Trumpet

1 Prescribed Repertoire

1.1 The prescribed repertoire lists for each grade appear from page 14 in this publication. All Jazz Trumpet pieces for all grades/levels must be chosen from these lists.

1.2 Candidates must perform a balanced programme which should be diverse in character and tempo.

1.3 Prescribed music should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Under no circumstances will candidates be allowed to use photocopies in the examination room, with the exception of one or two pages to facilitate page-turning.

1.4 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.

1.5 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original works are not present in the examination room. In such cases the examination will be downgraded to an Evaluation.

1.6 Copies of all the performance works must be submitted to the examiner at the examination, and will be destroyed after the examination.

1.7 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated differently.

1.8 Candidates may use any edition of the prescribed works.

1.9 All works must be played in a swing style as a default, unless specified otherwise (straight, funk, etc).

1.10 Improvisation is an integral aspect of jazz performance. Candidates must play an improvised solo on the chord changes of standard repertoire, even when solo changes are not specified, unless the work is through-composed.

1.11 Works by South African composers are marked with an asterisk (*) in the repertoire lists.
2 Alternative and Own Choice Works

2.1 Candidates may request permission from the Directorate Music to present ONE alternative work. The official application form, published in the annual circular, must be used for this purpose.

2.2 Own choice works are applicable to the Performance Level Assessments only.

2.3 Applications to present an alternative or own choice work must:
   • be made on the official application form obtainable from the internet or Directorate Music;
   • include a copy of the alternative work concerned which copy will not be returned;
   • reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).

2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.

2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.

2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

3 Specific requirements

3.1 Accompanists: All pieces requiring accompaniment MUST be accompanied. Candidates must provide competent accompanists for their performance pieces. Poor accompaniment may result in the penalisation of the candidate. Accompanists may be present in the examination room only while actually accompanying.

3.2 Page turners: No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates and their accompanists may make use of a page turner, but this person may not be the candidate's teacher. Examiners may not be asked to turn the pages.

3.3 Equipment
   3.3.1 Candidates must provide their own instruments (except piano as a piano will be available in the examination room). Candidates must provide backline equipment where necessary (amplifiers, drum sets and CD players, multi-plugs and cables).

3.4 Setting up of equipment
   3.4.1 Examiners will not assist with the setting up of the instrument.
   3.4.2 Efficient setting up is a major part of the performance skill and is expected to be carried out quickly and fluently at all levels.
3.5 **Backing tracks**

3.5.1 Candidates may use backing tracks such as the available CD accompaniment for the prescribed works. Candidates must provide their own CD players with good sound quality. This must be set up timeously. While backing tracks are permitted, candidates are encouraged to use a ‘live’ accompanist.

3.6 **Tuning of instrument:** Up to and including Grade 4 examinations, a teacher or accompanist may assist a candidate in tuning his/her instrument. From Grade 5 onwards, the candidate must tune the instrument unassisted.

3.7 **Music stands:** Candidates must supply their own music stands in the examination room.

4 **Technical work**

4.1 All technical work must be played:
- from memory
- ascending and descending according to the specified range
- straight or swung, tongued or slurred, as requested by the examiner.

4.2 The recommended tempi for each grade should be observed, but accuracy, fluency and evenness of tone are most important.

4.3 Any practical and systematic fingering which produces a good result will be accepted.

4.4 All technical work to be performed *mf*.

4.5 The following abbreviations will be used to distinguish between the hands (where applicable):

- LH = left hand
- RH = right hand.

4.6 Terminology should be interpreted as follows:
- OR = at the decision of the candidate
- AND = compulsory.

5 **Sight-reading**

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

6 **Practical Musicianship**

6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music, free of charge.
6.2 The practical musicianship requirements per grade are the same for all instruments.

6.3 The examiner will play all practical musicianship tests on the piano.

6.4 The candidate must play the visualisation test on the examination instrument.

7 Theory of Music requirements and prerequisites

7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).

7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

<table>
<thead>
<tr>
<th>Practical examination</th>
<th>Theory of Music requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pregrade 1 to Grade 3</td>
<td>None</td>
</tr>
<tr>
<td>Grade 4</td>
<td>Grade 3</td>
</tr>
<tr>
<td>Grade 5</td>
<td>Grade 4</td>
</tr>
<tr>
<td>Grades 6, 7 &amp; 8</td>
<td>Grade 5</td>
</tr>
</tbody>
</table>

7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.

7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.

7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.

7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.

7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.

7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.

7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.

7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

8 Exemptions

8.1 Grade 5 Theory of Music is the COMPULSORY Theory of Music examination for students entering for the Grade 8 Practical examination.

8.2 International music qualifications
Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.

8.3 Application procedure
Please use the official Request for Exemption form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate’s academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

9 Duration

<table>
<thead>
<tr>
<th>Performance Level Assesments</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Level 2</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Level 3</td>
<td>10 minutes</td>
</tr>
<tr>
<td>Level 4</td>
<td>15 minutes</td>
</tr>
<tr>
<td>Level 5</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Level 6</td>
<td>20 minutes</td>
</tr>
<tr>
<td>Level 7</td>
<td>25 minutes</td>
</tr>
<tr>
<td>Level 8</td>
<td>30 minutes</td>
</tr>
<tr>
<td>Performer’s Assessment</td>
<td>45 minutes</td>
</tr>
</tbody>
</table>
### 10 Participation in the Unisa Music Scholarship Competitions

#### 10.1 Age Restrictions

Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be older than 21 years (Instrumentalists) or 23 years (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the June session of that particular year. Candidates who only write the required Theory of Music Grade 5 examination in the October session of the relevant year, will not be eligible for participation as the results will not yet be available at the time of the competition.

#### 10.2 Requirements for participation

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

**10.2.1 Mark allocation**

**Grade 8**
- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

**10.2.2 Memorisation**

Memorisation is not a requirement for participation in the South African Competitions.

**10.2.3 No deferred participation**

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.
Basic Requirements and Allocation of Marks

1 Grade Examinations

1.1 General
1.1.1 Candidates will be allowed to enter at any grade for a grade examination.
1.1.2 Candidates will be allowed to switch from a grade examination to a Performance Level Assessment (PLA) or Evaluation. No excess fees will be returned.
1.1.3 One work must be chosen from each list: A, B and C.
1.1.4 One alternative work may be presented with prior permission (see page 2 paragraph 2).
1.1.5 A certificate will be issued upon successful completion of an exam and, where applicable, its theory requirement.

1.2 Technical Work
As prescribed.

1.3 Performance
Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory.

1.4 Sight-reading
Candidates will be required to play a piece at sight.

1.5 Practical Musicianship
As prescribed in the Practical Musicianship syllabus.

2 Performance Level Assessments (PLAs)

2.1 General
2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
2.1.3 No Theory of Music requirements need to be met.
2.1.4 One own choice work may be presented.
2.1.5 A single overall symbol with commentary will be given. No individual marks will be allocated.
2.1.6 A statement and not a certificate will be issued upon successful completion of a particular level.
2.1.7 The Roll of Honour is not applicable to Performance Level Assessments.

2.2 Technical Work
No technical work is required.
2.3 **Performance**  
Level 1 to Level 8  
The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A, B and C.

2.4 **Sight-reading**  
No sight-reading is required.

2.6 **Practical Musicianship**  
No Practical Musicianship is required.

### Evaluations

3.1 The purpose of an evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the evaluation.

3.6 One teacher or parent may be present at the evaluation.

### Allocation of marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

<table>
<thead>
<tr>
<th>Performance Level Assessment</th>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+++</td>
<td>90-100%</td>
<td>65-69%</td>
</tr>
<tr>
<td>A+</td>
<td>85-89%</td>
<td>60-64%</td>
</tr>
<tr>
<td>A</td>
<td>80-84%</td>
<td>55-59%</td>
</tr>
<tr>
<td>B+</td>
<td>75-79%</td>
<td>50-54%</td>
</tr>
<tr>
<td>B</td>
<td>70-74%</td>
<td>49% and below</td>
</tr>
</tbody>
</table>
### Grade Examinations

<table>
<thead>
<tr>
<th>Category</th>
<th>Grade 1 to Grade 7</th>
<th>Grade 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical work</td>
<td>20</td>
<td>15</td>
</tr>
<tr>
<td>Sight-reading</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Practical Musicianship</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Performance List A</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>List B</td>
<td>20</td>
<td>25</td>
</tr>
<tr>
<td>List C</td>
<td>20</td>
<td>20</td>
</tr>
</tbody>
</table>

*Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (Grade 1 to Grade 7), Roll of Honour 85 (Grade 8)*

### Marks categories

For the marks categories please refer to Annexure C on page 19.
Annexure A: Technical work

All technical work must be played from memory and according to the prescribed requirements.

GRADE 1

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scale</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Harmonic or melodic minor scale</td>
<td>A</td>
<td>One octave</td>
</tr>
<tr>
<td>Major arpeggio</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor arpeggio</td>
<td>A</td>
<td>One octave</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>A</td>
<td>One octave</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>A</td>
<td>One octave</td>
</tr>
<tr>
<td>Blues</td>
<td>C</td>
<td>One octave</td>
</tr>
</tbody>
</table>

GRADE 2

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>B♭, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Harmonic or melodic minor scales</td>
<td>B♭, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>B♭, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>B♭, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>D</td>
<td>One octave</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>B♭</td>
<td>One octave</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>D</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>B♭</td>
<td>One octave</td>
</tr>
<tr>
<td>Blues scales</td>
<td>A, F</td>
<td>One octave</td>
</tr>
</tbody>
</table>

GRADE 3

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>E♭, E</td>
<td>One octave</td>
</tr>
<tr>
<td>Harmonic or melodic minor scales</td>
<td>C, E</td>
<td>One octave</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>E♭, E</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>C, E</td>
<td>One octave</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>E</td>
<td>One octave</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>E</td>
<td>One octave</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>B♭, D, E♭</td>
<td>One octave</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>E♭</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>E</td>
<td>One octave</td>
</tr>
<tr>
<td>Blues scales</td>
<td>A, E</td>
<td>One octave</td>
</tr>
</tbody>
</table>
### Grade 4

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td></td>
<td>A, B♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Harmonic or melodic minor scales</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td></td>
<td>A, B♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>B♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td></td>
<td>A, B♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td></td>
<td>A, B♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>F</td>
<td>One octave</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Blues scales</td>
<td>F, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Arpeggiated chords</td>
<td>Emaj⁷, E⁹, Emin⁹</td>
<td>To a ninth</td>
</tr>
</tbody>
</table>

### Grade 5

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>B♭, D♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>G, A♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Harmonic or melodic minor scales</td>
<td>B♭, C♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>G, A♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>C</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>B♭, D♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>G, A♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>B♭, C♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>G, A♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>C, D♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>C, D♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>A♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Blues scales</td>
<td>B♭, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Diminished seventh arpeggios</td>
<td>C</td>
<td>To seventh</td>
</tr>
<tr>
<td>Chordal arpeggios</td>
<td>Fmaj⁷, F⁹, Fmin⁹</td>
<td>To ninth</td>
</tr>
</tbody>
</table>
### GRADE 6

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>D, B, F, A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Harmonic or melodic minor</td>
<td>C, B, G, A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>F, G, A, A</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>D, B, F, A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>D, B, F, A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Dominant seventh</td>
<td>A</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Diminished seventh</td>
<td>G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Whole Tone</td>
<td>C</td>
<td>One octave</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>B, C</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>A</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>G, C</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>B, G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>B, G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Blues scales</td>
<td>B, C</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Diminished seventh arpeggios</td>
<td>G, E</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Chords</td>
<td>Dmaj9, D9, Dmin9</td>
<td>To ninth</td>
</tr>
</tbody>
</table>

### GRADE 7

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Harmonic or melodic minor</td>
<td>E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>F, G, A</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Major scale in thirds</td>
<td>G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Whole Tone</td>
<td>G</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>D, E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>C, E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Dominant sevenths arpeggios</td>
<td>G, A, B</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Diminished seventh arpeggios</td>
<td>A, A</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>B, C</td>
<td>One octave</td>
</tr>
<tr>
<td>Mixolydian mode</td>
<td>F, A, E</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>C, D</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>D, E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>D♭, E, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>G, A, B♭</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Blues scales</td>
<td>A♭, A</td>
<td>Two octaves</td>
</tr>
<tr>
<td>Chords</td>
<td>B♭maj9, B♭9, Bmin9</td>
<td>To ninth</td>
</tr>
</tbody>
</table>

**GRADE 8**

<table>
<thead>
<tr>
<th>Type</th>
<th>Name</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major scales</td>
<td>D, D♭, E</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, A♭, B, C</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Harmonic or melodic minor</td>
<td>C♯, D, E</td>
<td>To a twelfth</td>
</tr>
<tr>
<td>scales</td>
<td>F♯, A♭, B, C</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Chromatic scales</td>
<td>A, B♭, B, C</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Major pentatonic</td>
<td>D♭, E♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, A♭, B</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Minor pentatonic</td>
<td>D♭, E♭</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, A♭, B</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Major arpeggios</td>
<td>D, E♭, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, A♭, B</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Major in Thirds</td>
<td>A♭, B♭</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Major seventh arpeggios</td>
<td>E♭, A♭, B</td>
<td>To seventh</td>
</tr>
<tr>
<td>Minor arpeggios</td>
<td>D, E♭, F</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, A♭, B</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Minor seventh arpeggios</td>
<td>E♭, A♭, B</td>
<td>To seventh</td>
</tr>
<tr>
<td>Dominant seventh arpeggios</td>
<td>C, E</td>
<td>To seventh</td>
</tr>
<tr>
<td>Diminished seventh arpeggios</td>
<td>C♯, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Augmented Triads</td>
<td>C♯, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Dorian mode</td>
<td>D, E</td>
<td>To a twelfth</td>
</tr>
<tr>
<td></td>
<td>F♯, G</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Lydian mode</td>
<td>G♭, A♭</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Blues scales</td>
<td>D, A♭</td>
<td>One octave</td>
</tr>
<tr>
<td>Whole Tone Scale</td>
<td>E, F</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>Diminished Scale Whole Step</td>
<td>C, D</td>
<td>One octave</td>
</tr>
<tr>
<td>Diminished Scale Whole Step</td>
<td>C, F</td>
<td>One octave</td>
</tr>
<tr>
<td>Bebop dominant scale</td>
<td>E, F, G</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>descending</td>
<td>(above middle C)</td>
<td></td>
</tr>
<tr>
<td>Bebop Major scale descending</td>
<td>G, B♭, G</td>
<td>Two Octaves</td>
</tr>
<tr>
<td>(above middle C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Locrian scale</td>
<td>C, F</td>
<td>One octave</td>
</tr>
<tr>
<td>Locrian flat 4</td>
<td>B♭, E</td>
<td>One octave</td>
</tr>
</tbody>
</table>
Annexure B: Repertoire

The candidate must play three pieces, one chosen from each list. Only one piece may be unaccompanied.

Grade 1

**List A:  **Blues and Roots

Edison, Harry Sweets  
Ellington, Duke  
Gillespie, Dizzy  
Gillespie, Dizzy  
Jackson, Milt  
Rogers, Shorty

List B:  **Essential Standards**

Carmichael, Hoagy  
Hefti, Neil  
Henderson, Ray  
Pinkard/Cassey  
Rodgers, Richard  
Traditional

List C:  **Fusion Afro-Jazz Contemporary**

Davis, Miles  
Hubbard, Freddy  
* Ibrahim, Abdullah  
* Ibrahim, Abdullah  
* Mrubata, McCoy  
Puente, Tito

Grade 2

**List A:  **Blues and Roots

Hancock, Herbie  
Jones, Richard M.  
Mingus, Charles  
Pukwana, Dudu  
Traditional  
Traditional

**List B:  **Essential Standards

Carter, Benny  
Ellington, Duke  
Ellington, Duke  
Gershwin, George  
Timmons, Bobby  
Tizol, Juan

**List C:  **Fusion Afro-Jazz Contemporary

Davis, Miles  
* Ibrahim, Abdullah  
Kirk, Rahsaan Roland
* Makeba, Miriam  
  * Schilder, Hilton  
  * Schilder, Tony

_Makeba, Miriam  Pata Pata, sheetmusicplus.com
Schilder, Hilton  * Mankunku, Cape Jazz Collection by Nick Green at Jazz.co.za
Schilder, Tony  Mitchell's Plain Samba, Cape Jazz Collection by Nick Green at Jazz.co.za

Grade 3

List A:  _Blues and Roots_

Coltrane, John  Blue Train, The Real Book Volume I by Hal Leonard
Davis, Miles  All Blues, The Real Book Volume I by Hal Leonard
Gillespie, Dizzy  Birks' Works, Real Book II
Monk, Thelonious  Bemsha Swing, Hal Leonard
Monk, Thelonious  Blue Monk, The Real Book Volume I by Hal Leonard
Silver, Horace  The Preacher, Real Book II

List B:  _Essential Standards_

Adderly, Cannonball  Work Song, Real Book II
Gershwin, George  Summertime, Real Book II
Hancock, Herbie  Cantaloupe Island, The Real Book Volume I by Hal Leonard
Kosma, Joseph  Autumn Leaves, The Real Book Volume I by Hal Leonard
Lewis, Morgan  How High The Moon, The Real Book Volume I by Hal Leonard
Zawinal, Joe  Mercy, Mercy, Mercy, New Real Book Volume I by Sher Music

List C:  _Fusion Afro-Jazz Contemporary_

* Campbell, Mike  Cape Town Kwela, Campbell Music
Kuhn, Steve  The Saga Of Harrison Crabfeathers, The Real Book Volume I by Hal Leonard
Mainieri, Mike  Sarah's Touch, sheetmusicplus.com
* Mankunku, Winston  Yakhal Inkomo, Cape Jazz Collection by Nick Green at Jazz.co.za
Russel, Leon  This Masquerade, New Real Book Volume I by Sher Music
Washington, Grover  Make Me A Memory, New Real Book Volume I by Sher Music

Grade 4

List A:  _Blues and Roots_

Brown, Clifford  Sandu, New Real Book Volume I by Sher Music
Carpenter, Richard  Walkin', The Standard Real Book by Sher Music
Coltrane, John  Mr P.C., The Real Book Volume I by Hal Leonard
Hampton, Lionel  Red Top, Hal Leonard
Morgan, Lee  The Sidewinder, The Real Book Volume I by Hal Leonard
Williams, Spencer  Basin Street Blues, The New Real Book 1 by Sher Music

List B:  _Essential Standards_

Adderly, Cannonball  Jive Samba, The All Jazz Real Book by Sher Music
Ellington, Duke  In A Mellow Tone, The Real Book Volume I by Hal Leonard
Ellington, Duke  It Don't Mean A Thing If It Ain't Got That Swing, The Real Book Volume I by Hal Leonard
Kern, Jerome  All The Things You Are, The Real Book Volume I by Hal Leonard
Kern, Jerome  The Way You Look Tonight, New Real Book Volume I by Sher Music
Parker, Charlie  Yardbird Suite, Real Book II

List C:  _Fusion Afro-Jazz Contemporary_

Cables, George  Think On Me, Real Book I
* Coetzee, Basil  
Umlazi, Cape Jazz Collection Jazz.co.za

Futshane, Lex  
U Bhuti No Hopa, Futshane Music

* Ibrahim, Abdullah  
The Mountain, onlinesheetmusic.com

Metheny, Pat  
Phase Dance, The Real Book Volume I by Hal Leonard

* Mseleku, Bheki  
Homeboyz, sheetmusicplus.com

Grade 5

List A:  Blues and Roots

Coltrane, John  
Equinox, The New Real Book Volume Two by Sher Music

Gillespie, Dizzy  
Blue'n Boogie, MCA Music

Golson, Benny  
Blues March, Hal Leonard

Golson, Benny  
Five Spot After Dark, Real Book II

LaRocca, Nick  
Tiger Rag, Dixieland Classics Jamey Aebersold Jazz

New Orleans Rhythm Kings  
Tin Roof Blues, Hal Leonard

List B:  Essential Standards

Gillespie, Dizzy  
Night In Tunisia, The Real Book Volume I by Hal Leonard

Golson, Benny  
Killer Joe, The New Real Book 2 by Sher Music

Golson, Benny  
Whisper Not, The New Real Book Volume Two by Sher Music

Porter, Cole  
What Is This Thing Called Love, The Standard Real Book by Sher Music

Shearing, George  
Lullaby Of Birdland, The Real Book Volume I by Hal Leonard

Weill, Kurt  
My Ship, The New Real Book Volume Two by Sher Music

List C:  Fusion Afro-Jazz Contemporary

Barrow, Merton  
Little Rock In Spain, Cape Jazz Collection jazz.co.za

* Ibrahim, Abdullah  
Nelson Mandela, onlinesheetmusic.com

Irvine, Weldon  
Mr Clean, New Real Book Volume I by Sher Music

* Mankunku, Winston  
Yakhal InKomo, sheetmusic.co.za

Silinga, Alan  
Ntyilo Ntyilo, sheetmusic.co.za

Zawinal, Zoe  
74 Miles Away, Hal Leonard

Grade 6

List A:  Blues and Roots

Akst, Harry  
Dinah, Hal Leonard

Braham, Philip  
Limehouse Blues, The Real Book Volume I by Hal Leonard

Monk, Thelonious  
Straight No Chaser, Thelonious Monk Inc USA

Parker, Charlie  
Back Home Blues, Charlie Parker Omnibook Atlantic Music Corp

Parker, Charlie  
Cool Blues / Hot Blues, Charlie Parker Omnibook

Parker, Charlie  
Now's The Time, Charlie Parker Omnibook

Santamaria, Mongo  
Afro Blue, The Real Book Volume I by Hal Leonard

Waller, Fats  
jitterbug Waltz, The New Real Book 3 by Sher Music

List B:  Essential Standards

Davis, Miles  
Tune Up, The Real Book Volume I by Hal Leonard

Henderson, Joe  
Recordame, The Real Book Volume I by Hal Leonard

Kern, Jerome  
Yesterdays, The Real Book Volume I by Hal Leonard

Lewis, John  
Afternoon In Paris, The Real Book Volume I by Hal Leonard

Monk, Thelonious  
Well You Needn't, The Real Book Volume I by Hal Leonard

Parker, Charlie  
My Little Suede Shoes, Charlie Parker Omnibook Atlantic Music Corp
Parker, Charlie  
**Steeplechase**, Charlie Parker Omnibook Atlantic Music Corp

Rosolino, Frank  
**Blue Daniel**, New Real Book Volume I by Sher Music

**List C: Fusion Afro-Jazz Contemporary**

Adderley, Cannonball  

* Davies, John  
*Rare Earth*, J Davies / J Pressly

* Faku, Faya  
*Manguni*, Faya Faku Music

* Faku, Faya  
*Soulful Dance*, Faya Faku Music

Hancock, Herbie  
*Driftin’*, The World’s Greatest Fake Book by Sher Music ©1983

Hayden, Charlie  

Jones, Quincy  
*Soul Bossa Nova*, Silhouette Music Corp

Zawinul, Joe  
*Birdland*, The World’s Greatest Fake Book by Sher Music ©1983

**Grade 7**

**List A: Blues and Roots**

Bolden, Buddy  
*Buddy Bolden Blues*, Dorsey Brothers Music Ltd

Brown, Clifford  
*Blues Walk*, Hal Leonard

Davies, Jimmy  
*Lover Man*, MCA Music Incorporated

Parker, Charlie  
*Au Privave*, The Real Book Volume I by Hal Leonard

Parker, Charlie  
*Billie’s Bounce*, Real Book II

Parker, Charlie  
*Moose The Mooche*, Real Book II

Parker, Charlie  
*Scapple From The Apple*, Charlie Parker Omnibook Atlantic Music Corp

Webster, Francis  
*Black Coffee*, The New Real Book Volume Two by Sher Music

**List B: Essential Standards**

Brown, Clifford  
*Joyspring*, The Real Book Volume I by Hal Leonard

Dameron, Tad  
*Good Bait*, The Standard Real Book by Sher Music

Gillespie, Dizzie  
*Groovin’ High*, The Real Book Volume I by Hal Leonard

Monk, Thelonious  
*In Walked Bud*, New Real Book Volume I by Sher Music

Parker, Charlie  
*Scapple From The Apple*, Charlie Parker Omnibook Atlantic Music Corp

Parker, Charlie  
*Shawnuff*, Charlie Parker Omnibook Atlantic Music Corp

Young, Victor  
*Stella By Starlight*, The Real Book Volume I by Hal Leonard

**List C: Fusion Afro-Jazz Contemporary**

* Barrow, Merton  
*Little Rock In Spain*, Jazz.co.za

Duke, George  
*Brazilian Love Affair*, The World’s Greatest Fake Book by Sher Music ©1983

* Faku, Faya  
*Tshotsha*, Faya Faku Music

Grusin, Dave  
*Modaji*, New Real Book Volume I by Sher Music

Mintzer, Bob  
*Papa Lips*, New Real Book Volume I by Sher Music

Sample, Joe  
*The Thing*, Harbock Music Company

Shorter, Wayne  
*Fall*, The Real Book Volume I by Hal Leonard

Shorter, Wayne  
*Nefertiti*, The Real Book Volume I by Hal Leonard

**Grade 8**

**List A: Blues and Roots**

Byrd, Donald  
*Kerplunk*, Prestige Music Co Inc
List B: Essential Standards

Coltrane, John
Gillespie, Dizzy
Green, Johnny
Hancock, Herbie
Parker, Charlie
Parker, Charlie
Parker, Charlie
Warren, Harry

Giant Steps, The Real Book Volume I by Hal Leonard
Be-bop, MCA Music
Body And Soul, The New Real Book Volume Two by Sher Music
Dolphin Dance, The Real Book Volume I by Hal Leonard
Anthropology, Charlie Parker Omnibook Atlantic Music Corp
Donna Lee, The Real Book Volume I by Hal Leonard
Parkers Mood, Charlie Parker Omnibook Atlantic Music Corp
There'll Never Be Another You, The Real Book Volume I by Hal Leonard

List C: Fusion Afro-Jazz Contemporary

Corea, Chic
Corea, Chic
Corea, Chic
* English, Darren
* English, Darren
* Mombelli, Carlo
Walton, Cedar

500 Miles High, The New Real Book Volume Two by Sher Music
Friends, The New Real Book Volume Two by Sher Music
Got A Match, The New Real Book Volume Two by Sher Music
Spain, The New Real Book Volume Two by Sher Music
ImagineNation, English Music
Pledge For Peace, English Music
Me The Mango Picker, Mombelli Music
Bolivia, The New Real Book Volume Two by Sher Music
Annexure C: Marks Categories for Graded Exam and Performance Level Assessments across all instruments

Roll of Honour 90-100% (85-100%*)
An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

Distinction 80-88% (80-83%*)
Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Merit 70-78%
A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

Pass 50-68%
Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Fail 20-47%
Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

* Grade 8