

Unisa

Jazz Trumpet Syllabus

2018 until further notice

Copyright © 2018 Unisa

All rights reserved

Published and printed by the University of South Africa

Directorate Music
PO Box 392
Unisa
0003
5 -31 OR Tambo Building
Preller Street
Muckleneuk Ridge
Pretoria

Tel : +27 (0)12 429 2913
www.unisa.ac.za/music

Unisa

Jazz Trumpet Syllabus

Contents

General Information	1
1 Prescribed Repertoire.....	1
2 Alternative and Own Choice Works	2
3 Specific requirements	2
4 Technical work.....	3
5 Sight-reading.....	3
6 Practical Musicianship.....	3
7 Theory of Music requirements and prerequisites.....	4
8 Exemptions.....	5
9 Duration.....	5
10 Participation in the Unisa Music Scholarship Competitions.....	6
Basic Requirements and Allocation of Marks	7
1 Grade Examinations.....	7
2 Performance Level Assessments (PLAs).....	7
3 Evaluations	8
4 Allocation of marks	8
5 Marks categories	9
Technical Work (Annexure A) and Repertoire (Annexure B) JAZZ TRUMPET	
Grade 1 to Grade 8	10
Annexure C: Marks Categories for Graded Exam and Performance Level Assessments	
across all instruments.....	19

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:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 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

Performance Level Assessments	
Level 1	10 minutes
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade examinations	
Grade 1	20 minutes
Grade 2	20 minutes
Grade 3	20 minutes
Grade 4	25 minutes
Grade 5	30 minutes
Grade 6	40 minutes
Grade 7	45 minutes
Grade 8	55 minutes

10 Participation in the Unisa Music Scholarship Competitions

10.1 Age Restrictions

10.1.1 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.

3 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.

4 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.

Performance Level Assessment			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 1 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (Grade 1 to Grade 7), Roll of Honour 85 (Grade 8)</i>		

5 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

Type	Name	Range
Major scale	C	One octave
Harmonic or melodic minor scale	A	One octave
Major arpeggio	C	One octave
Minor arpeggio	A	One octave
Dorian mode	A	One octave
Mixolydian mode	C	One octave
Major pentatonic	C	One octave
Minor pentatonic	A	One octave
Blues	C	One octave

GRADE 2

Type	Name	Range
Major scales	B ^b , D	One octave
Harmonic or melodic minor scales	B ^b , D	One octave
Major arpeggios	B ^b , D	One octave
Minor arpeggios	B ^b , D	One octave
Dorian mode	D	One octave
Mixolydian mode	B ^b	One octave
Major pentatonic	D	One octave
Minor pentatonic	B ^b	One octave
Blues scales	A, F	One octave

GRADE 3

Type	Name	Range
Major scales	E ^b , E A	One octave To a twelfth
Harmonic or melodic minor scales	C, E	One octave
Chromatic scales	C	One octave
Major arpeggios	E ^b , E A	One octave To a twelfth
Minor arpeggios	C, E	One octave
Dorian mode	E	One octave
Mixolydian mode	E	One octave
Lydian mode	B ^b , D, E ^b	One octave
Major pentatonic	E ^b	One octave
Minor pentatonic	E	One octave
Blues scales	A, E	One octave

GRADE 4

Type	Name	Range
Major scales	F A ^b , B ^b	One octave To a twelfth
Harmonic or melodic minor scales	F A ^b , B ^b	One octave To a twelfth
Chromatic scales	B ^b	To a twelfth
Major arpeggios	F A ^b , B ^b	One octave To a twelfth
Minor arpeggios	F A ^b , B ^b	One octave To a twelfth
Dorian mode	A	To a twelfth
Mixolydian mode	F	One octave
Lydian mode	F	One octave
Major pentatonic	F	One octave
Minor pentatonic	C	One octave
Blues scales	F, D	One octave
Arpeggiated chords	E ^b maj ⁹ , E ^{b9} , E ^b min ⁹	To a ninth

GRADE 5

Type	Name	Range
Major scales	B ^b , D ^b G, A ^b	To a twelfth Two octaves
Harmonic or melodic minor scales	B ^b , C [#] G, A ^b	To a twelfth Two octaves
Chromatic scales	C	To a twelfth
Major arpeggios	B ^b , D ^b G, A ^b	To a twelfth Two octaves
Minor arpeggios	B ^b , C [#] G, A ^b	To a twelfth Two octaves
Dorian mode	C, D ^b	To a twelfth
Mixolydian mode	A	To a twelfth
Lydian mode	C, D ^b	To a twelfth
Major pentatonic	A ^b	Two octaves
Minor pentatonic	G	Two octaves
Blues scales	B ^b , D	One octave
Diminished seventh arpeggios	C	To seventh
Chordal arpeggios	Fmaj ⁹ , F ⁹ , Fmin ⁹	To ninth

GRADE 6

Type	Name	Range
Major scales	D B ^b , F [#] , A	To a twelfth Two octaves
Harmonic or melodic minor scales	C B ^b , G [#] , A	To a twelfth Two octaves
Chromatic scales	F [#] , G, A ^b , A	Two octaves
Major arpeggios	D B ^b , F [#] , A	To a twelfth Two octaves
Minor arpeggios	D B ^b , F [#] , A	To a twelfth Two octaves
Dominant seventh	A	Two octaves
Diminished seventh	G	Two octaves
Whole Tone	C	One octave
Dorian mode	B ^b , C	Two octaves
Mixolydian mode	A	To a twelfth
Lydian mode	G, C	To a twelfth
Major pentatonic	B ^b , G ^b	Two octaves
Minor pentatonic	B ^b , G ^b	Two octaves
Blues scales	B, C [#]	Two octaves
Diminished seventh arpeggios	G ^b , E ^b	Two octaves
Chords	Dmaj ⁹ , D ⁹ , Dmin ⁹	To ninth

GRADE 7

Type	Name	Range
Major scales	E ^b , F G, A, B ^b	To a twelfth Two octaves
Harmonic or melodic minor scales	E ^b , F G, A, B ^b	To a twelfth Two octaves
Chromatic scales	F [#] , G, A ^b	Two octaves
Major scale in thirds	G	Two octaves
Whole Tone	G	Two octaves
Major arpeggios	D ^b , E, F G, A, B ^b	To a twelfth Two octaves
Minor arpeggios	C [#] , E, F G, A, B ^b	To a twelfth Two octaves
Dominant sevenths arpeggios	G, A ^b , B ^b	Two octaves
Diminished seventh arpeggios	A ^b , A	Two octaves
Dorian mode	B, C [#] F	One octave To a twelfth
Mixolydian mode	F [#] , A ^b , E	Two octaves
Lydian mode	C [#] , D [#]	To a twelfth
Major pentatonic	D ^b , E, F G, A, B ^b	To a twelfth Two octaves

Minor pentatonic	D ^b , E, F G, A, B ^b	To a twelfth Two octaves
Blues scales	A ^b , A	Two octaves
Chords	B ^b maj ⁹ , B ^{b9} , B ^b min ⁹	To ninth

GRADE 8

Type	Name	Range
Major scales	D ^b , D, E F [#] , A ^b , B, C	To a twelfth Two Octaves
Harmonic or melodic minor scales	C [#] , D, E F [#] , A ^b , B, C	To a twelfth Two Octaves
Chromatic scales	A, B ^b , B, C	Two Octaves
Major pentatonic	D, E ^b F [#] , A ^b , B	To a twelfth Two Octaves
Minor pentatonic	D, E ^b F [#] , A ^b , B	To a twelfth Two Octaves
Major arpeggios	D, E ^b , F F [#] , A ^b , B	To a twelfth Two Octaves
Major in Thirds	A, B ^b	Two Octaves
Major seventh arpeggios	E ^b , A ^b , B	To seventh
Minor arpeggios	D, E ^b , F F [#] , A ^b , B	To a twelfth Two Octaves
Minor seventh arpeggios	E ^b , A ^b , B	To seventh
Dominant seventh arpeggios	C, E	To seventh
Diminished seventh arpeggios	C [#] , D	One octave
Augmented Triads	C [#] , D	One octave
Dorian mode	D ^b , E F [#] , G	To a twelfth Two Octaves
Lydian mode	G, B ^b	Two Octaves
Blues scales	D, A ^b	One octave
Whole Tone Scale	E, F	Two Octaves
Diminished Scale Whole Step Half Step	C, D	One octave
Diminished Scale Half Step Whole Step	C, F	One octave
Bebop dominant scale descending	E, F, G ^b (above middle C)	Two Octaves
Bebop Major scale descending	G, B ^b , G ^b (above middle C)	Two Octaves
Locrian scale	C, F	One octave
Locrian flat 4	B ^b , E	One octave

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	<i>Centre Piece</i> , Vocal Real Book
Ellington, Duke		<i>C Jam Blues</i> , Real Book 2
Gillespie, Dizzy		<i>Blues 'n Boogie</i> , MCA Music
Gillespie, Dizzy		<i>Salt Peanuts</i> , Real Book II
Jackson, Milt		<i>Bags Groove</i> , The Standard Real Book by Sher Music
Rogers, Shorty		<i>Short Stop</i> , Real Book 2

List B: *Essential Standards*

Carmichael, Hoagy		<i>Georgia on My Mind</i> , Hal Leonard
Hefti, Neil		<i>Lil' Darlin'</i> , The Standard Real Book by Sher Music
Henderson, Ray		<i>Bye Bye Blackbird</i> , New Real Book Volume II by Sher Music
Pinkard/Casey		<i>Sweet Georgia Brown</i> , The Real Book Volume I by Hal Leonard
Rodgers, Richard		<i>Blue Moon</i> , The New Real Book 3 by Sher Music
Traditional		<i>When The Saints Go Marchin' In</i> , Hal Leonard

List C: *Fusion Afro-Jazz Contemporary*

Davis, Miles		<i>Jean-Pierre</i> , Hal Leonard
Hubbard, Freddy		<i>Little Sunflower</i> , New Real Book Volume I by Sher Music
* Ibrahim, Abdullah		<i>African Market Place</i> , stretta-music.com
* Ibrahim, Abdullah		<i>Mannenber</i> , onlinesheetmusic.com
* Mrubata, McCoy		<i>Bo Kaap</i> , Cape Jazz Collection by Nick Green at Jazz.co.za
Puente, Tito		<i>Oye Como Va</i> , Real Book II

Grade 2

List A: *Blues and Roots*

Hancock, Herbie		<i>Watermelon Man</i> , Hal Leonard
Jones, Richard M.		<i>Trouble in Mind Blues</i> , Hal Leonard
Mingus, Charles		<i>O Lord Don't Let Them Drop That Atomic Bomb on Me</i> , mingusmingusmingus.com
Pukwana, Dudu		<i>Bambelela</i> , sheetmusicplus.com
Traditional		<i>Nobody Knows the Trouble I've Seen</i> , Hal Leonard
Traditional		<i>St James Infirmary</i> , Real Book II

List B: *Essential Standards*

Carter, Benny		<i>When Light's Are Low</i> , The New Real Book 3 by Sher Music
Ellington, Duke		<i>Just Squeeze Me</i> , The New Real Book 3 by Sher Music
Ellington, Duke		<i>Satin Doll</i> , The Real Book Volume I by Hal Leonard
Gershwin, George		<i>S'Wonderful</i> , The Standard Real Book by Sher Music
Timmons, Bobby		<i>Moanin'</i> , Real Book II
Tizol, Juan		<i>Peridido</i> , sheetmusicplus.com

List C: *Fusion Afro-Jazz Contemporary*

Davis, Miles		<i>In A Silent Way</i> , Hal Leonard
* Ibrahim, Abdullah		<i>Ek Sé</i> , justsheetmusic.com
Kirk, Rahsaan Roland		<i>Serenade To A Cuckoo</i> , The All Jazz Real Book by Sher Music

- * 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 *Birk's 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	<i>Umlazi</i> , Cape Jazz Collection Jazz.co.za
Futshane, Lex	<i>U Bhuti No Hopa</i> , Futshane Music
* Ibrahim, Abdullah	<i>The Mountain</i> , onlinesheetmusic.com
Metheny, Pat	<i>Phase Dance</i> , The Real Book Volume I by Hal Leonard
* Mseleku, Bheki	<i>Homeboyz</i> , sheetmusicplus.com

Grade 5

List A: *Blues and Roots*

Coltrane, John	<i>Equinox</i> , The New Real Book Volume Two by Sher Music
Gillespie, Dizzy	<i>Blue'n Boogie</i> , MCA Music
Golson, Benny	<i>Blues March</i> , Hal Leonard
Golson, Benny	<i>Five Spot After Dark</i> , Real Book II
LaRocca, Nick	<i>Tiger Rag</i> , Dixieland Classics Jamey Aebersold Jazz
New Orleans Rhythm Kings	<i>Tin Roof Blues</i> , Hal Leonard

List B: *Essential Standards*

Gillespie, Dizzy	<i>Night In Tunisia</i> , The Real Book Volume I by Hal Leonard
Golson, Benny	<i>Killer Joe</i> , The New Real Book 2 by Sher Music
Golson, Benny	<i>Whisper Not</i> , The New Real Book Volume Two by Sher Music
Porter, Cole	<i>What Is This Thing Called Love</i> , The Standard Real Book by Sher Music
Shearing, George	<i>Lullaby Of Birdland</i> , The Real Book Volume I by Hal Leonard
Weill, Kurt	<i>My Ship</i> , The New Real Book Volume Two by Sher Music

List C: *Fusion Afro-Jazz Contemporary*

Barrow, Merton	<i>Little Rock In Spain</i> , Cape Jazz Collection jazz.co.za
* Ibrahim, Abdullah	<i>Nelson Mandela</i> , onlinesheetmusic.com
Irvine, Weldon	<i>Mr Clean</i> , New Real Book Volume I by Sher Music
* Mankunku, Winston	<i>Yakhal InKomo</i> , sheetmusic.co.za
Silinga, Alan	<i>Ntyilo Ntyilo</i> , sheetmusic.co.za
Zawinal, Zoe	<i>74 Miles Away</i> , Hal Leonard

Grade 6

List A: *Blues and Roots*

Akst, Harry	<i>Dinah</i> , Hal Leonard
Braham, Philip	<i>Limehouse Blues</i> , The Real Book Volume I by Hal Leonard
Monk, Thelonius	<i>Straight No Chaser</i> , Thelonious Monk Inc USA
Parker, Charlie	<i>Back Home Blues</i> , Charlie Parker Omnibook Atlantic Music Corp
Parker, Charlie	<i>Cool Blues / Hot Blues</i> , Charlie Parker Omnibook
Parker, Charlie	<i>Now's The Time</i> , Charlie Parker Omnibook
Santamaria, Mongo	<i>Afro Blue</i> , The Real Book Volume I by Hal Leonard
Waller, Fats	<i>Jitterbug Waltz</i> , The New Real Book 3 by Sher Music

List B: *Essential Standards*

Davis, Miles	<i>Tune Up</i> , The Real Book Volume I by Hal Leonard
Henderson, Joe	<i>Recordame</i> , The Real Book Volume I by Hal Leonard
Kern, Jerome	<i>Yesterdays</i> , The Real Book Volume I by Hal Leonard
Lewis, John	<i>Afternoon In Paris</i> , The Real Book Volume I by Hal Leonard
Monk, Thelonious	<i>Well You Needn't</i> , The Real Book Volume I by Hal Leonard
Parker, Charlie	<i>My Little Suede Shoes</i> , Charlie Parker Omnibook Atlantic Music Corp

Parker, Charlie
Rosolino, Frank

Steeplechase, Charlie Parker Omnibook Atlantic Music Corp
Blue Daniel, New Real Book Volume I by Sher Music

List C: *Fusion Afro-Jazz Contemporary*

Adderly, Cannonball

Nippon Soul, The World's Greatest Fake Book by Sher Music ©1983

* 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

Silence, The World's Greatest Fake Book by Sher Music ©1983

Jones, Quincy

Soul Bossa Nova, Silhouette Music Corp

Zawinal, 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

Blue Cross, Charlie Parker Omnibook

Parker, Charlie

Perhaps, 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

Moose The Mooche, Real Book II

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

Hagen, Earl	<i>Harlem Nocturne</i> , The New Real Book 2 by Sher Music
Koffman, Mo	<i>Swinging Shepherd Blues</i> , Real Book II
Monk, Thelonious	<i>Straight No Chaser</i> , The Real Book Volume I by Hal Leonard
Oliver, King	<i>Canal Street Blues</i> , Dorsey Brothers Music Ltd
Parker, Charlie	<i>Au Privave</i> , Charlie Parker Omnibook Atlantic Music Corp
Parker, Charlie	<i>Blues For Alice</i> , The New Real Book Volume Two by Sher Music
Tieleman, Toets	<i>Bluesette</i> , The Real Book Volume I by Hal Leonard

List B: *Essential Standards*

Coltrane, John	<i>Giant Steps</i> , The Real Book Volume I by Hal Leonard
Gillespie, Dizzy	<i>Be-bop</i> , MCA Music
Green, Johnny	<i>Body And Soul</i> , The New Real Book Volume Two by Sher Music
Hancock, Herbie	<i>Dolphin Dance</i> , The Real Book Volume I by Hal Leonard
Parker, Charlie	<i>Anthropology</i> , Charlie Parker Omnibook Atlantic Music Corp
Parker, Charlie	<i>Donna Lee</i> , The Real Book Volume I by Hal Leonard
Parker, Charlie	<i>Parkers Mood</i> , Charlie Parker Omnibook Atlantic Music Corp
Warren, Harry	<i>There'll Never Be Another You</i> , The Real Book Volume I by Hal Leonard

List C: *Fusion Afro-Jazz Contemporary*

Corea, Chic	<i>500 Miles High</i> , The New Real Book Volume Two by Sher Music
Corea, Chic	<i>Friends</i> , The New Real Book Volume Two by Sher Music
Corea, Chic	<i>Got A Match</i> , The New Real Book Volume Two by Sher Music
Corea, Chic	<i>Spain</i> , The New Real Book Volume Two by Sher Music
* English, Darren	<i>ImagineNation</i> , English Music
* English, Darren	<i>Pledge For Peace</i> , English Music
* Mombelli, Carlo	<i>Me The Mango Picker</i> , Mombelli Music
Walton, Cedar	<i>Bolivia</i> , 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