

# Unisa

## Jazz Saxophone (E♭ and B♭) syllabus

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# Unisa

## Jazz Saxophone (E $\flat$ and B $\flat$ ) Syllabus

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# General Information

## Grade Examinations and Performance Level Assessments (PLAs) in

- Jazz Saxophone

### 1 Prescribed Repertoire

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- 1.1 The prescribed repertoire lists for each grade appear from page 10 in this publication. All Jazz saxophone 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

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- 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

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- 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. 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). Singers are not permitted to use a PA system/microphone for the exam.
- 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 turning 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**

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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 All technical work to be performed *mf*.

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

LH = left hand

RH = right hand.

4.5 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows (where applicable):

I one octave

II two octaves

III three octaves

IV four octaves.

## 5 **Sight-reading**

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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

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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

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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	35 minutes
Grade 7	40 minutes
Grade 8	50 minutes

## 10 Participation in the Unisa Music Scholarship Competitions

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### 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 Jazz Saxophone Grade Examinations

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### 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)

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### 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.**

<b>Performance Level Assessment</b>			
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

<b>Grade Examinations</b>		
	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

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For the marks categories please refer to Annexure 1 on page 24.

# Technical work and Repertoire

# JAZZ SAXOPHONE

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.

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

All technical work to be performed *mf*.

## Grade 1

### Technical work

#### Scales (♩ = 72)

G major	(1 octave up to the 9 <sup>th</sup> )	D dorian	(1 octave up to the 9 <sup>th</sup> )
F major	(1 octave up to the 9 <sup>th</sup> )	G lydian	(1 octave up to the 9 <sup>th</sup> )
G dorian	(1 octave up to the 9 <sup>th</sup> )		

#### Arpeggios (♩ = 60)

G major	(1 octave)	F major 7 <sup>th</sup>	(1 octave)
F major	(1 octave)	G minor 7 <sup>th</sup>	(1 octave)
G major 7 <sup>th</sup>	(1 octave)	D minor 7 <sup>th</sup>	(1 octave)

### Repertoire

Three pieces, one selected from each of List A, List B and List C

#### List A

<b>Ellington</b>	<i>Solitude</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Garland</b>	<i>Blues By Five</i> , <u>The Real Easy Book, Vol 1</u> (Sher Music Co)
<b>Rae</b>	<i>In Demand</i> or <i>Pentafunk</i> , <u>Jazz Zone – Saxophone</u> (Universal UE21030)
<b>Rae</b>	<i>A Slice of the Action</i> or <i>Passin' Through</i> , <u>Easy Jazz Saxophone</u> , E <sup>b</sup> /B <sup>b</sup> edition (Universal UE16578)
<b>Trad</b>	<i>Bill Bailey Won't You Please Come Home</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)

#### List B

<b>Hebb</b>	<i>Sunny</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Miles</b>	<i>Gospel Joe</i> , <u>Creative Variations for Saxophone, Vol 1</u> (Camden CM 183)

- Rae** *Off The Billet!*, Easy Blue Saxophone (Universal UE21262)  
**Trad** *Bill Bailey Won't You Please Come Home*, Jazz and Blues Greats for Saxophone (Wise AM 82298)  
**Tyner** *Contemplation*, The Real Easy Book, Vol 1 (Sher Music Co.)  
**Wilson** *Arriving Home*, Creative Variations for Saxophone, Vol 1 (Camden CM 183)

**List C** (unaccompanied)

- Lyons** *Study, no 5*, 24 Melodic Studies for Saxophone (Useful U55)  
**Rae** *Road Hog, no 24*, Easy Studies in Jazz & Rock Saxophone (Universal UE 19392)  
**Rae** *Nobodys' Blues* or *The Time Has Come*, Style Workout for Solo Saxophone (Universal UE 21232)  
**Rae** *Dorian Dance*, page 7, Jazz Scale Studies for Saxophone (Universal UE 21353)  
**Wilson** *Swing Steps* or *A Bit of a Bossa*, Modal Workouts for Sax, book 1 (Brass Wind 1324)

# Grade 2

## Technical work

Scales (♩ = 72)			
D major	(2 octaves)	D mixolydian	(2 octaves)
C major	(2 octaves)	D Lydian	(2 octaves)
D dorian	(2 octaves)		
Arpeggios (♩ = 60)			
D major	(2 octaves)	D minor 7 <sup>th</sup>	(2 octaves)
C major	(2 octaves)	D 7 <sup>th</sup>	(2 octaves)
D major 7 <sup>th</sup>	(2 octaves)	C 7 <sup>th</sup>	(2 octaves)

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

<b>Golson</b>	<i>Killer Joe</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co)
<b>Hampton</b>	<i>Here Comes The Blues</i> or <i>I'm Late For School</i> , <u>Saxophone Basics</u> , E <sup>b</sup> /B <sup>b</sup> edition (Faber)
<b>Hawkins</b>	<i>Tuxedo Junction</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Rae</b>	<i>Solid Fuel</i> , <u>Jazz Zone – Saxophone</u> (Universal UE21030)
<b>Rogers</b>	<i>Short Stop</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)

### List B

<b>Braham</b>	<i>Limehouse Blues</i> , <u>Blues For Saxophone</u> (Wise AM952028)
<b>Miles</b>	<i>Abigail's Song</i> , <u>Creative Variations for Saxophone</u> , Vol 1 (Camden CM 183)
<b>Rae</b>	<i>Simply Blue</i> or <i>One Hundred Per Cent!</i> <u>Easy Blue Saxophone</u> (Universal UE21262)
<b>Rollins</b>	<i>Doxy</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co.)
<b>Wilson</b>	<i>J's Dream</i> , <u>Creative Variations for Saxophone</u> , Vol 1 (Camden CM 183)

### List C (unaccompanied)

<b>Lyons</b>	<i>Study</i> , no 7, <u>24 Melodic Studies for Saxophone</u> (Useful U55)
<b>Rae</b>	<i>Leapfrog</i> , no 3, <u>Easy Studies in Jazz &amp; Rock Saxophone</u> (Universal UE 19392)
<b>Rae</b>	<i>Mixin' It!</i> , page 9, <u>Jazz Scale Studies for Saxophone</u> (Universal UE 21353)
<b>Wilson</b>	<i>Lazy Days</i> or <i>Rock Riffs</i> , <u>Modal Workouts for Sax</u> , book 1 (Brass Wind 1324)

# Grade 3

## Technical work

Scales (♩ = 84)			
A major	(12 <sup>th</sup> )	A mixolydian	(12 <sup>th</sup> )
Ab major	(12 <sup>th</sup> )	A Lydian	(12 <sup>th</sup> )
A dorian	(12 <sup>th</sup> )	A pentatonic minor	(1 octave)
Arpeggios (♩ = 66)			
A major	(12 <sup>th</sup> )	A 7 <sup>th</sup>	(12 <sup>th</sup> )
Ab major	(12 <sup>th</sup> )	Ab 7 <sup>th</sup>	(12 <sup>th</sup> )
A major 7 <sup>th</sup>	(12 <sup>th</sup> )	A major 7 <sup>th</sup> (b5)	(12 <sup>th</sup> )
A minor 7 <sup>th</sup>	(12 <sup>th</sup> )		

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

<b>Coltrane</b>	<i>Mr PC</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co.)
<b>Rae</b>	<i>The Operator</i> , <u>Jazz Zone – Saxophone</u> (Universal UE21030)
<b>Tibol</b>	<i>Perdido</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Wilson</b>	<i>Californian Coast</i> or <i>Las Vegas Casino</i> or <i>New York Subway</i> , <u>American Jazz and More</u> (Spartan SP569)

### List B

<b>Goldberg</b>	<i>Pedal Pusher</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Hamilton</b>	<i>Cry Me A River</i> , <u>Classic Jazz for Saxophone</u> (Wise AM937068)
<b>Hubbard</b>	<i>Little Sunflower</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co.)
<b>Koffman</b>	<i>Swingin' Shepherd Blues</i> , <u>Blues For Saxophone</u> (Wise AM952028)
<b>Miles</b>	<i>Who's Got The Answer</i> , <u>Creative Variations for Saxophone</u> , Vol 1 (Camden CM 183)
<b>Mrubatha</b>	<i>Bo Kaap</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Rae</b>	<i>Waltz for Emily</i> , <u>Blue Saxophone</u> (Universal UE 19765)
<b>Wilson</b>	<i>Joe's New Words</i> , <u>Creative Variations for Saxophone</u> , Vol 1 (Camden CM 183)

### List C (unaccompanied)

<b>Lyons</b>	<i>Study</i> , no 11, <u>24 Melodic Studies for Saxophone</u> (Useful U55)
<b>Rae</b>	<i>Turn Around</i> , no 1, <u>20 Modern Studies for Solo Saxophone</u> (Universal UE 18820)
<b>Rae</b>	<i>Freeway</i> or/ of <i>One Way Ticket</i> , <u>Easy Studies in Jazz &amp; Rock Saxophone</u> (Universal UE 19392)
<b>Rae</b>	<i>Stake-Out</i> or <i>Hard Slog</i> , <u>Style Workout for Solo Saxophone</u> (Universal UE 21232)
<b>Rae</b>	<i>Don't Go There!</i> , page 11, <u>Jazz Scale Studies for Saxophone</u> (Universal UE 21353)



# Grade 4

## Technical work

### Scales (♩ = 96)

The following scales in the tonal centres of C and E<sup>b</sup>. All to be played over 2 octaves.

Major scale	Pentatonic minor
Dorian	Blues scale
Lydian	Jazz melodic minor
Locrian	Melodic minor
Mixolydian	Chromatic

### Arpeggios (♩ = 69)

The following arpeggios in the tonal centres of C and E<sup>b</sup>. All to be played over 2 octaves.

Dominant 7 <sup>th</sup> (C7 and E <sup>b</sup> 7)	Minor major 7 <sup>th</sup>
Major 7 <sup>th</sup>	Major 7 <sup>th</sup> (b5)
Minor 7 <sup>th</sup>	Minor 7 <sup>th</sup> (b5)

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

<b>Bechet</b>	<i>Petite Fleur</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Carmichael</b>	<i>Lazy River</i> , <u>Classic Jazz for Saxophone</u> (Wise AM937068)
<b>Parker</b>	<i>Yardbird Suite</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co) (also from Charlie Parker "Omni Book", E <sup>b</sup> and B <sup>b</sup> editions)
<b>Rae</b>	<i>On The Edge</i> or <i>Cayenne</i> , <u>Latin Saxophone</u> (Universal UE17364)
<b>Rae</b>	<i>Skidaddle</i> , <u>Jazz Zone – Saxophone</u> (Universal UE21030)
<b>Rae</b>	<i>Rachel and the Boys</i> , <u>Blue Saxophone</u> (Universal UE 19765)

### List B

<b>Mankunku/Perry</b>	<i>Khawuleza</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Monk</b>	<i>Blue Monk</i> , <u>Blues For Saxophone</u> (Wise AM952028)
<b>Parker</b>	<i>My Little Suede Shoes</i> , various Jamey Aebersold books (Aebersold Jazz, Inc www.Jazzbooks.com) or <u>The New Real Book</u> , Vol 1 and 2 (Sher Music Co) (also Charlie Parker's "Omni Book", E <sup>b</sup> and B <sup>b</sup> editions)
<b>Schilder</b>	<i>Lullabye</i> or <i>Mitchell's Plain Samba</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Silver</b>	<i>Sister Sadie</i> , <u>The Real Easy Book</u> , Vol 1 (Sher Music Co)
<b>Street</b>	<i>No Problem</i> or <i>Caravan</i> , <u>Sophisticated Sax</u> . Compiled by Karen Street (E <sup>b</sup> Alto/Bari only) (B&H)
<b>Wilson</b>	<i>Hey Joe – Let's Meet</i> , <u>Creative Variations for Saxophone</u> , Vol 1 (Camden CM 183)

**List C** (unaccompanied)

- Rae**                    *Helix, no 7* or *Round And Round, no 12*, 20 Modern Studies for Solo Saxophone (Universal UE 18820)
- Rae**                    *Ted's Shuffle, no 10* or *No Return, no 20*, Easy Studies in Jazz & Rock Saxophone (Universal UE 19392)
- Rae**                    *Destination Waltz, no 15* or *Sax Un-Plugged, no 26*, Style Workout for Solo Saxophone (Universal UE 21232)
- Rae**                    *Hangin' Out, page 12*, Jazz Scale Studies for Saxophone (Universal UE 21353)

# Grade 5

## Technical work

### Scales (♩ = 116)

The following scales in the tonal centres of F and E. All to be played over 2 octaves.

Major scale	Pentatonic major
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half)
Mixolydian	Chromatic
Pentatonic minor	

### Arpeggios (♩ = 76)

The following arpeggios in the tonal centres of F and E. All to be played over 2 octaves.

Dominant 7 <sup>th</sup>	Major 7 <sup>th</sup> (b5)
Major 7 <sup>th</sup>	Minor 7 <sup>th</sup> (b5)
Minor 7 <sup>th</sup>	Dominant 7 <sup>th</sup> (b5)
Minor major 7 <sup>th</sup>	

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

<b>Bellson</b>	<i>The Hawk Talks</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Goodman</b>	<i>Flying Home</i> , <u>Jazz and Blues Greats for Saxophone</u> (Wise AM 82298)
<b>Hagen</b>	<i>Harlem Nocturne</i> , <u>Blues for Saxophone</u> (Wise AM952028)
<b>Rae</b>	<i>Last, but not Least</i> , <u>Jazz Zone – Saxophone</u> (Universal UE21030)
<b>Various</b>	<i>Billie's Bounce</i> or <i>Green Dolphin St</i> or <i>Home At Last</i> , various Jamey Aebersold books (Aebersold Jazz, Inc) ( <a href="http://www.Jazzbooks.com">www.Jazzbooks.com</a> ) or <u>The New Real Book</u> , Vol 1 and 2 (Sher Music Co)

### List B

<b>Desmond</b>	<i>Take Five</i> , <u>Sophisticated Sax</u> , Compiled by Karen Street (E <sup>b</sup> Alto/Bari only) (B&H)
<b>Mankunku/Perry</b>	<i>Crossroads</i> , <u>Crossroads</u> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Mintzer</b>	<i>Be-Bop Special</i> , <u>14 Blues and Funk Etudes</u> (Alto/Bari – E <sup>b</sup> edition) (Sop/Ten – B <sup>b</sup> edition) (Alfred EL 9605CD)
<b>Mrubata</b>	<i>Merton's Place</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)

**Various** *Blue Bossa* or *Killer Joe*, various Jamey Aebersold books (Aebersold Jazz, Inc www.Jazzbooks.com) or The New Real Book, Vol 1 and 2 (Sher Music Co)

**Wilson** *Blues for Joseph*, Creative Variations for Saxophone, Vol 1 (Camden CM 183)

**List C** (unaccompanied)

**Gumbley** *Bebop Bounce*, no 1 or *In The Groove*, no 6, 15 Crazy Jazz Studies (Saxtet 121)

**Rae** *Triplet Prelude*, no 2 or *Again And Again*, no 3, 12 Modern Etudes for Solo Saxophone (Universal UE18795)

**Rae** *Groove It!*, no 3 or *Ambiguity*, no 8, 20 Modern Studies for Solo Saxophone (Universal UE 18820)

**Rae** *Hard As Nails*, page 15, Jazz Scale Studies for Saxophone (Universal UE 21353)

# Grade 6

## Technical work

### Scales (♩ = 120)

The following scales in the tonal centres of C<sup>#</sup>/D<sup>b</sup> to be played over 2 octaves, and G to be played over a 12<sup>th</sup>.

Major scale	Pentatonic major
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half)
Mixolydian	Chromatic
Pentatonic minor	

### Arpeggios (♩ = 96)

The following arpeggios in the tonal centres of C<sup>#</sup>/D<sup>b</sup> to be played over 2 octaves, and G to be played over a 12<sup>th</sup>.

Dominant 7 <sup>th</sup>	Major 7 <sup>th</sup> (b5)
Major 7 <sup>th</sup>	Minor 7 <sup>th</sup> (b5)
Minor 7 <sup>th</sup>	Dominant 7 <sup>th</sup> (b5)
Minor major 7 <sup>th</sup>	Diminished 7 <sup>th</sup>

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

<b>Aebersold</b>	<i>Song For My Father</i> or <i>Cantaloupe Island</i> or <i>Footprints</i> (To be played with head and 2 choruses) (Aebersold Jazz)
<b>Various</b>	<i>Ornithology</i> or <i>Autumn Leaves</i> , the various Jamey Aebersold books (Aebersold Jazz, Inc www. Jazzbooks.com) or <u>The New Real Book</u> , Vol 1 and 2 (Sher Music Co) or the Charlie Parker "Omni Book", E <sup>b</sup> and B <sup>b</sup> editions
<b>Wilson</b>	<i>After Charlie-Joe</i> , <u>Creative Variations for Saxophone</u> , Vol 2 (Camden CM 183)

### List B

<b>Barrow</b>	<i>Little Rock In Spain</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Jansen</b>	<i>Robbie Bop</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Mintzer</b>	<i>Blues For Days</i> , <u>14 Blues and Funk Etudes</u> (Alto/Bari – E <sup>b</sup> ed) (Sop/Ten – B <sup>b</sup> ed) (Alfred EL 9605CD)
<b>Mrubata</b>	<i>Cape Samba</i> , <u>Cape Jazz Collection</u> (Jazz.co.za)
<b>Various</b>	<i>Take The "A" Train</i> or <i>Groovin' High</i> or <i>Wave</i> or <i>Four</i> or <i>Misty</i> , the various Jamey Aebersold books (Aebersold Jazz, Inc www. Jazzbooks.com) or <u>The New Real Book</u> , Vol 1 and 2 (Sher Music Co)

**List C** (unaccompanied)

- Gumbley**      *Crazy Hepcats*, no 3 or *Reed Fever!*, no 5, 15 Crazy Jazz Studies (Saxtet 121)
- Rae**            *Staccato Prelude*, no 4 or *Cascades*, no 10, 12 Modern Etudes for Solo Saxophone  
(Universal UE18795)
- Rae**            *Inside-Out*, no 18, 20 Modern Studies for Solo Saxophone (Universal UE 18820)
- Rae**            *No Joke!*, page 17, Jazz Scale Studies for Saxophone (Universal UE 21353)
- Rossi**          *Dorian Di*, page 14/15, Uncommon Etudes From Common Scales (Advance Music  
14206)

# Grade 7

## Technical work

### Scales (♩ = 132)

The following scales in the tonal centres of B and F. All to be played over 2 octaves.

Major scale	Pentatonic major
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half) and (half/whole)
Mixolydian	Whole tone scale
Pentatonic minor	Chromatic

### Arpeggios (♩ = 104)

The following arpeggios in the tonal centres of B and F. All to be played over 2 octaves.

Dominant 7 <sup>th</sup>	Minor 7 <sup>th</sup> (b5)
Major 7 <sup>th</sup>	Dominant 7 <sup>th</sup> (b5)
Minor 7 <sup>th</sup>	Diminished 7 <sup>th</sup>
Minor major 7 <sup>th</sup>	Augmented
Major 7 <sup>th</sup> (b5)	

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A

- Aebersold**     *Impressions* or *Maiden Voyage* or *Doxy* (To be played with head and 2 choruses) (Aebersold Jazz)
- Various**     *Scrapple From The Apple* or *St Thomas*, various Jamey Aebersold books (Aebersold Jazz, Inc [www.jazzbooks.com](http://www.jazzbooks.com)) or The New Real Book, Vol 1 and 2 (Sher Music Co), or the Charlie Parker "Omni Book", E<sup>b</sup> and B<sup>b</sup> editions
- Wilson**     *Just A Ballad For Joe*, Creative Variations for Saxophone, Vol 2 (Camden CM 183)

### List B

- Mintzer**     *Weirdo Funk*, 14 Blues and Funk Etudes (Alto/Bari – E<sup>b</sup> ed) (Sop/Ten – B<sup>b</sup> ed) (Alfred EL 9605CD)
- Ngcukana**     *Sobukwe*, Cape Jazz Collection ([Jazz.co.za](http://Jazz.co.za))
- Various**     *Cold Duck Time* or *Straight No Chaser* or *All The Things You Are* or *Body and Soul* or *Joshua*, the various Jamey Aebersold books (Aebersold Jazz, Inc [www.jazzbooks.com](http://www.jazzbooks.com)) or The New Real Book, Vol 1 and 2 (Sher Music Co)

**List C** (unaccompanied)

- Gumbley**     *Merry-Go-Round*, no 7 or *Fourth Attempt*, no 10, 15 Crazy Jazz Studies (Saxtet 121)
- Rae**            *Ignition*, no 1 or *Point To Point*, no 5 or *Neat*, no 8 or *Free Spirit*, no9, 12 Modern Etudes for Solo Saxophone (Universal UE18795)
- Rae**            *Dick's Licks'*, no 15, 20 Modern Studies for Solo Saxophone (Universal UE 18820)
- Rae**            *The Whole Truth*, page 20, Jazz Scale Studies for Saxophone (Universal UE 21353)
- Rossi**          *Mission Major*, page 20/21, Uncommon Etudes From Common Scales (Advance Music 14206)



# Grade 8

## Technical work

### Scales (♩ = 132)

The following scales in the tonal centres of B<sup>b</sup>, F #/G<sup>b</sup> and D. All to be played over 2 octaves.

Major scale	Pentatonic major
Dorian	Jazz melodic minor
Lydian	Blues scale
Locrian	Diminished (whole/half) and (half/whole)
Mixolydian	Whole tone scale
Pentatonic minor	Chromatic

### Arpeggios (♩ = 104)

The following arpeggios in the tonal centres of B and F. All to be played over 2 octaves.

Dominant 7 <sup>th</sup>	Minor 7 <sup>th</sup> (b5)
Major 7 <sup>th</sup>	Dominant 7 <sup>th</sup> (b5)
Minor 7 <sup>th</sup>	Diminished 7 <sup>th</sup>
Minor major 7 <sup>th</sup>	Augmented
Major 7 <sup>th</sup> (b5)	

## Repertoire

Three pieces, one selected from each of List A, List B and List C

### List A Lys A

- Aebersold** *Tenderly* or *Stormy Weather* or *S'posin'* or *Witchcraft* (All to be played with head and 3 choruses) (Aebersold Jazz)
- Parker** *Donna Lee* or *Blues For Alice*, the various Jamey Aebersold books (Aebersold Jazz, Inc [www.jazzbooks.com](http://www.jazzbooks.com)) or The New Real Book, Vol 1 and 2 (Sher Music Co) or the Charlie Parker "Omni Book", E<sup>b</sup> and B<sup>b</sup> editions
- Wilson** *Funky Joe*, Creative Variations for Saxophone, Vol 2 (Camden CM 183)

### List B

- Mintzer** *Rhythm Check*, 14 Blues and Funk Etudes (Alto/Bari – E<sup>b</sup> ed) (Sop/Ten – B<sup>b</sup> ed) (Alfred EL 9605CD)
- Various** *Giant Steps* or *Joy Spring* or *Skunk Funk* or *Cherokee* or *Nica's Dream*, the various Jamey Aebersold books (Aebersold Jazz, Inc, [www.jazzbooks.com](http://www.jazzbooks.com)) or The New Real Book, Vol 1 and 2 (Sher Music Co)

**List C** (unaccompanied)

- Gumbley**     *Double Density Disorder*, no 9, 15 Crazy Jazz Studies (Saxtet 121)
- Rae**            *Grand Etude*, no 12 or *Tabasco*, no 6, or *If Only...*, no 7, 12 Modern Etudes for Solo Saxophone (Universal UE18795)
- Rae**            *'Snookie Dookie'*, no 17 or *Cyclone*, no 20, 20 Modern Studies for Solo Saxophone (Universal UE 18820)
- Rae**            *Diminishing Returns*, page 23, Jazz Scale Studies for Saxophone (Universal UE 21353)
- Rossi**          *Lucky Lydian*, page 30/31, Uncommon Etudes From Common Scales (Advance Music 14206)

## **Annexure 1: Marks Categories for Graded Exam and Performance Level Assessments across all instruments**

### **Bylaag 1: Puntekategorieë vir Graadeksamens en Voordragvlakassesserings vir alle instrumente**

#### **Roll of Honour / Eerol 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.

'n Uitmuntende eksamen wat 'n onbesproke beheersing van tegniese werk, 'n konsekwente hoë vlak van tegniese beheer in die repertorium, 'n besondere vertolking van verskillende style en vanaf Gr 5, 'n buitengewoon groot musikale kommunikasievaardigheid toon.

#### **Distinction / Lof 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.

Wissel van 'n uitstekende tot baie goed voorbereide eksamen wat op vlot beheersing van tegniese werk, volgehoue tegniese beheer van repertorium, uitstekende weergawe van die onderskeie style en vanaf Gr 5, vaardige musikale kommunikasie dui.

#### **Merit / Eervolle vermelding 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.

'n Goed voorbereide eksamen wat op oortuigende beheersing van tegniese werk, omvattende tegniese beheer van repertorium met enkele vergissings, die vermoë om onderskeie style weer te gee en vanaf Gr 5, 'n aanvoeling vir musikale kommunikasie dui.

#### **Pass / Slaag 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.

Wissel van 'n genoegsaam voorbereide tot 'n redelik goed voorbereide eksamen wat op voldoende beheer van tegniese werk, 'n mate van tegniese beheer van repertorium, 'n redelike vermoë om die onderskeie style te projekteer en vanaf Gr 5, 'n mate van musikale kommunikasie dui.

#### **Fail / Druip 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.

Wissel van 'n total onvoorbereide tot 'n ontoereikend-voorbereide eksamen wat op min of geen tegniese beheer in óf die tegniese werk óf repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Gr 5, min of geen musikale insig dui.

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\* Grade 8 Graad 8