

QUEENSLAND CONSERVATORIUM GRIFFITH UNIVERSITY

QCM 1/2/3/401
and QCM 2/3/411
2000

TECHNICAL SYLLABUS FOR MAJOR AND INTENSIVE MAJOR (Contemporary)

SUBJECT CONVENOR: Jonathan Dimond

TEACHING TEAM: Irene Bartlett, Jamie Clark, Louise Denson, Jonathan Dimond, Ken Edie, Bob Evans, Tony Hobbs, John Hoffman, Paul Hudson, Don Lebler, Lisa Ryan-McLaughlin, Barry Morton, Helen Russell, Jeff Usher.

Technical Syllabus for Contemporary Music Majors

At the end of first semester the contemporary major will be required to produce some or all of the items listed below, in a short (c.15 minute) technical proficiency exam, conducted by their major teacher. The results of the exam will serve as a benchmark for student progress. Technical items are to be played from memory. See the subject outlines for details of assessment weighting of this exam.

JT (Jazz Trombone)

BM1 technical requirement:

- *all major scales, up to 2 octaves ascending and descending, various articulation
- *all harmonic and melodic (jazz and classical types) minor scales, as above
- *simple intervallic sequences diatonic to the above scales (e.g. diatonic 3rds up from each scale degree)
- *modes of the major scale, up to 2 octaves ascending and descending, various articulation
- *arpeggios for all scales, 1 octave
- *simple sight-reading (e.g. 12 to 16 bar jazz lead-sheet in medium tempo, 4/4 metre, with minimal semiquavers or fast subdivisions)
- *other pertinent technical exercises, featuring double-tonguing, slurs, alternate positions, glissandi, tone production, and dynamics.

BM2 technical requirement:

- *all scales from BM1
- *modes of the melodic minor scale, up to 2 octaves ascending and descending, various articulation
- * moderate intervallic sequences diatonic to the above scales (e.g. diatonic 3rd+4th up from each scale degree), plus sequences diatonic to the modes of the major scale
- *arpeggios for all scales, 2 octaves, and 13th chords for relevant scales and modes
- *moderate sight-reading (e.g. 16 to 32 bar jazz lead-sheet in medium tempo, 4/4 6/8 or 3/4 metre, with a few semiquavers or fast subdivisions)
- *other pertinent technical exercises, featuring double-tonguing, slurs, alternate positions, glissandi, tone production, and dynamics.

BM3 technical requirement:

- *all scales from BM1 and BM2 plus
- *symmetrical and hybrid scales
- *fairly difficult intervallic sequences diatonic to the above scales (e.g. diatonic 3rd+4th up + 3rd down from each scale degree)
- *arpeggios for all scales, 2 octaves, and 13th chords for relevant scales and modes
- *fairly difficult sight-reading (e.g. 32 bar or odd-length jazz lead-sheet in medium to fast tempo, 5/4 7/4 4/4 6/8 or 3/4 metre, with a number of extended phrases, semiquavers or fast subdivisions)
- *other pertinent technical exercises, featuring double-tonguing, slurs, alternate positions, glissandi, tone production, and dynamics.

BM4 technical requirement:

- *all scales from BM1 to BM3
- *difficult sight-reading (e.g. 32 bar or odd-length jazz lead-sheet in medium to fast tempo, a mixture of 5/4 7/4 4/4 6/8 and/or 3/4 metres, with a number of extended phrases, semiquavers or fast subdivisions)
- *arpeggios for all scales, 2 octaves, and 13th chords for relevant scales and modes
- *other pertinent technical exercises, featuring double-tonguing, slurs, alternate positions, glissandi, tone production, and dynamics.

JG (Jazz Guitar)

BM1 technical requirement:

- * 2 octave scales ; all major modes, melodic minor modes, octatonic (diminished) scales (semi-tone / tone, tone / semitone). Possible sources Galbraith major and minor books, Willmot (Berklee) harmony of scales book (1st section only).
- * Chord voicings (from 2 to 4 notes) ; all major scale derived chords (eg. min7b5, maj9#11 etc), min/maj7/69 types, dom7alt types, dom13#11 types, dom13b9 types, dim7 (modern). Possible sources ; Galbraith comping book, O'Mara chord book, Berklee harmony and voicing manual.
- * Sight-reading ; jazz lead-line and chord chart, 4/4 time, slow to medium tempo, swing or Latin style. Variable studies - possible sources Berklee " Melodic Patterns In All Keys ", " Reading Contemporary Guitar Rhythms ".
- * Repertoire ; render melodies and chord changes of selected set repertoire pieces.

BM2 technical requirement:

- * 2 octave scales ; all major modes, all melodic minor modes, octatonic (both types), whole tone, harmonic minor.
- * Chord voicings (2 to 5 notes) ; all major mode derived chords, all melodic minor derived chords, dom13b9, dim7, whole tone chords. 6 triad types ; (maj, min, dim., sus., aug., majb5) all keys.
- * Sight-reading ; lead-line / chord chart, 4/4 or 3/4 time, medium tempo, swing, Latin or funk style 16th's. Variable studies - possible sources Galbraith major / melodic minor scale books, Berklee melodic studies.
- * Repertoire ; render melody and chords of selected set repertoire pieces, with brief improv and / or chord solo.

BM3 technical requirement:

- * 3 octave scales (where possible) ; all BM1, BM2 scales plus modes of harmonic minor. Application of these to selected aspects of set repertoire.
- * Chord voicings ; all triad and chord types and application to set repertoire. Possible sources - Willmot book (Berklee), O'Mara book, Levine Jazz Piano book.
- * Sight-reading ; melodic line plus notated chords (rather than symbols). All common time signatures. Transposition up or down semitone or tone. Possible sources - Galbraith books, Bach solo violin pieces (dance movts.), transcribed solos, Carcassi classical guitar studies.
- * Repertoire ; melody and chords of set repertoire with brief improv and chord solo.

BM4 technical requirement:

- * 3 octave scales (where possible) ; all BM1, 2, 3 scales plus ability to form symmetrical patterns (eg. half / half / whole-step). Application to set repertoire and demonstration of alternate scale choices in improv relating to stylistic differences. Possible sources - Levine Jazz Theory book, Messiaen modes of limited transposition.
- * Chord voicings ; all chord types relating to set repertoire or other selected pieces (notated rather than symbols). Familiarity with twelve 3 note chord types (eg. 013, 024 etc).
- * Sight-reading ; as for BM3 with less common time signatures, some cross rhythms, polyrhythms. Reading from notation treble and bass clef (eg. piano score). Transposing at selected intervals.
- * Repertoire ; render melody, chords, improv, chord solo of set repertoire. Transpose at selected interval.

N.B. Complete familiarity with above material may suit only intensive majors. Modifications / adjustments may have to be made for other students' background, experience and interests.

JB (Jazz Bass)

BM1 technical requirement:

- *all major scales, up to 2 octaves ascending and descending
- *all harmonic minor scales, as above
- *arpeggios for all scales, 2 octaves
- *simple sight-reading (e.g. 12 to 16 bar jazz lead-sheet in medium tempo, 4/4 metre, with minimal semiquavers or fast subdivisions)
- *study to be set by tutor on a student-by-student basis

BM2 technical requirement:

- *all scales from BM1, plus melodic minor (jazz and classical types), up to 2 octaves ascending and descending
- *modes of the major scale, up to 2 octaves ascending and descending
- *simple intervallic sequences diatonic to the major and harmonic minor scales (e.g. diatonic 3rds up from each scale degree)
- *arpeggios for all major and minor scales, and for dominant seventh chords, 2 octaves
- *moderate sight-reading (e.g. 16 to 32 bar jazz lead-sheet in medium tempo, 4/4 6/8 or 3/4 metre, with a few semiquavers or fast subdivisions)
- *study to be set by tutor on a student-by-student basis

BM3 technical requirement:

- *all scales from BM1 and BM2 plus
- *symmetrical and hybrid scales
- *fairly difficult intervallic sequences diatonic to the above scales (e.g. diatonic 3rd+4th up + 3rd down from each scale degree)
- *arpeggios for all scales, 2 octaves, and 13th chords for relevant scales and modes (e.g. dom.7 #11)
- *fairly difficult sight-reading (e.g. funk bass line transcription; or 32 bar or odd-length jazz lead-sheet in medium to fast tempo, 5/4 7/4 4/4 6/8 or 3/4 metre, with a number of extended phrases, semiquavers or fast subdivisions)
- *study to be set by tutor on a student-by-student basis

BM4 technical requirement:

- *all scales from BM1 to BM3
- *difficult sight-reading, with metronome (e.g. 32 bar or odd-length jazz lead-sheet in medium to fast tempo, a mixture of 5/4 7/4 4/4 6/8 and/or 3/4 metres, with a number of extended phrases, semiquavers or fast subdivisions)
- *arpeggios for all scales, 2 octaves, and 13th chords for relevant scales and modes
- *study to be set by tutor on a student-by-student basis

JV (Jazz Voice)

BM1 technical requirement:

- *all major scales, up to 1 octave ascending and descending
- *all harmonic and melodic minor scales, as above
- *all blues scales, as above
- *all chromatic scales, as above
- *arpeggios for major triad, minor triad and dominant 7th chord, 1 octave
- *questions regarding vocal physiology/health and musical terms and definitions
- *simple intervallic sequences diatonic to the major scales (e.g. groups of 3 steps up from each scale degree)

BM2 technical requirement:

- *all major scales, ascending and descending to the major 10th
- *all harmonic and melodic minor scales, ascending and descending to the minor 10th
- *all dorian minor scales, ascending and descending to the major 9th
- *all chromatic scales, ascending and descending from C to E'
- *all blues scales, ascending and descending to the minor 10th
- *all pentatonic major scales, up to 1 octave ascending and descending
- *arpeggios for major triad, ascending and descending to the major 10th (1,3,5,8,10)
- *arpeggios for minor triad, ascending and descending to the minor 10th (1,b3,5,8,b10)
- *arpeggios for dominant 7th chord, 1 octave (1,3,5,b7,8)
- *arpeggios for major 9th chord, ascending and descending to the major 9th (1,3,5,7,9)
- *simple intervallic sequences diatonic to the major scales (e.g. triads diatonic to each scale degree)
- *questions regarding vocal physiology/health and musical terms and definitions

BM3 technical requirement:

- *all major scales, ascending and descending to the perfect 12th
- *all dorian minor scales, ascending and descending to the perfect 12th
- *all locrian modes, up to 1 octave ascending and descending
- *all lydian modes, up to 1 octave ascending and descending
- *arpeggios for major 7th chord, ascending and descending to the major 13th (1,3,5,7,9,11, 13)
- *arpeggios for minor 7th chord, ascending and descending to the perfect 11th (1,b3,5,b7,9,11)
- *composite arpeggios, using one ascending and another descending (e.g. major 7th ascending and minor 7th descending)
- *composite arpeggios and scales, using an arpeggio to ascend and a scale to descend, or vice versa (e.g. dorian mode ascending to the 9th, followed by a descending minor 9th arpeggio; or a major 7th arpeggio ascending, followed by a dorian mode descending)
- *simple intervallic sequences diatonic to the major scales (e.g. 7th chords diatonic to each scale degree)
- *questions regarding vocal physiology/health and musical terms and definitions

JP (Jazz Piano)

BM1 technical requirement:

(min. tempo of 70 b.p.m.)

*all major scales

*all harmonic and melodic (jazz and classical types) minor scales

*chromatic scales

*all scales above with contrary motion in crotchets, quavers, and semiquavers

*all scales above with similar (parallel) motion in crotchets, quavers, triplet-quavers and semiquavers

* major and minor triads and inversions, 2 octaves

Solid: crotchets Broken: triplet quavers

*Major and minor 4-note chords, all inversions, 2 octaves

Solid: crotchets Broken: quavers and semi-quavers

* Maj.7, Dom.7 and Min.7 chords and inversions, 2 octaves

Solid: crotchets Broken: quavers and semi-quavers

* 3- or 4-note, 2-handed major, minor or dominant voicings through circle of fifths

* 2- or 3-note, left-handed voicings through circle of fifths

*Selected Bartók studies

*simple sight-reading (e.g. 12 to 16 bar jazz lead-sheet with chord symbols in medium tempo, 4/4 metre, with minimal semiquavers or fast subdivisions; classical 2-stave piece)

BM2 technical requirement:

(min. tempo of 92 b.p.m.)

*all technical requirements from BM1 plus

*all modes of the major scale

*modes of the melodic minor scale (including altered scale)

*bebop scales - major and mixolydian, in quavers and semiquavers

*symmetrical scales - diminished and whole tone

* Min.7b5, Dim.7 and inversions, 2 octaves

Solid: crotchets Broken: quavers and semi-quavers

*arpeggios of all major and minor triad

*arpeggios of Maj. 7, Min.7, Dom.7, Min.7(b5) and Dim. 7 chords

Quavers and semi-quavers

* ii min.7 -V7 - I Maj.7 progressions in all 12 keys

* ii min.7 V7 - I Maj.7 sequences through the circle of fifths

*Selected Bartók, Bill Dobbins, Cramer, Czerny or other studies

*moderate sight-reading (e.g. 16 to 32 bar jazz lead-sheet in medium tempo, 4/4 6/8 or 3/4 metre, with a few semiquavers or fast subdivisions; classical 2-stave piece)

BM3 technical requirement:

(min. tempo of 110 b.p.m.)

*all technical requirements from BM1 and BM2 plus

*augmented scales

*Major and minor pentatonic scales

*Min.(Maj.7) and Maj.7 #5 chords

Solid: crotchets Broken: quavers and semi-quavers

*arpeggios of Min.(Maj.7) and Maj.7 #5 chords

*arpeggios of altered Dom.7 chords (b5 and #5)

*patterns through the diminished scale per handouts

*pentatonic and diatonic exercises (Bill Dobbins)

*Fairly difficult sight-reading for funk and fusion-style tunes (e.g. 32 bar or odd-length jazz lead-sheet in medium to fast tempo, 5/4 7/4 4/4 6/8 or 3/4 metre, with a number of extended phrases, semiquavers or fast subdivisions; classical 2-stave piece)

JP (Jazz Piano) - continued

BM4 technical requirement:

(tempo of 120 b.p.m. +)

*all technical requirements from BM1 to BM3 plus

*Major, harmonic minor and jazz melodic minor scales in broken thirds; octaves; and legato thirds

*Bebop lines through the circle of fifths

*Voicings through the circle of fifths

* Progressions through the circle of fifths (ii min.7 -V7 - I Maj.7 ; ii min.7b5 -V7b9 -I min.7; ii min.7 -V7 -vi min. etc)

*difficult sight-reading (e.g. 32 bar or odd-length jazz lead-sheet in medium to fast tempo, a mixture of 5/4 7/4 4/4 6/8 and/or 3/4 metres, with a number of extended phrases, semiquavers or fast subdivisions; classical 2-stave piece)

*study of odd metres

JD (Jazz Drums)

Preparatory Course technical requirement:

*Fundamental technique development. Hand and body posture, finger, forearm, and arm stroke development. Foot development.

*Stick Control Pages 1-15. Accents and Rebounds Pages 1-15. The All American Drummer, #1-#12.

TEXTS AND SUPPORTING MATERIALS

(see BM1 list)

BM1 technical requirement:

*Fundamental technique development. Hand and body posture, finger, forearm, and arm stroke development. Foot development.

*Stick Control Pages 1-23. Accents and Rebounds Pages 1-23. The All American Drummer, #1-#30.

TEXTS AND SUPPORTING MATERIALS

Stick Control	George Lawrence Stone	George B. Stone & Son
Accents and Rebounds	George Lawrence Stone	George B. Stone & Son
CPM Drum Kit Course Steps 1-4 Advancing	AMEB	Allan's Publishing.
Creative Timekeeping	Rick Mattingly	Modern Drummer Publications
The All American Drummer	Charley Wilcoxon	Ludwig Music Publishing

Other Texts as required.

BM2 technical requirement:

*Fundamental technique development. Hand and body posture, finger, forearm, and arm stroke development. Foot development.

*Stick Control Pages 1-33. Accents and Rebounds Pages 1-31. The All American Drummer, #1-#60.

TEXTS AND SUPPORTING MATERIALS

Stick Control	George Lawrence Stone	George B. Stone & Son
Accents and Rebounds	George Lawrence Stone	George B. Stone & Son
CPM Drum Kit Course Steps 1-4 Advancing	AMEB	Allan's Publishing.
Creative Timekeeping	Rick Mattingly	Modern Drummer Publications
The All American Drummer	Charley Wilcoxon	Ludwig Music Publishing
Afro-Cuban Rhythms for Drumset	F. Malabe & B. Weiner	Manhattan Music

Other Texts as required.

BM3 technical requirement:

*Single, double, and multiple strokes.

*Stick control at various dynamic s and tempos.

*Rudiments from standard 26 drum rudiments including rolls, flams, drags, and paradiddle rudiments.

*Four-way jazz independence exercises.

*Further drum kit control and independence exercises in various styles.

*Single line sight reading (snare drum).

*Chart reading and interpretation skills in various time signatures and at various tempos.

*Other pertinent technical exercises for control of hands and feet.

BM4 technical requirement:

*Fundamental technique development. Hand and body posture, finger, forearm, and arm stroke development. Foot development.

*Selected exercises from Stick Control, Accents and Rebounds, The All American Drummer, and Master Studies.

TEXTS AND SUPPORTING MATERIALS

Stick Control	George Lawrence Stone	George B. Stone & Son
Accents and Rebounds	George Lawrence Stone	George B. Stone & Son
CPM Drum Kit Course Steps 1-4 Advancing	AMEB	Allan's Publishing.
Creative Timekeeping	Rick Mattingly	Modern Drummer Publications
The All American Drummer	Charley Wilcoxon	Ludwig Music Publishing
Afro-Cuban Rhythms for Drumset	F. Malabe & B. Weiner	Manhattan Music
Advanced Techniques for the Modern Drummer	Jim Chapin	Jim Chapin Publishing
Brazilian Rhythms for Drumset	Duduka da Fonseca & B. Weiner	Manhattan Music
Master Studies	Joe Morello	Modern Drummer Publications

Other Texts as required.

JX (Jazz Saxophone)

BM1 technical requirement:

- * All major and melodic minor scales, ascending and descending full range and in stepwise fours.
- * Diatonic chords from all major and melodic minor scales.
- * Monoquality triads - exercises No 2 and 3 from Repository of Scales and Melodic Patterns - Yusef Lateef.
- * 1 2 3 5, 5 3 2 1 digitals in chromatic inverted groups.
- * Two - Five digital patterns, 1 3 5 b7, 10 8 b7 5 chromatically descending. 1 2 3 1, 8 b7 5 3 chromatically descending.
- * All dominant seventh chords around the cycle of fifths.
- * I V I Major pattern 1 2 b3 4, 5 b7 6 5, 8 b7 5 3, I. all keys
- * Demonstrate familiarity with major, dominant and minor added half step scales (#4, b4)
- * All modes from major scales in any key.
- * Spanish gypsy scale : 12 keys
- * Etude No 1 or 2 from Cinquante Trois Etudes - Marcel Mule
- * Any Two of the following transcriptions from Charlie Parker Omnibook
 - Anthropology : Page 10
 - Blues for Alice : Page 18
 - Confirmation: Page 1
 - Au Privave (No 1): Page 24

TEXTS AND SUPPORTING MATERIALS

Repository of Scales and Harmonic Patterns - Yusef Lateef (FANA Music)
Dix Huit Exercises on Etudes - Marcel Mule (Alphonse Leduc- Paris)
158 Saxophone Exercises - Sigurd M. Rascher (G. Schirmer - New York)
Patterns for Improvisation - Oliver Nelson (Noslen Music Co. U.S.A.)
Charlie Parker Omnibook - Michael Goldsen (editor) (Atlantic Music Corp U.S.A.)

BM2 technical requirement:

- * All major, melodic and harmonic minor scales, ascending and descending full range and in stepwise fours.
- * Chromatic scale full range and in stepwise fours.
- * Triple diminished patterns page 29 to 33; Improvisational spirals page 94 to 112; Repository of Scales and Melodic Patterns - Yusef Lateef.
- * Patterns for Improvisation - Oliver Nelson; Exercises 1, 3, 7, 8, 9, 18, 20, 21, 22, 23, 24, 25, 32, 33, 34, 35.
- * Diminished and minor seventh exercises, chromatically ascending.
- * All dominant 13th with raised 11th chords round a cycle of fifths.
- * 1 2 3 5 digital pattern around circle of fifths
 - 8 b7 6 8 digital patterns round circle of fifths
 - 8 7 b7 9 5 3 2 1 digital patterns round circle of fifths
 - I VI II V7 as 3 5 7 9 - 10b 9 8 b7 - b3 5 b7 9 - #12 10 8 b7
- * Selected II - V - I and other lines to be demonstrated in 12 keys (two only).
- * All diatonic chords from major, melodic and harmonic minor to be demonstrated in all 12 keys.
- * Symmetrical scales: Dominant 8 note Diminished and Whole tone in all 12 keys.
- * All added half step scales C major, minor and dominant in all 12 keys.
- * Demonstrate 3 transcriptions selected from the following:
 - Seven Steps to Heaven - George Coleman
 - Spontaneous Combustion - Cannonball Adderley
 - Footprints - Wayne Shorter
 - Crazeology - Hank Mobley
 - Au Privave - Sonny Stitt
 - She Rote No 1 - Charlie Parker
 - Oleo - John Coltrane
 - Donna Lee - Charlie Parker
 - Segment - Charlie Parker(Students doing their own transcribing may present these in lieu of set material.)

TEXTS AND SUPPORTING MATERIALS

Repository of Scales and Melodic Patterns - Yusef Lateef (FANA Music)
Dix Huit Exercices on Etudes - Marcel Mule (Alphonse Leduc - Paris)
Cinquante - Trois Etudes - Marcel Mule (Alphonse Leduc - Paris)
Patterns for Improvisation - Oliver Nelson (Noslen Music Co. U.S.A.)
Charlie Parker Omnibook - Michael Goldsen (editor) (Atlantic Music Corp. U.S.A.)
28 Studies on the modes of limited transposition of Oliver Messiaen - Guy Lacour
Various Transcription Books

BM3 technical requirement:

- * All jazz 2 major, melodic and harmonic minor requirements.
- * All symmetrical scales all 12 keys in stepwise 4's.
- * Pages 1 to 9 of Colicchio's Nu Art Technical Exercises.
- * Mode III 2nd transcription; Mode III 4th transcription; Mode IV 3rd transcription; Mode IV 5th transcription from Guy Lacour - 28 Studies on the modes of limited transposition of Oliver Messiaen.
- * Altered scales, lydian dominant, all 12 keys.
- * Lateef pages 7 to 11 triads; Exercise 25 page 23, Exercise 26 Pages 24,25,26; Pages 29 to 33; Pentatonic patterns pages 35 to 43.
- * All major, minor and dominant chords to the 13th round the cycle of fifths.
- * Pentatonic major and minor scales all 12 keys.
- * Omnibook transcriptions; Ko Ko Page 62, Parker's Mood Page 134; K.C.Blues.
- * Digitals, patterns from memory: II V I's; II V's as selected by teacher.
- * Patterns for Improvisation by Oliver Nelson - Exercises 36, 41, 43, 44, 45, 49, 50.
- * Two transcriptions from the following: Sonny Rollins "Airegin"; John Coltrane "Blue Train", "Giant Steps"; Art Pepper "True Blues"; Cannonball Adderley "Big P"; Sonny Stitt "I'll tell you Later".

TEXTS AND SUPPORTING MATERIALS

Repository of Scales and Melodic Patterns - Yusef Lateef (FANA Music)
Dix Huit Exercices on Etudes - Marcel Mule (Alphonse Leduc - Paris)
Cinquante - Trois Etudes - Marcel Mule (Alphonse Leduc - Paris)
Patterns for Improvisation - Oliver Nelson (Noslen Music Co. U.S.A.)
28 Studies on the modes of limited transposition of Oliver Messiaen - Guy Lacour
Assorted Transcriptions
Colicchio's Nu Art Technical Exercises - Ralph and Michael Colicchio

BM3 intensive major technical requirement:

- * Pages 10 to 16 of Colicchio's Nu Art Technical Exercises
- * Digital patterns and exercises in major and minor triads as well as cyclically and chromatically.
- * Modes V and VI Pages 18 to 25 Guy Lacour: 28 Studies on the modes of limited transposition of Oliver Messiaen.
- * Repository of Scales and Melodic Patterns - Yusef Lateef: Whole Tone Patterns and Interpolations Pages 150 to 153. Interjection by 4 notes Page 154; Interjection by 3 notes Page 155; Superscription of 4 notes Page 156; Superscription of 5 notes Page 157; Superscription and Subscription of 2 notes Page 158; Subscription of one note and superscription of three notes Page 157; Interjection of 2 notes Page 160; Superscription of 2 notes Page 161; Cyclical inversions Pages 162 to 163; Irregular Intervallic patterns Pages 180 to 184.
- * Two transcriptions by the student to be presented at technical and/or end-of-year examination.

TEXTS AND SUPPORTING MATERIALS

As per standard major BM3

JR (Jazz Trumpet)

BM1 technical requirement:

- *practice techniques
- *all major scales, up to 2 octaves ascending and descending, various articulation
- *all harmonic and melodic (jazz and classical types) minor scales, as above
- *arpeggios for all scales, 1 octave
- *Arbans p.26-31 Rhythmic Figures
- *Arbans p.42-45 Slurs
- *Schlossberg first 10 pages
- *Clark Technical Studies No.1 and No.2
- *expanding scale exercises to written 'D' above staff
- *simple sight-reading

BM2 technical requirement:

- *all scales from BM1
- *various arpeggio studies
- *multiple tonguing
- *Clark Technical Studies No.4
- *expanding scale exercises to written 'Eb' above staff
- *Arbans p.125-126 Mixed Intervals
- *various melodic studies
- *interpretation of music written for large and small jazz ensemble
- *moderate sight-reading

BM3 technical requirement:

- *all scales from BM1 and BM2 plus
- *symmetrical and hybrid scales
- *various scale and arpeggio studies
- *endurance studies (Vizzutti, Davis, etc)
- *advanced melodic studies
- *technical studies focussing on sound and articulation
- *various etudes (Clark, Arban, etc)
- *various jazz standards and ballads
- *fairly difficult sight-reading

BM4 technical requirement:

- *all scales from BM1 to BM3
- *difficult sight-reading
- *arpeggios for all scales
- *other pertinent technical exercises