

Undergraduate pre-admission, audition requirements

Audition and interview rounds (2022 entry)	Audition requirement	Audition registration deadline
Round 1: 5-9 July 2021 (excluding Music Theatre, Jazz, Drum set) <i>UAC round: August round 1</i>	Performance: live audition or video submission (individual choice) Composition/Creative/Digital/Musicology: online portfolio + zoom interview	27 June 2021
Round 2: 27 Sept-1 Oct 2021 <i>UAC round: October round 1</i>	Performance: video audition Jazz, Drum set, Music Theatre: live audition. Refer to specific requirements in the relevant discipline below. Composition/Creative/Digital/Musicology: online portfolio + zoom interview	19 Sept 2021

You can elect an audition round to participate in. It is important to note that not both rounds have live auditions for all areas. Please check carefully.

Round 1, is open for all study areas with the exception of Jazz, Music Theatre and Drum set, which will be held in round 2.

Round 2, is open for all study areas including Jazz, Music Theatre and Drum set.

1. [Apply](#) to UAC before the UAC round deadlines
2. [Register](#) audition and/or interview to the Sydney Conservatorium accepted audition portal.

We will not be offering a December round of auditions in 2021.

Due to the ongoing COVID-19 considerations, live auditions will be conducted in Round 1 (July) and in a limited capacity in Round 2 as noted in the table above, at The Sydney Conservatorium. In Round 1 and in certain disciplines in Round 2, you can elect to attend a live audition or submit a video, you choose depending on your personal situation. No discrimination will be applied if you elect to submit a video. We value health and safety first.

CASAS automatic consideration in Rounds 1 and 2 for 2022 entry for recognised Year 12 students applying in BMus, BMus (Performance) and BMus (Composition). No specific application required.

Please follow the 2-step process to complete your audition registration.

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Please follow the 2-step process to complete your audition registration.

Step 1: How to video your audition

Smartphone or Tablet Recording

When using your smartphone to record yourself perform, try to ensure that –

- Each work is recorded in one continuous take for the duration of the video (except brass – see below)
- The room you record in is well lit and quiet. Avoid really bright side light or back light. The best location to film is usually with you facing a window
- Make sure the background of the room in which you film is not distracting
- Your device is placed on a tripod or makeshift stand, i.e. not handheld
- Flight mode is turned on and Wireless is turned off so you receive no calls or messages during the recording
- While you can use specialise recording software such as Adobe's Premiere Rush to record yourself, the standard Camera applications on iOS and Android devices are usually sufficient to obtain good quality results
- If you are using an iPhone make sure your camera is set to record at 720p HD at 30fps. This is set in the Camera Settings within the Settings application. Recording at higher quality settings is not necessary for evaluation and will significantly impact the upload time of your final recording
- If you are using an Android device make sure your camera is set to record at 720p HD at 30fps or the next lowest possible video resolution. Recording at higher quality settings is not necessary for evaluation and will significantly impact the upload time of your final recording.

At the beginning of each video submitted, please announce the following details:

- Your full name and instrument you are auditioning in
- The work you will be performing

Brass	Do not point the bell directly towards the camera.
Violin & Viola	Face slightly to your left, to ensure the fingerboard is visible and not obstructed by a music stand. F Holes should point towards the camera.
Cello & Bass	Face slightly to your right, to ensure the fingerboard is visible and not obstructed by a music stand.
Guitar	Both hands visible and not obstructed by the music stand.
Harp	Face towards your right, to ensure both hands are visible. Foot pedals should also be visible.
Piano	Angle the camera to ensure the keyboard is not obstructed by your body and hands are visible. Please make sure your face and hands are both clearly visible.
Voice	Position the camera to take close shot from chest up.
Woodwind	Ensure your hands are visible and keys are not obstructed by a music stand.

Editing Software

If you wish to edit extraneous material from the start or end of your recording we recommend the following free mobile device applications –

- iMovie (iOS) - <https://www.apple.com/imovie>
- Adobe Premiere Rush (iOS, Android) – <https://adobe.com/au/products/premiere-rush.html>

Please note that you will not be penalized for choosing not to edit your recording.

Do not edit or enhance the sound of your playing with software plug-ins.

Laptop/Desktop Recordings

Using an external webcam and a USB microphone, you will be able to capture a higher quality video recording. Make sure you observe all the recommendations with respect to filming outlined above. We recommend using the following software to capture, edit, and export your performance –

- Filmora9 (Mac OS, Windows) - <https://filmora.wondershare.com/video-editor/>
- iMovie (Mac OS) – <https://www.apple.com/imovie>

Whichever software you use, please do not export final recordings above 720p 30FPS.

Uploading to YouTube or Vimeo

Uploading videos to YouTube or Vimeo is a very straightforward process. For a step-by-step guide, please refer to –

YouTube

<https://support.google.com/youtube/answer/57407?hl=en>

Vimeo

<https://vimeo.zendesk.com/hc/en-us/categories/201496018-Uploading-to-Vimeo>

If you choose to upload to YouTube, make sure your video is **unlisted** so it does not appear on a public search.

On Vimeo, you should make your video available to only people with a password. This is set on the Privacy Settings on your video page. Please don't forget to include the password with your submission.

Step 2: How to submit your audition application

1. Click **register audition** via The Sydney Conservatorium website. You will be directed to the audition portal: **acceptd**
2. Start your application by selecting the degree level, degree and program
3. Click **apply** then follow the guidelines outlined on the right-hand side
4. Sign-up to create a new account or use your Facebook account to sign-in
5. Complete the application form, upload all audition materials including supporting documents (year 11, 12 results for year 12 students; 12 months tertiary education for non-recent school leavers)
6. Pay the audition fee and schedule an appointment. Performance applicants supplying a video audition will schedule a time for the panel to view your audition video.

Composition

Bachelor of Music (Composition)

Bachelor of Music / Bachelor of Advanced Studies (Composition)

Bachelor of Music (Music Education)

You will undertake an interview via Zoom and demonstrate your level of achievement as a composer by submitting three compositions in different performance media or genres.

The compositions must be original works of varied style or media. For example: solo, chamber, choral, orchestral, electroacoustic, mixed-media.

1. Scores: At least two of the works must be presented in a notated form. Scores may be typeset or handwritten.
2. Recordings: At least two of the works must have complementary audio (or video) recordings. Please note that if live players are not available, electronically generated audio of your scores are acceptable.

Here are some examples of how your portfolio may look:

- Eg 1. Work 1: score and recording | Work 2: score and recording | Work 3: score and recording
- Eg 2. Work 1: score and recording | Work 2: score and recording | Work 3: audio/video only (i.e. non-notated music, score not relevant)
- Eg 3. Work 1: score and recording | Work 2: score and recording | Work 3: score only (i.e. not yet recorded, conceptual work, etc.)

Contemporary Music Practice

Bachelor of Music

Bachelor of Music (Music Education)

You will submit two original contemporary music tracks/songs (5-8 minutes of music in total) and attend an interview via Zoom.

- Submit audio or video material streamed on YouTube, SoundCloud, Unerthed or another easily accessible platform
- Or you can provide a link to streamed content on one of the above mentioned platforms or link to a mp4 or mp3 file on a file sharing site like Dropbox, Google Drive or equivalent

Be sure to include information about your role in creating the music submitted (instruments played, sound engineering, production, song writing).

Composition for Creative Industries

Bachelor of Music

You will submit a portfolio of three creative works and attend an interview via Zoom.

The three works should be of contrasting style and media that should include at least two original compositions and may include up to one arrangement of someone else's work.

At least one work should consist of a notated score with a corresponding audio rendition. Your score may be computer typeset or handwritten. Similarly, an electronically generated audio of your score is acceptable if a live (or studio etc.) recording is not possible.

Examples of works to be included in a portfolio are original concert works, notated arrangements (of another composer's work) for ensembles and bands, a piece of video with your own soundtrack created electronically. Other works can be submitted as audio or video.

Here are some examples of how your portfolio may look:

1. Eg 1. Work 1: score with audio | Work 2: score with audio | Work 3: audio
2. Eg 1. Work 1: score with audio | Work 2: score with audio | Work 3: video
3. Eg 2. Work 1: score with audio | Work 2: score only | Work 3: audio
4. Eg 3. Work 1: score with audio | Work 2: audio | Work 3: video

Digital Music and Media

Bachelor of Music

Prospective students will submit a portfolio of three original works and attend an interview via Zoom.

The three works will ideally consist of contrasting media, for example: electroacoustic, film, game, sound-design, electronic music.

All works must be submitted as audio or video. Inclusion of one or more complementary notated scores is optional.

Here is an example of how your portfolio may look:

- Work 1: audio or video | Work 2: audio or video | Work 3: audio or video (and optional score)

Musicology

Bachelor of Music

Bachelor of Music (Music Education)

You will submit one or two examples of your recent written work and attend an interview.

In your interview you will discuss your interest in musicology and your commitment to musical research. On the basis of the written work and the interview, the Conservatorium will assess your suitability for the course here, and your potential for musicology, whether as a professional musicologist or in a related profession such as teaching, music administration or music journalism.

Your sample of written work should demonstrate your ability to write in a reasonably formal style, to synthesise the work of others and ideally, to contribute your own ideas to the discussion. You may, for example, submit a final year school essay, or choose to prepare something new. Music-related topics are preferred.

Music Education

Bachelor of Music (Music Education)

Music education candidates will undertake a principal study in either performance (jazz, classical, drum set or historical performance), composition or musicology. Please follow the specific audition requirements of your chosen principal study.

You are also required to fulfil the below prerequisites for admission and submit a personal statement direct to the Universities Admissions Centre.

The general entry standard for school leavers into undergraduate initial teacher education degrees is three HSC Band 5 results including one in English. Other applicants may be admitted through an approved comparable measure or alternative pathway as approved by the [NSW Education Standards Authority](#) (NESA).

Performance

Please refer to your instrument's audition requirements and dates, located in the **performance** section of this guide.

Composition

You will submit a portfolio and be interviewed via Zoom. Please refer to the **composition** audition requirements in this guide.

Contemporary Music Practice

You will submit two original contemporary music tracks/songs and attend an interview via Zoom. Please refer to the **contemporary music** audition requirements in this guide.

Musicology

You will submit a portfolio and be interviewed via Zoom. Please refer to the **musicology** audition requirements in this guide.

Performance

Bachelor of Music (Performance)

Bachelor of Music / Bachelor of Advanced Studies (Performance)

Bachelor of Music (Music Education)

Please note:

- If recording, film each audition work separately and in one continuous unedited take (excluding brass – see below)

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

Brass

If recording, please film orchestral excerpts in one continuous unedited take

You will prepare a program consisting of one movement from a major concerto or sonata and one other contrasting solo work from the 20th and 21st century repertoire.

One orchestral excerpt as below:

Horn

Tchaikovsky – Symphony No. 5, 1st horn, second movement, beginning to measure 29

Trumpet

Mussorgsky/Ravel – *Pictures from an Exhibition*, 1st trumpet, Promenade, measures 1-8

Trombone

Mozart – *Requiem*, Tuba Mirum

Bass Trombone

Haydn – *Creation*, no. 26, beginning to letter C

Euphonium

Holst – *The Planets*, Mars, figure 4 to four bars before 6

Tuba

Wagner – *Die Meistersinger*, Overture, letter J to letter L

Organ

Prepare a contrasting program of three works, comprising:

- a) A fast movement from one of the Six Trio Sonatas by J.S. Bach;
 - b) A chorale prelude from the Baroque period;
 - c) A 19th or 20th century work of up to 10 mins duration
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Percussion

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

Each applicant required to submit 3 videos (3 – 10 minutes each)

1 x Snare drum etude, study or piece

1 x Keyboard etude, study or piece

1 x free choice (eg , chamber ensemble, or a 2nd SD or Keyboard piece) Drum-kit is not appropriate.

Piano

BMus (Performance): You will perform a program of four works:

1. a polyphonic work
2. an etude
3. two movements of a classical sonata including a slow movement
4. and one piece from the 19th, 20th or 21st century

Two pieces must be from memory.

BMus (Music Education) in Piano (classical): You will perform a program of three works: a fast movement of a classical sonata and two contrasting pieces from any period.

If you are interested in **Collaborative Piano studies**, you can begin to specialise in this area in your third year of study in the Bachelor of Music (Performance).

Strings

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

Double Bass

1. **Technical requirements:** demonstrate different bowings in any two octave scale of your choice, one study which demonstrates technical ability.
2. **Prepared program:** a fast and slow movement from a baroque sonata, for example, Corelli, Eccles or Vivaldi; and two short pieces, including one 20th or 21st century work.

Guitar

1. **Technical requirements:** two contrasting studies, for example: Villa Lobos (any); Sor 12, 16 or 20 (Segovia); Dodgson 4 or 10.
2. **Prepared program:** three contrasting pieces, including one 20th century work.

Harp

1. **Technical requirements:** major and minor keys over four octaves including common chords, dominant sevenths and their inversions performed as: scales (both hands); arpeggios (both hands); extended arpeggios; flat, broken chords (both hands); one study such as 'Mirage' – Modern Study of the Harp by Carlos Salzedo (Schirmer 1948), 'Premiere Etude' – Exercises et Etudes no.36 by (Ed) La Riviere Alphonse Leduc (or equivalent).
 2. **Prepared program:** two solos of contrasting style such as Bach – 'Bourree', Corelli – 'Gigue', Salzedo – 'Quietude', Thomas – 'A Native's Farewell', Ibert – 'Scherzetto', Salzedo - 'Gavotte' from 'Suite of Eight Dances', Britten – 'Interlude' from 'A Ceremony of Carols' or other of an equivalent standard Harp.
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Violin, Viola, Violoncello

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

1. **Technical requirements:** You will prepare scales, arpeggios (including dominant and diminished) for at least one key of your choice from a scales system according to your current level of individual technical proficiency and background;

You need to perform a study as below:

- Violin — Kreutzer, Fiorillo, Rode, Dont Opus 35 or any other study of comparable or higher degree of difficulty
 - Viola — as above or a study by Campagnoli
 - Violoncello — Piatti, Popper or Grutzmacher.
2. **Violin prepared program:** two contrasting movements of a Bach solo work; a fast and a slow movement from a concerto in the standard repertoire; and one short 20th or 21st century work (either a piece, or a movement of a sonata).
 3. **Viola prepared program:** three contrasting pieces (can include two movements from the same piece as long as they are sufficiently contrasted) totalling no more than 20 mins in length
 4. **Cello prepared program:** A movement of a solo Bach. Two contrasting pieces of your choice – one of these to be a movement of a Concerto, if possible.
 5. Applicants for the **Bachelor of Music (Performance)** need to prepare all requirements.
 6. Applicants for the **Bachelor of Music (Music Education)** need to prepare the technical requirements and only two contrasting works/ movements outlined in the prepared program.
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Voice (Classical)

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

You will perform four works from each of the following categories: a 17th or 18th century Italian song; a Lied (e.g. Schubert or Schumann); a British or American art song of the 20th or 21st century; and a song of your own choice.

All works should be performed from memory.

Woodwind

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

We offer study in bassoon, clarinet, flute, oboe and saxophone. Please refer to the Historical Performance page for audition requirements for recorder or Baroque flute.

Saxophone

You will present four major and minor scales and arpeggios of your choice in whichever format you are accustomed to practicing in.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Clarinet

Set study:

Alfred Uhl – *48 Studies for Clarinet*, Study No. 1

Scales:

A major - scale and arpeggio, 3 octaves, all slurred

F minor melodic - scale and arpeggio, 3 octaves, all tongued

Audition material should include two contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Oboe

You will present four major and minor scales and arpeggios of your choice in whichever format you are accustomed to practicing in.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Flute

Set study: from Ernesto Kohler's *Flute Studies Op. 33 Book 1 - Exercise #13 in B minor*

Scales: from M. A. Reichert's *Seven Daily Exercises Op. 5 - Exercise #1*

F major/d minor

Db major/Bb minor

A major/f# minor

all scales to be played all slurred and tongued

Set piece: *Gabriel Faure's - Morceau De Concours with piano accompaniment*

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration.

Bassoon

You will present major, harmonic and melodic minor scales and arpeggios up to three sharps and flats in whichever format you are accustomed to practicing.

Audition material should include at least two or more contrasting pieces, or excerpts of pieces, of around 10 minutes duration

Drum Set

Live audition at the Conservatorium.

- 1. Grooves.** You are required to present: Demonstration of grooves/styles.
You will be asked to play the following feels at an appropriate tempo range: bossa nova, mambo, medium swing, medium/fast swing, shuffle (sticks), straight 8's, hip hop, and a groove in an odd-time (5/4, 6/4, 7/4, 9/4) or compound meter (12/8, 6/8, 9/8).
You will be assessed on consistency of time, creative coordination, and control of dynamics.
 - 2. Solo Drumming Piece: duration 2-3 minutes.** A prepared short solo drumming piece of your choosing including improvisation.
 - 3. Technique.** Double stroke roll, paradiddle-diddle, paradiddle, single-stroke roll, or one snare drum piece from Charles Wilcoxin's 'Modern Rudimental Swing Solos'.
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Historical Performance

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

You will prepare a 10-15 minute recital with three contrasting works.

Music Theatre (not available in BMus Music Education)

- **Stage 1:** Please follow steps 1-3 below. You will submit a video of the singing and acting assessments as noted below, in the ACCEPTD audition portal
- **Stage 2:** Candidates that are successful in stage 1 will be contacted to attend a live call-back at the Sydney Conservatorium on September 27, 2021 from 9am-6pm. The call-back will consist of solo and group work involving singing, dance, drama/acting. You do not need to prepare anything prior to receiving a call-back invitation.

<u>19 September</u> video submission due date	<u>20-21 September</u> call-back invitations will be sent	<u>27 September</u> live call-back audition day
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The panel will review all videos as they are submitted, in order to give you the maximum amount of time to arrange travel to Sydney. You may receive your call-back invitation prior to the dates listed above if you submit your video early.

For regional/interstate candidates, unable to attend the live call-back audition, alternate arrangements will be made. Consideration will be given should COVID-19 be a concern.

1. Personal Introduction Video

- a. A short 1-2min video introduction. This short introductory video should be filmed "straight to camera" and should show your personality, experience/background and reasons for wanting to pursue a career in music theatre.

2. Singing Audition

- a. Legitimate Music Theatre Song or Operetta, pre 1965 (e.g. Rodgers and Hammerstein, Porter, Kern, Bernstein)
- b. Own choice of contrasting song, post 1965

3. Acting Audition

- a. Refer to Set Monologue (image 1a on page 23). Please learn from "dictionary..." to "...toes". "Bloke" is a particular word that has different connotations for everyone. Feel free to translate "bloke" into any gender/character type that works for your given circumstances
- b. Own Choice Monologue, not exceeding 2 minutes

Note: Candidates should use a live accompanist where possible. Backing tracks (without voice tracks) are acceptable for candidates that cannot access an accompanist.

Image 1a

silicon

by Jordie Albiston

Jordie Albiston has published nine poetry collections, and a handbook on poetic form. Two of her books have been adapted for music theatre, both enjoying seasons at the Sydney Opera House. Jordie's work has won many awards, including the 2010 NSW Premier's Prize. She lives in Melbourne.

(Si-c) according to the OED pneumonoultramicroscopicsilicovolcanoconiosis is an artificial word a case of antisestablishmentarianism perhaps though it won Everett Smith the Puzzle Prize beating supercalifragilisticexpialidocious by a mile.

'...dictionary trophy hi-tech hero renaissance bloke outside the Exford Hotel corner of Russell & Little Bourke Streets the nexus of the cosmos! we meet & are sent to the moon that first kiss a killer I breathe you in glass dust asbestos volcanic ash & will never recover again years years years the tyranny of numbers solid as Apollo diverse as the net you here yet despite hitches hiccups-pickles-stews my stupid tears you refuse to dissolve stay stable enable me pack up a picnic take us both to the beach show me sea urchin protozoan bones of the ocean back home in Altona you still between my toes'.

Non-western instruments

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

You will prepare a 10-15 minute recital with three contrasting works.

Pipa (traditional Chinese instrument)

Accompanists: If you are not able to record your video with an accompanist due to COVID-19, there will be no disadvantage if you submit a video unaccompanied.

You will prepare a 10-15 minute recital with three contrasting works.

1. sections from “civil” or “intellectual” (wen, 文) piece.
 2. sections from “martial” or “military” (wu, 武) piece.
 3. one small piece (xiaoqu, 小曲): most small pieces are in the intellectual category, only have one section with a single theme and title, and contain 68 bars (ban, 板).
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Jazz Performance

- Live audition at the Conservatorium. Live accompaniment will be provided by SCM jazz staff for all jazz auditions
- You will also undertake a Jazz Aptitude Test at 12pm on the day of your audition. Please ensure you are at the Conservatorium by 11.45am on the day of your audition.

Audition preparation workshop. See the [website](#) for details and to register.

Prepare two tunes from the 'Tunes List' below.

Routine: Play the melody followed by a 2 chorus improvisation: a total of 3 choruses.

Tunes list:

I Love You (Cole Porter) key: F major ;
All The Things You Are (Jerome Kern) key: Ab major;
Someday My Prince Will Come (Frank Churchill) key: Bb major;
On Green Dolphin Street (B. Kaper) key: Eb major;

12 Bar Blues - Improvise 3 choruses of a typical 12 bar blues chord sequence, modulating up a semitone for the second chorus, and modulating up a semitone for the third chorus. The audition panel will request the starting chord of the blues from either of these concert keys:
C7, Bb7 , Eb7 or G7

Clearly announce the dom7th sound that leads to the key change to the 2nd and 3rd choruses.

Drummers:

Perform a drum solo of your choice, max duration 1.5 mins.

Demonstrate the following grooves, for a duration for 30 secs, at the appropriate stylistic tempo:

Grooves/Styles list:

bossa nova; mambo; ballad (brushes); medium swing (brushes & sticks);
jazz waltz; fast swing (sticks).

You will be assessed on consistency of time and feel, dynamics and the authenticity of the various feels.

Scales - Jazz Instrumentalists

Ranging 2 octaves:

Prepare the listed scales in all 12 keys:

Routine: Ascending and descending quavers at the tempo: crotchet = 120.

Major scales; Melodic Minor (ascending jazz) ; Harmonic Minor; Mixolydian mode;

Harmonic Knowledge

Name a chord that is played with each of the above listed scale types: for example

C Major scale = C Maj 7th chord ; G Mixolydian mode = G7 chord ; C melodic minor = Cmin/maj7

Arpeggios - Jazz Instrumentalists

Arpeggio routine: Play arpeggios ranging 2 octaves, ascending and descending firstly as crotchets, and then as quavers at the tempo: crotchet = 110.

1. Play arpeggios of these 7th chords of a requested major key and name the chords:
chord ii; chord iii; chord vii; chord V.
2. Play arpeggios of these chords: min-maj7th, diminished 7th ; augmented dom7th

Sight Reading : all instruments

A lead sheet with melody and chords will be provided to for sight reading and improvising

Jazz Vocalists

Sing one jazz standard and one ballad from the lists below.

Standards:

Routine: Sing the melody followed by 1 chorus of improvisation: a total of 2 choruses.

Keys: Singers are required to bring to the audition 2 copies of music sheets, of the songs they have prepared, in the key of their choice.

Our Love Is Here To Stay (George Gershwin) male key: Fmajor; female key: Cmajor

Triste (A.C. Jobim) male key: Bb major; female key: G major

I Love You (Cole Porter) male key: Eb major; female key: Db major

It Could Happen To You (J.Van Heusen) male key: F major; female key: Db major

Ballads:

Routine: 1 chorus with variations on the melody in the final eight bars: total of 1 chorus

But Beautiful (J. Van Heusen) male key: Fmajor; female key: Dmajor

When Sunny Gets Blue (Segal & Fisher) male key: Fmajor; female key: Dbmajor

Scales - Jazz Vocalists

Scale routine: Ascending and descending firstly as crotchets, and then as quavers at the tempo: crotchet = 100.

1 octave range: chromatic; major; melodic minor; harmonic minor;

Arpeggios - Jazz Vocalists

Arpeggio routine: 1 octave range - Ascending and descending firstly as crotchets, and then as quavers at the tempo: crotchet = 100.

1. Sing arpeggios of 7th chords : chord ii; chord iii; chord vii; chord V of these keys:
Female voice: Ab Major key Male voice: C Major
Name the chords of each arpeggio.
2. Sing the arpeggios of the following chords:
Female voice: Gmin-maj7th, Ab diminished 7th, A augmented dom7th chord.
Male voice : C min-maj7th, Db diminished 7th ; D augmented dom7th

Sight Reading :

A lead sheet with melody and chords will be provided to for sight reading and improvising
