

## RSL LEVEL 4 DIPLOMA

### INDICATIVE REPERTOIRE LIST

This list is designed to help you to select appropriate repertoire for the following RSL Level 4 Diploma units:

- Advanced Repertoire and Technical Skills – Double Unit
- Advanced Repertoire and Technical Skills – Single Unit

You may select repertoire from this list if you wish to do so but no marks are awarded for this.

Once you have selected your repertoire you will need to submit it to RSL for approval.

This list is indicative and not exhaustive. If you wish to perform on an instrument not listed here, use the suggestions provided for these instruments to inform your own selections.

Any links to sheet music or backing tracks are included for your reference. It is not a requirement that you purchase sheet music or backing tracks. Other sources of the sheet music or backing tracks listed in this resource are available from alternative retailers.

## CONTEMPORARY VOCALS (MOST SUITED TO FEMALE VOICES)

| SONG                   | ARTIST                | GENRE      | WHY IS THIS LEVEL 4?   | VOCAL RANGE               | LINK TO SUITABLE SHEET MUSIC           |
|------------------------|-----------------------|------------|--|---------------------------|--|
| When We Were Young     | Adele                 | Pop/Soul   | Soulful ballad with advanced and controlled tone and stamina and rhythmic phrasing with stylistic conviction                                   | E $\flat$ 3 - E $\flat$ 5 | <a href="#">When We Were Young</a>     |
| Black Velvet           | Alannah Myles         | Rock/Blues | Upbeat rocky tune with unique and advanced techniques needed for belt and tone and attention to diction throughout essential                   | G $\flat$ 3 - C $\flat$ 4 | <a href="#">Black Velvet</a>           |
| Dangerous Woman        | Ariana Grande         | Pop/R&B    | Slow beat pop with head voice tone needing advanced projection and control with advanced melisma and improvised stylistic phrasing and ad libs | G4 - B5                   | <a href="#">Dangerous Woman</a>        |
| Heart Attack           | Demi Levato           | Pop        | Power pop ballad with advanced control to maintain stamina through swooping register changes with sustained projection                         | E $\flat$ 4 - D $\flat$ 6 | <a href="#">Heart Attack</a>           |
| All I Could Do Was Cry | Etta James (Beyoncé ) | R&B/Blues  | Advanced phrasing and sustained powerful tone throughout with an emphasis on story and stylistic awareness                                     | A $\flat$ 4-D $\flat$ 6   | <a href="#">All I Could Do Was Cry</a> |
| Bring Me To Life       | Evanescence           | Rock/Alt   | Stamina and advanced techniques to sustain long notes with projected tone and extreme dynamics and vibrato                                     | A3 - D5                   | <a href="#">Bring Me To Life</a>       |
| Wuthering Heights      | Kate Bush             | Pop/Alt    | Key and tempo changes with unusual tone and swooping register changes call for advanced control with stylistic and rhythmic awareness          | F4 - F $\sharp$ 5         | <a href="#">Wuthering Heights</a>      |
| Run                    | Leona Lewis           | Pop/Soul   | Extensive stamina in higher range and tone control throughout register with flipped notes  | A $\flat$ 3 - D $\flat$ 5 | <a href="#">Run</a>                    |

|            |                               |             |   |         |                            |
|------------|-------------------------------|-------------|---|---------|----------------------------|
| Chandelier | Sia                           | Electro Pop | Unusual and powerful tone sustained throughout with strong storytelling and intensity makes this song more of a challenge than it might seem. | Ab3-Gb5 | <a href="#">Chandelier</a> |
| Creep      | Haley Reinhart<br>(Radiohead) | Jazz/Alt    | This is a good example on how to take a well-known song and reworking it into another style applying advanced stylistic awareness and finesse | C4-D5   | <a href="#">Creep</a>      |

## CONTEMPORARY VOCALS (MOST SUITED TO MALE VOICES)

| SONG                | ARTIST         | GENRE         | WHY IS THIS LEVEL 4?  | VOCAL RANGE | LINK TO SUITABLE SHEET MUSIC        |
|---------------------|----------------|---------------|---|-------------|-------------------------------------|
| Always              | Bon Jovi       | Rock/Prog     | Power ballad with advanced techniques to maintain tone and long sustained notes and dynamic changes. Grit in tone without compression/strain.       | G#3 - B5    | <a href="#">Always</a>              |
| Best Of You         | Foo Fighters   | Alt/Indie     | Gritty tone needed without strain and projected vocals with stamina to maintain lower notes and phrasing throughout the performance.                | D4 - G#5    | <a href="#">Best Of You</a>         |
| Thinkin' Bout You   | Frank Ocean    | R&B           | This song is incredibly hard to get right with register changes and dynamics and rhythmic phrasing plus understanding of structure and style.       | G3-G6       | <a href="#">Thinkin' Bout You</a>   |
| Sweet Child O' Mine | Guns N' Roses  | Hard Rock     | This classic Rock song needs unique tone with clarity and strong head voice/falsetto. Dynamic management with articulation throughout needed.       | E3-E6       | <a href="#">Sweet Child O' Mine</a> |
| You Raise Me Up     | Josh Groban    | Pop/Mt        | Clarity and consistency needed with convincing stylistic awareness. Flawless register and key change management with powerful dynamic build-up.     | Bb3-Bb5     | <a href="#">You Raise Me Up</a>     |
| Long Tall Sally     | Little Richard | Rock 'n' Roll | This song needs consistent stamina and consistent tone with grit and energy and stylistic awareness. An excellent repertoire example of this genre. | D4 - G5     | <a href="#">Long Tall Sally</a>     |

|                           |                        |         |   |         |   |
|---------------------------|------------------------|---------|---|---------|---|
| Who Wants To Live Forever | Queen / Freddy Mercury | Rock    | Advanced techniques required to deliver any of Freddy Mercury's performances with wide register management and tone.                                      | E4-D6   | <a href="#">Who Wants To Live Forever</a> |
| When Doves Cry            | Prince                 | Pop/Exp | Full of key and tempo changes, large staccato and powerful sections require excellent breathing techniques and poses a struggle to pull off convincingly. | E4-B4   | <a href="#">When Doves Cry</a>            |
| Numb                      | Linkin Park            | Rock    | This song needs advanced rock style techniques with consistent stamina and tone with energy and stylistic awareness demonstrated without strain.          | C#4-A5  | <a href="#">Numb</a>                      |
| As                        | Stevie Wonder          | Soul    | Advanced technique needed to get stylistic tone and sustained notes across registers consistent. Rhythmic phrasing and improvisation skills required.     | D#4-G#5 | <a href="#">As</a>                        |

## PIANO/KEYS

| SONG  | ARTIST                            | GENRE           | WHY IS THIS LEVEL 4?   | LINK TO SUITABLE SHEET MUSIC  |
|---|-----------------------------------|-----------------|--|---|
| The Finger Breaker  | 'Jelly Roll' Morton               | Jazz            | Advanced technical dexterity required, ability to play at high speed and to deliver rhythmic syncopation, wide leaps and stretches in left hand. Room for improvisation and development of given material. | <a href="#">The Finger Breaker</a>  |
| Behemoth Two-Step/Scott Joplin's Victory (From Grand Sonata In Rag) | William Albright                  | Ragtime         | Extended Rag techniques used here including unusual syncopation, octave technique in both hands, chromatic figuration  | <a href="#">Behemoth Two-Step/Scott Joplin's Victory (from Grand Sonata in Rag)</a> |
| Star Wars Fantasy   | John Williams Arr. Jarrod Radnich | Film            | Advanced technical fluency, ability to segue between different moods, scene 'painting' and stamina   | <a href="#">Star Wars Fantasy</a>   |
| Boogie-Woogie Etude   | Morton Gould                      | Boogie-Woogie   | Requires full Boogie technique, power driven left hand with ability to both reproduce and extemporise upon RH line   | <a href="#">Boogie-Woogie Etude</a>   |
| Close To Home   | Keith Emerson                     | Rock/Pop        | Advanced digital fluency, accurate playing at speed and dexterity required. Varying articulation, rhythmic groupings and time/key signatures.  | <a href="#">Close to Home</a>   |
| West Side Story Piano Selection                                     | Leonard Bernstein                 | Musical Theatre | Ability to play cantabile, convincingly deliver various dance rhythms, differing moods and styles. Technically demanding as variation and development of material would be expected.                       | <a href="#">West Side Story Piano Selection</a>                                     |

|                          |                                     |          |  |  |
|--------------------------|-------------------------------------|----------|--|--|
| Hello & Goodbye          | Michel Camilo                       | Latin    | Rhythmic complexity, syncopation, advanced digital dexterity, clarity and accuracy, chromatic shifts.                                    | <a href="#">Hello &amp; Goodbye</a>      |
| Philosophy               | Ben Folds Five                      | Rock/Pop | Power is needed here, stamina, octave technique and ability to develop melodic/vocal line suitably to compliment piano part.             | <a href="#">Philosophy</a>               |
| Blue Rondo Alla Turk     | Dave Brubeck                        | Jazz     | Ability to deliver odd metre time signatures, ability to develop solo in central section. Power playing, wide leaps and stamina required | <a href="#">Blue Rondo Alla Turk</a>     |
| Pirates Of The Caribbean | Klaus Badelt Arr.<br>Jarrod Radnich | Film     | Advanced technical fluency, scale and arpeggio passages, ability to segue between different moods, scene 'painting' and stamina needed.  | <a href="#">Pirates of the Caribbean</a> |

## GUITAR

| SONG               | ARTIST           | GENRE             | WHY IS THIS LEVEL 4?   | LINK TO SUITABLE SHEET MUSIC       | LINK TO SUITABLE BACKING TRACK     |
|--------------------|------------------|-------------------|--|------------------------------------|------------------------------------|
| Song For My Father | Horace Silver    | Jazz              | Advanced Expressive control and phrasing, with ensemble/harmony ability demonstrated, with advanced improvisation. | <a href="#">Song For My Father</a> | <a href="#">Song For My Father</a> |
| Spain              | Chick Corea      | Fusion            | High Tempo, difficult phrasing, comping and improvisation  | <a href="#">Spain</a>              | <a href="#">Spain</a>              |
| Satch Boogie       | Joe Satriani     | Blues/Rock        | High Tempo, Advances Techniques/Phrasing   | <a href="#">Satch Boogie</a>       | <a href="#">Satch Boogie</a>       |
| Overture 1928      | Dream Theater    | Progressive Metal | Unison Playing, Technical demands, Time/Tempo changes  | <a href="#">Overture 1928</a>      | <a href="#">Overture 1928</a>      |
| Black Star         | Yngwie Malmsteen | Neo-Classical     | Advanced Technique, Unison Playing, Expressive control, feel changes   | <a href="#">Black Star</a>         | <a href="#">Black Star</a>         |



# BASS

| SONG             | ARTIST         | GENRE            | WHY IS THIS LEVEL 4?  | LINK TO SUITABLE SHEET MUSIC     | LINK TO SUITABLE BACKING TRACK |
|------------------|----------------|------------------|---|----------------------------------|--------------------------------|
| Birdland         | Jaco Pastorius | Jazz/Fusion      | Advanced techniques, long form song writing, Complex Phrasing | <a href="#">Birdland</a>         | <a href="#">Birdland</a>       |
| Colorado Bulldog | Mr. Big        | Pop/Rock         | Fast phrasing, Advanced techniques, feel changes              | <a href="#">Colorado Bulldog</a> |                                |
| Hair             | Larry Graham   | Funk/Rock        | Advanced Techniques, Feel development, Ensemble Playing       | <a href="#">Hair</a>             |                                |
| East River Drive | Stanley Clarke | Fusion           | Advanced Phrasing & Improvisation                             | <a href="#">East River Drive</a> |                                |
| Digital Man      | Rush           | Progressive Rock | Time/Feel Changes, Advanced Phrasing                          | <a href="#">Digital Man</a>      |                                |

# DRUMS

| SONG                   | ARTIST             | GENRE                      | WHY IS THIS LEVEL 4?  | LINK TO SUITABLE SHEET MUSIC                               | LINK TO SUITABLE BACKING TRACK |
|------------------------|--------------------|----------------------------|---|--|--------------------------------|
| Soca Rumba             | Tower Of Power     | Latin Funk                 | Spacious and syncopated hi-hat dynamics. Syncopated phrasing, ensemble support, soloing and improvisation.                                      | <a href="#">David Garibaldi - The Funky Beat</a>           |                                |
| Shake Me Like A Monkey | Dave Matthews Band | Funk                       | Syncopated groove and phrasing, linear and layered vocabulary, soloing around melodic/rhythmic hits.  | <a href="#">Www.Paulelliottdrums.Com</a>                   |                                |
| 101 Shuffle            | Dave Weckl         | Blues/Shuffle              | Unison hands, Chicago/Texas Shuffle groove. Syncopated phrasing, ensemble support and improvisation.  | <a href="#">In Session With The Dave Weckl Band</a>        |                                |
| Get To It              | Dave Weckl         | Funk                       | Syncopated groove, ensemble support<br>Syncopated groove and phrasing, ensemble support, improvisation and soloing around melodic/rhythmic hits | <a href="#">In Session With The Dave Weckl Band</a>        |                                |
| Fast Be-Bop            |                    | Jazz/Jazz Blues            | Up tempo, improvised time feel, swing independence, jazz comping, "trading 4's" drum soloing. Ensemble support.                                 | <a href="#">Survival Guide For The Modern Drummer</a>      |                                |
| Deep Six               | Mark Walker        | 6/8 African And Swing Feel | Dynamic independence, rhythmic modulation, swing improvisation, ensemble phrasing and support.  | <a href="#">Mark Walker World Jazz Drumming</a>            |                                |
| Now What               |                    | Big Band Latin/Funk/Swing  | Latin, swing and funk shuffle independence, improvisation, ensemble support, syncopated phrasing.   | <a href="#">Sittin' In With The Big Band, Vol 1: Drums</a> |                                |

|                  |                                |                     |  |   |  |
|------------------|--------------------------------|---------------------|--|---|--|
| Blue Matter      | John Scofield: Dennis Chambers | Funk Fusion         | Tight, syncopated groove, bass drum phrasing, changing dynamics, ensemble support, melodic phrasing, improvisation.            | <a href="#">Dennis Chambers: In The Pocket</a>      |  |
| Yo Me Songo      | Robby Ameen                    | Afro – Cuban / Funk | Songo Funk independence, changing dynamics, syncopated phrasing. Drum solo around melodic and rhythmic hits. Ensemble support. | <a href="#">Funkifying the Clave</a>                |  |
| Pyramids On Mars | Virgil Donati                  | Progressive Rock    | Powerful dynamics, changing time signatures, changing time feel, polyrhythmic structures, syncopated phrasing.                 | <a href="#">Virgil Donati Ultimate Play Along</a>   |  |
| Aja              | Steely Dan                     | Fusion              | Dynamic independence, changing sections, improvisation, ensemble support. Drum solo around melodic and rhythmic hits.          | <a href="#">Total Drum Tracks: Aja: Steely Dan</a>  |  |
| Tom Sawyer       | Rush                           | Progressive Rock    | Changing sections/time feel, changing time signatures, dynamic independence, syncopated phrasing.                              | <a href="#">Total Drum Tracks: Tom Sawyer: Rush</a> |  |