

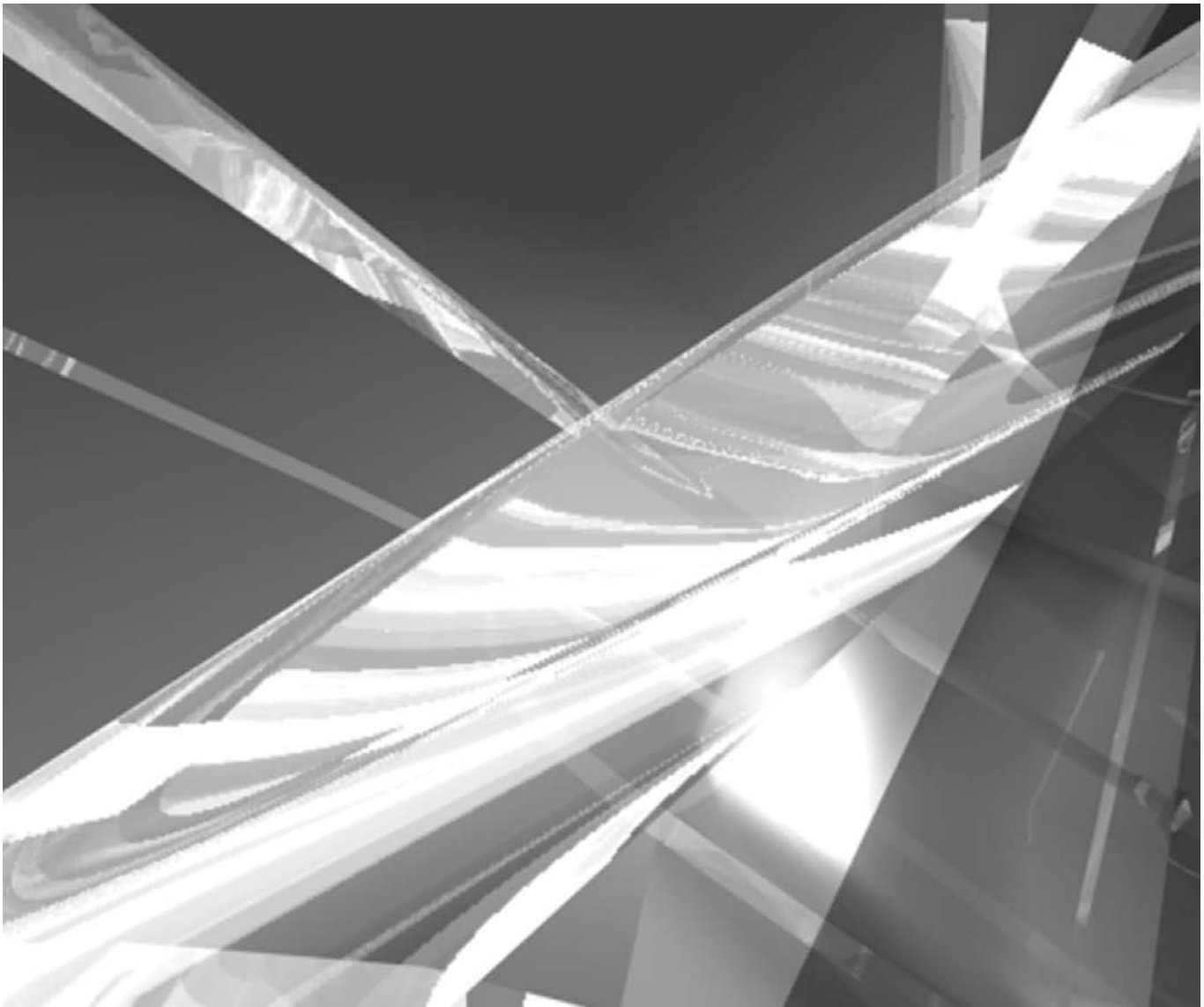
UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Jazz Woodwind repertoire list

Jazz Flute, Jazz Clarinet, Jazz Saxophone

1 January 2012 – 31 December 2016



Jazz Woodwind Grades

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This repertoire list should be read in conjunction with the current **Jazz Grades Syllabus**. Copies are available free of charge via our website, www.uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Jazz Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2012 until 31 December 2016.

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Introductory Notes

1. Pieces (Grades 1-5)

At Grades 1 and 2, accuracy and a feel for the styles are the priorities.

At Grades 3 and 4, performances should include an increasing amount of embellishment and fills, and show awareness of turnaround figures. Some pieces will require small elements of improvisational exploration.

At Grade 5 these elements should be embraced with increasing enquiry and security.

2. Pieces requiring improvisation (Grades 6-8)

Alternative editions of accepted jazz repertoire are acceptable.

Pieces requiring improvisation should generally consist of the head and two improvised choruses.

Backing tracks are optional. Live accompaniment is encouraged (eg. piano, keyboard, guitar, rhythm section).

Creative enquiry, good use of jazz language and secure skills are important ingredients for a good performance.

3. Pieces set for more than one grade

Occasionally a piece may appear at more than one grade. Where it appears at a higher grade, a greater level of creative development and skill will be expected.

4. Real Books

Where reference is made to Real Books, alternative publications are acceptable (eg. legal Fakers Books, etc).

5. Aural tests

Candidates may opt for the standard aural tests (as illustrated in the handbooks) or an alternative set of jazz tests, which make reference to the Rhythm and Improvisation Exercise appropriate to the grade. See pages 42-49 for full details.

6. Technical work

New to this edition of the repertoire list: candidates may opt to play a study (or studies) as an alternative to scales and arpeggios.

Publications

The following LCM Publications are relevant to this syllabus:

- LL161 Jazz Wind Handbook 1 (Grades 1-5)
- LL162 Jazz Wind Handbook 2 (Grades 6-8)
- LL189 Specimen Aural Tests *
- LL205 LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests *
- LL203 Jazz Wind and Brass Backing Tracks CD

* These publications cover the 'standard' tests only.

LCM Publications are available through music shops or direct from our distributor, Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of LCM Publications may be found on www.music-exchange.co.uk

Downloads

The following are available as pdf downloads from www.LCMEbooks.org:

- LL189 Specimen Aural Tests
- LL282 Specimen Jazz Aural Tests
- LL284 Jazz Wind Studies

Acknowledgement

Grateful thanks are due to **Stuart Corbett**, LCM jazz syllabus compiler.

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the **Jazz Grades Syllabus** for full details.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from repertoire list plus 1 own choice)	3 pieces
Musical Awareness	✓	Optional for Component 2	✗	✗
Creative Response Test	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
Ofqual Accreditation	✓	✓	✗	✗

Jazz Flute: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 60 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred.

G and F major (one octave)

A melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scale: G major (one octave swung)

Option 2: Scale and Study

G major OR F major scale (requirements as for Option 1 scales)

Study – Swing Style

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	(LCM Publications)
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Renigator	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Blues for Sue	Easy Blues Tunes for Flute (Cathrine)	(Spartan Press)
No.1 (Andante) OR No.2 (Moderato)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Bouncy Flute	Fifty for Flute Book 1 (Bullard)	(ABRSM)
Strangers in the Night OR Daisy Bell	Flute Basics (Adams)	(Faber; piano parts available separately)
Swing Quaver section: No.4 OR No.6	Jazz Flute Studies (Rae)	(Faber)
Building Blox OR Go with the Flow	Jazz Zone: Flute (Rae)	(Universal Edition)
Ex.38 OR Ex.39 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Ex.1 (Level 1: Introducing the Eighth Note)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Woogie Boogie OR When the Saints	The Boosey Woodwind Method Flute Book 1	(Boosey & Hawkes)

LIST B

Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Waltz	A New Tune a Day for Flute Book 1	(Boston Music)
Out and About	Easy Jazzy Flute (Rae)	(Universal Edition)
Michael, Row the Boat Ashore	Favourite Spirituals for Flute (Watts)	(Kevin Mayhew)
Bluebirds OR 60 Seconds Ballad OR Butternut Bossa	Funky Flute Book 1 (Hammond)	(Kevin Mayhew)
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Setting Off	Jazz Routes (Miles)	(Camden Music)
Seesaw OR Cruise Liner OR What's the Score?	Microjazz Flute Collection Book 1 (Norton)	(Boosey & Hawkes)
Kim's Ballad OR Stripy Cat Crawl	Razzamajazz Flute (Watts)	(Kevin Mayhew)
Tangerine OR Wrap It Up	Really Easy Jazzin' About (Wedgwood)	(Faber)
Soka	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
The Cobbler	The Really Easy Flute Book	(Faber)
Activate OR Spirals	Upbeat! for Flute or Oboe Book 1 (Hounsome)	(Subject Publications)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

C major (one octave [upper octave]), D major (two octaves)

D melodic OR harmonic minor (candidate's choice) (two octaves)

A and E melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scales: C major (one octave [upper octave] swung), G major (one octave swung)

Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Swing

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	(LCM Publications)
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
One More for the Road OR Inbetween Times	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Just a Thought	Cool School (Gumbley)	(Brass Wind)
Velvet Blues OR Go to It!	Easy Blues Tunes for Flute (Cathrine)	(Spartan Press)
No.3 (Steadily) OR No.4 (Moderato)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
The Roamin' Gnomes OR Jazzmin's Waltz	Flute Basics (Adams)	(Faber, piano parts available separately)
Anticipation section: No.12 OR No.15	Jazz Flute Studies (Rae)	(Faber)
With Compliments OR Sorted! OR A Creature of Habit	Jazz Zone (Rae)	(Universal Edition)
Ex.60 OR Ex.61 OR Ex.62 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Ex.6 (Level 2 Studies)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
A Groovy Kind of Love OR The Flute Rap	The Boosey Woodwind Method: Flute Book 1 (Boosey & Hawkes)	

LIST B

Homeward	LCM Jazz Wind Handbook 1	(LCM Publications)
Five Finger Blues	A New Tune a Day for Flute Book 1	(Boston Music)
Funny Face	Easy Gershwin for Flute (Harris)	(Oxford University Press)
North Circular OR Naughty, but Nice!	Easy Jazzy Flute (Rae)	(Universal Edition)
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos (Flute)	(Alfred)
Were You There?	Favourite Spirituals for Flute (Watts)	(Kevin Mayhew)
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Vintage Steam	Jazz Routes (Miles)	(Camden Music)
A Walk by the Sea OR Mango Juice OR A Stroll OR Little Lamb	Microjazz Flute Collection Book 1 (Norton)	(Boosey & Hawkes)
Movie Buster OR Mellow Out OR Shrimp Shuffle	Razzamajazz Flute (Watts)	(Kevin Mayhew)
Easy Tiger OR Cat Walk	Really Easy Jazzin' About (Wedgwood)	(Faber)
Minicha	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Beatitude [play head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 60 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred.

G, D, F major (two octaves)

D, E, G melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: D and F major (one octave swung)

Option 2: Scale and Study

Bb major scale (requirements as for Option 1 scales)

Study – Fun-Key

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Silver Riddle OR Drifting By	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Only You OR Blue Monday	Contemporary Solos in Pop/Jazz Styles (Holcombe)	(Musicians Pub.)
Blues Man	Cool School (Gumbley)	(Brass Wind)
Steppin' OR Time Up	Easy Blues Tunes (Cathrine)	(Spartan Press)
No.20 (Moderato) OR No.21 (Vigorouso)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Theme from The Archers	Flute Basics (Adams)	(Faber, piano parts available separately)
Melodic section: No.33 OR No.35	Jazz Flute Studies (Rae)	(Faber)
Pentafunk OR In Demand [incl. improvisation sections]	Jazz Zone (Rae)	(Universal Edition)
Ex.79 OR Ex.80 OR Ex.81 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Ex.8 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Swing Low, Sweet Chariot	The Boosey Woodwind Method: Flute Book 1	(Boosey & Hawkes)

LIST B

Winding Road	LCM Jazz Wind Handbook 1	(LCM Publications)
Oh Susannah	A New Tune a Day for Flute Book 1	(Boston Music)
Day Dreamin'	All Jazzed Up for Flute (Hart)	(Brass Wind)
Swanee OR 'S Wonderful	Easy Gershwin for Flute (Harris)	(Oxford University Press)
The Bottom Line	Easy Jazzy Flute (Rae)	(Universal Edition)
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Flute)	(Alfred)
Deep River	Favourite Spirituals for Flute (Watts)	(Kevin Mayhew)
Pentatonic Blues [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Waltz for Richard	Jazz Routes (Miles)	(Camden Music)
Not That Much	Jazzworks (Hampton)	(Faber)
Pink Lady	Jazzin' About (Wedgwood)	(Faber)
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	(De Haske)
Glad to be Back OR Break Time	Microjazz Flute Collection Book 1 (Norton)	(Boosey & Hawkes)
Keep Truckin' OR Buttercup	Really Easy Jazzin' About (Wedgwood)	(Faber)
Café Rio	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Just Lounging About	Upbeat! for Flute or Oboe Book 1 (Hounsome)	(Subject Publications)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 4

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

G, D, A, E, F, Eb major (two octaves); Ab major (one octave)

E, F#, D, G, F melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: A and E major, F# and C# minor (two octaves swung)

Blues scale: D (two octaves swung)

Option 2: Scale and Study

E minor scale (requirements as for Option 1 scales)

Study – Mellow Waltz

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Playing Catch-up	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Lazy Afternoon OR Firefly	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	(Musicians Pub.)
Bopping Along OR Skedaddle	Cool School (Gumbley)	(Brass Wind)
Do-be-do-be-do-wah! OR Yap-yep-yip-yop-yup!	Easy Blues Tunes (Cathrine)	(Spartan Press)
No.24 (Ragtime) OR No.25 (With Life)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Playful Flute	Fifty For Flute Book 1 (Bullard)	(ABRSM)
Playtime Rag OR Emily's Half-Term Blues	Flute Basics (Adams)	(Faber, piano parts available separately)
Melodic section: No.40 OR No.44	Jazz Flute Studies (Rae)	(Faber)
The Operator OR Skidaddle! [with impros]	Jazz Zone (Rae)	(Universal Edition)
Buggy	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Ex.83 OR Ex.84 OR Ex.85 OR Ex.86 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Ex.19 (Level 7, Simple Syncopation)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)

LIST B

Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Song for Guy	All Jazzed Up for Flute (Hart)	(Brass Wind)
Love is Here to Stay OR Sweet and Low-down OR Oh, Lady Be Good! OR Love Walked In	Easy Gershwin for Flute (Harris)	(Oxford University Press)
Blowin' Cool	Easy Jazzy Flute (Rae)	(Universal Edition)
James Bond Theme	Easy Popular Movie Instrumental Solos (Flute)	(Alfred)
Down by the Riverside	Favourite Spirituals for Flute (Watts)	(Kevin Mayhew)
The Roving Third [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Stompin' at the Savoy	Jazz Classics Instrumental Play-along: Flute	(Hal Leonard)
Transformation	Jazz Routes (Miles)	(Camden Music)
Green Onions OR Nearly Fabulous [with impros]	Jazzworks Flute (Hampton)	(Faber)
Free Fall	Jazzin' About (Wedgwood)	(Faber)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
Song OR Springboard	Microjazz Flute Collection Book 2 (Norton)	(Boosey & Hawkes)
Mambo Jambo OR La Paloma	Play Latin (Flute)	(Faber)
Bye Bye Blackbird [2 choruses to be played with embellishments/improvisation in 2nd chorus]	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Everybody Needs Somebody To Love	Take the Lead: The Blues Brothers (Flute)	(Faber)
Pale Blue	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Killer Pete [head plus one chorus with some fills and elements of improvisation]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 5

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

D, A, E, F, Bb, Eb, Ab major (two octaves)

F#, C#, D, G, C, F melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: G major, E minor (two octaves swung)

Blues scales: G and E (two octaves swung)

Chromatic scale beginning on D (two octaves)

Dominant 7th *in the key of C*, resolving on the tonic (two octaves swung)

Option 2: Scale and Study

C Blues scale (requirements as for Option 1 Blues scales)

Study – Changes

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Silvery OR Shift Riff	LCM Jazz Wind Handbook 1	(LCM Publications)
Changes [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Opus Blues OR In the Red	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Uptown	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	(Musicians Pub.)
Cheekie Charlie OR Swing Fling	Cool School (Gumbley)	(Brass Wind)
No.29 (With Life) OR No.30 (Allegretto)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Tonalities section: No.55 OR No.56	Jazz Flute Studies (Rae)	(Faber)
Last, but not Least [with improvisation]	Jazz Zone (Rae)	(Universal Edition)
Boogie Express	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Riviera '62	Musical Postcards (Mower)	(Boosey & Hawkes)
Ex.87 OR Ex.88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No.58 (Relaxed Tempo) OR No.59 (Steady Swing Feel)	Progressive Jazz Studies (Rae)	(Faber)
Ex.11 Blues Style (Level 10)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)

LIST B

Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Bertie's Blues OR No Dice	All Jazzed Up for Flute (Hart)	(Brass Wind)
It Ain't Necessarily So OR Fascinating Rhythm	Easy Gershwin for Flute (Harris)	(Oxford University Press)
Five o'Clock Blues [play 2 choruses – the 2nd should be improvised]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
God Bless the Child OR Satin Doll [with solo]	Jazz Classics Instrumental Play-along: Flute	(Hal Leonard)
Blah-blah-blah!	Jazz Routes (Miles)	(Camden Music)
Sergeant Swing OR Chewing the Cud [with impros]	Jazzworks Flute (Hampton)	(Faber)
Just Passing By OR Tequila Sunrise	Jazzin' About (Wedgwood)	(Faber)
Bb Blues OR Tootsie (F Blues) [the head and one improvised chorus]	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Love Song OR Folk Shuffle	Microjazz Flute Collection Book 2 (Norton)	(Boosey & Hawkes)
The Girl from Ipanema	Play Latin	(Faber)
Poor Butterfly [2 choruses to be played with embellishments/improvisation in 2nd chorus]	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Gimme Some Lovin'	Take the Lead: The Blues Brothers (Flute)	(Faber)
So	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 6

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

Major scales up to 5 sharps and 5 flats (two octaves)

Minor scales up to 4 sharps and 4 flats (melodic OR harmonic, candidate's choice) (two octaves)

Whole tone scale beginning on C (two octaves)

Blues scales: A, F#, C (two octaves swung), B (one octave swung)

Dominant 7ths *in the keys of* C, D, Bb, resolving on the tonic (two octaves swung)

Diminished 7th beginning on D (two octaves swung)

Additional chords/arpeggios: D7, Dmin7, D6, Dmin6 (two octaves swung)

Option 2: Scale and Studies

Whole tone scale beginning on C (requirements as for Option 1)

Studies – Wholesome AND Blues Thing

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Up Tempo Blues (with improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Wholesome OR Blues Thing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Dreamscape	20 Fantastic Flute Studies (Madden)	(Spartan Press)
City Lights OR Sapphire	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	(Musicians Pub.)
Cool School OR Nose Show	Cool School (Gumbley)	(Brass Wind)
Five Brew	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Blue Flute	Fifty For Flute Book 2 (Bullard)	(ABRSM)
Who Cares	Gershwin Flute Album (Holcombe)	(Musicians Publications)
Green Onions	Instrumental Play-along: Soul Hits (Flute)	(Hal Leonard)
Tonalities section: No.58 OR No.60	Jazz Flute Studies (Rae)	(Faber)
Whistling Blues	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Flat Fives OR Sambossa	Musical Postcards (Mower)	(Boosey & Hawkes)
Ex.99 OR Ex.100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Tico Tico	Play Latin (Flute)	(Faber)
I Ain't Got Nothin' But the Blues OR Night Train	Solo Plus, Boogie and Blues (Flute)	(Amsco / Music Sales)
Ex.2 AND Ex.7 (Level 11)	Teacher on Tap Book 2: Intermediate	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Jazz Waltz Blues (composition and improv)	LCM Jazz Wind Handbook 2	(LCM Publications)
Autumn Leaves OR Another You	Autumn Leaves (Aebersold Vol.44)	(Jazzwise)
Work Song	Cannonball Adderley (Aebersold Vol.13)	(Jazzwise)
Here Comes McBride	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Composition of a head and improvisation over two choruses of either Blues (track 7 OR 8)	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation: Approaching the Standards Vol.1 (Hill)	(IMP)
Jazzworks [with improvisation]	Jazzworks Flute (Hampton)	(Faber)
Watermelon Man	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Francis' Dream Waltz OR Swing Party	Master Pop Swing (van Gorp)	(De Haske)
Long-Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Aebersold Vol.2)	(Jazzwise)
Sittin' on the Dock of a Bay	Play Soul (Harris)	(Faber)
Lady Bird	Soultrane: Tadd Dameron (Aebersold Vol.99)	(Jazzwise)
Blue Room	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Think	Take the Lead: The Blues Brothers (Flute)	(Faber)
Baby Boomer OR Sister Rae OR Tutti Frutti	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Some Day My Prince Will Come OR Once in Love with Amy OR Little Boat OR How Insensitive *	The Real Book (European Edition)	(Hal Leonard)
[* How Insensitive also available in Bossa Novas (Aebersold Vol.31)		(Jazzwise)]
Essence [head and 1 or 2 improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Blues [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Flute: Grade 7

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

All majors and minors (melodic OR harmonic, candidate's choice) (two octaves)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scale beginning on A (two octaves)

Blues scales: A and F# (two octaves swung)

Dorian mode beginning on F and E (two octaves swung)

Dominant 7ths *in the keys of* Db and B, resolving on the tonic (two octaves swung)

Diminished 7th beginning on G (two octaves swung)

Additional chords/arpeggios: F7, Fmin7, F6, Fmin6 (two octaves swung)

Option 2: Mode and Studies

Dorian mode beginning on F OR E (requirements as for Option 1)

Studies – Interval Jump AND Latin Fiesta

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

One Way	LCM Jazz Wind Handbook 2	(LCM Publications)
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Icing on the Cake OR Favouritism	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Cheryl OR Buzzy OR Bloomdidoo	Charlie Parker Omnibook [may be accompanied]	(Atlantic)
Weeping Willow	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	(Musicians Publications)
Liza	Gershwin Flute Album (Holcombe)	(Musicians Publications)
Preparatory Exercise No.1 (in a Swing Style) [only chords are given; requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Stand by Me	Instrumental Play-along: Soul Hits (Flute)	(Hal Leonard)
Fever OR Take the A Train	Jazz Classics Instrumental Play-along: Flute	(Hal Leonard)
No.66 Jazz Jazz Waltz	Jazz Flute Studies (Rae)	(Faber)
Baubles, Bangles and Beads OR Twinkle Toes	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Ex.123 [ascending patterns, swung] OR Ex.172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Save Your Love for Me	Solo Plus, Boogie and Blues (Flute)	(Amsco / Music Sales)
Ex.1 AND Ex.3 (Level 12)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Minor Groove [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
Bright Blues OR Fast Blues	Alfred MasterTracks: Jazz	(Alfred)
The Very Thought of You	Body and Soul (Aebersold Vol.41)	(Jazzwise)
Wave OR Quiet Nights of Quiet Stars OR Summer Samba	Bossa Novas (Aebersold Vol.31)	(Jazzwise)
Idaho OR This Can't Be Love	Darn that Dream (Aebersold Vol.89)	(Jazzwise)
Trav'lin' Blues	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Melancholy Baby	East of the Sun (Aebersold Vol.71)	(Jazzwise)
April in August OR At Twilight OR Everybody's Song	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation: Approaching the Standards Vol.2 (Hill)	(IMP)
I Could Write a Book OR Someone to Watch Over Me	Romantic Ballads (Aebersold Vol.110)	(Jazzwise)
Amblin' OR Why Not	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Lazy River OR Midnight Mood OR Heebie Jeebies	The Real Book (European Edition)	(Hal Leonard)
Modal Voyage [head and 1 or 2 improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Jazz Waltz [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Flute: Grade 8

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*, straight and swung.

C major and C minor (three octaves), all other majors & minors (two octaves) (melodic OR harmonic minor, candidate's choice)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scale beginning on B (two octaves); Blues scales: B and Eb (two octaves)

Modes: Dorian on E and F, Lydian on E and F, Mixolydian on E and F (two octaves)

Dominant 7ths in all keys, resolving on the tonic (two octaves)

Diminished 7ths beginning on C, C# and D (two octaves)

Additional chords/arpeggios: E7, E6, Emin7, Emin6 (two octaves)

Option 2: Modes and Studies

Mixolydian modes on E AND F (requirements as for Option 1)

Studies – II-V-I (Major & Minor) AND 6/8 Ballad

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

One own choice piece may be performed in place of one of the List B Improvisations. The candidate should introduce the piece, and indicate why the piece is important in the development of jazz. Reference may be made to stylistic relevance, an iconic solo, compositional structure, why the candidate feels a connection to the piece, etc.

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Low Roller	LCM Jazz Wind Handbook 2	(LCM Publications)
II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Thriving from a Riff OR Chi-Chi OR Celerity	Charlie Parker Omnibook [may be accompanied]	(Atlantic)
Nice Work If You Can Get It OR A Foggy Day OR Fascinating Rhythm	Gershwin by Special Arrangement (Strommen)	(IMP)
The Man I Love	Gershwin Flute Album (Holcombe)	(Musicians Publications)
Harlem Nocturne	Guest Spot: Classic Blues Playalong	(Wise / Music Sales)
One Note Samba	Guest Spot: 21 Classic Hits Playalong Flute - Blue Book	(Wise / Music Sales)
Preparatory Exercise No.2 (in a Latin Style) [only chords are given; requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
II-V7-I section: No.75 OR No.76	Jazz Flute Studies (Rae)	(Faber)
Some of These Days	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Ex.124 OR Ex.125 OR Ex.137 OR Ex.138 [swung or straight – candidate's choice] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Ex.5 (page 23) AND Ex.9 (Swing Feel) (page 25)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Rhythm Changes Medium Tempo OR Up Tempo	Alfred Masterworks (Jazz)	(Alfred)
Time After Time OR The Very Thought Of You	Body and Soul (Aebersold Vol.41)	(Jazzwise)
Serenata OR When Lights are Low	Collectors Items (Aebersold Vol.52)	(Jazzwise)
Who Can I Turn To OR No More Blues	Darn that Dream (Aebersold Vol.89)	(Jazzwise)
The Duke OR Broadway Bossa Nova	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
The Second Time Around (Swing, crotchet = 126)	OR East of the Sun	
	East of the Sun (Aebersold Vol.71)	(Jazzwise)
Aulil OR 10/21/17 OR Eclipse	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
A creative response to Track 10: 24 Measure Song [maximum 3 choruses]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Once I Loved	Jazz Bossa Novas (Aebersold Vol.31)	(Jazzwise)
Killer Joe OR You and the Night and the Music OR Cottontail	Jazz Improvisation: Approaching the Standards Vol.3 (Hill)	(IMP)
St Thomas OR Doxy OR Footprints	Sonny Rollins (Aebersold Vol.8)	(Jazzwise)
The Song is You OR Meditation OR Mas Que Nada OR Butterfly	The Real Book (European Edition)	(Hal Leonard)
Snap, Crackle, Pop [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition based on II-V-I sequence [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

G and F major (one octave)

A melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scale: G major (one octave swung)

Option 2: Scale and Study

G major OR F major scale (requirements as for Option 1 scales)

Study – Swing Style

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	(LCM Publications)
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Renigator	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Prowlin' OR Undercover OR In the Wings OR Backtrack	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Frog Hop OR First Base	Cool School (Gumbley)	(Brass Wind)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Building Blox OR Doin' the Right Thing	Jazz Zone (Rae)	(Universal Edition)
Ex.38 OR Ex.39 [tongued or slurred, candidate's choice]	[may be written out, transposed to any key which is comfortable]	
	Patterns for Jazz	(Alfred)
Mary Ann OR 12 Bar Blues	Progressive Beginner Clarinet (Gelling)	(Koala Publications)
No.5 OR No.8 OR No.12 OR No.13	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
That'll Do Nicely! OR Nobody's Blues	Style Workout (Rae)	(Universal Edition)
Ex.1 (Level 1: Introducing the Eighth Note)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Swing Scale OR 'G' Rock OR Round Dorian	Times Ten Jazz Studies (Wilson)	(Camden)

LIST B

Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Scarborough Fair OR The Hippopotamus Song	Congratulations! You've Just Passed Grade 1 – Clarinet	(IMP)
The Old Cart-Horse	Creature Comforts (Nightingale)	(Warwick Music)
Funny Face OR Swanee	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Outside Garden Tap	Jazz Routes (Miles)	(Camden Music)
Miss Natalie OR Evening Breeze	Latin Clarinet (Rae)	(Universal Edition)
Under a Cloud OR Soldier Boy OR Spring Day	Microjazz Clarinet Collection 1 (Norton)	(Boosey & Hawkes)
Promises	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Hard Rock Blues OR Basic Blues	Play Clarinet Today! Level 1	(Hal Leonard)
Ten Toe Tapper	Razzamajazz Clarinet Book 1 (Watts)	(Kevin Mayhew)
Soka OR Nashville Express	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Riddle Song	The Joy of Clarinet	(Yorktown / Music Sales)
Activate OR Spirals	Upbeat! for Clarinet Book 1 (Hounsome)	(Subject Publications)
I'm Popeye the Sailor Man	What Else Can I Play? Clarinet Grade 1	(Faber)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

G and F major (two octaves)

C major (one octave)

D melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scales: F major (two octaves swung), C major (one octave swung)

Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Swing

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	(LCM Publications)
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
One More for the Road OR Inbetween Times	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Passing Time OR Slow Motion	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 9 OR 10 OR 13	60 Jazz Etudes (Winkler)	(Tezak / Must)
Tongue and Groove	Cool School (Gumbley)	(Brass Wind)
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Skidaddle! OR Last, but not Least	Jazz Zone (Rae)	(Universal Edition)
Ex.60 OR Ex.61 OR Ex.62 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
No 39 OR 40 OR No.44 OR No.45	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
The Three Note Samba OR Hard Slog	Style Workout (Rae)	(Universal Edition)
Ex.8 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
High and Low OR Minor Feel OR Latin	Times Ten Jazz Studies (Wilson)	(Camden)

LIST B

Homeward	LCM Jazz Wind Handbook 1	(LCM Publications)
Lost in the Clouds	Blue Clarinet (Rae)	(Universal Edition)
Monkey Business	Creature Comforts (Nightingale)	(Warwick Music)
A Foggy Day OR 'S Wonderful	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos (Clarinet)	(Alfred)
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Jazz Music for Beetles OR Tall Trees	Jazz Club: Clarinet Grades 1-2 (Bennett)	(IMP)
Vintage Steam	Jazz Routes (Miles)	(Camden Music)
Not That Much	Jazzworks (Hampton)	(Faber)
Winter Sun OR Blue Habanera	Latin Clarinet (Rae)	(Universal Edition)
Tread Softly	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Michael Row the Boat Ashore	Play Clarinet Today! Level 1	(Hal Leonard)
Shrimp Shuffle OR Morning in Moscow	Razzamajazz Clarinet Book 1 (Watts)	(Kevin Mayhew)
Beginner's Blues	Repertoire Explorer: Clarinet (Rae)	(Universal Edition)
Eight Note Samba OR Minicha	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
When the Saints Go Marching In	The Joy of Clarinet	(Yorktown / Music Sales)
Beatitude [head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Take It Easy	Up-Grade! Clarinet Grades 1-2 (Wedgwood)	(Faber)
September Song	What Else Can I Play? Clarinet Grade 2	(Faber)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

G, F, Bb major (two octaves)

A, E, G melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: C major and A minor (two octaves swung)

Option 2: Scale and Study

Bb major scale (requirements as for Option 1 scales)

Study – Fun-Key

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Searching OR Silver Riddle OR Drifting By	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
In the Beginning OR Sir Neville OR Happy Ending	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Blues for Caroline OR Puddle Jump	Cool School (Gumbley)	(Brass Wind)
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Those Dance-Band Days	Jump Into Jazz (Kershaw)	(Studio Music)
Ex.79 OR Ex.80 OR Ex.81 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
No.51 OR No.52 OR No.54 OR No.56	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
Full On OR Bossa Bossa	Style Workout (Rae)	(Universal Edition)
Ex.8 (Level 6)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Rock Licks OR Swing Waltz	Times Ten Jazz Studies (Wilson)	(Camden)

LIST B

Winding Road	LCM Jazz Wind Handbook 1	(LCM Publications)
Short Cut OR Evergreen	All Jazzed Up (Ledbury)	(Brass Wind)
Ship of the Desert	Creature Comforts (Nightingale)	(Warwick Music)
The Man I Love OR Embraceable You	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Swinging Quavers OR Shorty	Easy Jazzy Clarinet (Harvey)	(Universal Edition)
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Clarinet)	(Alfred)
Pentatonic Blues [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Waltz for Richard OR A Sleepy Bean	Jazz Routes (Miles)	(Camden Music)
Green Onions OR Nearly Fabulous [with short improvisation]	Jazzworks (Hampton)	(Faber)
Coffee Time	Latin Clarinet (Rae)	(Universal Edition)
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	(De Haske)
Gloomy	Microjazz Clarinet Collection 1 (Norton)	(Boosey & Hawkes)
Shoehorn Blues OR A Spiritual	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Kalimba OR After Midnight OR Café Rio	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Beguine OR Beguine Again	The Boosey Woodwind Method: Clarinet Book 1	(Boosey & Hawkes)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Just Lounging About	Upbeat! for Clarinet Book 1 (Hounsoume)	(Subject Publications)
The Shadow of Your Smile	What Else Can I Play? Clarinet Grade 2	(Faber)
Over the Rainbow OR Stranger on the Shore	What Else Can I Play? Clarinet Grade 3	(Faber)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 4

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

C, G, D, F, Bb major (two octaves)

E, D, G melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: G and Bb major, E and G minor (two octaves swung)

Blues scale: A (two octaves swung)

Option 2: Scale and Study

E minor scale (requirements as for Option 1 scales)

Study – Mellow Waltz

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Playing Catch-up	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Tumbledown Blues OR Ted's Shuffle OR Happy Ending	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Zigzag Rag OR Haunting	Cool School (Gumbley)	(Brass Wind)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Old-Time Rag OR Latin Lesson [with piano accomp]	Jump Into Jazz (Kershaw)	(Studio Music)
Ex.83 OR Ex.84 OR Ex.85 OR Ex.86 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
No.58 OR No.59 OR No.62	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
Clarinet Un-plugged OR Doin' the Rounds	Style Workout (Rae)	(Universal Edition)
Ex.7 (Level 6)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Blue Funk OR 7ths in Swing	Times Ten Jazz Studies (Wilson)	(Camden)

LIST B

Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Stranger on the Shore (Acker Bilk)		(Faber)
One Over the Eight OR Bidin' My Time	All Jazzed Up (Ledbury)	(Brass Wind)
Blue Bird	Blue Clarinet (Rae)	(Universal Edition)
Walking the Walrus	Creature Comforts (Nightingale)	(Warwick Music)
Sweet and Low-down OR Nice Work if You Can Get It	Easy Gershwin for Clarinet (Davies & Harris)	(OUP)
Hunkafunk OR The Groveller	Easy Jazzy Clarinet (Harvey)	(Universal Edition)
James Bond Theme	Easy Popular Movie Instrumental Solos (Clarinet)	(Alfred)
The Roving Third [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
From Russia with Love	James Bond 007 Collection: Clarinet (Barry)	(IMP)
Are They Ever? OR Hullabaloo OR Transformation	Jazz Routes (Miles)	(Camden Music)
Sergeant Swing OR Chewing the Cud [with improv]	Jazzworks (Hampton)	(Faber)
Blue Habanera [with embellishments/improvisation in 2nd chorus]	Latin Clarinet (Rae)	(Universal Edition)
Satin Doll OR Summertime [head and one chorus with some embellishments]	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
Gospel OR Steam-train Blues	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Bye Bye Blackbird [2 choruses to be played with embellishments/improvisation in 2nd chorus]	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Singin' in the Rain	Take the Lead: Bumper Book (Clarinet)	(Faber)
Inner Whirl	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
The Clarinet Rap	The Boosey Woodwind Method: Clarinet Book 1	(Boosey & Hawkes)
Ain't Misbehavin' OR Whispering [head and one chorus with embellishments]	The Real Book (European Edition)	(Hal Leonard)
Killer Pete [head plus one chorus with some fills and elements of improvisation]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 5

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

D, A, E, F, Bb, E, Ab major (two octaves)

E, B, F#, D, G, C melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: G major, E minor (two octaves swung)

Blues scales: G and E (two octaves swung)

Chromatic scale beginning on C (two octaves)

Dominant 7th *in the key of C*, resolving on the tonic (two octaves swung)

Option 2: Scale and Study

C Blues scale (requirements as for Option 1 Blues scales)

Study – Changes

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Silvery OR Shift Riff	LCM Jazz Wind Handbook 1	(LCM Publications)
Changes [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Priceless OR Opus Blues OR In the Red	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Movin' OR Flying Overland OR Dai's Surprise	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 33 OR 38	60 Jazz Etudes (Winkler)	(Tezak / MusT)
It Takes Two	Cool School (Gumbley)	(Brass Wind)
The Turkey OR Transposition Blues OR Five Brew	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Wall Street Blues OR Swing It!	Jump Into Jazz (Kershaw)	(Studio Music)
Ex.87 OR Ex.88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No.62 OR No.63	Progressive Easy Jazz Studies (Rae)	(Faber)
Street Moves OR Hot House	Style Workout (Rae)	(Universal Edition)
Ex.9 (Level 9)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Waltzing Blues OR A Weird Story	Thirty Tuneful Studies (Benger)	(Spartan Press)

LIST B

Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Very Early [head and one embellished chorus]	Bill Evans (Aebersold Vol.45)	(Jazzwise)
Penguin Parade	Creature Comforts (Nightingale)	(Warwick Music)
It Ain't Necessarily So OR Fascinating Rhythm	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Five o'Clock Blues [play two choruses – the 2nd should be improvised]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Blah-blah-blah!	Jazz Routes (Miles)	(Camden Music)
Jazzworks [with improvisation]	Jazzworks (Hampton)	(Faber)
Busking in the Sun OR The Operator	Jazz Zone (Rae)	(Universal Edition)
Bb Blues OR Tootsie F Blues [head and one improvised chorus]	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Swing Out Sister	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Charleston OR I Got Rhythm	Play Jazztime	(Faber)
On the Sunny Side of the Street [head and one embellished chorus]	Sugar (Aebersold Vol.49)	(Jazzwise)
Poor Butterfly OR Avalon [2 choruses to be played with embellishments/improvisation in 2nd chorus]	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Paquito	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
A Groovy Kind of Love	The Boosey Woodwind Method: Clarinet Book 1	(Boosey & Hawkes)
I Ain't Got Nobody [head and one chorus with embellishments]	The Real Book (European Edition)	(Hal Leonard)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 6

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

Major scales up to 5 sharps and 5 flats (two octaves) except E (three octaves)

Minor scales up to 4 sharps and 4 flats (two octaves) except E (three octaves) (melodic OR harmonic, candidate's choice)

Whole tone scale beginning on C (two octaves)

Blues scales: A, F#, C (two octaves swung)

Dominant 7ths *in the keys of* C, D, B, resolving on the tonic (two octaves swung)

Diminished 7th beginning on F (two octaves swung)

Additional chords/arpeggios: D7, Dmin7, D6, Dmin6 (two octaves swung)

Option 2: Scale and Studies

Whole tone scale beginning on C (requirements as for Option 1)

Studies – Wholesome AND Blues Thing

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Up Tempo Blues (with improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Wholesome OR Blues Thing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Dreamscape	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
In a Dream OR On the Brink OR Latin Jive	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 48 OR 50	60 Jazz Studies (Winkler)	(Tezak / Must)
Gone with What Draft	Benny Goodman: Swing Classics	(Music Sales)
Cool School	Cool School (Gumbley)	(Brass Wind)
Woodchopper's Ball	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Isabel's Song	Jazz Routes (Miles)	(Camden Music)
Ex.99 OR Ex.100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
The Half of it, Dearie, Blues OR Dixieland Blues	Session Time (Wastall)	(Boosey & Hawkes)
I Ain't Got Nothin' but the Blues OR Night Train	Solo Plus, Boogie and Blues	(Amsco)
Don't Get Around Much Anymore (Duke Ellington)	Take the Lead: Jazz (Clarinet)	(IMP)
Ex.8 (Swing, Level 12, page 69, starting at the beginning of line 9)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Jazz Waltz Blues (composition and improv)	LCM Jazz Wind Handbook 2	(LCM Publications)
Autumn Leaves OR Another You OR After You've Gone	Autumn Leaves (Aebersold Vol.44)	(Jazzwise)
Laurie [head and one improvised chorus]	Bill Evans (Aebersold Vol.45)	(Jazzwise)
Here Comes McBride	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Tico Tico	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation Series: Approaching the Standards Vol.1 (Hill)	(IMP)
Ballin' the Jack OR Toot Toot Tootsie	Jazz Play-Along Vol.87: Dixieland	(Hal Leonard)
Watermelon Man	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Francis' Dream Waltz OR Swing Party	Master Pop Swing (van Gorp)	(De Haske)
Long-Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Aebersold Vol.2)	(Jazzwise)
Lady Bird	Soultrane: Tadd Dameron (Aebersold Vol.99)	(Wise / Music Sales)
Blue Room	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Hodge OR Soul Song OR Baby Boomer OR Desmond's	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
502 Blues OR On a Slow Boat to China OR Gee Baby, Ain't I Good to You [head and 2 improvised choruses]	The Real Book (European Edition)	(Hal Leonard)
Essence [head and 1 or 2 improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Blues [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 7

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

All majors and minors (two octaves) except E and F (three octaves) (melodic OR harmonic minors, candidate's choice)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scale beginning on E (three octaves)

Blues scales: A and F# (two octaves swung)

Dorian mode beginning on F and E (two octaves swung)

Dominant 7ths *in the keys of* D and B, resolving on the tonic (two octaves swung)

Diminished 7th beginning on G (two octaves swung)

Additional chords/arpeggios: F7, Fmin7, F6, Fmin6 (two octaves swung)

Option 2: Mode and Studies

Dorian mode beginning on F OR E (requirements as for Option 1)

Studies – Interval Jump AND Latin Fiesta

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

One Way	LCM Jazz Wind Handbook 2	(LCM Publications)
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Favouritism	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Now Hear This!	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Skive Jive	All That Jazz (Power)	(Power Music Company)
Benny's Bugle	Benny Goodman: Swing Classics	(Hal Leonard)
A Foggy Day	Gershwin by Special Arrangement (Strommen)	(IMP)
Preparatory Exercise No.1 (In a Swing Style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Stand by Me	Instrumental Play-along: Soul Hits (Clarinet)	(Hal Leonard)
Fly Me to the Moon	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Ex.123 [ascending patterns, swung] OR Ex.172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Ex.6 (Level 13)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
To Mr Artie Shaw [with piano accompaniment]	Tributes (Bush)	(Thames)

LIST B (IMPROVISATIONS)

Minor Groove (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Bright Blues OR Fast Blues	Alfred MasterTracks: Jazz	(Alfred)
Goodbye Just for Now OR Battle Hymn of the Republic	Alfred SoloTracks: Dixieland	(Alfred)
Interplay [head and two improvised choruses]	Bill Evans (Aebersold Vol.45)	(Jazzwise)
Very Thought of You	Body and Soul (Aebersold Vol.41)	(Jazzwise)
Trav'lin' Blues	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Melancholy Baby	East of the Sun (Aebersold Vol.71)	(Jazzwise)
April in August OR At Twilight OR Everybody's Song	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
One Note Samba OR Take the A Train	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation: Approaching the Standards Vol.2 (Hill)	(IMP)
Flying Home OR Wholly Cats	Jazz Play-Along Vol.86: Benny Goodman	(Hal Leonard)
Alexander's Ragtime Band OR The Darktown Strutter's Ball	Jazz Play-Along Vol.87: Dixieland	(Hal Leonard)
Canteloupe Island OR Song for My Father OR Footprints	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Indiana OR The Sheik of Araby	St Louis Blues: Traditional Dixieland Classics (Aebersold Vol.100)	(Jazzwise)
Sanctuary OR Why Not OR Grey Street	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Lazy River OR The Very Thought of You OR Midnight Mood [head and two improvised choruses]	The Real Book (European Edition)	(Hal Leonard)
Modal Voyage [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Jazz Waltz [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Clarinet: Grade 8

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*, straight and swung.

All majors and minors (two octaves) except E-G (three octaves) (melodic OR harmonic minors, candidate's choice)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scale beginning on E (two octaves); Blues scales: B and Eb (two octaves)

Modes: Dorian on E and F, Lydian on E and F, Mixolydian on E and F (two octaves)

Dominant 7ths in all keys, resolving on the tonic (two octaves)

Diminished 7ths beginning on C, C# and D (two octaves)

Additional chords/arpeggios: E7, E6, Emin7, Emin6 (two octaves)

Option 2: Modes and Studies

Mixolydian mode on E AND F (requirements as for Option 1)

Studies – II-V-I (Major & Minor) AND 6/8 Ballad

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

One own choice piece may be performed in place of one of the List B Improvisations. The candidate should introduce the piece, and indicate why the piece is important in the development of jazz. Reference may be made to stylistic relevance, an iconic solo, compositional structure, why the candidate feels a connection to the piece, etc.

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Low Roller	LCM Jazz Wind Handbook 2	(LCM Publications)
II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Hard Rock Blues	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Air Mail Special	Benny Goodman: Swing Classics	(Hal Leonard)
Nice Work If You Can Get It OR Fascinating Rhythm	Gershwin By Special Arrangement (Strommen)	(IMP)
Preparatory Exercise No.2 (In a Latin Style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
The Way You Look Tonight OR Almost Like Being in Love	Movie Songs (Carl Strommen)	(IMP)
Ex.124 OR Ex.125 OR Ex.137 OR Ex.138 [swung or straight – candidate's choice] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Improvisation OR Modal Blues OR In Rhythm	Pocket Size Sonata No.1 (Templeton)	(Emerson)
Ex.4 (Level 15)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
To Mr Harold Arlen	Tributes (Bush)	(Thames)

LIST B (IMPROVISATIONS)

Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Sushi-Sushi Sue OR You Stole My Heart Away	Alfred SoloTracks: Dixieland	(Alfred)
After You've Gone OR S'posin'	Autumn Leaves (Aebersold Vol.44)	(Jazzwise)
My Little Suede Shoes OR Billie's Bounce	Charlie Parker 'All Bird' (Aebersold Vol.6)	(Jazzwise)
The Duke	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Mood Indigo OR Solitude OR I Let A Song Go Out Of My Heart OR Prelude to a Kiss	Duke Ellington (Aebersold Vol.12)	(Jazzwise)
The Second Time Around (Swing, crotchet = 126) OR East of the Sun OR Aulil OR 10/21/17 OR Eclipse	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
A creative response to Track 10: 24 Measure Song [maximum 3 choruses]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Snap, Crackle, Pop [head and 1 or 2 improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Fly Me to the Moon OR Fever	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Cotton Tail	Jazz Improvisation: Approaching the Standards Vol.3 (Hill)	(IMP)
Jersey Bounce OR Stompin' at the Savoy	Jazz Play-Along Vol.28: Big Band Era	(Hal Leonard)
Don't Be That Way	Jazz Play-Along Vol.86: Benny Goodman:	(Hal Leonard)
That's a Plenty OR Tiger Rag	Jazz Play-Along Vol.87: Dixieland	(Hal Leonard)
Doxy OR Solar Flair	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Mr D OR Bobbin	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Angel Eyes OR I'll Get By OR Little Boat OR D Natural Blues	The Real Book (European Edition)	(Hal Leonard)
Own composition based on II-V-I sequence [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Saxophone: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

G and F major (one octave)

A melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scale: F major (one octave swung)

Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Style

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	(LCM Publications)
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Maybe Next Time OR Renigator	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Frog Hop OR Chant	Cool School (Gumbley)	(Brass Wind)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
First Take OR Mayfair OR Power Plant OR Leapfrog	Easy Studies in Jazz and Rock (Rae)	(Universal Edition)
Oh When the Saints (Lesson 6)	Introducing the Saxophone (Rae)	(Universal Edition)
Chow Mein Cha-cha	Learn as You Play Saxophone (Wastall)	(Boosey & Hawkes)
Ex.38 OR Ex.39 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Merrily We Roll Along	Progressive Jazz Studies (Rae)	(Faber)
A Whole Lot of Soul OR Rock that Sax!	Saxophone Basics (Hampton)	(Faber)
No.1 in G Major	Saxtudes (Wilson)	(Camden Music)
Sax Café OR Sax Country	Sixty for Sax (Bullard)	(ABRSM)
Nobody's Blues OR The Time Has Come	Style Workout (Rae)	(Universal Edition)

LIST B

Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Moon River	All Jazzed Up for Saxophone (Ledbury)	(Brass Wind)
The Old Cart-Horse	Creature Comforts (Nightingale)	(Warwick Music)
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Solitude	Jazz and Blues Greats for Saxophone	(Wise / Music Sales)
Outside Garden Tap	Jazz Routes (Miles)	(Camden Music)
Rock Steady OR One Potato	New Sax Solos Book 1 (Lyons)	(Useful)
Cheeky Cherry	Really Easy Jazzin' About (Wedgwood)	(Faber)
Boogaloo OR Nashville Express	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
KO OR Romancing	The Jazz Method for Saxophone (O'Neill)	(Schott)
Activate OR Spirals	Upbeat! for Saxophone Book 1 (Hounsoune)	(Subject Publications)
Jeepers Creepers	What Jazz and Blues Can I Play? Grades 1-3	(Faber)

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Saxophone: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

D major (two octaves)

C and Bb major (one octave)

D and E melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scale: C major (one octave swung)

Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Swing

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
One More for the Road OR Inbetween Times	20 Sensational Saxophone Studies (Madden)	<i>(Spartan Press)</i>
Study 9 OR 10 OR 13	60 Jazz Etudes (Winkler)	<i>(Tezak / Must)</i>
Ex.1	Basic Jazz Conception for Saxophone (Niehaus)	<i>(Try)</i>
Tongue & Groove OR No Problem!	Cool School (Gumbley)	<i>(Brass Wind)</i>
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Over and Out OR Flapjack OR Overdrive	Easy Studies in Jazz and Rock (Rae)	<i>(Universal Edition)</i>
Going for a Take (Lesson 12)	Introducing the Saxophone (Rae)	<i>(Universal Edition)</i>
Mixin' It!	Jazz Scale Studies: Saxophone (Rae)	<i>(Universal Edition)</i>
Sax-Appeal	Learn as You Play Saxophone (Wastall)	<i>(Boosey & Hawkes)</i>
Ex.60 OR Ex.61 OR Ex.62 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Lightly Row OR Twinkle Twinkle Little Star	Progressive Jazz Studies (Rae)	<i>(Faber)</i>
No.2 in G Major	Saxtudes (Wilson)	<i>(Camden Music)</i>
Sax Rock OR Saxophone Sentimentale	Sixty for Sax (Bullard)	<i>(ABRSM)</i>
Clean Machine OR Bricks and Mortar OR Warm Front	Style Workout (Rae)	<i>(Universal Edition)</i>
Ex.7 (Level 3)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>

LIST B

Homeward	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Monkey Business	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos (Saxophone)	<i>(Alfred)</i>
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol.1)	<i>(Jazzwise)</i>
Farewell Blues OR I Ain't Got Nobody	Jazz and Blues Greats for Saxophone	<i>(Wise / Music Sales)</i>
Vintage Steam	Jazz Routes (Miles)	<i>(Camden Music)</i>
Not That Much	Jazzworks (Hampton)	<i>(Faber)</i>
Direct Action OR Wheels Within Wheels	New Sax Solos Book 1 (Lyons)	<i>(Useful)</i>
'S Wonderful	Play Gershwin	<i>(Faber)</i>
Hot Chillii OR Swing Your Partners OR Dragonfly	Really Easy Jazzin' About (Wedgwood)	<i>(Faber)</i>
Off to the Sun	Selected Solos for Saxophone Grades 1-3 (Wedgwood)	<i>(Faber)</i>
Minicha	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
A Song for Sophie OR Bird Waltz	The Jazz Method for Saxophone (O'Neill)	<i>(Schott)</i>
Beatitude [head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	<i>(Jazzwise)</i>
Just Lounging About	Upbeat! for Saxophone Book 1 (Hounsoume)	<i>(Subject Publications)</i>
Sentimental Journey	What Jazz and Blues Can I Play? Grades 1-3	<i>(Faber)</i>

Component 3 - Musical Awareness [See pages 39-40]

7 marks

Component 4 - Creative Response Test [See page 41]

10 marks

Component 5 - Aural Tests [See pages 42-49]

8 marks

Jazz Saxophone: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(m.m. crotchet = c. 60 when played in quavers)

Ascending and descending from memory. To be prepared tongued and slurred.

Eb and A major (one octave)

G and B melodic OR harmonic minor (candidate's choice) (one octave)

C melodic OR harmonic minor (candidate's choice) (two octaves)

Pentatonic scales: G major and E minor (one octave swung)

Option 2: Scale and Study

Bb major scale (requirements as for Option 1 scales)

Study – Fun-Key

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Silver Riddle OR Drifting By	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Ex.3 OR Ex.4	Basic Jazz Conception for Saxophone (Niehaus)	(Try)
Blue Funk OR Skeddadle	Cool School (Gumbley)	(Brass Wind)
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Sir Neville OR Freeway OR In the Beginning OR Discomatic	Easy Studies in Jazz and Rock (Rae)	(Universal Edition)
In the Fast Lane (Lesson 13) OR Waltz in 3rds (Lesson 21)	Introducing the Saxophone (Rae)	(Universal Edition)
Night Moves	Jazz Scale Studies: Saxophone (Rae)	(Universal Edition)
Brazilian Beat	Learn as You Play Saxophone (Wastall)	(Boosey & Hawkes)
Ex.79 OR Ex.80 OR Ex.81 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Bobby Shaftoe OR Greensleeves	Progressive Jazz Studies (Rae)	(Faber)
No.3 in D Major	Saxtudes (Wilson)	(Camden Music)
Scaly Sax	Sixty for Sax (Bullard)	(ABRSM)
Limbo! OR Sweet Sorrow	Style Workout (Rae)	(Universal Edition)
Chord Studies Ex.10 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)

LIST B

Winding Road	LCM Jazz Wind Handbook 1	(LCM Publications)
Takin' It Easy	All Jazzed Up for Saxophone (Ledbury)	(Brass Wind)
Waltz for Emily OR In the Wee Small Hours	Blue Saxophone (Rae)	(Universal Edition)
Ship of the Desert	Creature Comforts (Nightingale)	(Warwick Music)
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Saxophone)	(Alfred)
Pentatonic Blues [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Perdido	Jazz and Blues Greats for Saxophone	(Wise / Music Sales)
Waltz for Richard OR A Sleepy Bean	Jazz Routes (Miles)	(Camden Music)
Green Onions OR Nearly Fabulous [with short improv]	Jazzworks (Hampton)	(Faber)
Granite OR Midnight in Tobago	Learn as You Play Saxophone (Wastall)	(Boosey & Hawkes)
The Henley Regatta OR Go Out Shopping	Master Pop Swing: Saxophone (van Gorp)	(De Haske)
Soft Song OR Moonrock	New Sax Solos Book 1 (Lyons)	(Useful)
Easy Tiger OR Buttercup OR Keep Truckin'	Really Easy Jazzin' About (Wedgwood)	(Faber)
After Midnight	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Apologies to Daisy OR Lullaby	The Jazz Method for Saxophone (O'Neill)	(Schott)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Scale-Learning Blues! OR The Easy Winners	Up-Grade! Saxophone Grades 2-3 (Wedgwood)	(Faber)
Pennsylvania 6-5000	What Jazz and Blues Can I Play? Grades 1-3	(Faber)

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Saxophone: Grade 4

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

C, E, Eb major (two octaves); Ab major (one octave)

E and C melodic OR harmonic minor (candidate's choice) (two octaves)

G and F# melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scales: F major and B minor (one octave swung), D major and D minor (two octaves swung)

Blues scale: D (two octaves swung)

Option 2: Scale and Study

E minor scale (requirements as for Option 1 scales)

Study – Mellow Waltz

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Playing Catch-up	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Turn About	20 Modern Studies for Saxophone (Rae)	(Universal Edition)
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	(Tezak / MusT)
Ex.6 OR Ex.7 OR Ex.8	Basic Jazz Conception for Saxophone (Niehaus)	(Try)
Bopping Along OR Blues for Caroline OR Cheekie Charlie	Cool School (Gumbley)	(Brass Wind)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Ted's Shuffle OR Road Hog OR One Way Ticket	Easy Studies in Jazz and Rock (Rae)	(Universal Edition)
Ginger Cat Blues (Lesson 17) OR Waltz for Sue (Lesson 25)	Introducing the Saxophone (Rae)	(Universal Edition)
No New Messages	Jazz Scale Studies: Saxophone (Rae)	(Universal Edition)
Dixieland Blues	Learn as You Play Saxophone (Wastall)	(Boosey & Hawkes)
Ex.83 OR Ex.84 OR Ex.85 OR Ex.86 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Study 14 OR 15	Progressive Jazz Studies (Rae)	(Faber)
No.4 in A Minor	Saxtudes (Wilson)	(Camden Music)
Driving Sax OR Sax Relax	Sixty for Sax (Bullard)	(ABRSM)
Doin' the Rounds OR Sax Un-Plugged OR Sunset Cruising	Style Workout (Rae)	(Universal Edition)
Ex.8 (Level 5)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)

LIST B

Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Remember When	After Hours for Saxophone (Eb Alto) (Wedgwood)	(Faber)
Mr Creek OR Vintage Blue	Blue Saxophone (Rae)	(Universal Edition)
New Rag OR It's a Raggy Waltz	Concert Repertoire for Alto Saxophone (Harris & Calland)	(Faber)
Walking the Walrus	Creature Comforts (Nightingale)	(Warwick Music)
James Bond Theme	Easy Popular Movie Instrumental Solos (Saxophone)	(Alfred)
Desafinado	First Repertoire for Alto Saxophone	(Faber)
Five 'O' Clock Blues [head and one embellished chorus] OR The Roving Third [play through twice with fills / embellishments in the 2nd chorus]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
Mean to Me OR Petit Fleur OR Satin Doll	Jazz and Blues Greats for Saxophone	(Wise / Music Sales)
Are They Ever?	Jazz Routes (Miles)	(Camden Music)
Sergeant Swing OR Chewing the Cud [with improv]	Jazzworks (Hampton)	(Faber)
Sometime Maybe OR Walk Tall	Jazzin' About (Wedgwood)	(Faber)
Schoolhouse Blues	Jazzy Saxophone 1 (Rae)	(Universal Edition)
Satin Doll OR Summertime [head and one embellished chorus]	Maiden Voyage (Aebersold Vol.54)	(Wise / Music Sales)
This is My Day OR Por Favor	Master Pop Swing: Saxophone (van Gorp)	(De Haske)
Runway	New Sax Solos Book 1 (Lyons)	(Useful)
Singin' in the Rain	Take the Lead: Bumper Book (Saxophone)	(Faber)
Everybody Needs Somebody to Love	Take the Lead: The Blues Brothers (Saxophone)	(Faber)
Kalimba	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Familiarity OR Summer Hummer OR Country Road	The Jazz Method for Saxophone (O'Neill)	(Schott)
Misty OR Chitlins Con Carne [head and one embellished chorus]	The Real Book (European Edition)	(Hal Leonard)
Killer Pete [head plus one chorus with some fills and elements of improvisation]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Saxophone: Grade 5

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(*m.m. crotchet = c. 72 when played in quavers*)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

Bb, B, D major (two octaves)

C# melodic OR harmonic minor (candidate's choice) (two octaves)

F and F# melodic OR harmonic minor (candidate's choice) (one octave)

Chromatic scale beginning on D (two octaves)

Pentatonic scales: Bb major (two octaves swung), A major (one octave swung), G and F# minor (one octave swung)

Blues scale: C (two octaves swung)

Dominant 7th in the key of G, resolving on the tonic (two octaves swung)

Option 2: Scale and Study

C Blues scale (requirements as for Option 1 Blues scale)

Study – Changes

Component 2 - Performance

60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either list.

At least one piece must be selected from *Jazz Wind Handbook 1* (LL161).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Silvery OR Shift Riff	LCM Jazz Wind Handbook 1	(LCM Publications)
Changes [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Opus Blues OR In the Red	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Study 33 OR 38	60 Jazz Etudes (Winkler)	(Tezak / Must)
Ex.11 OR Ex.12	Basic Jazz Conception for Saxophone Book 1 (Niehaus)	(Try)
Tiffany's Tune	Basic Jazz Conception for Saxophone Book 2 (Niehaus)	(Try)
Rock Bound OR Major Road Ahead	Cool School (Gumbley)	(Brass Wind)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Windy Ridge, or Movin' AND Yo-Yo	Easy Studies in Jazz and Rock (Rae)	(Universal Edition)
4 Swing	Finger Bobbins (Cowles)	(Studio Music)
Blue Focus OR Hangin' Out OR Hard as Nails	Jazz Scale Studies: Saxophone (Rae)	(Universal Edition)
Ex.87 OR Ex.88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No.20 OR No.21	Progressive Jazz Studies (Rae)	(Faber)
No.8 in A Major	Saxtudes (Wilson)	(Camden Music)
Strolling Sax OR Saxophone Stomp	Sixty for Sax (Bullard)	(ABRSM)
Headbanger	Style Workout (Rae)	(Universal Edition)
Ex.11 Syncopation (Level 7)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)

LIST B

Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Pink Panther (Mancini)		(Fentone)
Survivor OR Call It a Day	After Hours for Saxophone (Eb Alto) (Wedgwood)	(Faber)
Rachel and the Boys	Blue Saxophone (Rae)	(Universal Edition)
Heading West	Cops, Caps and Cadillacs (Gumbley)	(Saxtet)
Penguin Parade	Creature Comforts (Nightingale)	(Warwick Music)
Five o'Clock Blues [play two choruses – the 2nd should be improvised]	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
12 Bar OR Swing 8	Jazz Album (Wilson)	(Camden)
Going Home OR Tequila Sunrise OR Hot on the Line	Jazzin' About (Wedgwood)	(Faber)
Blah-blah-blah!	Jazz Routes (Miles)	(Camden Music)
Jazzworks [with improvisation]	Jazzworks (Hampton)	(Faber)
Sing a Song of Sixpence	Jazzy Saxophone 1 (Rae)	(Universal Edition)
Bb Blues OR F Blues (Tootsie) [head and one improvised chorus]	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Poor Butterfly [2 choruses to be played with embellishments/improvisation in 2nd chorus]	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Take Five (Desmond)	Take Ten (Rae)	(Universal Edition)
Gimme Some Lovin'	Take the Lead: The Blues Brothers (Saxophone)	(Faber)
Discosaur OR Hodge	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Blue Samba OR The Right Time	The Jazz Method for Saxophone (O'Neill)	(Schott)
Yes Indeed OR Bluesette [head and one embellished chorus]	The Real Book (European Edition)	(Hal Leonard)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Saxophone: Grade 6

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

All major keys up to five sharps and flats (range Bb to F two octaves; others one octave)

All minor keys (melodic OR harmonic, candidate's choice) up to 4 sharps and flats (range Bb to F 2 octaves; others 1 octave)

Whole tone scale beginning on C (two octaves)

Blues scales: D, F (two octaves swung), G (one octave swung)

Dominant 7ths *in the keys of* A, Bb and E, resolving on the tonic (two octaves swung)

Diminished 7th beginning on D (two octaves swung)

Additional chords/arpeggios: D7, Dmin7, D6, Dmin6 (two octaves swung)

Option 2: Scale and Studies

C whole tone scale (requirements as for Option 1)

Studies – Wholesome AND Blues Thing

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Up Tempo Blues (with improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Wholesome OR Blues Thing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Dreamscape	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Study 48 OR 50	60 Jazz Etudes (Winkler)	(Tezak / Must)
Etude 2 OR 3	Advanced Jazz Conception for Saxophone (Niehaus)	(Try)
Stan's Idea OR You're It	Basic Jazz Conception for Saxophone Book 1 (Niehaus)	(Try)
Cool School	Cool School (Gumbley)	(Brass Wind)
Forever in Love OR Esther OR I've Been Missing You	Easy Solos for Saxophone (Kenny G)	(Hal Leonard)
Five Brew	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Green Onions	Instrumental Play-along: Soul Hits (Saxophone)	(Hal Leonard)
Jazz Waltz	Jazz Album (Wilson)	(Camden Music)
The Whole Truth	Jazz Scale Studies (Rae)	(Universal Edition)
The Swinging Roundabout	New Sax Solos Vol.2 (Lyons)	(Useful)
Ex.99 OR Ex.100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Study 27 OR 28	Progressive Jazz Studies (Intermediate) (Rae)	(Faber)
No.9 in E Major	Saxtudes (Wilson)	(Camden Music)
Samba Sax	Sixty for Sax (Bullard)	(ABRSM)
Hot House OR Sangria	Style Workout (Rae)	(Universal Edition)
Ex.4 (Swing, page 60, starting at the Bis B flat sign)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Jazz Waltz Blues (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
<i>Any piece</i>	Blues in All Keys (Aebersold Vol.42)	(Jazzwise)
Work Song	Cannonball Adderley (Aebersold Vol.13)	(Jazzwise)
Cops, Caps and Cadillacs OR Oceanapolis	Cops, Caps and Cadillacs (Gumbley)	(Saxtet)
Here Comes McBride OR Take 5	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Lisa OR Full House	David Sanborn Songs (Aebersold Vol.103)	(Jazzwise)
C Jam Blues OR In a Mellow Tone	Duke Ellington – In a Mellow Tone (Aebersold Vol.48)	(Jazzwise)
Composition of a head and improvisation over two choruses	of either Blues (track 7 OR 8)	
	How to Play Jazz and Improvise (Aebersold Vol.1)	(Jazzwise)
C Jam Blues OR The Preacher	Jazz Improvisation: Approaching the Standards Vol.1 (Hill)	(IMP)
Watermelon Man	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Francis' Dream Waltz	Master Pop Swing (van Gorp)	(De Haske)
Long-Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Aebersold Vol.2)	(Jazzwise)
Lady Bird	Soultrane: Tadd Dameron (Aebersold Vol.99)	(Jazzwise)
Blue Room	Swing Swing Swing (Aebersold Vol.39)	(Jazzwise)
Think	Take the Lead: The Blues Brothers (Saxophone)	(Faber)
Baby Boomer OR Soul Song	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
I Never Knew [with improvisation]	The Jazz Method for Saxophone (O'Neill)	(Schott)
502 Blues OR Blue Monk [head and 2 improv choruses]	The Real Book (European Edition)	(Hal Leonard)
Essence [head and 1 or 2 improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Blues [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Saxophone: Grade 7

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*.

All major and minor keys (melodic OR harmonic, candidate's choice) (range Bb to F two octaves; others one octave)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scales beginning on Bb and F (two octaves)

Blues scales: E (two octaves swung) and A (one octave swung)

Dorian mode beginning on F and E (two octaves swung)

Dominant 7ths *in the keys of* Ab and F#, resolving on the tonic (two octaves swung)

Diminished 7th beginning on C# (two octaves swung)

Additional chords/arpeggios: F7, Fmin7, F6, Fmin6 (two octaves swung)

Option 2: Mode and Studies

Dorian mode beginning on F OR E (requirements as for Option 1)

Studies – Interval Jump AND Latin Fiesta

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

One Way	LCM Jazz Wind Handbook 2	(LCM Publications)
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Bebop Special	14 Blues and Funk Etudes (Mintzer)	(Alfred)
Icing on the Cake OR Favouritism	20 Sensational Saxophone Studies (Madden)	(Spartan Press)
Etude 5 OR 20	Advanced Jazz Conception for Saxophone (Niehaus)	(Try)
Interplay	Bill Evans (Aebersold Vol.45)	(Jazzwise)
Cheryl OR Buzzy OR Bloomdido [may be accompanied]	Charlie Parker Omnibook	(Atlantic)
Trav'lin' Blues OR Waltzing	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Preparatory Exercise No.1 (In a Swing Style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Stand by Me	Instrumental Play-along: Soul Hits (Saxophone)	(Hal Leonard)
Fly Me to the Moon	Jazz Classics Instrumental Play-along (Saxophone)	(Hal Leonard)
Mobile Tones	Jazz Scale Studies (Rae)	(Universal Edition)
The Quick Brown Fox	New Sax Solos Vol.2 (Lyons)	(Useful)
Ex.123 [ascending patterns, swung] OR Ex.172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No.11: F Major and C Whole Tone	Saxtudes (Wilson)	(Camden Music)
Smokey Sax	Sixty for Sax (Bullard)	(ABRSM)
Ex.2 (Level 13)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)

LIST B (IMPROVISATIONS)

Minor Groove [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
The Romp	Benny Carter (Aebersold Vol.87)	(Jazzwise)
Lover Come Back to Me OR The Very Thought of You OR Teach Me Tonight	Body and Soul (Aebersold Vol.41)	(Jazzwise)
Snakes OR Chicago Song	David Sanborn Songs (Aebersold Vol.103)	(Jazzwise)
Melancholy Baby	East of the Sun (Aebersold Vol.71)	(Jazzwise)
April in August OR At Twilight OR Everybody's Song	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation: Approaching the Standards Vol.2 (Hill)	(IMP)
Footprints OR Canteloupe Island OR Song For My Father	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
88 Basie Street	Sammy Nestico (Aebersold Vol.37)	(Jazzwise)
Why Not OR Fast Baptist Boogie	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Euphrates [with solo]	The Jazz Method for Saxophone (O'Neill)	(Schott)
Lazy River OR Midnight Mood [head and two improvised choruses]	The Real Book (European Edition)	(Hal Leonard)
Modal Voyage [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition in the style of a Jazz Waltz [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Jazz Saxophone: Grade 8

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. [See page 4 for information about publications and downloads.]

Option 1: Scales & Arpeggios

(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*, straight and swung.

All major and minor keys (melodic OR harmonic, candidate's choice) (range Bb-F [or F# if instrument has high F# key] two octaves; others one octave)

Whole tone scales beginning on C and C# (two octaves)

Chromatic scales beginning on Bb and F (two octaves)

Blues scales: B and Eb (two octaves)

Modes: Dorian on E and F, Lydian on E and F, Mixolydian on E and F (two octaves)

Dominant 7ths in all keys, resolving on the tonic (range as for scales and arpeggios)

Diminished 7ths beginning on C, C# and D (two octaves)

Additional chords/arpeggios: E7, E6, Emin7, Emin6 (two octaves)

Option 2: Modes and Studies

Mixolydian mode on E AND F (requirements as for Option 1)

Studies – II-V-I (Major & Minor) AND 6/8 Ballad

Component 2 - Performance

60 marks

Performance of three pieces, one from List A and two from List B (Improvisations).

One own choice piece may be performed in place of one of the List B Improvisations. The candidate should introduce the piece, and indicate why the piece is important in the development of jazz. Reference may be made to stylistic relevance, an iconic solo, compositional structure, why the candidate feels a connection to the piece, etc.

At least one piece must be selected from *Jazz Wind Handbook 2* (LL162).

ONE piece may be a free choice, played from memory (see page 38).

LIST A

Low Roller	LCM Jazz Wind Handbook 2	(LCM Publications)
II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Blues Shuffle	14 Blues and Funk Etudes (Mintzer)	(Alfred)
Etude 7 OR 19	Advanced Jazz Conception for Saxophone (Niehaus)	(Try)
Homeland [Soprano Saxophone]	Breathless (Kenny G)	(Hal Leonard)
Thriving from a Riff OR Chi Chi OR Celerity [may be accompanied]	Charlie Parker Omnibook	(Atlantic)
Nice Work If You Can Get It OR Fascinating Rhythm	Gershwin By Special Arrangement (Strommen)	(IMP)
Harlem Nocturne OR Fever	Guestspot Classic Blues (Saxophone)	(Wise / Music Sales)
Preparatory Exercise No.2: In a Latin Style [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Speedbird OR Diminishing Returns	Jazz Scale Studies (Rae)	(Universal Edition)
Ex.124 OR Ex.125 OR Ex.137 OR Ex.138 [swung or straight – candidate's choice] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No.13: Bb Major and F Pentatonic	Saxtudes (Wilson)	(Camden Music)
Fourth Sax	Sixty for Sax (Bullard)	(ABRSM)
Ex. 2 (Level 15)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Funk in D minor OR Mercy-ish [heads only]	Ultimate Jazz Playalong (Marienthal)	(IMP)

LIST B (IMPROVISATIONS)

Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Time After Time OR Body and Soul OR What Is This Thing Called Love	Body and Soul (Aebersold Vol.41)	(Jazzwise)
My Little Suede Shoes OR Billie's Bounce	Charlie Parker 'All Bird' (Aebersold Vol.6)	(Jazzwise)
The Duke	Dave Brubeck (Aebersold Vol.105)	(Jazzwise)
Straight to the Heart OR As We Speak	David Sanborn Songs (Aebersold Vol.103)	(Jazzwise)
The Second Time Around (Swing, crotchet = 126) OR East of the Sun	East of the Sun (Aebersold Vol.71)	(Jazzwise)
Aulil OR 10/21/17 OR Eclipse	How to Learn Tunes (Baker, Aebersold Vol.76)	(Jazzwise)
Killer Joe OR Take The 'A' Train OR Cottontail	Jazz Improvisation Series: Approaching The Standards Vol.3 (Hill)	(IMP)
Four Brothers	Jazz Play-Along Vol.28: Big Band Era	(Hal Leonard)
Solar Flair OR Doxy	Maiden Voyage (Aebersold Vol.54)	(Jazzwise)
Switch in Time OR Samantha	Sammy Nestico (Aebersold Vol.37)	(Jazzwise)
St Thomas	Sonny Rollins (Aebersold Vol.8)	(Jazzwise)
Back at the Chicken Shack OR Georgia on my Mind	Sugar (Aebersold Vol.49)	(Jazzwise)
Bopsicle OR Maceo	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Peace OR The Song is You OR Meditation OR Straight No Chaser	The Real Book (European Edition)	(Hal Leonard)
Snap, Crackle, Pop [head and one or two improv choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol.5)	(Jazzwise)
Own composition based on II-V-I sequence [with improvised section]		

Component 3 - Musical Awareness [See pages 39-40]	7 marks
Component 4 - Creative Response Test [See page 41]	10 marks
Component 5 - Aural Tests [See pages 42-49]	8 marks

Free Choice Memory Option

Jazz musicians often have a number of pieces that they play from memory. A good bank of memorised pieces contributes to enjoyment, confidence and creativity when playing in a group or in a jam session.

In the jazz examinations from Grade 1 to Grade 8, candidates may opt to offer ONE piece as a **free choice, to be played from memory**.

This option offers an opportunity to develop skills important to the jazz musician and to explore pieces which you enjoy – pieces which interest and enthuse you.

Through the grades, increasing levels of technical expertise, interpretation, sophistication and improvisational creativity will be assessed.

The following guidelines may help your choice:

Grades 1 to 3: A short piece or song which lends itself to a 'jazz feel' – perhaps a nursery rhyme (eg. 'Merrily We Roll Along') or a well-known jazz theme (eg. 'When the Saints', 'C-Jam Blues', 'Frankie and Johnny'). Gospel pieces or some hymns also sometimes lend themselves to jazz interpretation (eg. 'Amazing Grace').

Grades 4 and 5: You may wish to explore more repertoire and styles, perhaps including Blues numbers and standards. You may wish to select a piece which was appropriate in earlier grades. The skill and creativity levels should be more sophisticated in quality.

Grades 6 to 8: Increasing levels of improvisation and stylistic authenticity and/or personalisation will be expected. You may wish to explore pieces and solos which have become iconic in the jazz world. Clarinet players may wish to explore New Orleans / Dixieland styling.

If the piece chosen appears elsewhere in the repertoire at the same grade, the piece may only be played once.

Candidates may be accompanied, or the piece may be played solo. If the piece is accompanied (eg. by piano, guitar, rhythm section or backing track), ensemble awareness can be assessed alongside solo skills and creativity.

Musical Awareness

Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus will always be the music performed in the Performance section of the exam.*
3. *The knowledge required is cumulative for Grades 1-8; ie. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (eg. 'second', 'fourth', etc.);
- demonstrate an understanding of basic chord symbols;
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music;

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (eg. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers and/or famous performers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (eg. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (eg. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- demonstrate knowledge of pentatonic and blues scale structures;

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- demonstrate knowledge of blues structures, chord structures, and modes in the major scale;
- demonstrate stylistic understanding and awareness;
- respond to questions on musical influences;
- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- demonstrate knowledge of II-V-I patterns (G, C and F majors only) and the circle of fifths;
- give basic biographical information about the composers and/or famous performers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of tritone substitutions, sus chords and turnarounds;
- identify other pieces by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Creative Response Test

This section of the examination will test the candidate's ability to develop improvised phrasing at sight. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Examples are provided in *Jazz Wind Handbook 1* (LL161) and *Jazz Wind Handbook 2* (LL162).

GRADE 1

- The piece will consist of four bars in C major.
- Bars 1 and 2 will be written out.
- The candidate is required to play the opening phrase and a response phrase.

GRADE 2

- The piece will consist of four bars in G major.
- Bars 1 and 2 will be written out.
- The candidate is required to play the opening phrase and a response phrase.

GRADE 3

- The piece will consist of eight bars in F major, in a 'swing' style.
- Bars 1, 2, 5 and 6 will be given.
- Development will be required in bars 3, 4, 7 and 8.

GRADE 4

- The piece will consist of eight bars in D major or B minor, in a 'swing' or 'straight' style.
- The first four bars will be given.

GRADE 5

- The piece will consist of eight bars in Bb major or G minor, in a 'swing' or 'straight' style.
- The first four bars will be given.

GRADE 6

- The piece will consist of eight bars, up to 3 sharps or 3 flats, in a 'swing' or 'straight' style.
- Two bars will be given, plus chord indications.
- Blues scales, pentatonic scales and modes related to the Technical Work could be applied in the piece.

GRADE 7

- The piece will consist of eight bars, up to 4 sharps or 4 flats, in a 'swing' or 'straight' style.
- Two bars will be given, plus chord indications.
- Blues scales, pentatonic scales and modes related to the Technical Work could be applied in the piece.

GRADE 8

- The piece will consist of up to 12 bars, up to 5 sharps or 5 flats, in a 'swing' or 'straight' style.
- The first 2 bars will be given, and chord indications will be provided over the remainder of the piece.

Aural Tests

Candidates may opt to do the standard aural tests (as illustrated in the Handbooks) or an alternative set of jazz tests, which make reference to the Rhythm and Improvisation Exercise appropriate to the grade.

Examiners will ask the candidate which set they are doing by referring to them as 'standard' or 'jazz'.

Specimen tests ('standard' version) can be found in *Jazz Wind Handbook 1 (LL161)* / *Jazz Wind Handbook 2 (LL162)* and *Specimen Aural Tests (LL189)*.

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b) (Standard):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2 (Standard), test 1(c), candidates are required to respond by listing the rhythmic values in order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see Note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements: Standard Aural Tests

GRADE 1 (STANDARD)

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2 (STANDARD)

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3 (STANDARD)

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th.

Candidates will be asked to:

- 2 (a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

GRADE 4 (STANDARD)

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2 (a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5 (STANDARD)

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2 (a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6 (STANDARD)

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1 (a) identify the time signature (1 mark).
- 1 (b) identify whether the passage is in a major or minor key (1 mark).
- 1 (c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1 (d) clap or tap back the rhythm of the phrase (1 mark).
- 1 (e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7 (STANDARD)

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
- 2 The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8 (STANDARD)

- 1 A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

- 2 The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).

Requirements: Jazz Aural Tests

GRADE 1 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No. 1: Four in a Bar* on page 15 of *Jazz Wind Handbook 1*. The examiner will count in and play a short piece, with emphasis on beats 1 & 3 ('down beat') or beats 2 & 4 ('back beat'). Candidates will be asked to:

- 1 identify the piece as 'down beat' or 'back beat' (2 marks).

Pitch

The examiner will play a note (C, F or G), followed by the note a major 3rd or a perfect 5th above. The candidate will be asked to:

- 2 (a) identify the note by name or by interval number (2 marks).

The examiner will play the note C, or another suitable note. The candidate will be asked to:

- 2 (b) sing a major 3rd or perfect 5th above, as requested by the examiner (2 marks).

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (c) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (d) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

GRADE 2 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.2: Swing* on pages 24-25 of *Jazz Wind Handbook 1*. The examiner will play, on one note, either Example A, Example B or Example C (page 25), twice. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
- 1 (b) clap the first two bars of the example, followed by a two-bar improvised response in a swing style (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as “bottom, middle or top” OR “Doh, Mi or Soh” OR “root, 3rd or 5th” (candidate’s choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.3: Syncopation* on pages 38-39 of *Jazz Wind Handbook 1*. The examiner will play, on one note, either example (a), example (b) or the example indicated as ‘a slightly more complicated rhythm’. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
- 1 (b) clap one of the other two patterns, as selected by the examiner (2 marks).
The examiner will play, on one note, one of the examples listed above. Candidates will be asked to:
- 1 (c) sing or play an improvised phrase following the rhythmic pattern of the example (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2 identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).
The test will be repeated, using a different interval (1 mark).

GRADE 4 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.4: Rock* on page 51 of *Jazz Wind Handbook 1*. The examiner will play, on one note, one of Examples 1, 2, 3 and 4. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
- 1 (b) clap one of the four exercises, as selected by the examiner (2 marks).
- 1 (c) sing or play an improvised phrase using the rhythmic pattern of one of the four exercises, as selected by the examiner (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2 identify the interval, by numerical value and type (1 mark).
The test will be repeated, using a different interval (1 mark).

GRADE 5 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.5: Latin* on pages 63-64 of *Jazz Wind Handbook 1*. Candidates will be asked to:

- 1 (a) tap (one hand upper pattern, one hand lower pattern) either the Samba, Bossa Nova or Beguine example, as selected by the examiner; this may be read from the book (2 marks).
The examiner will count in and clap the upper pattern of two bars (twice), taken from either the Samba, Bossa Nova, Beguine, Mambo or Rumba (or Bolero) examples. Candidates will be asked to:
- 1 (b) identify the note and rest time values. Terminology such as half note, quarter note, etc. is acceptable. Candidates may not look at the music for this test. Only the first two bars are used for this test (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2 (a) identify the interval, by type and numerical value (1 mark).
The test will be repeated, using a different interval (1 mark).
The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 6 (JAZZ)

Candidates should refer to the section *Modes* on pages 4-5 of *Jazz Wind Handbook 2*. The examiner will play the note C, followed by one of the following modes, played twice: Ionian, Dorian, Mixolydian or Aeolian. Candidates will be asked to:

- 1 identify which mode was played (3 marks).
Candidates should refer to the section *The Blues* on pages 6-7 of *Jazz Wind Handbook 2*. The examiner will play the root note followed by any other note of the blues scale of the following construction (based on C): C - Eb - F - F#/Gb - G - Bb - C. Any root note may be used. The notes will be sounded successively and then together. Candidates will be asked to:
- 2 (a) identify the interval between the two notes (3 marks).
The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:
- 2 (b) identify the cadence by its conventional name (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 7 (JAZZ)

Candidates should refer to the section *II-V-I Sequences* on pages 20-21 of *Jazz Wind Handbook 2*. The examiner will play a major chord on any note, naming the tonic. The examiner will then play either the Minor II7 chord or the V7 chord. Candidates will be asked to:

- 1 identify whether it is the Minor II7 chord or the V7 chord, and name the notes in the chord (3 marks).
The examiner will play either a Dominant 7th chord, a Major 7th chord or a Minor 7th chord. Candidates will be asked to:
- 2 identify the chord type (2 marks).
The examiner will name the root note. Candidates will be asked to:
- 3 identify the other notes in the chord (1 mark).
The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
- 4 identify the cadence by its conventional name (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8 (JAZZ)

Candidates should refer to the sections *Tritone Substitutions* and *Sus Chords* on page 43 of *Jazz Wind Handbook 2*. The examiner will play a tonic chord, followed by a tritone substitution or a sus chord. Candidates will be asked to:

- 1 identify whether it is a tritone substitution or a sus chord (2 marks).
The examiner will play a major tonic chord, followed by one of the following modes: Aeolian, Dorian or Mixolydian. The mode will start on an appropriate note above the tonic chord. Candidates will be asked to:
- 2 (a) name which mode was played (1 mark).
- 2 (b) describe the interval spelling of the mode (eg. Aeolian is T-ST-T-T-ST-T-T) (1 mark).
- 3 The examiner will play a piece of music in a contemporary or jazz style. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. Candidates will be asked a selection of the following:
 - to name the key;
 - to identify modulations;
 - to identify intervals, including compound intervals;
 - to describe the overall form. These may include ABCA, ABCBA, AABA, ABAB and similar structures;
 - to identify changes in style, phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played by the examiner (4 marks).