

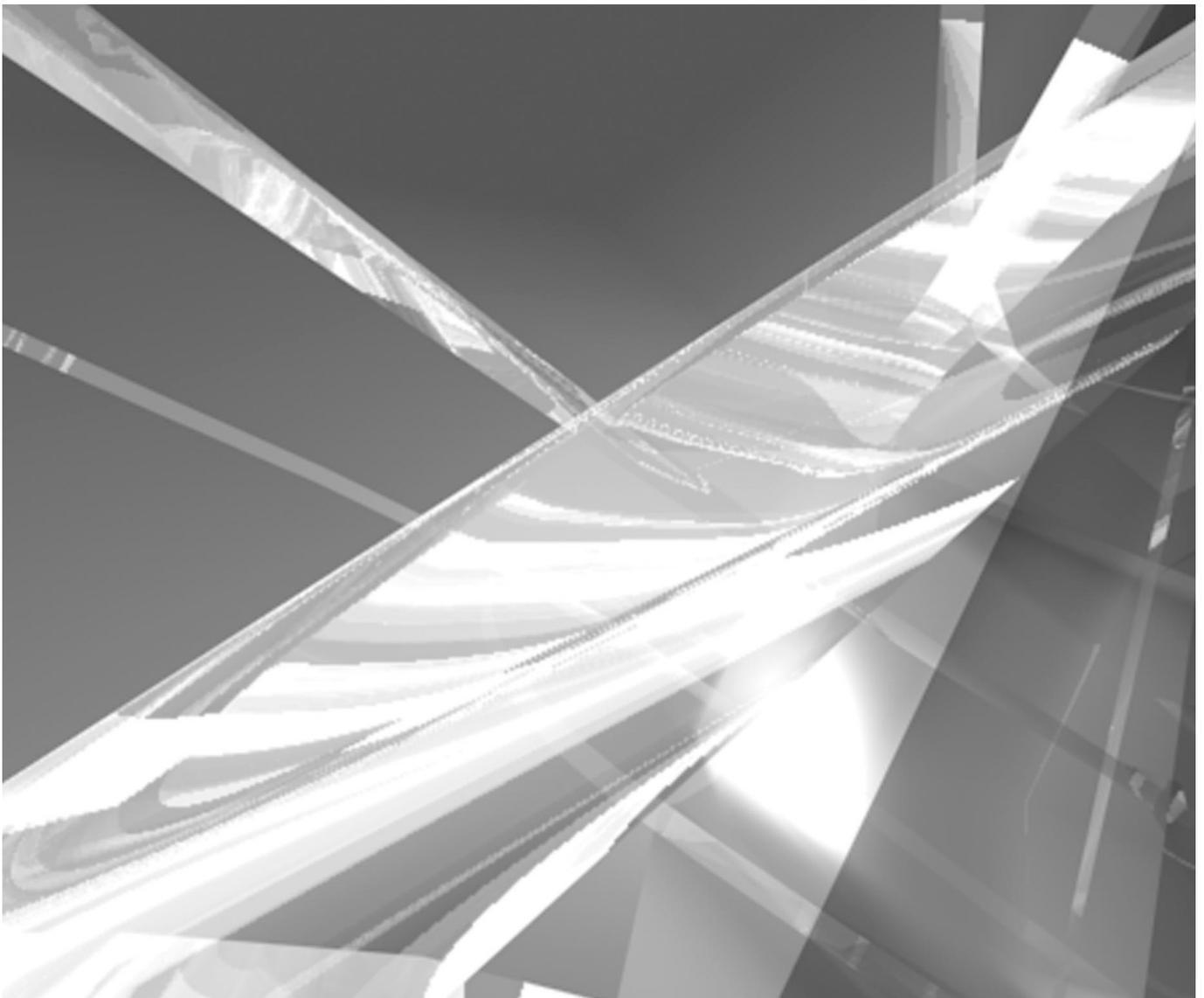


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Jazz Trombone repertoire list

Valid from: 2016 until further notice

updated 13.10.2023



Jazz Trombone 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 September 2016 until further notice.

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Introductory Notes

1. Step grades

These are offered to encourage confident playing of familiar songs/tunes. The exercises contribute to a solid technical foundation.

2. 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.

3. Pieces requiring improvisation (Grades 6–8)

Alternative editions of 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 (e.g. piano, keyboard, guitar, rhythm section).

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

4. 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.

5. Real Books

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

6. Aural tests

Jazz aural tests must be offered by the candidate (specimen jazz aural tests will be supplied in the handbook). **Please note that standard aural tests are no longer an option in jazz exams.**

7. 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)
- LL203 Jazz Wind and Brass Backing Tracks CD

LCM Publications are available through our online shop: www.lcmmusicshop.ac.uk, 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:

- 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	✓	✓	✗	✗

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 (e.g. 'Merrily We Roll Along') or a well-known jazz theme (e.g. 'When the Saints', 'C-Jam Blues', 'Frankie and Johnny'). Gospel pieces or some hymns also sometimes lend themselves to jazz interpretation (e.g. '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. Miles Davis pieces offer brass players great opportunities for expressive and creative playing.

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 (e.g. by piano, guitar, rhythm section or backing track), ensemble awareness can be assessed alongside solo skills and creativity.

Jazz Trombone: Step 1

Component 1 - Arpeggio

10 marks

The candidate will be asked to play, from memory, the following arpeggio (tongued and slurred).

B \flat major:



Ascending

then



Descending

Component 2 - Performance

80 marks

1

To play a chorus of **three** different Nursery Rhymes or similar. One must be played from memory. They can be played accompanied or as a solo.

2

To play the chorus of an own choice piece. It may be another Nursery Rhyme. It can be played accompanied or as a solo. This piece may be read or played from memory. **NB** All of the pieces may be played in any key.

Component 3 - Questions

10 marks

The examiner will refer to some written music so that the candidate may be asked to identify the staff, barlines, pitch names, note types, note time values, rest values and other signs important to the fundamental structure of the music.

Jazz Trombone: Step 2

Component 1 - Arpeggio

10 marks

The candidate will be asked to play the arpeggio illustrated in Step 1. It should be played ascending and descending without a break.

Component 2 - Performance

80 marks

This should be as described in Step 1. There should be evidence of some personalised styling e.g. a) dynamics, b) little rhythm changes, c) little melodic additions, d) a sense of a 'swing feel'. **NB** lots of different personalised additions are not expected.

Component 3 - Questions

10 marks

The examiner will refer to some written music so that the candidate may be asked to identify the staff, barlines, pitch names, note types, note time values, rest values and other signs important to the fundamental structure of the music.

Jazz Trombone: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 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.

Scales to be prepared tongued and slurred, arpeggios to be prepared tongued.

B \flat major (one octave)

Pentatonic scale: B \flat 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 from the following list.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
The First Run OR The Angel	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Come Along OR Sad Song	30 Modern Studies (Hudson)	<i>(Universal Edition)</i>
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Down in the Valley OR Give My Regards to Broadway	Easy Winners (Lawrance)	<i>(Brass Wind)</i>
Example 8 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Bells	Melodic Studies for Trombone Book 1 (Edney)	<i>(Brass Wind)</i>
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	<i>(Alfred)</i>
Keep It Simple OR Scots Mist	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Flingaling OR Mister Freddie OR Raggerty Waltz	Smooth Groove (Blakeson)	<i>(Brass Wind)</i>
There's a Hole in My Bucket OR When the Saints	Student Instrumental Course: Trombone Level 1 (Weber)	<i>(Alfred)</i>
		<i>(IMP)</i>
Old Liza Jane OR Tied on the Slide	Team Brass (Duckett)	
Smooth Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Scarborough Fair	All Jazzed Up for Trombone (Ramskill)	<i>(Brass Wind)</i>
Curtain Raiser OR Wishbone	Bravo! Trombone (Barratt)	<i>(Boosey & Hawkes)</i>
The Old Cart-Horse	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Aura Lee	Easy Winners for Trombone (Lawrance)	<i>(Brass Wind)</i>
Russian Song Without Words	First Book of Trombone Solos	<i>(Faber)</i>
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Trailing Trombone OR Boogie	Keynotes	<i>(Brass Wind)</i>
Jazzy Song (Level 3) [add little embellishments] OR Jazzin' Around (Level 6)	Simply Brass (Pring)	<i>(Music Box)</i>
Woogie Boogie	The Boosey Brass Method Book 1	<i>(Boosey & Hawkes)</i>

Component 3 - Musical Awareness See pages 24–25

7 marks

Component 4 - Creative Response Test See page 26

10 marks

Component 5 - Aural Tests See pages 27–30

8 marks

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 1* (LL161). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)

Jazz Trombone: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 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 and B \flat major (one octave)

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

Pentatonic scale: C major (one octave, swung)

Option 2: Scale and Study

F major scale (requirements as for Option 1 scales)

Study – Swing Swing

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

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>
Orlando Furioso OR The Moon and the Myrtle Tree	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Bluetude	30 Modern Studies (Hudson)	<i>(Universal Edition)</i>
Study 9 OR 10 OR 13	60 Jazz Etudes (Winkler)	<i>(Tezak/MuSt)</i>
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Don't Sit Under the Apple Tree OR He's Got the Whole World in His Hands	Easy Winners (Lawrance)	<i>(Brass Wind)</i>
Example 10 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</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>
Finger-lickin' Good OR Tritone	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Brite 'n' Rock OR Popcorn OR American Smoothie	Smooth Groove (Blakeson)	<i>(Brass Wind)</i>
Home on the Range OR Michael Row the Boat Ashore	Student Instrumental Course: Trombone Level 1 (Weber)	<i>(Alfred)</i>
When the Saints OR Workin' on the Railroad	Team Brass (Duckett)	<i>(IMP)</i>
Postman Pat	Winners Galore (Lawrance)	<i>(Brass Wind)</i>
Homeward	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Cockles and Mussels	All Jazzed Up for Trombone (Ramskill)	<i>(Brass Wind)</i>
Monkey Business	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Gonna Fly Now (Theme from Rocky) OR Hedwig's Theme	Easy Popular Movie Instrumental Solos (Trombone)	<i>(Alfred)</i>
Hub Caps [play through twice] OR Pentatonic Blues	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Moonglow	Jazzin' About (Wedgwood)	<i>(Faber)</i>
Straight Forward OR Shadows OR Sand Dance	Keynotes	<i>(Brass Wind)</i>
Horizontal [head only]	Nothin' But Blues (Aebersold Vol. 2)	<i>(Jazzwise)</i>
F sharp Jam Blues (Level 7) OR Flapjack (Level 8)	Simply Brass (Pring)	<i>(Music Box)</i>
Orangutang Rag	The Boosey Brass Method Book 1	<i>(Boosey & Hawkes)</i>
When the Saints	The Magic Trombone (Hare)	<i>(Boosey & Hawkes)</i>

Ballad OR Blues	The Really Easy Trombone Book (Gout)	(Faber)
Beatitude [head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Sundance	Up Front Album for Trombone Book 1	(Brass Wind)

Component 3 - Musical Awareness See pages 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

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Jazz Trombone: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 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 and E \flat major (one octave)

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

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

Option 2: Scale and Study

B \flat major OR G minor scale (candidate's choice; requirements as for Option 1 scales)

Study – Fun-Key

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Topsy Turvy OR Wee Wullie	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Lucky's Blues OR Swingin'	30 Modern Studies (Hudson)	<i>(Universal Edition)</i>
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Neighbours OR Hello Dolly	Easy Winners (Lawrance)	<i>(Brass Wind)</i>
American Patrol	Essential Elements	<i>(Hal Leonard)</i>
Example 16 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Swing Along OR Blues-Like	Melodic Studies for Trombone Book 1 (Edney)	<i>(Brass Wind)</i>
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	<i>(Alfred)</i>
Cross Rhythms OR The Easy Easy Winners OR Rainy Day	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Punch Lines OR Wheeler Dealer OR Way Back Waltzer	Smooth Groove (Blakeson)	<i>(Brass Wind)</i>
My Favourite Things OR Blowin' in the Wind OR Quaver Study	Team Brass (Duckett)	<i>(IMP)</i>
Winding Road	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Nobody Knows OR Swing Low Sweet Chariot	A Little Light Music (Iveson)	<i>(Brass Wind)</i>
When the Saints Go Marching In	All Jazzed Up for Trombone (Ramskill)	<i>(Brass Wind)</i>
Ship of the Desert	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
My Heart Stood Still [two choruses only, with some embellishment in the second chorus]	East of the Sun (Aebersold Vol. 71)	<i>(Jazzwise)</i>
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos: Trombone	<i>(Alfred)</i>
Pentatonic Blues [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Walk Tall	Jazzin' About (Wedgwood)	<i>(Faber)</i>
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	<i>(De Haske)</i>

Slow Blues in G [two choruses with some embellishments in the second]	Nothin' But Blues (Aebersold Vol. 2)	(Jazzwise)
Three-Quarter Blues	Session Time (Wastall)	(Boosey & Hawkes)
Rooty Tooty	Simply Brass (Pring)	(Music Box)
One Hand, One Heart	The Magic Trombone (Hare)	(Boosey & Hawkes)
Yesterdays OR Yes Indeed OR Old Man from the Old Country [two choruses with some embellishments in the second]	The Real Book	(Hal Leonard)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Lydian Tower	Up Front Album for Trombone Book 1	(Brass Wind)

Component 3 - Musical Awareness See pages 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 1* (LL161). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)

Jazz Trombone: Grade 4

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 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*.

F major (two octaves), E \flat , A \flat and G major (one octave)

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

Pentatonic scales: E \flat major (one octave, swung) and C minor (one octave, swung)

Blues scale: D (one octave, swung)

Option 2: Scale and Study

E \flat major scale (requirements as for Option 1)

Study – Mellow Waltz

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

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)
Yarmouth Scarmouth OR Deserted Town	24 Carat Gold (Amos)	(CMA Publications)
Anticipation	30 Modern Studies (Hudson)	(Universal Edition)
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Cagney and Lacey	Easy Winners (Lawrance)	(Brass Wind)
Ex. 20 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
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)
Mexican Sunset OR Prairie Song	Progressive Brass Studies (Miller)	(Faber)
Boppin' Tonite OR Latin Lady OR So What!	Smooth Groove (Blakeson)	(Brass Wind)
Sundance OR Summer Daze	Up Front Album for Trombone Book 1	(Brass Wind)
Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Someone to Watch Over Me OR I'm Getting Married in the Morning	A Little Light Music (Iveson)	(Brass Wind)
Calypso	All Jazzed Up for Trombone (Ramskill)	(Brass Wind)
Hampton Swing	Bravo! Trombone (Barratt)	(Boosey & Hawkes)
Walking the Walrus	Creature Comforts (Nightingale)	(Warwick Music)
Melancholy Baby [two choruses only, with some embellishment in the second chorus]	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
James Bond Theme	Easy Popular Movie Instrumental Solos: Trombone	(Alfred)
The Roving Third [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Trombone Samba	Keynotes	(Brass Wind)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
In a Flugel Mood OR Come Summer	Session Time (Wastall)	(Boosey & Hawkes)
Tonight	The Magic Trombone (Hare)	(Boosey & Hawkes)

Can't Help Lovin' Dat Man OR Somebody Loves Me OR Satin Doll [head and one chorus with embellishments/ improvisations]	The Real Book	(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 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 1* (LL161). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)

Jazz Trombone: Grade 5

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 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 major (two octaves), A \flat , E and A major (one octave)

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

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

Blues scales: E (one octave, swung)

Dominant 7th *in the key of A*, resolving on the tonic (one octave, 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 from the following list.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

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)
Blues for Fred OR Movin' Up	30 Modern Studies (Hudson)	(Universal Edition)
Study 33 OR 38	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Basie's Blues OR Important Events	Easy Jazz Conception (Snidero)	(Advance Music)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
James Bond Theme	Easy Winners (Lawrance)	(Brass Wind)
Trinidad	Jazzed Up Too (Parker)	(Brass Wind)
Ex. 87 OR Ex. 88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Fifths OR Stealthy Living OR Easy Does It	Progressive Brass Studies (Miller)	(Faber)
Latin Lady	Smooth Groove (Blakeson)	(Brass Wind)
West Indian Carnival OR Caribbean Dance OR Star Wars Theme	Team Brass (Duckett)	(IMP)
Moondog OR Smoochissimo	The Velvet Slide (Runswick)	(Brass Wind)
Flintstones Theme OR In the Mood	Winners Galore (Lawrance)	(Brass Wind)
Southern Shuffle [with improvisation]	LCM Jazz Wind Handbook 1	(LCM Publications)
I Got Rhythm	A Little Night Music (Iveson)	(Brass Wind)
Penguin Parade	Creature Comforts (Nightingale)	(Warwick Music)
I Wish I Knew [head and one improvised chorus] OR Falling in Love with Love [two choruses, with embellishment/ improvisation in the second chorus]	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
Rough and Ready Rag OR Boogie for 'Bone	Going Solo (Gout)	(Faber)
Five o'Clock Blues [play two choruses – the second should be improvised]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Unwritten OR Move Along	Instrumental Playalong: Pop Hits (Trombone)	(Hal Leonard)
B \flat Blues OR F Blues	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)

Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Emily	Movie Songs by Special Arrangement (Strommen)	(IMP)
Minor Blues in C [head and one improvised chorus]	Nothin' But Blues (Aebersold Vol. 2)	(Jazzwise)
Molten Rock	Session Time (Wastall)	(Boosey & Hawkes)
Honeysuckle Rose [with embellishments/fills]	The Magic Trombone (Hare)	(Boosey & Hawkes)
Whispering OR Come Sunday OR Pretend [head and one improvised chorus]	The Real Book	(Hal Leonard)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)

Component 3 - Musical Awareness See pages 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 1* (LL161). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)

Jazz Trombone: Grade 6

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 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*.

A^b major (two octaves), C^b and E^b major (one octave)

F minor (two octaves), E and F[#] minor (one octave) (melodic OR harmonic minors, candidate's choice)

One to be offered (candidate's choice):

EITHER: Whole tone scale beginning on G (two octaves)

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

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

Diminished 7th beginning on D (one octave, swung)

Option 2: Scale and Studies

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

Studies – Wholesome AND Blues Thing

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. Two pieces must contain improvised elements.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

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)
Embellishment OR Hear a New Story	30 Modern Studies (Hudson)	(Universal Edition)
Study 48 OR 50	60 Jazz Etudes (Winkler)	(Tezak/MuSt)
Shufflin' in F OR Bossa at Night	Easy Jazz Conception (Snidero)	(Advance Music)
On the Off-beat	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Blues for 'Bone	Going Solo (Gout)	(Faber)
Green Onions	Instrumental Play-Along: Soul Hits (Trombone)	(Hal Leonard)
I'm Gettin' Sentimental Over You	Jazzed Up Too (Parker)	(Brass Wind)
A Day in the Life of a Fool OR Sweet Georgia Brown	Movie Songs by Special Arrangement (Strommen)	(IMP)
Ex. 99 OR Ex. 100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Rubber Lips OR Alpine Waltz	Progressive Brass Studies (Miller)	(Faber)
Silicon Beat OR Black is Black	Session Time (Wastall)	(Boosey & Hawkes)
Paladium	Smooth Groove (Blakeson)	(Brass Wind)
The Backbone	The Velvet Slide (Runswick)	(Brass Wind)
Time Step	Time Step (Tracey)	(Brass Wind)
Jazz Waltz Blues [composition and improvisation]	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)
No More Blues OR Gentle Rain	Darn That Dream (Aebersold Vol. 89)	(Jazzwise)
Honeysuckle Rose OR Just Squeeze Me	East of the Sun (Aebersold Vol. 71)	(Jazzwise)

Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation: Approaching the Standards Vol. 1 (Hill) (IMP)
String of Pearls	Jazz Play-Along Vol. 28: Big Band Era (Hal Leonard)
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)
Blue Room OR Oh Lady Be Good	Swing Swing Swing (Aebersold Vol. 39) (Jazzwise)
502 Blues OR Younger than Springtime OR Night Train OR 500 Miles High	The Real Book (Hal Leonard)
Essence [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 blues [with improvised section]	

Component 3 - Musical Awareness See pages 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

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Jazz Trombone: Grade 7

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 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*.

B \flat , A \flat and A major (two octaves), E and B major (one octave)

G \sharp , F, B \flat , A and E minor (two octaves), E and C minor (one octave) (melodic OR harmonic minors, candidate's choice)

One to be offered (candidate's choice):

EITHER: Whole tone scales beginning on F \sharp and G (two octaves)

OR: Chromatic scale beginning on E (two octaves)

OR: Blues scales: G and A \flat (two octaves, swung)

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

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

Diminished 7th beginning on F \sharp (two octaves, swung)

Option 2: Mode and Studies

Dorian mode beginning on F OR E (candidate's choice; requirements as for Option 1)

Studies – Interval Jump AND Latin Fiesta

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. Two pieces must contain improvised elements.

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

Alternative publications may be used, but they must not be over simplified.

ONE piece may be a free choice, played from memory (see page 6).

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)
Bird House OR Duke & Billy OR Cakewalk	30 Modern Studies (Hudson)	(Universal Edition)
Don't it Make My Brown Eyes Blue	Big Pop Instrumental Solos: Trombone	(IMP/Faber)
Bird's Backyard	Easy Jazz Conception (Snidero)	(Advance Music)
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 (Trombone)	(Hal Leonard)
Fever OR Fly Me to the Moon	Jazz Classics Instrumental Play-Along: Trombone	(Hal Leonard)
Stardust	Jazzed Up Too (Parker)	(Brass Wind)
Ex. 123 [ascending patterns, swung] OR Ex. 172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Computer Failure	Progressive Brass Studies (Miller)	(Faber)
For the Next Time OR Slinker	The Velvet Slide (Runswick)	(Brass Wind)
Oakham Hokum	Time Step (Tracey)	(Brass Wind)
Minor Groove [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
Interplay	Bill Evans (Aebersold Vol. 45)	(Jazzwise)
Lover Come Back To Me OR The Very Thought Of You OR Teach Me Tonight	Body and Soul (Aebersold Vol. 41)	(Jazzwise)
This Can't be Love OR Who Can I Turn To?	Darn That Dream (Aebersold Vol. 89)	(Jazzwise)
Trav'lin' Blues	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)

The Boy Next Door OR 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 OR Perdido	Jazz Improvisation Series: Approaching the Standards Vol. 2(Hill)	(IMP)
Jersey Bounce	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
Doxy	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Lazy River OR Midnight Mood OR On a Slow Boat to China OR Sister Sadie	The Real Book	(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 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

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Jazz Trombone: Grade 8

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 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.

B, C, E \flat , D and D \flat major (one octave), all other majors (two octaves)

B, C, E \flat , D and D \flat minor (one octave), all other minors (two octaves) (melodic OR harmonic minors, candidate's choice)

One to be offered (candidate's choice):

EITHER: Whole tone scales beginning on F and G (two octaves)

OR: Chromatic scale beginning on F (two octaves)

OR: Blues scales: G and C (two octaves)

OR: Modes: Dorian on E and F, Lydian on E and F, Mixolydian on E and F (one octave)

Dominant 7ths up to 4 sharps and 4 flats, resolving on the tonic (range as for scales and arpeggios)

Diminished 7ths beginning on E, F and F \sharp (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 from the following list. Two pieces must contain improvised elements.

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

ONE piece may be a free choice, played from memory (see page 6).

Another own choice piece may be performed in place of one from the list. The candidate should introduce the piece, and indicate why it 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. This own choice piece does not have to be performed from memory.

Alternative publications may be used, but they must not be over simplified.

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)
Funketude	30 Modern Studies (Hudson)	(Universal Edition)
Wind Beneath My Wings	Big Pop Instrumental Solos: Trombone	(IMP/Faber)
Us	Easy Jazz Conception (Snidero)	(Advance Music)
A Foggy Day OR Fascinating Rhythm OR Nice Work If You Can Get It	Gershwin by Special Arrangement: Trombone (Strommen)	(IMP/Faber)
Preparatory Exercise No. 2 (In a Latin Style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
Bone Shaker	Jazzed Up Too (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)
Rhythmic Rondo	Progressive Brass Studies (Miller)	(Faber)
Dip 'n' Dive	Time Step (Tracey)	(Brass Wind)
Samba Time [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)

Blues March OR Whisper Not OR I Remember Clifford	Benny Golson (Aebersold Vol. 14)	(Jazzwise)
I'm Getting Sentimental over You	Collectors' Items (Aebersold Vol. 52)	(Jazzwise)
The Things We Did Last Summer OR I Can't Give You Anything but Love	Darn That Dream (Aebersold Vol. 89)	(Jazzwise)
The Basie Band is Back in Town	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)
Killer Joe OR Take the 'A' Train OR Cottontail	Jazz Improvisation Series: Approaching the Standards Vol. 3 (Hill)(IMP)	
Opus One OR Intermission Riff	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
In a Mellow Tone OR Moondance OR Stormy Weather	Jazztastic (Intermediate Level)	(IMP)
Here's That Rainy Day OR I Remember Clifford OR Peace OR Blue Monk OR The Song is You OR Misty	The Real Book	(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 24–25 **7 marks**

Component 4 - Creative Response Test See page 26 **10 marks**

Component 5 - Aural Tests See pages 27–30 **8 marks**

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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; i.e. 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 barlines, 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 (e.g. '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 (e.g. '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 (e.g. 'Major 2nd', 'Perfect 4th', etc.);

- demonstrate knowledge of basic formal structures (e.g. 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 of both 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 B \flat 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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 1* (LL161)/*Jazz Wind Handbook 2* (LL162) and *Specimen Aural Tests* (LL189).

Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond to these tests.

Requirements: Jazz Aural Tests

GRADE 1

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

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

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

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

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

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–E \flat –F–F \sharp /G \flat –G–B \flat –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

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

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 (e.g. 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**).