

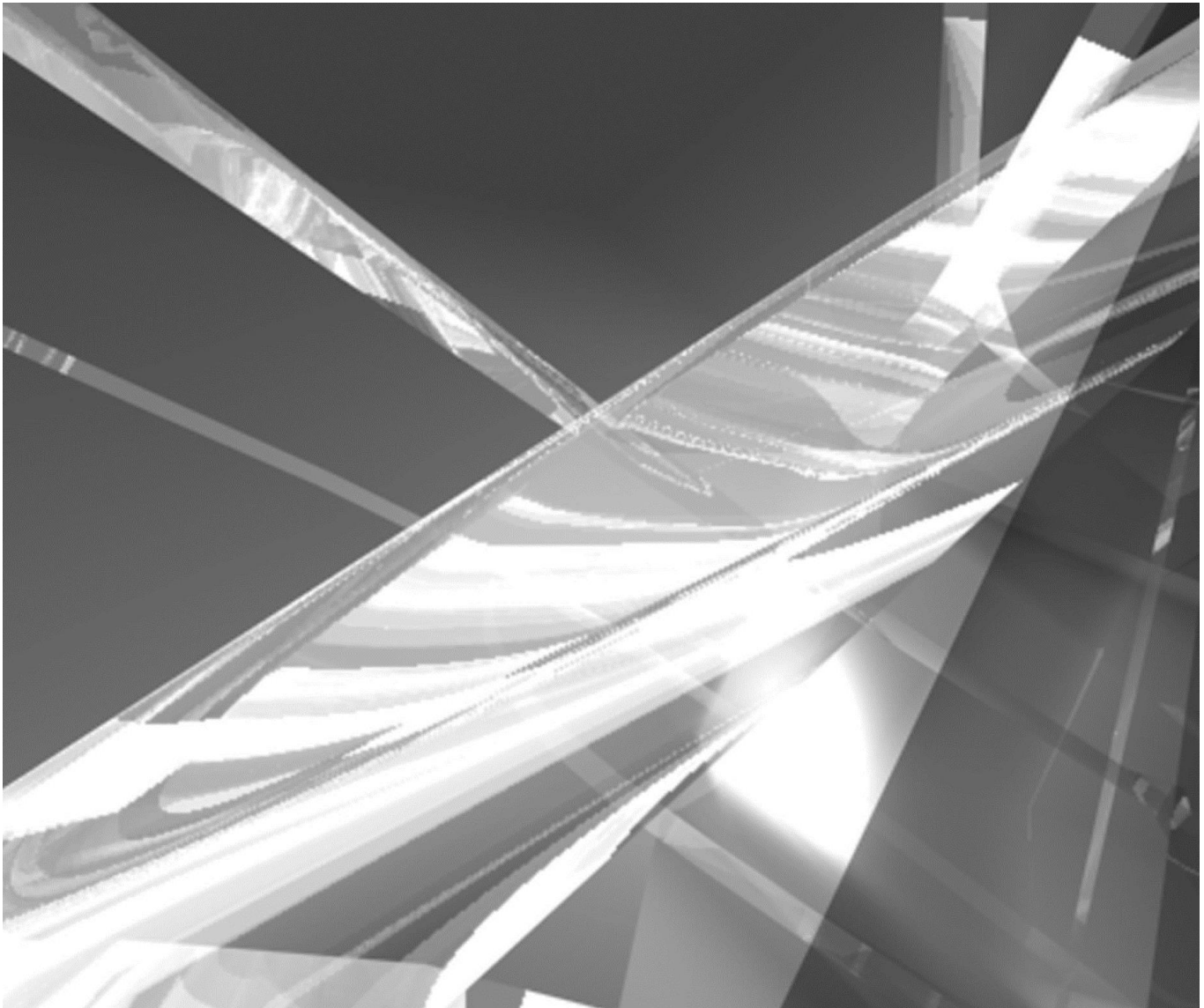


UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Jazz Saxophone repertoire list

Valid from: 2016 until further notice

updated 13.10.2023



Jazz Saxophone 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.

LCM Examinations

LCM Examinations
University of West London
St Mary's Road
Ealing
London W5 5RF
tel: +44 (0)20 8231 2364
email: lcm.exams@uwl.ac.uk
lcme.uwl.ac.uk

Visit the LCM music shop: lcmmusicshop.uwl.ac.uk

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 Fake 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 the 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 %
Regulation	✓	✓	✓	✗

Free Choice Memory Option

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**.

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.

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

Jazz Saxophone: Step 1

Component 1 - Arpeggio

10 marks

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

F 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 stave, barlines, pitch names, note types, note time values, rest values and other signs important to the fundamental structure of the music.

Jazz Saxophone: 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 stave, barlines, pitch names, note types, note time values, rest values and other signs important to the fundamental structure of the music.

Jazz Saxophone: 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. 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 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>
Maybe Next Time OR Renigator	20 Sensational Saxophone Studies (Madden)	<i>(Spartan Press)</i>
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
Frog Hop OR Chant	Cool School (Gumbley)	<i>(Brass Wind)</i>
A Small Step OR Coo's Blues OR Ready, Aim, Fire! Easy Jazzy 'Tudes	(Nightingale)	<i>(Warwick Music)</i>
First Take OR Mayfair OR Power Plant OR Leapfrog	Easy Studies in Jazz and Rock (Rae)	<i>(Universal Edition)</i>
Oh When the Saints (Lesson 6)	Introducing the Saxophone (Rae)	<i>(Universal Edition)</i>
Chow Mein Cha-cha	Learn as You Play Saxophone (Wastall)	<i>(Boosey & Hawkes)</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>
Merrily We Roll Along	Progressive Jazz Studies (Rae)	<i>(Faber)</i>
A Whole Lot of Soul OR Rock that Sax!	Saxophone Basics (Hampton)	<i>(Faber)</i>
No. 1 in G Major	Saxtudes (Wilson)	<i>(Camden Music)</i>
Bye Bye Blackbird	What Else Can I Play Grade 1	<i>(IMP)</i>
Popeye the Sailor Man	Making the Grade 1	<i>(Chester)</i>
Nobody's Blues OR The Time Has Come	Style Workout (Rae)	<i>(Universal Edition)</i>
Smooth Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Moon River	All Jazzed Up for Saxophone (Ledbury)	<i>(Brass Wind)</i>
The Old Cart-Horse	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Solitude	Jazz and Blues Greats for Saxophone	<i>(Wise/Music Sales)</i>
Outside Garden Tap	Jazz Routes (Miles)	<i>(Camden Music)</i>
Rock Steady OR One Potato	New Sax Solos Book 1 (Lyons)	<i>(Useful)</i>
Cheeky Cherry	Really Easy Jazzin' About (Wedgwood)	<i>(Faber)</i>
Boogaloo OR Nashville Express	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
KO OR Romancing	The Jazz Method for Saxophone (O'Neill)	<i>(Schott)</i>
Activate OR Spirals	Upbeat! for Saxophone Book 1 (Hounsome)	<i>(Subject Publications)</i>
Jeepers Creepers	What Jazz and Blues Can I Play? Grades 1–3	<i>(Faber)</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 Saxophone: 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.

D major (two octaves)

C and B \flat 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 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>
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>
Annie's Song OR Imagine	Making the Grade 2	<i>(IMP)</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>
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 Chilli 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) (Faber)
Minicha	Teacher on Tap Book 1: Starting Out (Percival) (Teacher on Tap)
A Song for Sophie OR Bird Waltz	The Jazz Method for Saxophone (O’Neill) (Schott)
Beatitude [head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5) (Jazzwise)
Just Lounging About	Upbeat! for Saxophone Book 1 (Hounsome) (Subject Publications)
Sentimental Journey	What Jazz and Blues Can I Play? Grades 1–3 (Faber)

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 Saxophone: 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.

E \flat 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

B \flat major scale (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>
Silver Riddle OR Drifting By	20 Sensational Saxophone Studies (Madden)	<i>(Spartan Press)</i>
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	<i>(Tezak/MuST)</i>
Ex. 3 OR Ex. 4	Basic Jazz Conception for Saxophone (Niehaus)	<i>(Try)</i>
Blue Funk OR Skeddadle	Cool School (Gumbley)	<i>(Brass Wind)</i>
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Sir Neville OR Freeway OR In the Beginning OR Discomatic	Easy Studies in Jazz and Rock (Rae)	<i>(Universal Edition)</i>
In the Fast Lane (Lesson 13) OR Waltz in 3rds (Lesson 21)	Introducing the Saxophone (Rae)	<i>(Universal Edition)</i>
Night Moves	Jazz Scale Studies: Saxophone (Rae)	<i>(Universal Edition)</i>
Brazilian Beat	Learn as You Play Saxophone (Wastall)	<i>(Boosey & Hawkes)</i>
Ex. 79 OR Ex. 80 OR Ex. 81 [tongued or slurred, comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Bobby Shaftoe OR Greensleeves	Progressive Jazz Studies (Rae)	<i>(Faber)</i>
No. 3 in D Major	Saxtudes (Wilson)	<i>(Camden Music)</i>
San Firmin	Jazzy Sax Book 1 (Rae) (UE 18827)	<i>(Universal Edition)</i>
Limbo! OR Sweet Sorrow	Style Workout (Rae)	<i>(Universal Edition)</i>
Chord Studies Ex. 10 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
Winding Road	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Takin' It Easy	All Jazzed Up for Saxophone (Ledbury)	<i>(Brass Wind)</i>
Waltz for Emily OR In the Wee Small Hours	Blue Saxophone (Rae)	<i>(Universal Edition)</i>
Ship of the Desert	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Saxophone)	<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>
Perdido	Jazz and Blues Greats for Saxophone	<i>(Wise/Music Sales)</i>

Waltz for Richard OR A Sleepy Bean	Jazz Routes (Miles)	(Camden Music)
Green Onions OR Nearly Fabulous [with short improvisation]	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 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 Saxophone: 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*.

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

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

F \sharp melodic OR harmonic minor (candidate's choice) (one octave)

Pentatonic scales: F major (one octave, swung) 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 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	<i>(LCM Publications)</i>
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Playing Catch-up	20 Sensational Saxophone Studies (Madden)	<i>(Spartan Press)</i>
Turn About	20 Modern Studies for Saxophone (Rae)	<i>(Universal Edition)</i>
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
Ex. 6 OR Ex. 7 OR Ex. 8	Basic Jazz Conception for Saxophone (Niehaus)	<i>(Try)</i>
Bopping Along OR Blues for Caroline OR Cheekie Charlie	Cool School (Gumbley)	<i>(Brass Wind)</i>
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Ted's Shuffle OR Road Hog OR One Way Ticket	Easy Studies in Jazz and Rock (Rae)	<i>(Universal Edition)</i>
Ginger Cat Blues (Lesson 17) OR Waltz for Sue (Lesson 25)	Introducing the Saxophone (Rae)	<i>(Universal Edition)</i>
No New Messages	Jazz Scale Studies: Saxophone (Rae)	<i>(Universal Edition)</i>
Dixieland Blues	Learn as You Play Saxophone (Wastall)	<i>(Boosey & Hawkes)</i>
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	<i>(Alfred)</i>
Study 14 OR 15	Progressive Jazz Studies (Rae)	<i>(Faber)</i>
No. 4 in A Minor	Saxtudes (Wilson)	<i>(Camden Music)</i>
Swing a Song of Sixpence	Jazzy Saxophone Book 1 (Rae) (UE 18827)	<i>(Universal Edition)</i>
Doin' the Rounds OR Sax Un-Plugged OR Sunset Cruising	Style Workout (Rae)	<i>(Universal Edition)</i>
Ex. 8 (Level 5)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
Night Sky	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Remember When	After Hours for Saxophone (E \flat Alto) (Wedgwood)	<i>(Faber)</i>
Mr Creek OR Vintage Blue	Blue Saxophone (Rae)	<i>(Universal Edition)</i>
New Rag OR It's a Raggy Waltz	Concert Repertoire for Alto Saxophone (Harris & Calland)	<i>(Faber)</i>
Walking the Walrus	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
James Bond Theme	Easy Popular Movie Instrumental Solos (Saxophone)	<i>(Alfred)</i>

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 second 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 improvisation]	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	(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 Saxophone: 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*.

B \flat , B and D major (two octaves)

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

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

Chromatic scale beginning on D (two octaves)

Pentatonic scales: A major and F \sharp 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 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)
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)
Headbanger	Style Workout (Rae)	(Universal Edition)
Ex. 11 Syncopation (Level 7)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
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 (E \flat 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 second should be improvised]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)

12 Bar OR Swing 8	Jazz Album (Wilson)	(Camden Music)
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)
Swing a Song of Sixpence	Jazzy Saxophone 1 (Rae)	(Universal Edition)
B \flat 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 [two choruses to be played with embellishments/improvisation in second 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	(Hal Leonard)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Market Blues [page 26]	Improvising Blues Saxophone (Beston)	(Schott)
Movin' On	Easy Street (Street)	(Boosey & Hawkes)

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 Saxophone: 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*.

All major keys up to 4 sharps and flats (range B \flat to F two octaves; others one octave)

All minor keys (melodic OR harmonic, candidate's choice) up to 4 sharps and 4 flats (range B \flat to F two octaves; others one octave)

One to be offered (candidate's choice):

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

OR: Blues scales: B, F (two octaves, swung) and G (one octave, swung)

Dominant 7ths in the keys of B \flat and E, resolving on the tonic (two octaves, swung)

Diminished 7th beginning on D (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 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)
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)
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)
Jazz Waltz Blues (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Any piece	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 two improvised choruses]	The Real Book	(Hal Leonard)
Essence [head and one 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]		
Staple Blues [page 39]	Improvising Blues Saxophone (Beston)	(Schott)
Supernova	Exploring Jazz Sax (Weston)	(Schott)

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 Saxophone: 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* up to 5 sharps and 5 flats.

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

One to be offered (candidate's choice):

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

OR: Chromatic scales beginning on B \flat and F (two octaves)

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

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

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

Diminished 7th beginning on C \sharp (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 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	<i>(LCM Publications)</i>
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Bebop Special	14 Blues and Funk Etudes (Mintzer)	<i>(Alfred)</i>
Icing on the Cake OR Favouritism	20 Sensational Saxophone Studies (Madden)	<i>(Spartan Press)</i>
Etude 5 OR 20	Advanced Jazz Conception for Saxophone (Niehaus)	<i>(Try)</i>
Interplay	Bill Evans (Aebersold Vol. 45)	<i>(Jazzwise)</i>
Cheryl OR Buzzy OR Bloomdido [may be accompanied]	Charlie Parker Omnibook	<i>(Atlantic)</i>
Trav'lin' Blues OR Waltzing	Dave Brubeck (Aebersold Vol. 105)	<i>(Jazzwise)</i>
Preparatory Exercise No. 1 (In a swing style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol. 76)	<i>(Jazzwise)</i>
Stand by Me	Instrumental Play-along: Soul Hits (Saxophone)	<i>(Hal Leonard)</i>
Fly Me to the Moon	Jazz Classics Instrumental Play-along (Saxophone)	<i>(Hal Leonard)</i>
Mobile Tones	Jazz Scale Studies (Rae)	<i>(Universal Edition)</i>
The Quick Brown Fox	New Sax Solos Vol. 2 (Lyons)	<i>(Useful)</i>
Ex. 123 [ascending patterns, swung] OR Ex. 172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	<i>(Alfred)</i>
No. 11: F Major and C Whole Tone	Saxtudes (Wilson)	<i>(Camden Music)</i>
Ex. 2 (Level 13)	Teacher on Tap Book 3: Advanced (Percival)	<i>(Teacher on Tap)</i>
Minor Groove [composition and improvisation]	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>
The Romp	Benny Carter (Aebersold Vol. 87)	<i>(Jazzwise)</i>

Lover Come Back to Me OR The Very Thought of You OR Teach Me Tonight Snakes OR Chicago Song Melancholy Baby April in August OR At Twilight OR Everybody's Song Now's the Time OR Honeysuckle Rose OR Perdido Footprints OR Canteloupe Island OR Song For My Father 88 Basie Street Why Not OR Fast Baptist Boogie Euphrates [with solo] Lazy River OR Midnight Mood [head and two improvised choruses] Modal Voyage [head and one or two improvised choruses] Blues for Riffy [page 45] Dancing with the Duke Own composition in the style of a Jazz Waltz [with improvised section]	Body and Soul (Aebersold Vol. 41) David Sanborn Songs (Aebersold Vol. 103) East of the Sun (Aebersold Vol. 71) How to Learn Tunes (Baker, Aebersold Vol. 76) Jazz Improvisation: Approaching the Standards Vol. 2 (Hill) Maiden Voyage (Aebersold Vol. 54) Sammy Nestico (Aebersold Vol. 37) Teacher on Tap Book 3: Advanced (Percival) The Jazz Method for Saxophone (O'Neill) The Real Book Time to Play Music: Jazz and Rock (Aebersold Vol. 5) Improvising Blues Saxophone (Beston) Exploring Jazz Sax (Weston)	(Jazzwise) (Jazzwise) (Jazzwise) (Jazzwise) (IMP) (Jazzwise) (Jazzwise) (Teacher on Tap) (Schott) (Hal Leonard) (Jazzwise) (Schott) (Schott)
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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 Saxophone: 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. All major and minor keys (melodic OR harmonic, candidate's choice) (range B \flat –F [or F \sharp if instrument has high F \sharp key] two octaves; others one octave)

One to be offered (candidate's choice):

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

OR: Chromatic scale beginning on B \flat and F (two octaves)

OR: Blues scales: B and E \flat (two octaves)

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

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

Diminished 7ths beginning on C, C \sharp and D (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 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 played 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)
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 Celebrity [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: B \flat Major and F Pentatonic	Saxtudes (Wilson)	(Camden Music)
Stompin' at the Savoy [with two improvised sections]	The Big Band Era Jazz Playalong	(Hal Leonard)
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)
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	(Hal Leonard)
Snap, Crackle, Pop [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Elephant Blues [page 60]	Improvising Blues Saxophone (Beston)	(Schott)
Flying with the Bird	Exploring Jazz Sax (Weston)	(Schott)
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**

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 2* (LL162). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)

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

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Requirements:

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**).