

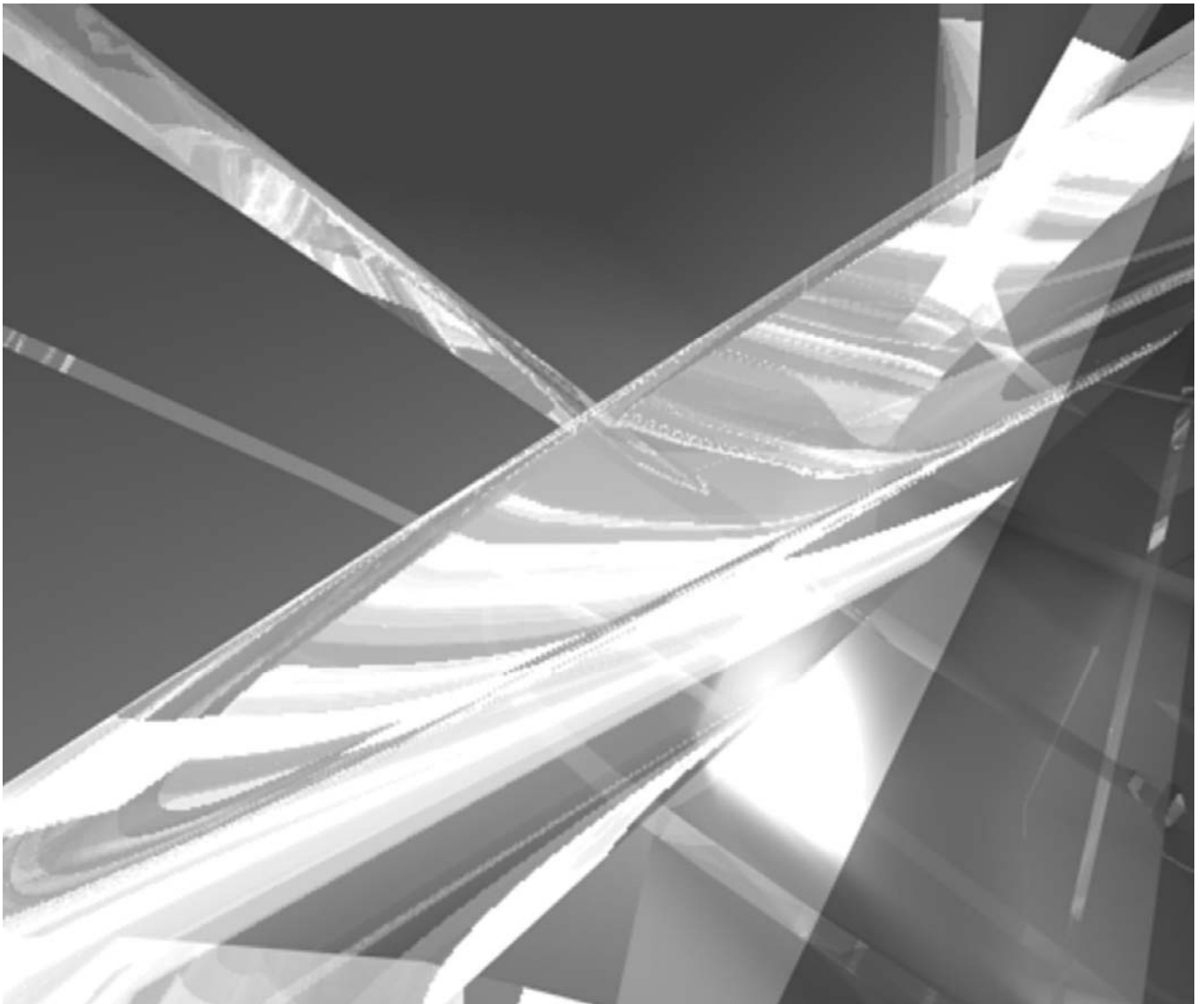


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Jazz Clarinet repertoire list

1 January 2007 – 31 December 2011



JAZZ CLARINET

2007-2011

2008 edition

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This repertoire list should be read in conjunction with the **Syllabus for Graded Examinations in Jazz Performance**. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives.

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

This repertoire list is valid from 1 January 2007 until 31 December 2011.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- LL161 Jazz Wind Handbook 1 (Grades 1-5)
- LL162 Jazz Wind Handbook 2 (Grades 6-8)
- LL189 Specimen Aural Tests
- LL205 LCM Aural Handbook
- LL203 Jazz Wind and Brass Backing Tracks CD

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk). A complete list of titles may be found on their website – www.music-exchange.co.uk

Note on Pieces Requiring Improvisation (Grades 6-8)

Alternative editions of jazz standards are acceptable. Pieces requiring improvisation should consist of the 'Head' and approximately two improvised choruses. CD backing tracks are optional. Live accompaniment is encouraged (e.g. Piano, Keyboard, Guitar, Rhythm section).

JAZZ CLARINET: GRADE ONE

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

G and F major (one octave)

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

Pentatonic scale: G major (one octave)

Component 2 - Performance

60 marks

Performance of three pieces: one from List A and two from List B.

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

LIST A

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	(LCM Publications)
Prowlin OR Undercover OR In the Wings	40 Modern Studies (James Rae)	(Universal Edition)
No.5 OR No.8 OR No.12 OR No. 13	Progressive Jazz Studies, Easy Level (James Rae)	(Faber)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Mary Ann (No. 39) OR 12 Bar Blues (No. 43)	Progressive Beginner Clarinet (Peter Gelling)	(Learn to Play Music, CD backing included)
Building Blox OR Doin' the Right Thing	Jazz Zone (James Rae)	(Universal Edition, CD backing included)

LIST B

Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Scarborough Fair OR Hippopotamus Song	Congratulations You've Just Passed Grade 1	(IMP)
Riddle Song	The Joy of Clarinet	(Yorktown/Music Sales)
Under a Cloud OR Soldier Boy OR Spring Day	Microjazz Clarinet Collection 1 (Christopher Norton)	(Boosey & Hawkes)
Outside Garden Tap	Jazz Routes (Malcolm Miles)	(Camden Music)
Ten Toe Tapper	Razzamajazz Clarinet (Sarah Watts)	(Kevin Mayhew Ltd.)
The Old Cart-Horse	Creature Comforts (Mark Nightingale)	(Warwick Music)
Hard Rock Blues OR Basic Blues	Play Clarinet Today! Level 1	(Hal Leonard, CD backing included)
Miss Natalie	Latin Clarinet (James Rae)	(Universal Edition)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

The pieces 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.

Examples are provided in Jazz Wind Handbook 1.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 1.

JAZZ CLARINET: GRADE TWO

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

G and F major (two octaves)

C major (one octave)

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

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

Component 2 - Performance

60 marks

Performance of three pieces: one from List A and two from List B.

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

LIST A

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	(LCM Publications)
Sad Dance OR Jumpin' OR Backtrack OR Slow Motion	40 Modern Studies (James Rae)	(Universal Edition)
No 39 OR 40 OR No.44 OR No.45	Progressive Jazz Studies, Easy Level (James Rae)	(Faber)
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Skidaddle OR Last but not Least	Jazz Zone (James Rae)	(Universal Edition, CD backing included)

LIST B

Homeward	LCM Jazz Wind Handbook 1	(LCM Publications)
Lost in the Clouds	Blue Clarinet (James Rae)	(Universal Edition)
Summertime	Easy Gershwin	(Oxford University Press)
Jazz Music for Beetles OR Tall Trees	Jazz Club Grades 1-2	(Warner Bros., CD backing included)
When the Saints	The Joy of Clarinet	(Yorktown/Music Sales)
Embraceable You	Mostly Ballads	(Warner Bros., CD backing included)
Shrimp Shuffle OR Morning in Moscow	Razzamajazz Clarinet (Sarah Watts)	(Kevin Mayhew Ltd.)
Vintage Steam	Jazz Routes (Malcolm Miles)	(Camden Music)
Monkey Business	Creature Comforts (Mark Nightingale)	(Warwick Music)
Michael Row the Boat Ashore	Play Clarinet Today! Level 1	(Hal Leonard, CD backing included)
Evening Breeze	Latin Clarinet (James Rae)	(Universal Edition)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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.

Examples are provided in Jazz Wind Handbook 1.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 1.

JAZZ CLARINET: GRADE THREE

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

G, F, Bb major (two octaves)

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

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

Component 2 - Performance

60 marks

Performance of three pieces: one from List A and two from List B.

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

LIST A

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Forever OR Passing Time OR The Big One	40 Modern Studies (James Rae)	(Universal Edition)
No. 51 OR NO. 52 OR No. 54 OR No. 56	Progressive Jazz Studies, Easy Level (James Rae)	(Faber)
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)

LIST B

Winding Road	LCM Jazz Wind Handbook 1	(LCM Publications)
Short Cut OR Evergreen	All Jazzed Up	(Brass Wind)
Swinging Quavers OR Shorty	Easy Jazzy Clarinet (Paul Harvey)	(Universal Edition)
Days of Wine and Roses OR Meggies Theme	Mostly Ballads	(Warner Bros., CD backing included)
Over The Rainbow OR Stranger on the Shore	What Else Can I Play? Clarinet Grade 3	(IMP)
Waltz for Richard OR A Sleepy Bean	Jazz Routes (Malcolm Miles)	(Camden Music)
Beguine OR Beguine Again	Boosey Woodwind Method: Book 1	(Boosey & Hawkes)
Ship of the Desert	Creature Comforts (Mark Nightingale)	(Warwick Music)
Gloomy	Microjazz Clarinet Collection 1 (Christopher Norton)	(Boosey & Hawkes)
Winter Sun OR Coffee Time	Latin Clarinet (James Rae)	(Universal Edition)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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.

Examples are provided in Jazz Wind Handbook 1.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 1.

JAZZ CLARINET: GRADE FOUR

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

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

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

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

Blues scale: A (two octaves swung)

Component 2 - Performance

60 marks

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

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

LIST A

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Tumbledown Blues OR Ted's Shuffle OR Happy Ending		
No.58 OR No.59 OR NO. 62	40 Modern Studies (James Rae)	(Universal Edition)
Hillbilly OR Passion Fruit Samba	Progressive Jazz Studies, Easy Level (James Rae)	(Faber)
	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)

LIST B

Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
One Over The Eight OR Bidin' My Time	All Jazzed Up (Oliver Ledbury)	(Brass Wind)
Blue Bird	Blue Clarinet (James Rae)	(Universal Edition)
Hunkafunk OR The Groveller	Easy Jazzy Clarinet (Paul Harvey)	(Universal Edition)
Sentimental Mood OR Nice Work If You Can Get It	Mostly Ballads	(Warner Bros., CD backing included)
Singin' in the Rain	Take the Lead (Bumper Book)	(Faber)
Stranger on the Shore	(Acker Bilk)	(Faber)
Are they Ever? OR Hullabaloo OR Transformation	Jazz Routes (Malcolm Miles)	(Camden Music)
The Clarinet Rap	Boosey Woodwind Method: Book 1	(Boosey & Hawkes)
Walking the Walk	Creature Comforts (Mark Nightingale)	(Warwick Music)
From Russia with Love	James Bond 007 Collection (John Barry)	(IMP)
Blue Habanera	Latin Clarinet (James Rae)	(Universal Edition)
[with embellishments/improvisation in 2 nd chorus]		
Bye Bye Blackbird	Swing Swing Swing (Jamey Aebersold Vol. 39)	
[2 choruses to be played with embellishments/improvisation in 2 nd chorus]	(Jazzwise, CD backing included)	

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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.

Examples are provided in Jazz Wind Handbook 1.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 1.

JAZZ CLARINET: GRADE FIVE

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

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

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

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

Blues scales: G and E (two octaves swung)

Chromatic scale beginning on C (two octaves)

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

Component 2 - Performance

60 marks

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

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

LIST A

Silvery OR Shift Riff	LCM Jazz Wind Handbook 1	(LCM Publications)
Waltzing Blues OR A Weird Story	30 Tuneful Studies (Richard Bengert)	(Spartan Press)
Movin' OR Flying Overland OR Dai's Surprise OR Catch It	40 Modern Studies (James Rae)	(Universal Edition)
No.62 OR No.63	Progressive Easy Jazz Studies (James Rae)	(Faber)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)

LIST B

Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Panama	Jazz Clarinet (Tyers) [out of print]	(Chappell)
Busking in the Sun OR The Operator	Jazz Zone (James Rae)	(Universal Edition)
Coffee Time	Latin Clarinet (James Rae)	(Universal Edition)
[with embellishments/improvisation in the 2 nd chorus]		
One Less Bell to Answer OR That's What Friends Are For	Mostly Ballads	(Warner Bros., CD backing included)
Emily	Movie Songs (Carl Strommen)	(IMP, CD backing included)
Charleston OR I Got Rhythm	Play Jazztime	(Faber)
Blah-blah-blah!	Jazz Routes (Malcolm Miles)	(Camden Music)
A Groovy Kind of Love	Boosey Woodwind Method: Book 1	(Boosey & Hawkes)
Penguin Parade	Creature Comforts (Mark Nightingale)	(Warwick Music)
Poor Butterfly	Swing Swing Swing (Jamey Aebersold Vol. 39)	
[2 choruses to be played with embellishments/improvisation in 2 nd chorus]		(Jazzwise, CD backing included)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

This section of the examination will test the candidate's ability to develop improvised phrasing at sight. Candidates will be given approximately one minute to study a short piece of music and then produce a coherent response.

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

Examples are provided in Jazz Wind Handbook 1.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 1.

JAZZ CLARINET: GRADE SIX

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

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

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

Whole tone scale beginning on C (two octaves)

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

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

Diminished 7th beginning on F (two octaves swung)

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

Component 2 - Performance

60 marks

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

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

LIST A

Up Tempo Blues (with improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
The Day in the Life of a Fool OR Sweet Georgia Brown	Movie Songs (Carl Strommen)	(IMP, CD backing included)
Half of it Dearie Blues OR Dixieland Blues	Session Time (Peter Wastall)	(Boosey & Hawkes)
I Ain't Got Nothin' but the Blues OR Night Train	Solo Plus, Boogie and Blues	(Amsco)
Don't Get Around Much Anymore (Duke Ellington)	Take The Lead (Jazz)	(IMP, CD backing included)
Woodchopper's Ball	Jazz Classics (Instrumental Play-Along)	(Hal Leonard)
In a Dream	40 Modern Studies (James Rae)	(Universal Edition)
Gone with What Draft	Benny Goodman: Composer/Artist	(Music Sales)
Green Onions	Instrumental Play-along: Soul Hits	(Hal Leonard, CD backing included)
Five Brew	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)

LIST B (IMPROVISATIONS)

Jazz Waltz Blues (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Autumn Leaves OR Another You	Autumn Leaves (Jamey Aebersold Vol.44)	(Jazzwise, CD backing included)
Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation Series: Approaching the Standards Volume 1 (Dr Willie Hill)	(Warner Bros., CD backing included)
Composition of a head and improvisation over two choruses of either Blues (track 7 OR 8)	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
Own composition in the style of a Blues (with improvised section)		
Ballin' the Jack	Jazz Play-along Dixieland (Vol. 87)	(Hal Leonard, CD backing included)
Benny's Bugle	Benny Goodman: Composer/Artist	(Music Sales)
Blue Room	Swing Swing Swing (Jamey Aebersold Vol. 39)	(Jazzwise, CD backing included)
Long-Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Jamey Aebersold Vol. 2)	(Jazzwise, CD backing included)
Here Comes McBride	Dave Brubeck (Jamey Aebersold Vol. 105)	(Jazzwise, CD backing included)
Isabel's Song	Jazz Routes (Malcolm Miles)	(Camden Music)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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.

Examples are provided in Jazz Wind Handbook 2.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 2.

JAZZ CLARINET: GRADE SEVEN

Component 1 - Technical Work

15 marks

SCALES AND ARPEGGIOS

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

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

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

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

Chromatic scale beginning on E (three octaves)

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

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

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

Diminished 7th beginning on G (two octaves swung)

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

Component 2 - Performance

60 marks

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

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

LIST A

One Way	LCM Jazz Wind Handbook 2	(LCM Publications)
Skive Jive	All That Jazz (J. Power)	(Arrensdorf Ed.)
A Foggy Day	Gershwin by Special Arrangement (Carl Strommen)	(IMP, CD backing included)
Liza OR Body and Soul	Jazz Clarinet	(Chappell)
As Time Goes By OR Over the Rainbow OR On Green Dolphin Street	Movie Songs (Carl Strommen)	(IMP., CD backing included)
Fly me to the Moon	Jazz Classics (Instrumental Play-Along)	(Hal Leonard, CD backing included)
Now Hear This	40 Modern Studies (James Rae)	(Universal Edition)
Grand Slam	Benny Goodman: Composer/Artist	(Music Sales)
Stand by Me	Instrumental Play-along: Soul Hits	(Hal Leonard, CD backing included)

LIST B (IMPROVISATIONS)

Minor Groove (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Bright Blues OR Fast Blues	Alfred Master Tracks (Jazz)	(Alfred, CD backing included)
Goodbye Just For Now OR Battle Hymn of the Republic	Alfred Solo Tracks (Dixieland)	(Alfred, CD backing included)
The Very Thought Of You	Body and Soul (Jamey Aebersold Vol. 41)	(Jazzwise, CD backing included)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation Series Vol. 2: Approaching the Standards (Dr Willie Hill)	(Warner Bros., CD backing included)
Own composition in the style of a Jazz Waltz (with improvised section)		
A creative response to Track 9: Cycle of Dominant 7 th chords	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
The Darktown Strutter's Ball	Jazz Play-along Dixieland (Vol. 87)	(Hal Leonard, CD backing included)
Flying Home	Benny Goodman: Composer/Artist	(Music Sales)
Trav'lin' Blues	Dave Brubeck (Jamey Aebersold Vol. 105)	(Jazzwise, CD backing included)
Interplay	Bill Evans (Jamey Aebersold Vol. 45)	(Jazzwise, CD backing included)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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 pieces.

Examples are provided in Jazz Wind Handbook 2.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 2.

JAZZ CLARINET: GRADE EIGHT

Theory of Music Grade Five (or alternative) must have been passed; see Regulations.

Component 1 - Technical Work

15 marks

SCALES AND 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*, *forte* and swung.

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

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

Chromatic scale beginning on E (two octaves)

Blues scales: B and Eb (two octaves)

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

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

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

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

Component 2 - Performance

60 marks

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

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

LIST A

Low Roller	LCM Jazz Wind Handbook 2	(LCM Publications)
Nice Work If You Can Get It OR Fascinating Rhythm	Gershwin By Special Arrangement (Carl Strommen)	(IMP, CD backing included)
The Way You Look Tonight OR Almost Like Being in Love	Movie Songs (Carl Strommen)	(Warner Bros., CD backing included)
Improvisation OR Modal Blues OR In Rhythm	Pocket Size Sonata No.1 (Alec Templeton)	(Emerson 302)
Air Mail Special	Benny Goodman: Composer/Artist	(Music Sales)
Hard Rock Blues	40 Modern Studies (James Rae)	(Universal Edition)

LIST B (IMPROVISATIONS)

Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Sushi-Sushi Sue OR You Stole My Heart Away	Alfred Solo Tracks: Dixieland	(Alfred, CD backing included)
After You've Gone OR S'posin'	Autumn Leaves (Jamey Aebersold Vol. 44)	(Jazzwise, CD backing included)
Mood Indigo OR Solitude OR I Let A Song Go	Out Of My Heart OR Prelude to a Kiss	Duke Ellington (J Aebersold Vol.12)(Jazzwise, CD backing included)
Take The 'A' Train OR Cotton Tail	Jazz Improvisation Series: Approaching The Standards Vol.3	(Dr Willie Hill) (Warner Bros., CD backing included)
Own composition based on II-V-I sequence (with improvised section)		
A creative response to Track 10: 24 Measure Song [maximum 3 choruses]	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
That's a Plenty OR Tiger Rag	Jazz Play-along Dixieland (Vol. 87)	(Hal Leonard, CD backing included)
Don't be that Way	Benny Goodman: Composer/Artist	(Music Sales)
The Duke	Dave Brubeck (Jamey Aebersold Vol. 105)	(Jazzwise, CD backing included)
My Little Suede Shoes OR Billie's Bounce	Charlie Parker "All Bird" (Jamey Aebersold Vol. 6)	(Jazzwise, CD backing included)

Component 3 - Musical Awareness

7 marks

See pages 16-17.

Component 4 - Creative Response Test

10 marks

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.

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 provided over the remainder of the piece.

Examples are provided in Jazz Wind Handbook 2.

Component 5 - Aural Tests

8 marks

See pages 18-22. Specimen tests can be found in Jazz Wind Handbook 2.

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. Responses to questions related to the Handbook Exercises may include clapping / tapping.*
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, together with the Handbook Exercise .*
3. *The knowledge required is cumulative for Grades 1-8; ie. any knowledge required in earlier grades is required for later grades. However, in the case of the Handbook Exercises, examiners will refer **only** to the exercise set for the particular grade.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);
- respond to questions relating to the Grade 1 or 2 Rhythm and Improvisation Exercise in the Jazz Wind Handbook 1.

GRADE 3

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

- identify intervals up to and including a fifth by numerical value only (eg. 'second', 'fourth', etc.);
- demonstrate an understanding of basic chord symbols;
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music;
- respond to questions relating to the Grade 3 Rhythm and Improvisation Exercise in the Jazz Wind Handbook 1.

GRADE 4

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

- identify **intervals up to and including an octave by numerical value only** (eg. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers and/or famous performers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- respond to questions relating to the Grade 4 Rhythm and Improvisation Exercise in the Jazz Wind Handbook 1.

GRADE 5

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

- identify **intervals up to and including an octave by number and type** (eg. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (eg. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- demonstrate knowledge of pentatonic and blues scale structures;
- respond to questions relating to the Grade 5 Rhythm and Improvisation Exercise in the Jazz Wind Handbook 1.

GRADE 6

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

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

GRADE 7

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

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

GRADE 8

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

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

Aural Tests

Notes:

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

Requirements:

GRADE 1

Rhythm

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

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

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

Pitch

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

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

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

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

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

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

GRADE 2

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

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

GRADE 3

Rhythm

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

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

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

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

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

Pitch

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

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

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

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

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

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

GRADE 4

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

GRADE 5

Rhythm

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

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

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

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

Pitch

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

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

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

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

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

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

GRADE 6

Rhythm and Pitch

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

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

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

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

Pitch

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

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

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

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

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

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

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

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

GRADE 8

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

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