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**WEST LONDON**

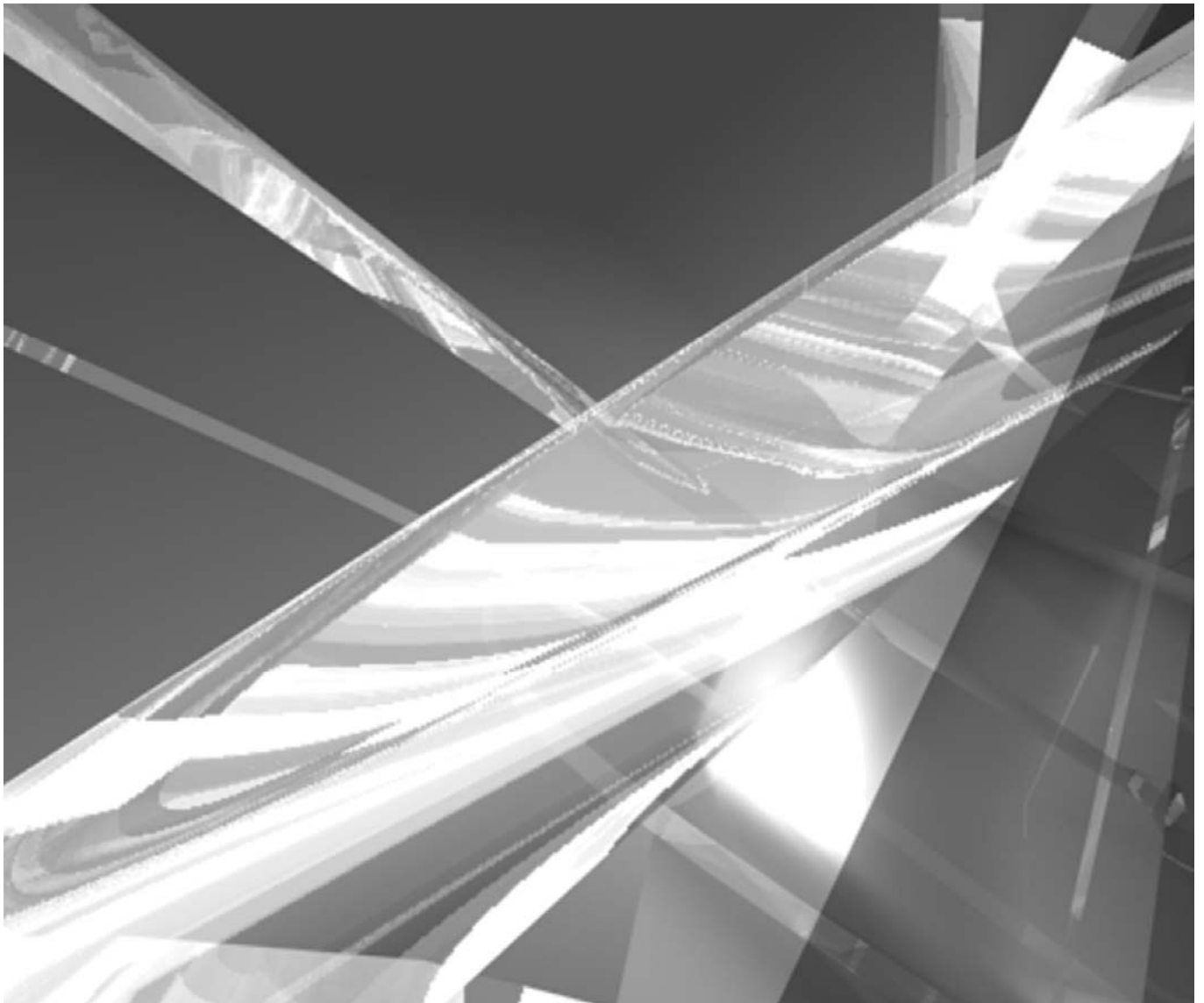
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Jazz Trombone repertoire list

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1 January 2007 – 31 December 2011





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# JAZZ TROMBONE

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**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.

# **LCM Examinations**

## **Director of Examinations**

John Howard BA PhD

## **Chief Examiner in Music**

Philip Aldred BEd FLCM

## **University of West London LCM Examinations**

St Mary's Road  
Ealing  
London  
W5 5RF

tel: +44 (0)20 8231 2364

fax: +44 (0)20 8231 2433

email: [lcm.exams@uwl.ac.uk](mailto:lcm.exams@uwl.ac.uk)  
[uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams)

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# LCM Publications

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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](mailto:mail@music-exchange.co.uk)). A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

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## **Note on Pieces Requiring Improvisation (Grades 6-8)**

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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).



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# JAZZ TROMBONE: GRADE ONE

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## Component 1 - Technical Work

15 marks

### SCALES AND ARPEGGIOS

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

Ascending and descending from memory.

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

Bb major (one octave)

Pentatonic scale: Bb 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)
The First Run OR The Angel	24 Carat Gold (Keith Amos)	(CMA Publications)
Bells	Melodic Studies for Trombone (Grades 1-3) (J Edney)	(Brass Wind)
Old Lil Liza Jane OR Tied to the Slide	Team Brass (Richard Duckett)	(IMP)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Down in the Valley OR Give My Regards to Broadway	Easy Winners (Peter Lawrance)	(Brass Wind)

### LIST B

Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Curtain Raiser OR Wishbone	Bravo Trombone (Carol Barratt)	(Boosey & Hawkes)
No.1 Russian Song Without Words	First Book of Trombone Solos	(Faber)
Trotting Trombone OR Boogie	Keynotes	(Brass Wind)
Song of the Volga Boatmen OR The Barley Break	The Magic Trombone	(Boosey & Hawkes)
Aura Lee (Love me Tender)	Easy Winners for Trombone (Peter Lawrance)	(Brass Wind)
The Old Cart-Horse	Creature Comforts (Mark Nightingale)	(Warwick 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 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.

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# JAZZ TROMBONE: GRADE TWO

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## 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.

C and Bb major (one octave)

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

Pentatonic scale: 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)
Orlando Furioso OR The Moon	24 Carat Gold (Keith Amos)	(CMA Publications)
When The Saints OR Working on the Railroad	Team Brass (Richard Duckett)	(IMP)
Postman Pat	Winners Galore (Peter Lawrance)	(Brass Wind)
Three-Step OR The Stinger OR Bag Mama	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Blues Scale Study	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
[may be accompanied]		
Don't Sit Under the Apple Tree OR He's Got the	Whole World in His Hands	
	Easy Winners (Peter Lawrance)	(Brass Wind)

### LIST B

Homeward	LCM Jazz Wind Handbook 1	(LCM Publications)
Moonglow	Jazzin' About (Pam Wedgwood)	(Faber)
Straight Forward OR Shadows OR Sand Dance	Keynotes	(Brass Wind)
Embraceable You	Mostly Ballads	(Warner Bros., CD backing included)
10 Ballad OR Blues	The Really Easy Trombone Book (Alan Gout)	(Faber)
Pentatonic Blues OR Hub Caps [Head only, repeated]	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
Hedwig's Theme	Easy Popular Movie Instrumental Solos for Trombone	(Alfred, CD backing included)
Monkey Business	Creature Comforts (Mark Nightingale)	(Warwick 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 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.

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# JAZZ TROMBONE: GRADE THREE

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## 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.

D and Eb major (one octave)

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

Pentatonic scales: Eb major and C minor (one octave 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	<i>(LCM Publications)</i>
Topsy Turvy OR Wee Wullie	24 Carat Gold (Keith Amos)	<i>(CMA Publications)</i>
My Favourite Things OR Blowin' in the Wind OR Quaver Study	Team Brass (Richard Duckett)	<i>(IMP)</i>
Swing Along	Up Front Melodic Studies for Trombone (J Edney)	<i>(Brass Wind)</i>
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Mark Nightingale)	<i>(Warwick Music)</i>
Lydian Tune	Up Front Book 1	<i>(Brass Wind)</i>
A Bit Jazzy	20 Supplementary Tunes for Beginners Brass (E Gregson)	<i>(Brass Wind)</i>
Neighbours OR Hello Dolly	Easy Winners (Peter Lawrance)	<i>(Brass Wind)</i>

### LIST B

Winding Road	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Nobody Knows OR Swing Low Sweet Chariot	A Little Light Music (John Iveson)	<i>(Brass Wind)</i>
Walk Tall	Jazzin' About (Pam Wedgwood)	<i>(Faber)</i>
In a Sentimental Mood OR Days of Wine and Roses	Mostly Ballads	<i>(Warner Bros., CD backing included)</i>
Three Quarter Blues	Session Time (Peter Wastall)	<i>(Boosey &amp; Hawkes)</i>
Slippery Blues	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	<i>(Jazzwise, CD backing included)</i>
[variations are encouraged in the repeat bars]		
My Heart Stood Still	East of the Sun (Jamey Aebersold Vol. 71)	<i>(Jazzwise, CD backing included)</i>
[Two choruses only, with some embellishment in the 2 <sup>nd</sup> chorus]		
Ship of the Desert	Creature Comforts (Mark Nightingale)	<i>(Warwick Music)</i>

## 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.

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# JAZZ TROMBONE: GRADE FOUR

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## 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*.

F major (two octaves), Eb, Ab, G major (one octave)

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

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

Blues scale: D (one octave 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)
Yarmouth Scarmouth OR Deserted Town	24 Carat Gold (Keith Amos)	(CMA Publications)
The Mocking Bird OR Pop Song	New Horizons for Young Brass Players (John Ridgeon)	(Brass Wind)
Semi-quaver Study	Team Brass (Richard Duckett)	(IMP)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Sundance OR Summer Daze	Up Front Book 1	(Brass Wind)
Cagney and Lacey	Easy Winners (Peter Lawrance)	(Brass Wind)

### LIST B

Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Someone to Watch Over Me OR I'm Getting Married in the Morning	A Little Light Music (John Iveson)	(Brass Wind)
Hampton Swing	Bravo Trombone (Carol Barratt)	(Boosey & Hawkes)
Trombone Samba	Keynote	(Brass Wind)
Nice Work If You Can Get It	Mostly Ballads	(Warner Bros., CD backing included)
In Flugel Mood OR Come Summer	Session Time (Peter Wastall)	(Boosey & Hawkes, piano part and CD backing available)
Five 'O' Clock Blues [Head only, repeated]	How to Play Jazz and Improvise (Jamey Aebersold)	(Jazzwise, CD backing included)
Melancholy Baby	East of the Sun (Jamey Aebersold Vol. 71)	(Jazzwise, CD backing included)
[Two choruses only, with some embellishment in the 2 <sup>nd</sup> chorus]	Creature Comforts (Mark Nightingale)	(Warwick Music)
Walking the Walk		

## 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.

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# JAZZ TROMBONE: GRADE FIVE

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## 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*.

G major (two octaves), Ab, E, A major (one octave)

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

Chromatic scale beginning on D (one octave)

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

Blues scales: E and F# (one octave swung)

Dominant 7th *in the key of A*, resolving on the tonic (one octave 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)
West Indian Carnival OR Caribbean Dance	OR Star Wars Theme	
	Team Brass (Richard Duckett)	(IMP)
Flintstones Theme OR In The Mood	Winners Galore (Peter Lawrance)	(Brass Wind)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
James Bond Theme	Easy Winners (Peter Lawrance)	(Brass Wind)

### LIST B

Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
I Got Rhythm	A Little Night Music (John Iveson)	(Brass Wind)
Rough and Ready Rag OR Boogie for Bone	Going Solo (Alan Gout)	(Faber)
One Less Bell to Answer OR Sophisticated Lady		
	Mostly Ballads	(Warner Bros., CD backing included)
Emily	Movie Songs (Carl Strommen)	(Warner Bros., CD backing included)
Molten Rock	Session Time (Peter Wastall)	
	(Boosey & Hawkes, piano part and CD backing available)	
Unwritten OR Move Along	Instrumental Playalong: Pop Hits	(Hal Leonard, CD backing included)
Falling in Love with Love	East of the Sun (Jamey Aebersold Vol. 71)	
	[Two choruses, with embellishment/improvisation in the 2nd chorus]	(Jazzwise, CD backing included)
Penguin Parade	Creature Comforts (Mark Nightingale)	(Warwick 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 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.

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# JAZZ TROMBONE: GRADE SIX

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## 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*.

Ab, Gb major (two octaves), Db, Cb, E major (one octave)

F, G# minor (two octaves), E, C# minor (one octave) (melodic OR harmonic minors, candidate's choice)

Whole tone scale beginning on G (two octaves)

Chromatic scale beginning on Bb (one octave)

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

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

Diminished 7th beginning on D (one octave swung)

Additional chords/arpeggios: D7, Dmin7, D6, Dmin6 (one octave 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)
Blues for Bone	Going Solo (Alan Gout)	(Faber)
The Day in the Life of a Fool OR Sweet Georgia Brown	Movie Songs (Carl Strommen)	(Warner Bros., CD backing included)
Silicon Beat OR Black is Black	Session Time (Peter Wastall)	(Boosey & Hawkes, piano part and CD backing available)
Five Brew	Easy Jazzy 'Tudes (Mark Nightingale)	(Warwick Music)
Green Onions	Instrumental Play-along: Soul Hits	(Hal Leonard, CD backing included)

### 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 Vol.1 (Dr Willie Hill)	(Warner Bros., CD backing included)
Own composition in the style of a Blues (with improvised section)	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)
Long-Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Jamey Aebersold Vol. 2)	(Jazzwise, CD backing included)
Watermelon Man	Maiden Voyage (Jamey Aebersold Vol. 54)	(Jazzwise, CD backing included)
Blue Room	Swing Swing Swing (Jamey Aebersold Vol. 39)	(Jazzwise, CD backing included)
Toot, Toot, Tootsie!	Jazz Play-along Dixieland (Vol. 87)	(Hal Leonard, CD backing included)
No More Blues OR Gentle Rain	Darn That Dream (Jamey Aebersold Vol. 89)	(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 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.

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# JAZZ TROMBONE: GRADE SEVEN

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## 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*.

Bb, Ab, E, Gb major (two octaves), E, B major (one octave)

G#, F, Bb, A, E minor (two octaves), E, F# minor (one octave) (melodic OR harmonic minors, candidate's choice)

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

Chromatic scale beginning on E (two octaves)

Blues scales: G and Ab (two octaves swung)

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

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

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

Additional chords/arpeggios: F7, Fmin7, F6, Fmin6 (one octave 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)
One Note Samba OR That's What Friends Are For	Mostly Ballads	(Warner Bros., CD backing included)
As Time Goes By OR Over the Rainbow OR On Green Dolphin Street	Movie Songs (Carl Strommen)	(IMP., CD backing included)
Fever OR Fly Me to the Moon	Jazz Classics (Instrumental Play-Along)	(Hal Leonard, CD backing included)
Stand by Me	Instrumental Play-along: Soul Hits	(Hal Leonard, CD backing included)
Don't it Make My Brown Eyes Blue	Big Pop Instrumental Solos	(IMP, CD backing included)

### LIST B (IMPROVISATIONS)

Minor Groove (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Lover Come Back To Me OR The Very Thought Of You OR Teach Me Tonight	Body and Soul (Jamey Aebersold Vol.41)	(Jazzwise, CD backing included)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation Series: Approaching the Standards Vol.2 (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 <sup>th</sup> chords	How to Play Jazz and Improvise (Jamey Aebersold Vol. 1)	(Jazzwise, CD backing included)
Work Song	Cannonball Adderley (Jamey Aebersold Vol. 13)	(Jazzwise, CD backing included)
Trav'lin' Blues	Dave Brubeck (Jamey Aebersold Vol. 105)	(Jazzwise, CD backing included)
Interplay	Bill Evans (Jamey Aebersold Vol. 45)	(Jazzwise, CD backing included)
This can't be Love OR Who can I Turn To?	Darn That Dream (Jamey Aebersold Vol. 89)	(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.

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# JAZZ TROMBONE: GRADE EIGHT

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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.

B, C, Eb, D, Db major (one octave), all other majors (two octaves)

B, C, Eb, D, Db minor (one octave), all other minors (two octaves) (melodic OR harmonic minors, candidate's choice)

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

Chromatic scale beginning on F (two octaves)

Blues scales: G and C (two octaves)

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

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

Diminished 7ths beginning on E, F, F# (two octaves)

Additional chords/arpeggios: E7, E6, Emin7, Emin6 (one octave)

## 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)
A Foggy Day OR Fascinating Rhythm OR Nice Work If You Can Get It	Gershwin by Special Arrangement (Carl Strommen)	(Warner Bros., CD backing included)
The Way You Look Tonight OR Misty	Movie Songs (Carl Strommen)	(IMP., CD backing included)
Bernie's Theme	Jazz Classics (Instrumental Play-Along)	(Hal Leonard, CD backing included)
The Wind Beneath My Wings	Big Pop Instrumental Solos	(IMP, CD backing included)

### LIST B (IMPROVISATIONS)

Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Killer Joe OR Take The 'A' Train OR Cottontail	Jazz Improvisation Series: Approaching the Standards Vol.3 (Dr Willie Hill)	(Warner Bros., CD backing included)
In a Mellow Tone OR Moondance OR Stormy Weather	Jazztastic (Intermediate Level)	(IMP, 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)
The Basie Band is Back in Town	Dave Brubeck (Jamey Aebersold Vol. 105)	(Jazzwise, CD backing included)
The Things We Did Last Summer OR I Can't Give You Anything but Love	Darn That Dream (Jamey Aebersold Vol. 89)	(Jazzwise, CD backing included)
Blues March OR Whisper Not OR I Remember Clifford	Benny Golson (Jamey Aebersold Vol. 14)	(Jazzwise, CD backing included)
I'm Getting Sentimental over You	Collectors Items (Jamey Aebersold Vol. 52)	(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.

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# Musical Awareness

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## 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.

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# Aural Tests

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## 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).