



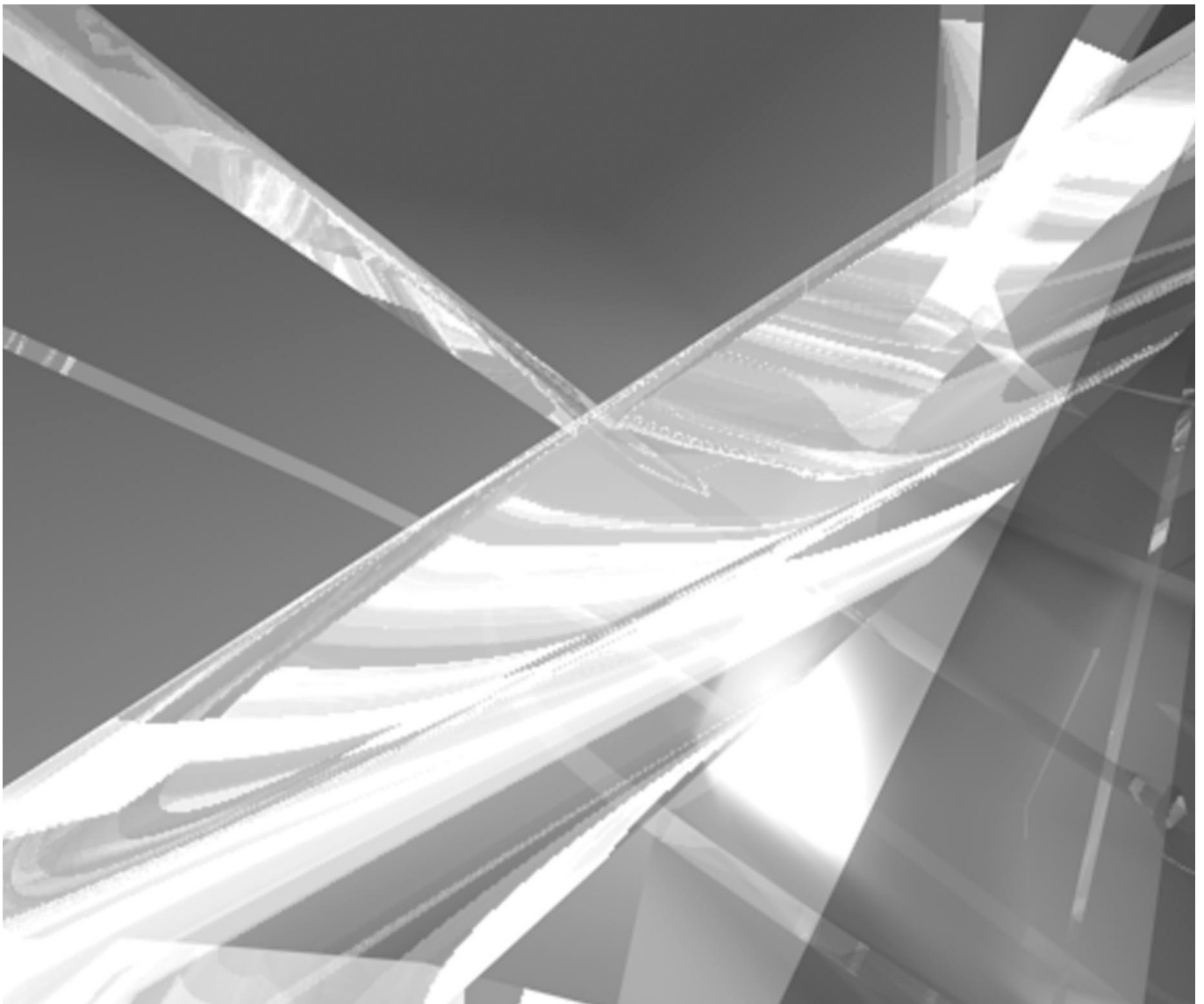
UNIVERSITY OF  
**WEST LONDON**  
London College of Music Examinations

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# Jazz Trumpet repertoire list

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1 September 2016 – 31 December 2022





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# Jazz Trumpet Grades

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

Please refer to the Jazz Grades Syllabus for full details about Graded exams, Recital Grades, Leisure Play exams and Performance Awards.

This repertoire list is valid from 1 September 2016 until 31 December 2022.

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Visit the LCM music shop: [lcmmusicshop.uwl.ac.uk](http://lcmmusicshop.uwl.ac.uk)

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# Introductory Notes

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## 1. Step grades

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

## 2. Pieces (Grades 1–5)

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

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

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

## 3. Pieces requiring improvisation (Grades 6–8)

Alternative editions of jazz repertoire are acceptable.

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

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

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

## 4. Pieces set for more than one grade

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

## 5. Real Books

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

## 6. Aural tests

Jazz aural tests must be offered by the candidate (specimen jazz aural tests will be supplied in the handbook).

**Please note that standard aural tests are no longer an option in jazz exams.**

## 7. Technical work

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

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# 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)
- LL203 Jazz Wind and Brass Backing Tracks CD

LCM Publications are available through our online shop: [www.lcmmusicshop.ac.uk](http://www.lcmmusicshop.ac.uk), or direct from our distributor, Music Exchange:

- tel: 0161 946 9301
- email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

A complete list of LCM Publications may be found on [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

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# Downloads

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The following are available as PDF downloads from [www.LCMEbooks.org](http://www.LCMEbooks.org):

- LL282 Specimen Jazz Aural Tests
- LL284 Jazz Wind Studies

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# Acknowledgement

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

# Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: Grades, Recital Grades, Leisure Play and Performance Awards. Refer to the relevant section of the *Jazz Grades Syllabus* for full details.

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

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# Free Choice Memory Option

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

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

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

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

The following guidelines may help your choice:

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

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

**Grades 6 to 8:** Increasing levels of improvisation and stylistic authenticity and/or personalisation will be expected. You may wish to explore pieces and solos which have become iconic in the jazz world. Miles Davis pieces offer brass players great opportunities for expressive and creative playing.

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

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



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# Jazz Trumpet: Step 1

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## Component 1 - Arpeggio

10 marks

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

C major:



Ascending

then



Descending

## Component 2 - Performance

80 marks

**1**

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

**2**

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

## Component 3 - Questions

10 marks

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

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# Jazz Trumpet: Step 2

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## Component 1 - Arpeggio

10 marks

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

## Component 2 - Performance

80 marks

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

## Component 3 - Questions

10 marks

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

# Jazz Trumpet: Grade 1

## Component 1 - Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

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

C major (one octave)

Pentatonic scale: C major (one octave, swung)

### Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Style

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Tongue Tied OR Dotty	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Renigator OR Metronome Madness	20 Terrific Trumpet Studies (Madden)	<i>(Spartan Press)</i>
The First Run OR The Angel	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Come Along OR Sad Song	30 Modern Studies for Trumpet (Hudson)	<i>(Universal Edition)</i>
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Example 8 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Ex. 38 OR Ex. 39 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Get the Lowdown OR Every Now and Then	Razzamajazz Trumpet (Watts)	<i>(Kevin Mayhew)</i>
Keep It Simple OR Scots Mist OR Pastorale	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Flingaling OR Mister Freddie OR Raggerty Waltz [may be played with or without accompaniment]	Smooth Groove for Trumpet (Blakeson)	<i>(Brass Wind)</i>
Smooth Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Love Me Tender	Abracadabra Trumpet (Tomlinson)	<i>(A &amp; C Black)</i>
Agadou	All Jazzed Up for Trumpet (Wilson-Smith)	<i>(Brass Wind)</i>
The Old Cart-Horse	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Coconut Rag	Microjazz Trumpet Collection Vol. 2 (Norton)	<i>(Boosey &amp; Hawkes)</i>
Rum Point OR Rumba	Play It Cool: Trumpet (Rae)	<i>(Universal Edition)</i>
Mexican Hat Dance	Progressive Trumpet (Gelling)	<i>(Koala Publications/Music Exchange)</i>
Jazzy Song (Level 3) [with little embellishments]	OR Jazzin' Around (Level 6)	
	Simply Brass (Pring)	<i>(Music Box)</i>
Little Brown Jug OR Woogie Boogie	The Boosey Brass Method Book 1	<i>(Boosey &amp; Hawkes)</i>
A Little Riff OR Oh When the Saints	The Jazz Method for Trumpet (O'Neill/Waterman)	<i>(Schott)</i>
Offshore	Up Front Album for Trumpet Book 1	<i>(Brass Wind)</i>
Take It Easy OR Apple Pie Waltz	Up-Grade! Trumpet Grades 1–2 (Wedgwood)	<i>(Faber)</i>

Scarborough Fair OR True Love	What Else Can I Play? Trumpet Grade 1	(IMP)
When the Saints OR Jeepers Creepers	What Jazz 'n' Blues Can I Play? Trumpet Grades 1–3	(IMP)

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

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

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

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

# Jazz Trumpet: Grade 2

## Component 1 - Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

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

D and B $\flat$  major (one octave)

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

Pentatonic scale: D major (one octave, swung)

### Option 2: Scale and Study

D minor OR A minor scale (candidate's choice; requirements as for Option 1 scales)

Study – Swing Swing

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Maybe Next Time OR Inbetween Times	20 Terrific Trumpet Studies (Madden)	<i>(Spartan Press)</i>
Orlando Furioso OR The Moon and the Myrtle Tree	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Bluetude	30 Modern Studies for Trumpet (Hudson)	<i>(Universal Edition)</i>
Study 9 OR 10 OR 13	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Blues Scale Study [may be accompanied] OR Example 10 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Ex. 60 OR Ex. 61 OR Ex. 62 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Movie Buster OR September Brown	Razzamajazz Trumpet (Watts)	<i>(Kevin Mayhew)</i>
See-saw OR Pink Dream OR Supersonic Samurai OR Finger-lickin' Good OR Tritone	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Brite 'n' Rock OR Popcorn OR American Smoothie [may be played with or without accompaniment]	Smooth Groove for Trumpet (Blakeson)	<i>(Brass Wind)</i>
Homeward	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Out n' About	All Jazzed Up for Trumpet (Wilson-Smith)	<i>(Brass Wind)</i>
Monkey Business	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos: Trumpet	<i>(Alfred)</i>
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Moonglow	Jazzin' About (Wedgwood)	<i>(Faber)</i>
Hoping	Microjazz Trumpet Collection 2 (Norton)	<i>(Boosey &amp; Hawkes)</i>
Horizontal [head only]	Nothin' But Blues (Aebersold Vol. 2)	<i>(Jazzwise)</i>
Lazy Cat Blues OR Hard Graft	Play It Cool: Trumpet (Rae)	<i>(Universal Edition)</i>
12 Bar Blues	Progressive Trumpet (Gelling)	<i>(Koala Publications/Music Exchange)</i>
F sharp Jazz Blues (Level 7) OR Flapjack (Level 8)	Simply Brass (Pring)	<i>(Music Box)</i>
The Brass Rap	The Boosey Brass Method Book 1	<i>(Boosey &amp; Hawkes)</i>
Gangsterland OR Delta City	The Jazz Method for Trumpet (O'Neill/Waterman)	<i>(Schott)</i>

Beatitude [head twice]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Offshore	Up Front Album for Trumpet Book 1	(Brass Wind)
Sassy	Up Front Album for Trumpet Book 2	(Brass Wind)
Don't Sit Under the Apple Tree OR Meet the Flintstones	What Else Can I Play? Trumpet Grade 2	(IMP)
Sentimental Journey	What Jazz 'n' Blues Can I Play? Trumpet Grades 1–3	(IMP)

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

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

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

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

# Jazz Trumpet: Grade 3

## Component 1 - Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

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

E $\flat$  and F major (one octave)

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

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

### Option 2: Scale and Study

B $\flat$  major scale (requirements as for Option 1 scales)

Study – Fun-Key

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
One More for the Road OR Silver Riddle OR Drifting By	20 Terrific Trumpet Studies (Madden)	<i>(Spartan Press)</i>
Topsy Turvy OR Wee Wullie	24 Carat Gold (Amos)	<i>(CMA Publications)</i>
Lucky's Blues OR Swingin'	30 Modern Studies for Trumpet (Hudson)	<i>(Universal Edition)</i>
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	<i>(Tezak/MuST)</i>
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Example 16 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Latin OR A Simple Song	Microjazz Trumpet Collection 2 (Norton)	<i>(Boosey &amp; Hawkes)</i>
Ex. 79 OR Ex. 80 OR Ex. 81 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Battery Square Bossa OR Bebop Longbody	Razzamajazz Trumpet (Watts)	<i>(Kevin Mayhew)</i>
Cross Rhythms OR The Easy Easy Winners OR Rainy Day	Simple Studies for Beginner Brass (Miller)	<i>(Faber)</i>
Punch Lines OR Wheeler Dealer OR Way Back	Waltzer [may be played with or without accompaniment]	
	Smooth Groove for Trumpet (Blakeson)	<i>(Brass Wind)</i>
Winding Road	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Waltzing with Jazz	All Jazzed Up for Trumpet (Wilson-Smith)	<i>(Brass Wind)</i>
Ship of the Desert	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
My Heart Stood Still [two choruses only, with some embellishment in the second chorus]	East of the Sun (Aebersold Vol. 71)	<i>(Jazzwise)</i>
Over The Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos: Trumpet	<i>(Alfred)</i>
La Bamba	First Repertoire for Trumpet (Calland)	<i>(Faber)</i>
Mexican Sunset OR Steal Away	Going Solo: Trumpet (Miller)	<i>(Faber)</i>
Pentatonic Blues [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Walk Tall	Jazzin' About (Wedgwood)	<i>(Faber)</i>
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	<i>(De Haske)</i>

Springboard OR Train Blues	Microjazz Trumpet Collection 2 (Norton)	(Boosey & Hawkes)
Slow Blues in G [two choruses with some embellishments in the second]	Nothin' But Blues (Aebersold Vol. 2)	(Jazzwise)
Bruno's Tune OR Gate 24	Play It Cool: Trumpet (Rae)	(Universal Edition)
Do It Again OR Pennies from Heaven	Play Jazztime	(Faber)
Easy Tiger OR Buttercup	Really Easy Jazzin' About (Wedgwood)	(Faber)
Rooty Tooty	Simply Brass (Pring)	(Music Box)
The Loneliest Monk OR The Magician	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
Yesterdays OR My Buddy [head only, with some embellishments]	The Real Book	(Hal Leonard)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Pennsylvania 6-5000	What Jazz 'n' Blues Can I Play? Trumpet Grades 1–3	(IMP)

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

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

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

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

# Jazz Trumpet: Grade 4

## Component 1 - Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

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

A, E and F major (one octave)

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

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

Blues scale: D (one octave, swung)

### Option 2: Scale and Study

C minor scale (requirements as for Option 1 scales)

Study – Mellow Waltz

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Waltz	20 Dances for Trumpet (Vizzutti)	(De Haske)
Playing Catch-up OR Next Arrival OR All At Sea	20 Terrific Trumpet Studies (Madden)	(Spartan Press)
Yarmouth Scarmouth OR Deserted Town	24 Carat Gold (Amos)	(CMA Publications)
Ballad for Harry James OR Anticipation	30 Modern Studies for Trumpet (Hudson)	(Universal Edition)
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	(Tezak/MusT)
An American Dream	Bebop to Rock (Wilson)	(Spartan Press)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Breezy OR Trumpet Song	Microjazz Trumpet Collection 2 (Norton)	(Boosey & Hawkes)
Ex. 83 OR Ex. 84 OR Ex. 85 OR Ex. 86 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	(Alfred)
Mexican Sunset OR Prairie Song	Progressive Brass Studies (Miller)	(Faber)
The Easy Easy Winners OR Contrasts	Simple Studies for Beginner Brass (Miller)	(Faber)
Boppin' Tonite OR Latin Lady OR So What! [may be played with or without accompaniment]	Smooth Groove for Trumpet (Blakeson)	(Brass Wind)
Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Tuxedo Junction	All Jazzed Up for Trumpet (Wilson-Smith)	(Brass Wind)
Schoolhouse Blues	Blue Trumpet (Rae)	(Universal Edition)
Walking the Walrus	Creature Comforts (Nightingale)	(Warwick Music)
James Bond Theme	Easy Popular Movie Instrumental Solos: Trumpet	(Alfred)
The Roving Third [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Sometime Maybe OR Going Home	Jazzin' About (Wedgwood)	(Faber)
Any News? OR Bop! Goes the Weasel	Jazzy Trumpet Book 1 (Rae)	(Universal Edition)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
Breezy OR Trumpet Song	Microjazz Trumpet Collection 2 (Norton)	(Boosey & Hawkes)



Charleston	Play Jazztime	(Faber)
Satin Doll	Take Ten (Rae)	(Universal Edition)
Everybody Needs Somebody to Love	Take the Lead: Blues Brothers (Trumpet)	(Faber)
Singin' in the Rain OR In the Mood	Take the Lead: Bumper Book (Trumpet)	(Faber)
Claret and Blue OR Red Alert	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
Can't Help Lovin' Dat Man OR Somebody Loves Me OR Don't Blame Me OR Rockin' Chair OR In the Wee Small Hours of the Morning [head only, with some embellishments]	The Real Book	(Hal Leonard)
Killer Pete [head plus one chorus with some fills and elements of improvisation]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)

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

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

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

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# Jazz Trumpet: Grade 5

## Component 1 - Technical Work

**15 marks**

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, the Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

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

G major and G minor (two octaves); B $\flat$ , E $\flat$  and A $\flat$  major (one octave)

A, B, F $\sharp$  and D melodic OR harmonic minor (candidate's choice) (one octave)

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

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

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

### Option 2: Scale and Study

C blues scale (one octave, swung)

Study – Changes

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Silvery OR Shift Riff	LCM Jazz Wind Handbook 1	(LCM Publications)
Changes [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Ballad	20 Dances for Trumpet (Vizzutti)	(De Haske)
Playing Catch Up OR In the Red	20 Terrific Trumpet Studies (Madden)	(Spartan Press)
Blues for Fred OR Movin' Up	30 Modern Studies for Trumpet (Hudson)	(Universal Edition)
Study 33 OR 38	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Up Beat OR Bebop	Bebop to Rock (Wilson)	(Spartan Press)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Ex. 20 (20 Musical Examples)	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Ex. 87 OR Ex. 88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Stealthy Living OR Alpine Waltz OR Fifths OR Easy Does It	Progressive Brass Studies (Miller)	(Faber)
Rubic Rumba	Simple Studies for Beginner Brass (Miller)	(Faber)
Latin Lady [may be played with or without accompaniment]	Smooth Groove for Trumpet (Blakeson)	(Brass Wind)
Southern Shuffle [with improvisation]	LCM Jazz Wind Handbook 1	(LCM Publications)
Sweet Georgia Brown OR Odd Job	All Jazzed Up for Trumpet (Wilson-Smith)	(Brass Wind)
The Intruder	Blue Trumpet (Rae)	(Universal Edition)
Penguin Parade	Creature Comforts (Nightingale)	(Warwick Music)
One o'Clock Jump [three choruses] OR I Wish I Knew [two choruses, with some embellishment in the second]	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
Ain't That a Kick in the Head OR Come Fly with Me	Guest Spot: Rat Pack Playalong for Trumpet	(Wise/Music Sales)
Five o'Clock Blues [play two choruses – the second should be improvised]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Film '87 OR In the Fast Lane	Jazzed Up Too (Ramskill)	(Brass Wind)
Hot on the Line OR Tequila Sunrise	Jazzin' About (Wedgwood)	(Faber)

B $\flat$ Blues OR Tootsie (F Blues) [head and one improvised chorus]	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Walking the Dog	Microjazz Trumpet Collection 2 (Norton)	(Boosey & Hawkes)
Minor Blues in C [head and one improvised chorus]	Nothin' But Blues (Aebersold Vol. 12)	(Jazzwise)
Someone to Watch Over Me	Play Jazztime	(Faber)
Sophisticated Lady OR Take Five	Take Ten (Rae)	(Universal Edition)
Gimme Some Lovin'	Take the Lead: Blues Brothers (Trumpet)	(Faber)
Cherry Pink and Apple Blossom White	Take the Lead: Latin (Trumpet)	(IMP)
A Groovy Kind of Love	The Boosey Brass Method Book 1	(Boosey & Hawkes)
Emily's Bop OR Destination Unknown	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
Whispering OR Come Sunday OR Once in Love with Amy [head and one improvised chorus]	The Real Book	(Hal Leonard)
Freddieish [two choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)

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

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

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

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# Jazz Trumpet: Grade 6

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## Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

*(Ranges are at the discretion of the candidate, but credit will be given for using the indicated ranges.)*

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

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

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

#### **One to be offered (candidate's choice):**

**EITHER:** Whole tone scale beginning on C (one octave, straight)

**OR:** Blues scales: C and B (one octave, swung)

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

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

### Option 2: Scale and Studies

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

Studies – Wholesome AND Blues Thing

## Component 2 - Performance

60 marks

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

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

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

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

Up Tempo Blues [with improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
Wholesome OR Blues Thing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Bossa Nova	20 Dances for Trumpet (Vizzutti)	(De Haske)
Dreamscape OR Priceless	20 Terrific Trumpet Studies (Madden)	(Spartan Press)
Embellishment	30 Modern Studies for Trumpet (Hudson)	(Universal Edition)
Study 48 OR 50	60 Jazz Etudes (Winkler)	(Tezak/MusT)
On Line OR Blues Boulevard	Bebop to Rock (Wilson)	(Spartan Press)
Gatecrasher OR Ben's Tune	Blue Trumpet (Rae)	(Universal Edition)
Li'l Darlin'	Guest Spot: Classic Blues Playalong for Trumpet	(Wise/Music Sales)
Ex. 99 OR Ex. 100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Rubber Lips OR Alpine Waltz	Progressive Brass Studies (Miller)	(Faber)
Paladium [may be played with or without accompaniment]	Smooth Groove for Trumpet (Blakeson)	(Brass Wind)
Jazz Waltz Blues [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
A String of Pearls	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
Any piece	Blues in all Keys (Aebersold Vol. 42)	(Jazzwise)
Work Song	Cannonball Adderley (Aebersold Vol. 13)	(Jazzwise)
Here Comes McBride	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)
Honeysuckle Rose OR Just Squeeze Me	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
Blues in the Night	It Don't Mean a Thing (Hampton)	(Faber)

Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation Series: Approaching the Standards Vol. 1 (Hill)	(IMP)
Royal Garden Blues	Jazz Play-Along Vol. 87: Dixieland	(Hal Leonard)
Watermelon Man	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Francis' Dream Waltz OR Swing Party	Master Pop Swing (van Gorp)	(De Haske)
Long Meter Jazz/Rock OR Bird Blues OR Fast Blues in F	Nothin' But Blues (Aebersold Vol. 2)	(Jazzwise)
I'm Getting Sentimental Over You	Play Jazztime	(Faber)
Sunny OR On the Sunny Side of the Street	Sugar (Aebersold Vol. 49)	(Jazzwise)
Think OR Sweet Home Chicago [improvisation on second chorus]	Take the Lead: Blues Brothers (Trumpet)	(Faber)
Little Sunflower OR Sweet Love of Mine	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
502 Blues OR Younger than Springtime OR I Ain't Got Nobody	The Real Book	(Hal Leonard)
Essence [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Own composition in the style of a Blues [with improvised section]		

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

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

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

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# Jazz Trumpet: Grade 7

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## Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

*(Ranges are at the discretion of the candidate, but credit will be given for using the indicated ranges.)*

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

G, A and A<sup>b</sup> major (two octaves), all other majors up to 5 sharps and 5 flats (one octave)

G, G<sup>#</sup> and A minor (two octaves), all other minors up to 5 sharps and 5 flats (one octave) (melodic OR harmonic minors, candidate's choice)

#### **One to be offered (candidate's choice):**

**EITHER:** Whole tone scales beginning on C and C<sup>#</sup> (two octaves)

**OR:** Chromatic scale beginning on A (two octaves)

**OR:** Blues scales: A and F<sup>#</sup> (two octaves, swung)

**OR:** Dorian mode beginning on F and E (one octave, swung)

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

Diminished 7th beginning on G (two octaves, swung)

### Option 2: Mode and Studies

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

Studies – Interval Jump AND Latin Fiesta

## Component 2 - Performance

60 marks

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

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

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

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

One Way	LCM Jazz Wind Handbook 2	(LCM Publications)
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Tango	20 Dances for Trumpet (Vizzutti)	(De Haske)
Opus Blues	20 Terrific Trumpet Studies (Madden)	(Spartan Press)
Modal Blues OR Laid Back Swing	24 Jazz Etudes for Trumpet (Platt)	(Musicians Pubs/Studio Music)
Cakewalk OR Bird House OR Duke & Billy	30 Modern Studies for Trumpet (Hudson)	(Universal Edition)
Preparatory Exercise No. 1 (In a swing style) [only chords are given – improvisational fluency is required]	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
Fly Me to the Moon	Jazz Classics (Instrumental Play-Along)	(Hal Leonard)
Ballad in Blue	Jazz Sonata (Kershaw)	(Broadbent and Dunn)
Ex. 123 [ascending patterns, swung] OR Ex. 172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
Computer Failure	Progressive Brass Studies (Miller)	(Faber)
Fascinating Rhythm OR Desafinado	Take the Lead: Jazz	(IMP)
Minor Groove [composition and improvisation]	LCM Jazz Wind Handbook 2	(LCM Publications)
Ballad Blues OR Skylark	Ballads (Aebersold Vol. 32)	(Jazzwise)
Interplay	Bill Evans (Aebersold Vol. 45)	(Jazzwise)
The Very Thought of You OR What's New	Body and Soul (Aebersold Vol. 41)	(Jazzwise)
Work Song	Cannonball Adderley (Aebersold Vol. 13)	(Jazzwise)

Trav'lin' Blues	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)
The Boy Next Door OR Melancholy Baby	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
April in August OR At Twilight OR Everybody's Song	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
Love is Here to Stay	It Don't Mean a Thing (Hampton)	(Faber)
Now's the Time OR Perdido	Jazz Improvisation Series: Approaching the Standards Vol. 2 (Hill)	(IMP)
Jersey Bounce	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
The Darktown Strutters' Ball OR Ballin' the Jack	Jazz Play-Along Vol. 87: Dixieland	(Hal Leonard)
Canteloupe Island	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Soultrane	Soultrane: Tadd Dameron (Aebersold Vol. 99)	(Jazzwise)
On the Street	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
Lazy River OR Midnight Mood OR Groovin' High OR Freedom Jazz Dance	The Real Book	(Hal Leonard)
Modal Voyage [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Own composition in the style of a Jazz Waltz [with improvised section]		

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

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

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

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# Jazz Trumpet: Grade 8

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## Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

### Option 1: Scales & Arpeggios

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

*(Ranges are at the discretion of the candidate, but credit will be given for using the indicated ranges.)*

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*, straight and swung. All major and minor keys (within the range low F# to top C two octaves; others one octave) (melodic OR harmonic minors, candidate's choice)

#### **One to be offered (candidate's choice):**

**EITHER:** Whole tone scales beginning on B $\flat$  and A (two octaves)

**OR:** Chromatic scale beginning on A (two octaves)

**OR:** Blues scales F and F#

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

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

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

### Option 2: Modes and Studies

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

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

## Component 2 - Performance

60 marks

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

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

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

Another own choice piece may be performed in place of one from the list. The candidate should introduce the piece, and indicate why the piece is important in the development of jazz. Reference may be made to stylistic relevance, an iconic solo, compositional structure, why the candidate feels a connection to the piece, etc. This own choice piece does not have to be performed from memory.

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

Low Roller	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>
II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Funk	20 Dances for Trumpet (Vizzutti)	<i>(De Haske)</i>
Bridge Water	20 Terrific Trumpet Studies (Madden)	<i>(Spartan Press)</i>
Funketude	30 Modern Studies for Trumpet (Hudson)	<i>(Universal Edition)</i>
Straight No Chaser	Guest Spot: 21 Classic Hits Playalong for Trumpet	<i>(Wise/Music Sales)</i>
Harlem Nocturne OR Fever OR Swingin' Shepherd Blues	Guest Spot: Classic Blues Playalong for Trumpet	<i>(Wise/Music Sales)</i>
Preparatory Exercise No. 2 (In a Latin style) [only chords are given – improvisation fluency required]	How to Learn Tunes (Baker, Aebersold Vol. 76)	<i>(Jazzwise)</i>
Swing Time	Jazz Sonata (Kershaw)	<i>(Broadbent and Dunn)</i>
Boblicity OR Stuff OR The Maids of Cadiz	Jazz Trumpet 2	<i>(IMP)</i>
Ex. 124 OR Ex. 125 OR Ex. 137 OR Ex. 138 [swung or straight – candidate's choice] [the continuation patterns must not be written out]	Patterns for Jazz	<i>(Alfred)</i>
Rhythmic Rondo	Progressive Brass Studies (Miller)	<i>(Faber)</i>
Samba Time [composition and improvisation]	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>



Blues March OR Whisper Not OR I Remember Clifford OR Killer Joe	Benny Golson (Aebersold Vol. 14)	(Jazzwise)
The Basie Band is Back in Town	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)
The Second Time Around (Swing, crotchet = 126) OR East of the Sun	East of the Sun (Aebersold Vol. 71)	(Jazzwise)
Afternoon in Paris OR High Fly	Groovin' High (Aebersold Vol. 43)	(Jazzwise)
Aulil OR 10/21/17 OR Eclipse	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
A creative response to Track 10: 24 Measure Song [maximum three choruses]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
How High the Moon	It Don't Mean a Thing (Hampton)	(Faber)
Cottontail	Jazz Improvisation Series: Approaching The Standards Vol. 3 (Hill) (IMP)	
Opus One OR Intermission Riff	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
That's a Plenty OR Tiger Rag	Jazz Play-Along Vol. 87: Dixieland	(Hal Leonard)
Footprints OR Doxy OR Solar Flair OR Song for My Father	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
It's All Ours	The Jazz Method for Trumpet (O'Neill/Waterman)	(Schott)
Peace OR I Remember Clifford OR A Night in Tunisia OR I Mean You OR Bernie's Tune	The Real Book	(Hal Leonard)
Snap, Crackle, Pop [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Own composition based on II-V-I sequence [with improvised section]		

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

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

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

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# Musical Awareness

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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.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus will always be the music performed in the Performance section of the exam.*
3. *The knowledge required is cumulative for Grades 1–8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulation, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## ***Requirements:***

### **GRADES 1 AND 2**

Candidates should be able to:

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

### **GRADE 3**

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

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

### **GRADE 4**

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

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

### **GRADE 5**

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

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);

- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- demonstrate knowledge of pentatonic and blues scale structures.

## **GRADE 6**

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

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

## **GRADE 7**

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

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

## **GRADE 8**

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

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

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# Creative Response Test

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

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

## GRADE 1

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

## GRADE 2

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

## GRADE 3

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

## GRADE 4

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

## GRADE 5

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

## GRADE 6

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

## GRADE 7

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

## GRADE 8

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

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# Aural Tests

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

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

## Requirements: Jazz Aural Tests

### GRADE 1

#### Rhythm

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

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

#### Pitch

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

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

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

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

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

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

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

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

### GRADE 2

#### Rhythm

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

- 1 (a) identify which example was played (**2 marks**).

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

#### Pitch

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

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

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

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

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

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

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

## GRADE 3

### Rhythm

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

- 1 (a) identify which example was played (**2 marks**).
- 1 (b) clap one of the other two patterns, as selected by the examiner (**2 marks**).

The examiner will play, on one note, one of the examples listed above. Candidates will be asked to:

- 1 (c) sing or play an improvised phrase following the rhythmic pattern of the example (**2 marks**).

### Pitch

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

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

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

## GRADE 4

### Rhythm

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

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

### Pitch

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

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

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

## GRADE 5

### Rhythm

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

- 1 (a) tap (one hand upper pattern, one hand lower pattern) either the Samba, Bossa Nova or Beguine example, as selected by the examiner; this may be read from the book (**2 marks**).

The examiner will count in and clap the upper pattern of two bars (twice), taken from either the Samba, Bossa Nova, Beguine, Mambo or Rumba (or Bolero) examples. Candidates will be asked to:

- 1 (b) identify the note and rest time values. Terminology such as half note, quarter note, etc. is acceptable. Candidates may not look at the music for this test. Only the first two bars are used for this test (**2 marks**).

### Pitch

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

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

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

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

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

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

## GRADE 6

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

- 1 identify which mode was played (**3 marks**).

Candidates should refer to the section *The Blues* on pages 6–7 of *Jazz Wind Handbook 2*. The examiner will play the root note followed by any other note of the blues scale of the following construction (based on C): C–E $\flat$ –F–F $\sharp$ /G $\flat$ –G–B $\flat$ –C. Any root note may be used. The notes will be sounded successively and then together. Candidates will be asked to:

- 2 (a) identify the interval between the two notes (**3 marks**).

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

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

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

## GRADE 7

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

- 1 identify whether it is the minor II7 chord or the V7 chord, and name the notes in the chord (**3 marks**).

The examiner will play either a dominant 7th chord, a major 7th chord or a minor 7th chord. Candidates will be asked to:

- 2 identify the chord type (**2 marks**).

The examiner will name the root note. Candidates will be asked to:

- 3 identify the other notes in the chord (**1 mark**).

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

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

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

## GRADE 8

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

- 1 identify whether it is a tritone substitution or a sus chord (**2 marks**).

The examiner will play a major tonic chord, followed by one of the following modes: Aeolian, Dorian or Mixolydian. The mode will start on an appropriate note above the tonic chord. Candidates will be asked to:

- 2 (a) name which mode was played (**1 mark**).

- 2 (b) describe the interval spelling of the mode (e.g. Aeolian is T–ST–T–T–ST–T–T) (**1 mark**).

- 3 The examiner will play a piece of music in a contemporary or jazz style. The candidate will be given a copy of the score, without phrasing, tempo, articulation or dynamic markings. Candidates will be asked a selection of the following:

- to name the key;
- to identify modulations;
- to identify intervals, including compound intervals;
- to describe the overall form. These may include ABCA, ABCBA, AABA, ABAB and similar structures;
- to identify changes in style, phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played by the examiner (**4 marks**).