Jazz Trumpet repertoire list

1 September 2016 – 31 December 2022
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.
1. Step grades
These are offered to encourage confident playing of familiar songs/tunes. The exercises contribute to a solid technical foundation.

2. Pieces (Grades 1–5)
At Grades 1 and 2, accuracy and a feel for the styles are the priorities.
At Grades 3 and 4, performances should include an increasing amount of embellishment and fills, and show awareness of turnaround figures. Some pieces will require small elements of improvisational exploration.
At Grade 5 these elements should be embraced with increasing enquiry and security.

3. Pieces requiring improvisation (Grades 6–8)
Alternative editions of jazz repertoire are acceptable.
Pieces requiring improvisation should generally consist of the head and two improvised choruses.
Backing tracks are optional. Live accompaniment is encouraged (e.g. piano, keyboard, guitar, rhythm section).
Creative enquiry, good use of jazz language and secure skills are important ingredients for a good performance.

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

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

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

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

The following LCM Publications are relevant to this syllabus:

- LL161 Jazz Wind Handbook 1 (Grades 1–5)
- LL162 Jazz Wind Handbook 2 (Grades 6–8)
- LL203 Jazz Wind and Brass Backing Tracks CD

LCM Publications are available through our online shop: www.lcmmusicshop.ac.uk, or direct from our distributor, Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of LCM Publications may be found on www.music-exchange.co.uk

Downloads

The following are available as PDF downloads from www.LCMEbooks.org:

- LL282 Specimen Jazz Aural Tests
- LL284 Jazz Wind Studies

Acknowledgement

Grateful thanks are due to Stuart Corbett, LCM jazz syllabus compiler.
### Examination Formats

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

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Work</strong></td>
<td>✔</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from repertoire list plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Musical Awareness</strong></td>
<td>✔</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Creative Response Test</strong></td>
<td>✔</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✔</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1–8</td>
<td>Grades 1–8</td>
<td>Levels 1–8</td>
<td>Levels 1–8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Examination</td>
<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
<tr>
<td><strong>Ofqual Accreditation</strong></td>
<td>✔</td>
<td>✔</td>
<td>✗</td>
<td>✗</td>
</tr>
</tbody>
</table>
Jazz musicians often have a number of pieces that they play from memory. A good bank of memorised pieces contributes to enjoyment, confidence and creativity when playing in a group or in a jam session.

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

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

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

The following guidelines may help your choice:

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

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

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

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

Candidates may be accompanied, or the piece may be played solo. If the piece is accompanied (e.g. by piano, guitar, rhythm section or backing track), ensemble awareness can be assessed alongside solo skills and creativity.
Jazz Trumpet: Step 1

Component 1 - Arpeggio
The candidate will be asked to play, from memory, the following arpeggio (tongued and slurred).

C major:

\[
\begin{align*}
\text{Ascending} & \quad \text{then} \quad \text{Descending} \\
\end{align*}
\]

Component 2 - Performance
80 marks

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

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

Component 3 - Questions
10 marks

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

Jazz Trumpet: Step 2

Component 1 - Arpeggio
10 marks

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

Component 2 - Performance
80 marks

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

Component 3 - Questions
10 marks

The examiner will refer to some written music so that the candidate may be asked to identify the stave, barlines, pitch names, note types, note time values, rest values and other signs important to the fundamental structure of the music.
Jazz Trumpet: Grade 1

Component 1 - Technical Work

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

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 (LCM Publications)
- **Swing Style [if not played in Component 1]**
  - LCM Jazz Wind Studies [download] (LCM Publications)
- **Renigater OR Metronome Madness**
  - 20 Terrific Trumpet Studies (Madden) (Spartan Press)
- **The First Run OR The Angel**
  - 24 Carat Gold (Amos) (CMA Publications)
- **Come Along OR Sad Song**
  - 30 Modern Studies for Trumpet (Hudson) (Universal Edition)
- **Study 5 OR 6 OR 14**
  - 60 Jazz Etudes (Winkler) (Tezak/MusT)
- **A Small Step OR Coo’s Blues OR Ready, Aim, Fire!**
  - Easy Jazzy ’Tudes (Nightingale) (Warwick Music)
- **Example 8 (20 Musical Examples)**
  - How to Play Jazz and Improvise (Aeberson Vol. 1) (Jazzwise)
- **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 (Alfred)
- **Get the Lowdown OR Every Now and Then**
  - Razzamajazz Trumpet (Watts) (Kevin Mayhew)
- **Keep It Simple OR Scots Mist OR Pastorale**
  - Simple Studies for Beginner Brass (Miller) (Faber)
- **Flingaling OR Mister Freddie OR Raggerty Waltz** [may be played with or without accompaniment]
  - Smooth Groove for Trumpet (Blakeson) (Brass Wind)
- **Smooth Waltz**
  - LCM Jazz Wind Handbook 1 (LCM Publications)
- **Love Me Tender**
  - Abracadabra Trumpet (Tomlinson) (A & C Black)
- **Agadou**
  - All Jazzed Up for Trumpet (Wilson-Smith) (Brass Wind)
- **The Old Cart-Horse**
  - Creature Comforts (Nightingale) (Warwick Music)
- **Slippery Blues [play through twice]**
  - How to Play Jazz and Improvise (Aeberson Vol. 1) (Jazzwise)
- **Coconut Rag**
  - Microjazz Trumpet Collection Vol. 2 (Norton) (Boosey & Hawkes)
- **Rum Point OR Rumba**
  - Play It Cool: Trumpet (Rae) (Universal Edition)
- **Mexican Hat Dance**
  - Progressive Trumpet (Gelling) (Kaola Publications/Music Exchange)
- **Jazzy Song (Level 3) [with little embellishments]** OR **Jazzin’ Around (Level 6)**
  - Simply Brass (Pring) (Music Box)
- **Little Brown Jug OR Woogie Boogie**
  - The Boosey Brass Method Book 1 (Boosey & Hawkes)
- **A Little Riff OR Oh When the Saints**
  - The Jazz Method for Trumpet (O’Neill/Waterman) (Schott)
- **Offshore**
  - Up Front Album for Trumpet Book 1 (Brass Wind)
- **Take It Easy OR Apple Pie Waltz**
  - Up-Grade! Trumpet Grades 1–2 (Wedgwood) (Faber)
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 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.)
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 Bb 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 (LCM Publications)
Swing Swing [if not played in Component 1] LCM Jazz Wind Studies [download] (LCM Publications)
Maybe Next Time OR Inbetween Times 20 Terrific Trumpet Studies (Madden) (Spartan Press)
Orlando Furioso OR The Moon and the Myrtle Tree 24 Carat Gold (Amos) (CMA Publications)
Bluetude 30 Modern Studies for Trumpet (Hudson) (Universal Edition)
Study 9 OR 10 OR 13 60 Jazz Etudes (Winkler) (Tezak/MusT)
Three-Step OR The Stinger OR Big Mama Easy Jazzy ‘Tudes (Nightingale) (Warwick Music)
Blues Scale Study [may be accompanied] OR Example 10 (20 Musical Examples)
How to Play Jazz and Improvise (Aebersold Vol. 1) (Jazzwise)
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 (Alfred)
Movie Buster OR September Brown Razzamajazz Trumpet (Watts) (Kevin Mayhew)
See-saw OR Pink Dream OR Supersonic Samurai OR Finger-lickin’ Good OR Tritone Simple Studies for Beginner Brass (Miller) (Faber)
Brite ‘n’ Rock OR Popcorn OR American Smoothie [may be played with or without accompaniment] Smooth Groove for Trumpet (Blakeson) (Brass Wind)
Homeward LCM Jazz Wind Handbook 1 (LCM Publications)
Out n’ About All Jazzed Up for Trumpet (Wilson-Smith) (Brass Wind)
Monkey Business Creature Comforts (Nightingale) (Warwick Music)
Gonna Fly Now (Theme from Rocky) Easy Popular Movie Instrumental Solos: Trumpet (Aebersold Vol. 1) (Alfred)
Hub Caps [play through twice] How to Play Jazz and Improvise (Aebersold Vol. 1) (Jazzwise)
Moonglow Jazzlin’ About (Wedgwood) (Faber)
Hoping Microjazz Trumpet Collection 2 (Norton) (Boosey & Hawkes)
Horizontal [head only] Nothin’ But Blues (Aebersold Vol. 2) (Jazzwise)
Lazy Cat Blues OR Hard Graft Play It Cool: Trumpet (Rae) (Universal Edition)
12 Bar Blues Progressive Trumpet (Gelling) (Koala Publications/Music Exchange)
F sharp Jazz Blues (Level 7) OR Flapjack (Level 8) Simply Brass (Pring) (Music Box)
The Brass Rap The Boosey Brass Method Book 1 (Boosey & Hawkes)
Gangsterland OR Delta City The Jazz Method for Trumpet (O’Neill/Waterman) (Schott)
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 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

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

(option m.m. crotchet = c. 60 when played in quavers)
Ascending and descending from memory. To be prepared tongued and slurred.

- E and F major (one octave)
- E and C melodic OR harmonic minor (candidate’s choice) (one octave)
- Pentatonic scales: E major and C minor (one octave, swung)

Option 2: Scale and Study

- Bb major scale (requirements as for Option 1 scales)
- Study – Fun-Key

Component 2 - Performance

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
Fun-Key [if not played in Component 1] OR Study – Fun-Key
One More for the Road OR Silver Riddle OR Drifting By
Topsy Turvy OR Wee Willlie
Lucky’s Blues OR Swingin’
Study 16 OR 19 OR 20
Ernie’s Blues OR Skipping OR Slinky
Example 16 (20 Musical Examples)
Latin OR A Simple Song
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]
Battery Square Bossa OR Bebop Longbody
Cross Rhythms OR The Easy Easy Winners OR Rainy Day
Punch Lines OR Wheeler Dealer OR Way Back Waltzer [may be played with or without accompaniment]
Winding Road
Waltzing with Jazz
Ship of the Desert
My Heart Stood Still [two choruses only, with some embellishment in the second chorus]
Over The Rainbow OR Come So Far
La Bamba
Mexican Sunset OR Steal Away
Pentatonic Blues [play through twice with fills/embellishments in the second chorus]
Walk Tall
The Henley Regatta OR Go Out Shopping
<table>
<thead>
<tr>
<th>Song Title 1</th>
<th>Song Title 2</th>
<th>Composer 1</th>
<th>Composer 2</th>
<th>Publisher 1</th>
<th>Publisher 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Springboard OR Train Blues</td>
<td>Microjazz Trumpet Collection 2 (Norton)</td>
<td>(Boosey &amp; Hawkes)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slow Blues in G [two choruses with some embellishments in the second]</td>
<td></td>
<td></td>
<td>(Jazzwise)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruno’s Tune OR Gate 24</td>
<td>Play It Cool: Trumpet (Rae)</td>
<td>(Universal Edition)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do It Again OR Pennies from Heaven</td>
<td>Play Jazztime</td>
<td>(Faber)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy Tiger OR Buttercup</td>
<td>Really Easy Jazzin’ About (Wedgwood)</td>
<td>(Faber)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rooty Tooty</td>
<td>Simply Brass (Pring)</td>
<td>(Music Box)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Loneliest Monk OR The Magician</td>
<td>The Jazz Method for Trumpet (O’Neill/Waterman)</td>
<td>(Schott)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yesterdays OR My Buddy [head only, with some embellishments]</td>
<td>The Real Book</td>
<td>(Hal Leonard)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groovitis [head only]</td>
<td>Time to Play Music: Jazz and Rock (Aebersold Vol. 5)</td>
<td>(Jazzwise)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pennsylvania 6-5000</td>
<td>What Jazz ‘n’ Blues Can I Play? Trumpet Grades 1–3</td>
<td>(IMP)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the Jazz Wind Handbook 1 (LL161). (Reference to the Jazz Wind Handbook is an essential requirement to conduct and respond in these tests.)
Jazz 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)
Component 3 - Musical Awareness  See pages 24–25  7 marks

Component 4 - Creative Response Test  See page 26  10 marks

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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the Jazz Wind Handbook 1 (LL161). (Reference to the Jazz Wind Handbook is an essential requirement to conduct and respond in these tests.)
Jazz 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¨, E¨ and A¨ major (one octave)
A, B, F© 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
Changes [if not played in Component 1]
Ballad
Playing Catch Up OR In the Red
Blues for Fred OR Movin’ Up
Ex. 20 (20 Musical Examples)
Ex. 87 OR Ex. 88 [swung] [the continuation patterns must not be written out]

Stealthy Living OR Alpine Waltz OR Fifths OR Easy Does It
Rubric Rumba
Latin Lady [may be played with or without accompaniment]
Southern Shuffle [with improvisation]
Sweet Georgia Brown OR Odd Job
The Intruder
Penguin Parade
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)

Ain’t That a Kick in the Head OR Come Fly with Me
Five o’Clock Blues [play two choruses – the second should be improvised]
Film ‘87 OR In the Fast Lane
Hot on the Line OR Tequila Sunrise

LCM Jazz Wind Handbook 1
LCM Jazz Wind Studies [download]
20 Terrific Trumpet Studies (Madden)
30 Modern Studies for Trumpet (Hudson)
60 Jazz Etudes (Winkler)
Bebop to Rock (Wilson)
Easy Jazzy ‘Tudes (Nightingale)
How to Play Jazz and Improvise (Aebersold Vol. 1)
Patterns for Jazz
Progressive Brass Studies (Miller)
Simple Studies for Beginner Brass (Miller)
Smooth Groove for Trumpet (Blakeson)
LCM Jazz Wind Handbook 1
All Jazzed Up for Trumpet (Wilson-Smith)
Blue Trumpet (Rae)
Creature Comforts (Nightingale)
East of the Sun (Aebersold Vol. 71)
Guest Spot: Rat Pack Playalong for Trumpet
How to Play Jazz and Improvise (Aebersold Vol. 1)
Jazzed Up Too (Ramskill)
Jazzin’ About (Wedgwood)
Bb 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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the Jazz Wind Handbook 1 (LL161). (Reference to the Jazz Wind Handbook is an essential requirement to conduct and respond in these tests.)
**Jazz Trumpet: Grade 6**

**Component 1 - Technical Work**

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♭, A major (two octaves), E, B♭, E♭ major (one octave)

G minor (two octaves), C, F and F♭ minor (one octave) (melodic OR harmonic minors, candidate’s choice)

**One to be offered (candidate’s choice):**

**EITHER:** Whole tone scale beginning on 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 becoming on C (requirements as for Option 1)

Studies – Wholesome AND Blues Thing

**Component 2 - Performance**

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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook* 2 (LL162). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)
Component 1 - Technical Work

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 major (two octaves), all other majors up to 5 sharps and 5 flats (one octave)
G, G 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 (two octaves)
OR: Chromatic scale beginning on A (two octaves)
OR: Blues scales: A and F (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

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
Interval Jump OR Latin Fiesta [if not played in Component 1] (LCM Publications)
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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the *Jazz Wind Handbook 2* (LL162). (Reference to the *Jazz Wind Handbook* is an essential requirement to conduct and respond in these tests.)
Jazz Trumpet: Grade 8

Component 1 - Technical Work  15 marks
Candidates should prepare Option 1 OR Option 2. If Option 1 is chosen, one Study may be played as one of the pieces performed in Component 2. See page 4 for information about publications and downloads.

Option 1: Scales & Arpeggios
(No metronome rate is set; however, candidates should demonstrate a fluent command of the instrument.)
(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¨ and A (two octaves)
OR: Chromatic scale beginning on A (two octaves)
OR: Blues scales F and F# OR:
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  (LCM Publications)
II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]  LCM Jazz Wind Studies [download]  (LCM Publications)
Funk  20 Dances for Trumpet (Vizzutti)  (De Haske)
Bridge Water  20 Terrific Trumpet Studies (Madden)  (Spartan Press)
Funketude  30 Modern Studies for Trumpet (Hudson)  (Universal Edition)
Straight No Chaser  Guest Spot: 21 Classic Hits Playalong for Trumpet  (Wise/Music Sales)
Harlem Nocturne OR Fever OR Swingin’ Shepherd Blues  Guest Spot: Classic Blues Playalong for Trumpet  (Wise/Music Sales)
Preparatory Exercise No. 2 (In a Latin style) [only chords are given – improvisation fluency required]  How to Learn Tunes (Baker, Aebersold Vol. 76)  (Jazzwise)
Swing Time  Jazz Sonata (Kershaw)  (Broadbent and Dunn)
Boblicity OR Stuff OR The Maids of Cadiz  Jazz Trumpet 2  (IMP)
Ex. 124 OR Ex. 125 OR Ex. 137 OR Ex. 138 [swung or straight – candidate’s choice] [the continuation patterns must not be written out]  Patterns for Jazz  (Alfred)
Rhythmic Rondo  Progressive Brass Studies (Miller)  (Faber)
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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from www.lcmebooks.org or are supplied free with a copy of the Jazz Wind Handbook 2 (LL162). (Reference to the Jazz Wind Handbook is an essential requirement to conduct and respond in these tests.)
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 articulacy, 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.
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♭ major or G minor, in a ‘swing’ or ‘straight’ style.
- The first four bars will be given.

**GRADE 6**
- The piece will consist of eight bars, up to 3 sharps or 3 flats, in a ‘swing’ or ‘straight’ style.
- Two bars will be given, plus chord indications.
- Blues scales, pentatonic scales and modes related to the Technical Work could be applied in the piece.

**GRADE 7**
- The piece will consist of eight bars, up to 4 sharps or 4 flats, in a ‘swing’ or ‘straight’ style.
- Two bars will be given, plus chord indications.
- Blues scales, pentatonic scales and modes related to the Technical Work could be applied in the piece.

**GRADE 8**
- The piece will consist of up to 12 bars, up to 5 sharps or 5 flats, in a ‘swing’ or ‘straight’ style.
- The first 2 bars will be given, and chord indications will be provided over the remainder of the piece.
**Aural Tests**

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

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

**Requirements: Jazz Aural Tests**

**GRADE 1**

**Rhythm**

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

1. identify the piece as ‘down beat’ or ‘back beat’ (2 marks).

**Pitch**

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

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

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

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

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

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

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

**GRADE 2**

**Rhythm**

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

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

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

**Pitch**

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

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

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

2(b) state if the triad is major or minor (1 mark).
The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

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

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

GRADE 3

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

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

1 (b) clap one of the other two patterns, as selected by the examiner (2 marks).

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

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

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

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

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

GRADE 4

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

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

1 (b) clap one of the four exercises, as selected by the examiner (2 marks).

1 (c) sing or play an improvised phrase using the rhythmic pattern of one of the four exercises, as selected by the examiner (2 marks).

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

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

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

GRADE 5

**Rhythm**
Candidates should refer to *Rhythm & Improvisation Exercise No. 5: Latin* on pages 63–64 of *Jazz Wind Handbook 1*. Candidates will be asked to:
1 (a) tap (one hand upper pattern, one hand lower pattern) either the Samba, Bossa Nova or Beguine example, as selected by the examiner; this may be read from the book (2 marks).

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

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

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

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

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

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

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

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

GRADE 6
Candidates should refer to the section Modes on pages 4–5 of Jazz Wind Handbook 2. The examiner will play the note C, followed by one of the following modes, played twice: Ionian, Dorian, Mixolydian or Aeolian. Candidates will be asked to:

1 identify which mode was played (3 marks).

Candidates should refer to the section The Blues on pages 6–7 of Jazz Wind Handbook 2. The examiner will play the root note followed by any other note of the blues scale of the following construction (based on C): C–E♭–F–F♯/G♭–G–B♭–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).