



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

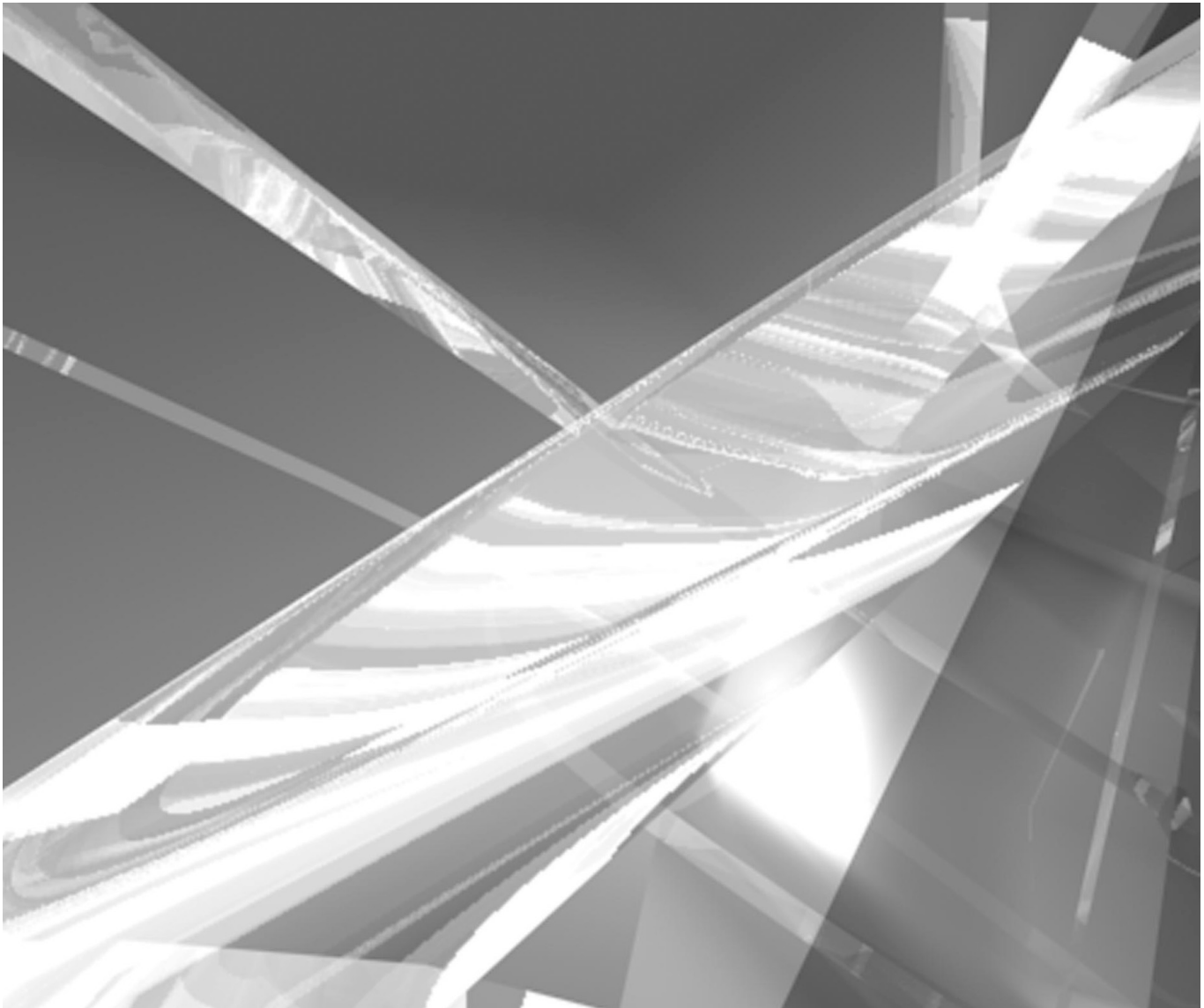
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# Jazz Clarinet repertoire list

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Valid from: 2016 until further notice

updated 13.10.2023





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# Jazz Clarinet 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 further notice.

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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 Fake Books, etc.).

## 6. Aural tests

Jazz aural tests must be offered by the candidate (specimen jazz aural tests will be supplied in the handbook).  
**Please note that 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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In the jazz examinations from Grade 1 to Grade 8, candidates may opt to offer ONE piece as a **free choice, to be played from memory**.

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

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

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

The following guidelines may help your choice:

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

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

**Grades 6 to 8:** Increasing levels of improvisation and stylistic authenticity and/or personalisation will be expected. You may wish to explore pieces and solos which have become iconic in the jazz world. Clarinet players may wish to explore New Orleans/Dixieland styling.

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

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



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# Jazz Clarinet: 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 staff, 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 Clarinet: 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 staff, 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 Clarinet: Grade 1

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## Component 1 - Technical Work

15 marks

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

### Option 1: Scales & Arpeggios

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

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

G and F major (one octave)

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

Pentatonic scale: G major (one octave, swung)

### Option 2: Scale and Study

G major OR F 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	(LCM Publications)
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Renigator	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Prowlin' OR Undercover OR In the Wings OR Backtrack	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 5 OR 6 OR 14	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Frog Hop OR First Base	Cool School (Gumbley)	(Brass Wind)
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Building Blox OR Doin' the Right Thing	Jazz Zone (Rae)	(Universal Edition)
Ex. 38 OR Ex. 39 [tongued or slurred, candidate's choice]	Patterns for Jazz	(Alfred)
Mary Ann OR 12 Bar Blues	Progressive Beginner Clarinet (Gelling)	(Koala Publications)
No. 5 OR No. 8 OR No. 12 OR No. 13	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
That'll Do Nicely! OR Nobody's Blues	Style Workout (Rae)	(Universal Edition)
Ex. 1 (Level 1: Introducing the Eighth Note)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Swing Scale OR 'G' Rock OR Round Dorian	Times Ten Jazz Studies (Wilson)	(Camden Music)
Smooth Waltz	LCM Jazz Wind Handbook 1	(LCM Publications)
Scarborough Fair OR The Hippopotamus Song	Congratulations! You've Just Passed Grade 1 – Clarinet	(IMP)
The Old Cart-Horse	Creature Comforts (Nightingale)	(Warwick Music)
Funny Face OR Swanee	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Outside Garden Tap	Jazz Routes (Miles)	(Camden Music)
Miss Natalie OR Evening Breeze	Latin Clarinet (Rae)	(Universal Edition)
Under a Cloud OR Soldier Boy OR Spring Day	Microjazz Clarinet Collection 1 (Norton)	(Boosey & Hawkes)
Promises	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Hard Rock Blues OR Basic Blues	Play Clarinet Today! Level 1	(Hal Leonard)
Ten Toe Tapper	Razzamajazz Clarinet Book 1 (Watts)	(Kevin Mayhew)
Soka OR Nashville Express	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Riddle Song	The Joy of Clarinet	(Yorktown/Music Sales)

Activate OR Spirals  
I'm Popeye the Sailor Man

Upbeat! for Clarinet Book 1 (Hounsome) (*Subject Publications*)  
What Else Can I Play? Clarinet Grade 1 (*Faber*)

**Component 3 - Musical Awareness** [See pages 24–25]

**7 marks**

**Component 4 - Creative Response Test** [See page 26]

**10 marks**

**Component 5 - Aural Tests** [See pages 27–30]

**8 marks**

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from [www.lcmebooks.org](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 Clarinet: 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.

G and F major (two octaves)

C major (one octave)

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

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

### Option 2: Scale and Study

C major scale (requirements as for Option 1 scales)

Study – Swing Swing

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Swing 12 OR Swing 11	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
One More for the Road OR Inbetween Times	20 Crucial Clarinet Studies (Madden)	<i>(Spartan Press)</i>
Passing Time OR Slow Motion	40 Modern Studies for Clarinet (Rae)	<i>(Universal Edition)</i>
Study 9 OR 10 OR 13	60 Jazz Etudes (Winkler)	<i>(Tezak/MusT)</i>
Tongue and Groove	Cool School (Gumbley)	<i>(Brass Wind)</i>
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Skidaddle! OR Last, but not Least	Jazz Zone (Rae)	<i>(Universal Edition)</i>
Ex. 60 OR Ex. 61 OR Ex. 62 [tongued or slurred, comfortable]	candidate's choice] [may be written out, transposed to any key which is Patterns for Jazz	<i>(Alfred)</i>
No. 39 OR No. 40 OR No. 44 OR No. 45	Progressive Jazz Studies, Easy Level (Rae)	<i>(Faber)</i>
The Three Note Samba OR Hard Slog	Style Workout (Rae)	<i>(Universal Edition)</i>
Ex. 8 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
High and Low OR Minor Feel OR Latin	Times Ten Jazz Studies (Wilson)	<i>(Camden Music)</i>
Homeward	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Lost in the Clouds	Blue Clarinet (Rae)	<i>(Universal Edition)</i>
Monkey Business	Creature Comforts (Nightingale)	<i>(Warwick Music)</i>
A Foggy Day OR 'S Wonderful	Easy Gershwin for Clarinet (Davies & Harris)	<i>(Oxford University Press)</i>
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos (Clarinet)	<i>(Alfred)</i>
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Jazz Music for Beetles OR Tall Trees	Jazz Club: Clarinet Grades 1–2 (Bennett)	<i>(IMP)</i>
Vintage Steam	Jazz Routes (Miles)	<i>(Camden Music)</i>
Not That Much	Jazzworks (Hampton)	<i>(Faber)</i>
Winter Sun OR Blue Habanera	Latin Clarinet (Rae)	<i>(Universal Edition)</i>
Tread Softly	Microjazz Clarinet Collection 2 (Norton)	<i>(Boosey &amp; Hawkes)</i>
Michael Row the Boat Ashore	Play Clarinet Today! Level 1	<i>(Hal Leonard)</i>
Shrimp Shuffle OR Morning in Moscow	Razzamajazz Clarinet Book 1 (Watts)	<i>(Kevin Mayhew)</i>
Beginner's Blues	Repertoire Explorer: Clarinet (Rae)	<i>(Universal Edition)</i>
Eight Note Samba OR Minicha	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>

When the Saints Go Marching In Beatitude [head twice]	The Joy of Clarinet Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Yorktown/Music Sales) (Jazzwise)
Take It Easy September Song	Up-Grade! Clarinet Grades 1–2 (Wedgwood) What Else Can I Play? Clarinet Grade 2	(Faber) (Faber)

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

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

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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from [www.lcmebooks.org](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 Clarinet: 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.

G, F and B $\flat$  major (two octaves)

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

Pentatonic scales: C major and A minor (two octaves, 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	(LCM Publications)
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Searching OR Silver Riddle OR Drifting By	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
In the Beginning OR Sir Neville OR Happy Ending	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 16 OR 19 OR 20	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Blues for Caroline OR Puddle Jump	Cool School (Gumbley)	(Brass Wind)
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Those Dance-Band Days	Jump Into Jazz (Kershaw)	(Studio Music)
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	(Alfred)
No. 51 OR No. 52 OR No. 54 OR No. 56	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
Full On OR Bossa Bossa	Style Workout (Rae)	(Universal Edition)
Ex. 8 (Level 6)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Rock Licks OR Swing Waltz	Times Ten Jazz Studies (Wilson)	(Camden Music)
Winding Road	LCM Jazz Wind Handbook 1	(LCM Publications)
Short Cut OR Evergreen	All Jazzed Up (Ledbury)	(Brass Wind)
Ship of the Desert	Creature Comforts (Nightingale)	(Warwick Music)
The Man I Love OR Embraceable You	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Swinging Quavers OR Shorty	Easy Jazzy Clarinet (Harvey)	(Universal Edition)
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Clarinet)	(Alfred)
Pentatonic Blues [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Waltz for Richard OR A Sleepy Bean	Jazz Routes (Miles)	(Camden Music)
Green Onions OR Nearly Fabulous [with short improvisation]	Jazzworks (Hampton)	(Faber)
Coffee Time	Latin Clarinet (Rae)	(Universal Edition)
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	(De Haske)
Gloomy	Microjazz Clarinet Collection 1 (Norton)	(Boosey & Hawkes)
Shoehorn Blues OR A Spiritual	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)

Kalimba OR After Midnight OR Café Rio	Teacher on Tap Book 1: Starting Out (Percival)	( <i>Teacher on Tap</i> )
Beguine OR Beguine Again	The Boosey Woodwind Method: Clarinet Book 1	( <i>Boosey &amp; Hawkes</i> )
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	( <i>Jazzwise</i> )
Just Lounging About	Upbeat! for Clarinet Book 1 (Hounsome)	( <i>Subject Publications</i> )
The Shadow of Your Smile	What Else Can I Play? Clarinet Grade 2	( <i>Faber</i> )
Over the Rainbow OR Stranger on the Shore	What Else Can I Play? Clarinet Grade 3	( <i>Faber</i> )

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

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

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

Jazz aural tests are only acceptable in jazz exams. Specimen tests are available as a separate download from [www.lcmebooks.org](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 Clarinet: Grade 4

## Component 1 - Technical Work

**15 marks**

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

### Option 1: Scales & Arpeggios

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

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

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

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

Pentatonic scales: B $\flat$  major and G minor (two octaves, swung)

Blues scale: A (two octaves, swung)

### Option 2: Scale and Study

E minor scale (requirements as for Option 1 scales)

Study – Mellow Waltz

## Component 2 - Performance

**60 marks**

Performance of THREE pieces from the following list.

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

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

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

Heavy Funk OR Bluesy	LCM Jazz Wind Handbook 1	(LCM Publications)
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
Playing Catch-up	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Tumbledown Blues OR Ted's Shuffle OR Happy Ending	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 17 OR 18 OR 23	60 Jazz Etudes (Winkler)	(Tezak/MusT)
Zigzag Rag OR Haunting	Cool School (Gumbley)	(Brass Wind)
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Old-Time Rag OR Latin Lesson [with piano accompaniment]	Jump Into Jazz (Kershaw)	(Studio Music)
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)
No. 58 OR No. 59 OR No. 62	Progressive Jazz Studies, Easy Level (Rae)	(Faber)
Clarinet Un-plugged OR Doin' the Rounds	Style Workout (Rae)	(Universal Edition)
Ex. 7 (Level 6)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Blue Funk OR 7ths in Swing	Times Ten Jazz Studies (Wilson)	(Camden Music)
Night Sky	LCM Jazz Wind Handbook 1	(LCM Publications)
Stranger on the Shore (Acker Bilk)		(Faber)
One Over the Eight OR Bidin' My Time	All Jazzed Up (Ledbury)	(Brass Wind)
Blue Bird	Blue Clarinet (Rae)	(Universal Edition)
Walking the Walrus	Creature Comforts (Nightingale)	(Warwick Music)
Sweet and Low-down OR Nice Work if You Can Get It	Easy Gershwin for Clarinet (Davies & Harris)	(OUP)
Hunkafunk OR The Groveller	Easy Jazzy Clarinet (Harvey)	(Universal Edition)
James Bond Theme	Easy Popular Movie Instrumental Solos (Clarinet)	(Alfred)
The Roving Third [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
From Russia with Love	James Bond 007 Collection: Clarinet (Barry)	(IMP)
Are They Ever? OR Hullabaloo OR Transformation	Jazz Routes (Miles)	(Camden Music)



Sergeant Swing OR Chewing the Cud [with improvisation]	Jazzworks (Hampton)	(Faber)
Blue Habanera [with embellishments/improvisation in second chorus]	Latin Clarinet (Rae)	(Universal Edition)
Satin Doll OR Summertime [head and one chorus with some embellishments]	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
Gospel OR Steam-train Blues	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)
Bye Bye Blackbird [two choruses to be played with embellishments/improvisation in second chorus]	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Singin' in the Rain	Take the Lead: Bumper Book (Clarinet)	(Faber)
Inner Whirl	Teacher on Tap Book 1: Starting Out (Percival)(Teacher on Tap)	
The Clarinet Rap	The Boosey Woodwind Method: Clarinet Book 1	(Boosey & Hawkes)
Ain't Misbehavin' OR Whispering [head and one chorus with 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 Clarinet: 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*.

A, E, E $\flat$  and A $\flat$  major (two octaves)

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

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

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

Chromatic scale beginning on C (two octaves)

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

### Option 2: Scale and Study

C blues scale (requirements as for Option 1 blues scales)

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)
Priceless OR Opus Blues OR In the Red	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
Movin' OR Flying Overland OR Dai's Surprise	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 33 OR 38	60 Jazz Etudes (Winkler)	(Tezak/MusT)
It Takes Two	Cool School (Gumbley)	(Brass Wind)
The Turkey OR Transposition Blues OR Five Brew	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Wall Street Blues OR Swing It!	Jump Into Jazz (Kershaw)	(Studio Music)
Ex. 87 OR Ex. 88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No. 62 OR No. 63	Progressive Easy Jazz Studies (Rae)	(Faber)
Street Moves OR Hot House	Style Workout (Rae)	(Universal Edition)
Ex. 9 (Level 9)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Waltzing Blues OR A Weird Story	Thirty Tuneful Studies (Benger)	(Spartan Press)
Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Very Early [head and one embellished chorus]	Bill Evans (Aebersold Vol. 45)	(Jazzwise)
Penguin Parade	Creature Comforts (Nightingale)	(Warwick Music)
It Ain't Necessarily So OR Fascinating Rhythm	Easy Gershwin for Clarinet (Davies & Harris)	(Oxford University Press)
Five o'Clock Blues [play two choruses – the second should be improvised]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Blah-blah-blah!	Jazz Routes (Miles)	(Camden Music)
Jazzworks [with improvisation]	Jazzworks (Hampton)	(Faber)
Busking in the Sun OR The Operator	Jazz Zone (Rae)	(Universal Edition)
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)
Swing Out Sister	Microjazz Clarinet Collection 2 (Norton)	(Boosey & Hawkes)

Charleston OR I Got Rhythm	Play Jazztime	(Faber)
On the Sunny Side of the Street [head and one embellished chorus]	Sugar (Aebersold Vol. 49)	(Jazzwise)
Poor Butterfly OR Avalon [two choruses to be played with embellishments/improvisation in second chorus]	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Paquito	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
A Groovy Kind of Love	The Boosey Woodwind Method: Clarinet Book 1	(Boosey & Hawkes)
I Ain't Got Nobody [head and one chorus with embellishments]	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 Clarinet: Grade 6

## Component 1 - Technical Work

**15 marks**

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

### Option 1: Scales & Arpeggios

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

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

Major scales up to 4 sharps and 4 flats (two octaves) except E (three octaves)

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

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

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

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

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

Diminished 7th beginning on F (two octaves, 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)
Dreamscape	20 Crucial Clarinet Studies (Madden)	(Spartan Press)
In a Dream OR On the Brink OR Latin Jive	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Study 48 OR 50	60 Jazz Studies (Winkler)	(Tezak/MusT)
Gone With What Draft	Benny Goodman: Swing Classics	(Music Sales)
Cool School	Cool School (Gumbley)	(Brass Wind)
Woodchopper's Ball	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Isabel's Song	Jazz Routes (Miles)	(Camden Music)
Ex. 99 OR Ex. 100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
The Half of it, Dearie, Blues OR Dixieland Blues	Session Time (Wastall)	(Boosey & Hawkes)
I Ain't Got Nothin' but the Blues OR Night Train	Solo Plus, Boogie and Blues	(Amsco)
Don't Get Around Much Anymore (Duke Ellington)	Take the Lead: Jazz (Clarinet)	(IMP)
Ex. 8 (Swing, Level 12, page 69, starting at the beginning of line 9)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Jazz Waltz Blues (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Autumn Leaves OR Another You OR After You've Gone	Autumn Leaves (Aebersold Vol. 44)	(Jazzwise)
Laurie [head and one improvised chorus]	Bill Evans (Aebersold Vol. 45)	(Jazzwise)
Here Comes McBride	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)
Tico Tico	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)

Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation Series: Approaching the Standards Vol. 1 (Hill)	(IMP)
Ballin' the Jack OR Toot Toot Tootsie	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)
Lady Bird	Soultrane: Tadd Dameron (Aebersold Vol. 99)	(Wise/Music Sales)
Blue Room	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Hodge OR Soul Song OR Baby Boomer OR Desmond-esque	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
502 Blues OR On a Slow Boat to China OR Gee Baby, Ain't I Good to You [head and two improvised choruses]	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 Clarinet: Grade 7

## Component 1 - Technical Work

**15 marks**

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

### Option 1: Scales & Arpeggios

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

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte* up to 5 sharps and 5 flats.

All majors and minors (two octaves) except E and F (three octaves) (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 E (three octaves)

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

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

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

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

### Option 2: Mode and Studies

Dorian mode beginning on F OR E (requirements as for Option 1)

Studies – Interval Jump AND Latin Fiesta

## Component 2 - Performance

**60 marks**

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

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

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

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

One Way	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>
Interval Jump OR Latin Fiesta [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Favouritism	20 Crucial Clarinet Studies (Madden)	<i>(Spartan Press)</i>
Now Hear This!	40 Modern Studies for Clarinet (Rae)	<i>(Universal Edition)</i>
Skive Jive	All That Jazz (Power)	<i>(Power Music Company)</i>
Benny's Bugle	Benny Goodman: Swing Classics	<i>(Hal Leonard)</i>
A Foggy Day	Gershwin by Special Arrangement (Strommen)	<i>(IMP)</i>
Preparatory Exercise No. 1 (In a swing style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol. 76)	<i>(Jazzwise)</i>
Stand by Me	Instrumental Play-along: Soul Hits (Clarinet)	<i>(Hal Leonard)</i>
Fly Me to the Moon	Jazz Classics Instrumental Play-along: Clarinet	<i>(Hal Leonard)</i>
Ex. 123 [ascending patterns, swung] OR Ex. 172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	<i>(Alfred)</i>
Ex. 6 (Level 13)	Teacher on Tap Book 3: Advanced (Percival)	<i>(Teacher on Tap)</i>
To Mr Artie Shaw [with piano accompaniment]	Tributes (Bush)	<i>(Thames)</i>
Minor Groove (composition and improvisation)	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>
Bright Blues OR Fast Blues	Alfred MasterTracks: Jazz	<i>(Alfred)</i>
Goodbye Just for Now OR Battle Hymn of the Republic	Alfred SoloTracks: Dixieland	<i>(Alfred)</i>
Interplay [head and two improvised choruses]	Bill Evans (Aebersold Vol. 45)	<i>(Jazzwise)</i>
Very Thought of You	Body and Soul (Aebersold Vol. 41)	<i>(Jazzwise)</i>
Trav'lin' Blues	Dave Brubeck (Aebersold Vol. 105)	<i>(Jazzwise)</i>

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)
One Note Samba OR Take the A Train	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation: Approaching the Standards Vol. 2 (Hill)	(IMP)
Flying Home OR Wholly Cats	Jazz Play-Along Vol. 86: Benny Goodman	(Hal Leonard)
Alexander's Ragtime Band OR The Darktown Strutter's Ball	Jazz Play-Along Vol. 87: Dixieland	(Hal Leonard)
Canteloupe Island OR Song for My Father OR Footprints	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Indiana OR The Sheik of Araby	St Louis Blues: Traditional Dixieland Classics (Aebersold Vol. 100)	(Jazzwise)
Sanctuary OR Why Not OR Grey Street	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Lazy River OR The Very Thought of You OR Midnight Mood [head and two improvised choruses]	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 Clarinet: Grade 8

## Component 1 - Technical Work

**15 marks**

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

### Option 1: Scales & Arpeggios

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

Ascending and descending from memory. To be prepared tongued and slurred, *piano* and *forte*, straight and swung. All majors and minors (two octaves) except E–G (three octaves) (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 E (two octaves)

**OR:** Blues scales: F and B (two octaves)

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

Dominant 7ths in all keys up to 4 sharps and 4 flats, resolving on the tonic (two octaves)

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

### Option 2: Modes and Studies

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

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

## Component 2 - Performance

**60 marks**

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

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

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

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

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

Low Roller II-V-I (Major & Minor) OR 6/8 Ballad [if not played in Component 1]	LCM Jazz Wind Handbook 2 LCM Jazz Wind Studies [download]	(LCM Publications) (LCM Publications)
Hard Rock Blues	40 Modern Studies for Clarinet (Rae)	(Universal Edition)
Air Mail Special	Benny Goodman: Swing Classics	(Hal Leonard)
Nice Work If You Can Get It OR Fascinating Rhythm	Gershwin By Special Arrangement (Strommen)	(IMP)
Preparatory Exercise No. 2 (In a Latin Style) [only chords are given – requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
The Way You Look Tonight OR Almost Like Being in Love	Movie Songs (Carl Strommen)	(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)
Improvisation OR Modal Blues OR In Rhythm	Pocket Size Sonata No. 1 (Templeton)	(Emerson)
Ex. 4 (Level 15)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
To Mr Harold Arlen	Tributes (Bush)	(Thames)
Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)
Sushi-Sushi Sue OR You Stole My Heart Away	Alfred SoloTracks: Dixieland	(Alfred)
After You've Gone OR S'posin'	Autumn Leaves (Aebersold Vol. 44)	(Jazzwise)
My Little Suede Shoes OR Billie's Bounce	Charlie Parker 'All Bird' (Aebersold Vol. 6)	(Jazzwise)
The Duke	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)



Mood Indigo OR Solitude OR I Let A Song Go Out Of My Heart OR Prelude to a Kiss	Duke Ellington (Aebersold Vol. 12)	(Jazzwise)
The Second Time Around (Swing, crotchet = 126) OR East of the Sun OR 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)
Snap, Crackle, Pop [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Fly Me to the Moon OR Fever	Jazz Classics Instrumental Play-along: Clarinet	(Hal Leonard)
Cotton Tail	Jazz Improvisation: Approaching the Standards Vol. 3 (Hill)	(IMP)
Jersey Bounce OR Stompin' at the Savoy	Jazz Play-Along Vol. 28: Big Band Era	(Hal Leonard)
Don't Be That Way	Jazz Play-Along Vol. 86: Benny Goodman:	(Hal Leonard)
That's a Plenty OR Tiger Rag	Jazz Play-Along Vol. 87: Dixieland	(Hal Leonard)
Doxy OR Solar Flair	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Mr D OR Bobbin	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Angel Eyes OR I'll Get By OR Little Boat OR D Natural Blues	The Real Book	(Hal Leonard)
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.

# Aural Tests

**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). (Reference to these handbooks is an essential requirement to conduct and respond to these tests.)**

## Requirements:

### GRADE 1

#### Rhythm

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

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

#### Pitch

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

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

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

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

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

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

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

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

### GRADE 2

#### Rhythm

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

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

#### Pitch

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

- 2 (a) identify the note as 'bottom, middle or top' OR 'Doh, Mi or Soh' OR 'root, 3rd or 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**).