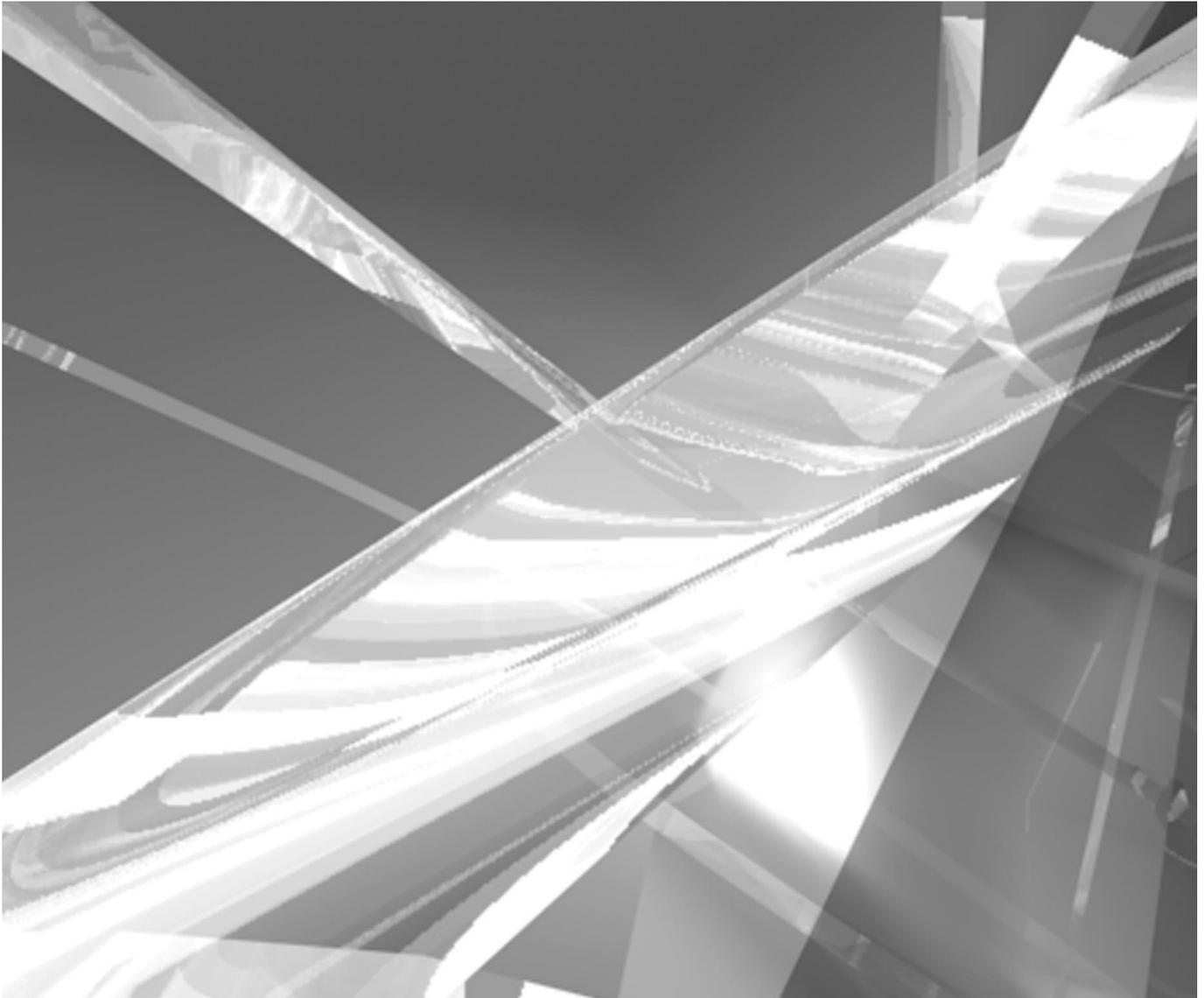




UNIVERSITY OF
WEST LONDON
London College of Music Examinations

Jazz Flute repertoire list

1 September 2016 – 31 December 2022



Jazz Flute Grades

Contents

	Page
Introductory Notes	3
Publications	4
Downloads	4
Acknowledgement	4
Examination Formats	5
Free Choice Memory Option	6
Step 1	7
Step 2	7
Grade 1	8
Grade 2	10
Grade 3	12
Grade 4	14
Grade 5	16
Grade 6	18
Grade 7	20
Grade 8	22
Musical Awareness	24
Creative Response Test	26
Aural Tests	27

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, or from the LCM Examinations office.

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

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

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Introductory Notes

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.

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.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from repertoire list plus 1 own choice)	3 pieces
Musical Awareness	✓	Optional for Component 2	✗	✗
Creative Response Test	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1–8	Grades 1–8	Levels 1–8	Levels 1–8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	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 %
Ofqual Accreditation	✓	✓	✗	✗

Free Choice Memory Option

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.

Jazz Flute: Step 1

Component 1 - Arpeggio

10 marks

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

F major:



Ascending

then



Descending

Component 2 - Performance

80 marks

1

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

2

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

Component 3 - Questions

10 marks

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

Jazz Flute: 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 Flute: Grade 1

Component 1 - Technical Work

15 marks

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

Option 1: Scales & Arpeggios

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

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

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	<i>(LCM Publications)</i>
Swing Style [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Renigator	20 Fantastic Flute Studies (Madden)	<i>(Spartan Press)</i>
Blues for Sue	Easy Blues Tunes for Flute (Cathrine)	<i>(Spartan Press)</i>
No. 1 (Andante) OR No. 2 (Moderato)	Easy Jazz Singles for Flute (Stokes)	<i>(Hunt)</i>
A Small Step OR Coo's Blues OR Ready, Aim, Fire!	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Strangers in the Night OR Daisy Bell	Flute Basics (Adams)	<i>(Faber; piano parts available separately)</i>
Swing Quaver section: No. 4 OR No. 6	Jazz Flute Studies (Rae)	<i>(Faber)</i>
Building Blox OR Go With the Flow	Jazz Zone: Flute (Rae)	<i>(Universal Edition)</i>
Ex. 38 OR Ex. 39 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Ex. 1 (Level 1: Introducing the Eighth Note)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
Woogie Boogie OR When the Saints	The Boosey Woodwind Method Flute Book 1	<i>(Boosey & Hawkes)</i>
Smooth Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Waltz	A New Tune a Day for Flute Book 1	<i>(Boston Music)</i>
Out and About	Easy Jazzy Flute (Rae)	<i>(Universal Edition)</i>
Michael, Row the Boat Ashore	Favourite Spirituals for Flute (Watts)	<i>(Kevin Mayhew)</i>
Bluebirds OR 60 Seconds Ballad OR Butternut Bossa OR Boogie Pants	Funky Flute Book 1 (Hammond)	<i>(Kevin Mayhew)</i>
Slippery Blues [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Setting Off	Jazz Routes (Miles)	<i>(Camden Music)</i>
Seesaw OR Cruise Liner OR What's the Score?	Microjazz Flute Collection Book 1 (Norton)	<i>(Boosey & Hawkes)</i>
Kim's Ballad OR Stripy Cat Crawl	Razzamajazz Flute (Watts)	<i>(Kevin Mayhew)</i>
Tangerine OR Wrap It Up	Really Easy Jazzin' About (Wedgwood)	<i>(Faber)</i>
Soka	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
The Cobbler	The Really Easy Flute Book	<i>(Faber)</i>
Activate OR Spirals	Upbeat! for Flute or Oboe Book 1 (Hounsome)	<i>(Subject Publications)</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 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 Flute: 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.

C major (one octave [upper octave]) and D major (two octaves)

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

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

Pentatonic scales: C major (one octave, [upper octave] swung) and G 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	(LCM Publications)
Swing Swing [if not played in Component 1]	LCM Jazz Wind Studies [download]	(LCM Publications)
One More for the Road OR Inbetween Times	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Just a Thought	Cool School (Gumbley)	(Brass Wind)
Velvet Blues OR Go to It!	Easy Blues Tunes for Flute (Cathrine)	(Spartan Press)
No. 3 (Steadily) OR No. 4 (Moderato)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
Three-Step OR The Stinger OR Big Mama	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
The Roamin' Gnomes OR Jazzmin's Waltz	Flute Basics (Adams)	(Faber, piano parts available separately)
Anticipation section: No. 12 OR No. 15	Jazz Flute Studies (Rae)	(Faber)
With Compliments OR Sorted! OR A Creature of Habit	Jazz Zone (Rae)	(Universal Edition)
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)
Ex. 6 (Level 2 Studies)	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
A Groovy Kind of Love OR The Flute Rap	The Boosey Woodwind Method: Flute Book 1	(Boosey & Hawkes)
Homeward	LCM Jazz Wind Handbook 1	(LCM Publications)
Five Finger Blues	A New Tune a Day for Flute Book 1	(Boston Music)
Funny Face	Easy Gershwin for Flute (Harris)	(Oxford University Press)
North Circular OR Naughty, but Nice!	Easy Jazzy Flute (Rae)	(Universal Edition)
Gonna Fly Now (Theme from Rocky)	Easy Popular Movie Instrumental Solos (Flute)	(Alfred)
Were You There?	Favourite Spirituals for Flute (Watts)	(Kevin Mayhew)
Hub Caps [play through twice]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Vintage Steam	Jazz Routes (Miles)	(Camden Music)
Ballad for Mr Blue OR Never Dance with an Elephant	Funky Flute Book 1 (Hammond)	(Kevin Mayhew)
A Walk by the Sea OR Mango Juice OR A Stroll OR Little Lamb	Microjazz Flute Collection Book 1 (Norton)	(Boosey & Hawkes)
Movie Buster OR Mellow Out OR Shrimp Shuffle	Razzamajazz Flute (Watts)	(Kevin Mayhew)
Easy Tiger OR Cat Walk	Really Easy Jazzin' About (Wedgwood)	(Faber)
Minicha	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)

Beatitude [play head twice]
North Circular

Time to Play Music: Jazz and Rock (Aebersold Vol. 5) (*Jazzwise*)
Early Jazzy Flute (Rae) (UE16581) (*Universal Edition*)

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 Flute: 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.

A, D and B \flat major (two octaves)

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

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

Option 2: Scale and Study

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

Study – Fun-Key

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list.

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

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

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

Move Along OR Jazzy Waltz	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Fun-Key [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Silver Riddle OR Drifting By	20 Fantastic Flute Studies (Madden)	<i>(Spartan Press)</i>
Only You OR Blue Monday	Contemporary Solos in Pop/Jazz Styles (Holcombe)	<i>(Musicians Pub.)</i>
Blues Man	Cool School (Gumbley)	<i>(Brass Wind)</i>
Steppin' OR Time Up	Easy Blues Tunes (Cathrine)	<i>(Spartan Press)</i>
No. 20 (Moderato) OR No. 21 (Vigorous)	Easy Jazz Singles for Flute (Stokes)	<i>(Hunt)</i>
Ernie's Blues OR Skipping OR Slinky	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Theme from The Archers OR Sidewalk Swing OR You Rang a Tango	Flute Basics (Adams)	<i>(Faber, piano parts available separately)</i>
Melodic section: No. 33 OR No. 35	Jazz Flute Studies (Rae)	<i>(Faber)</i>
Pentafunk OR In Demand [incl. improvisation sections]	Jazz Zone (Rae)	<i>(Universal Edition)</i>
Ex. 79 OR Ex. 80 OR Ex. 81 [tongued or slurred, candidate's choice] [may be written out, transposed to any key which is comfortable]	Patterns for Jazz	<i>(Alfred)</i>
Ex. 8 (Level 4)	Teacher on Tap Book 1: Starting Out (Percival)	<i>(Teacher on Tap)</i>
Swing Low, Sweet Chariot	The Boosey Woodwind Method: Flute Book 1	<i>(Boosey & Hawkes)</i>
Winding Road	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Oh Susannah	A New Tune a Day for Flute Book 1	<i>(Boston Music)</i>
Day Dreamin'	All Jazzed Up for Flute (Hart)	<i>(Brass Wind)</i>
Swanee OR 'S Wonderful	Easy Gershwin for Flute (Harris)	<i>(Oxford University Press)</i>
The Bottom Line	Easy Jazzy Flute (Rae)	<i>(Universal Edition)</i>
Over the Rainbow OR Come So Far	Easy Popular Movie Instrumental Solos (Flute)	<i>(Alfred)</i>
Deep River	Favourite Spirituals for Flute (Watts)	<i>(Kevin Mayhew)</i>
Pentatonic Blues [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Waltz for Richard	Jazz Routes (Miles)	<i>(Camden Music)</i>
Corumba [top line – may be played as a duet with a friend or teacher]	Learn as you Play Flute	<i>(Boosey & Hawkes)</i>
Not That Much	Jazzworks (Hampton)	<i>(Faber)</i>

Pink Lady	Jazzin' About (Wedgwood)	(Faber)
The Henley Regatta OR Go Out Shopping	Master Pop Swing (van Gorp)	(De Haske)
Glad to be Back OR Break Time	Microjazz Flute Collection Book 1 (Norton)	(Boosey & Hawkes)
Keep Truckin' OR Buttercup	Really Easy Jazzin' About (Wedgwood)	(Faber)
Café Rio	Teacher on Tap Book 1: Starting Out (Percival)	(Teacher on Tap)
Groovitis [head only]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Just Lounging About	Upbeat! for Flute or Oboe Book 1 (Hounsome)	(Subject Publications)
The Bottom Line	Easy Jazzy Flute (Rae) (UE16581)	(Universal Edition)
Down on Funky Avenue OR Simon Says Rock It	Funky Flute Book 2 (Hammond)	(Kevin Mayhew)

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 Flute: 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*.

G, A, F and E \flat major (two octaves); A \flat major (one octave)

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

Pentatonic scales: A and F \sharp minor (two octaves, swung)

Blues scale: D (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	<i>(LCM Publications)</i>
Mellow Waltz [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Playing Catch-up	20 Fantastic Flute Studies (Madden)	<i>(Spartan Press)</i>
Lazy Afternoon OR Firefly	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	<i>(Musicians Publications)</i>
Bopping Along OR Skedaddle	Cool School (Gumbley)	<i>(Brass Wind)</i>
Do-be-do-be-do-wah! OR Yap-yep-yip-yop-yup!	Easy Blues Tunes (Cathrine)	<i>(Spartan Press)</i>
No. 24 (Ragtime) OR No. 25 (With Life)	Easy Jazz Singles for Flute (Stokes)	<i>(Hunt)</i>
Hillbilly OR Passion Fruit Samba	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Playtime Rag OR Emily's Half-Term Blues	Flute Basics (Adams)	<i>(Faber, piano parts available separately)</i>
Melodic section: No. 40 OR No. 44	Jazz Flute Studies (Rae)	<i>(Faber)</i>
The Operator OR Skidaddle! [with improvisations]	Jazz Zone (Rae)	<i>(Universal Edition)</i>
Buggy	Jazzed Up Too for Flute (Parker)	<i>(Brass Wind)</i>
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	<i>(Alfred)</i>
Ex. 19 (Level 7, Simple Syncopation)	Teacher on Tap Book 2: Intermediate (Percival)	<i>(Teacher on Tap)</i>
Night Sky	LCM Jazz Wind Handbook 1	<i>(LCM Publications)</i>
Song for Guy	All Jazzed Up for Flute (Hart)	<i>(Brass Wind)</i>
Love is Here to Stay OR Sweet and Low-down OR Oh, Lady Be Good! OR Love Walked In	Easy Gershwin for Flute (Harris)	<i>(Oxford University Press)</i>
Blowin' Cool	Easy Jazzy Flute (Rae)	<i>(Universal Edition)</i>
James Bond Theme	Easy Popular Movie Instrumental Solos (Flute)	<i>(Alfred)</i>
Down by the Riverside	Favourite Spirituals for Flute (Watts)	<i>(Kevin Mayhew)</i>
The Roving Third [play through twice with fills/embellishments in the second chorus]	How to Play Jazz and Improvise (Aebersold Vol. 1)	<i>(Jazzwise)</i>
Stompin' at the Savoy	Jazz Classics Instrumental Play-along: Flute	<i>(Hal Leonard)</i>
Transformation	Jazz Routes (Miles)	<i>(Camden Music)</i>
Green Onions OR Nearly Fabulous [with improvisations]	Jazzworks Flute (Hampton)	<i>(Faber)</i>

Free Fall	Jazzin' About (Wedgwood)	(Faber)
This is My Day OR Por Favor	Master Pop Swing (van Gorp)	(De Haske)
Song OR Springboard	Microjazz Flute Collection Book 2 (Norton)	(Boosey & Hawkes)
Mambo Jambo OR La Paloma	Play Latin (Flute)	(Faber)
Bye Bye Blackbird [two choruses to be played with embellishments/improvisation in second chorus]	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Everybody Needs Somebody To Love	Take the Lead: The Blues Brothers (Flute)	(Faber)
Pale Blue	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Killer Pete [head plus one chorus with some fills and elements of improvisation]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Feeling Blue	Microjazz Flute 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 Flute: 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)

F \sharp , C \sharp , C and F 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 D (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)
Opus Blues OR In the Red	20 Fantastic Flute Studies (Madden)	(Spartan Press)
Uptown	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	(Musicians Publications)
Cheekie Charlie OR Swing Fling	Cool School (Gumbley)	(Brass Wind)
No. 29 (With Life) OR No. 30 (Allegretto)	Easy Jazz Singles for Flute (Stokes)	(Hunt)
The Turkey OR Transposition Blues	Easy Jazzy 'Tudes (Nightingale)	(Warwick Music)
Tonalities section: No. 55 OR No. 56	Jazz Flute Studies (Rae)	(Faber)
Last, but not Least [with improvisation]	Jazz Zone (Rae)	(Universal Edition)
Boogie Express	Jazzed Up Too for Flute (Parker)	(Brass Wind)
Riviera '62	Musical Postcards (Mower)	(Boosey & Hawkes)
Ex. 87 OR Ex. 88 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	(Alfred)
No. 58 (Relaxed Tempo) OR No. 59 (Steady Swing Feel)	Progressive Jazz Studies (Rae)	(Faber)
Ex. 11 Blues Style (Level 10)	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Southern Shuffle (with improvisation)	LCM Jazz Wind Handbook 1	(LCM Publications)
Bertie's Blues OR No Dice	All Jazzed Up for Flute (Hart)	(Brass Wind)
It Ain't Necessarily So OR Fascinating Rhythm	Easy Gershwin for Flute (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)
God Bless the Child OR Satin Doll [with solo]	Jazz Classics Instrumental Play-along: Flute	(Hal Leonard)
Blah-blah-blah!	Jazz Routes (Miles)	(Camden Music)
Sergeant Swing OR Chewing the Cud [with improvisations]	Jazzworks Flute (Hampton)	(Faber)
Just Passing By OR Tequila Sunrise	Jazzin' About (Wedgwood)	(Faber)

B \flat Blues OR Tootsie (F Blues) [the head and one improvised chorus]	Maiden Voyage (Aebersold Vol. 54)	(Jazzwise)
Relaxation	Master Pop Swing (van Gorp)	(De Haske)
Love Song OR Folk Shuffle	Microjazz Flute Collection Book 2 (Norton)	(Boosey & Hawkes)
The Girl from Ipanema	Play Latin	(Faber)
Poor Butterfly [two choruses to be played with embellishments/improvisation in second chorus]	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Gimme Some Lovin'	Take the Lead: The Blues Brothers (Flute)	(Faber)
So	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
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 Flute: 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)

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

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) and B (one octave, swung)

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

Diminished 7th beginning on D (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	<i>(LCM Publications)</i>
Wholesome OR Blues Thing [if not played in Component 1]	LCM Jazz Wind Studies [download]	<i>(LCM Publications)</i>
Dreamscape	20 Fantastic Flute Studies (Madden)	<i>(Spartan Press)</i>
City Lights OR Sapphire	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	<i>(Musicians Publications)</i>
Cool School OR Nose Show	Cool School (Gumbley)	<i>(Brass Wind)</i>
Five Brew	Easy Jazzy 'Tudes (Nightingale)	<i>(Warwick Music)</i>
Take 5	All Jazzed Up Flute (Hart)	<i>(Brass Wind)</i>
Who Cares	Gershwin Flute Album (Holcombe)	<i>(Musicians Publications)</i>
Green Onions	Instrumental Play-along: Soul Hits (Flute)	<i>(Hal Leonard)</i>
Tonalities section: No. 58 OR No. 60	Jazz Flute Studies (Rae)	<i>(Faber)</i>
Whistling Blues	Jazzed Up Too for Flute (Parker)	<i>(Brass Wind)</i>
Flat Fives OR Sambossa	Musical Postcards (Mower)	<i>(Boosey & Hawkes)</i>
Ex. 99 OR Ex. 100 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	<i>(Alfred)</i>
Tico Tico	Play Latin (Flute)	<i>(Faber)</i>
I Ain't Got Nothin' But the Blues OR Night Train	Solo Plus, Boogie and Blues (Flute)	<i>(Amsco/Music Sales)</i>
Ex. 2 AND Ex. 7 (Level 11)	Teacher on Tap Book 2: Intermediate	<i>(Teacher on Tap)</i>
Jazz Waltz Blues (composition and improvisation)	LCM Jazz Wind Handbook 2	<i>(LCM Publications)</i>
Autumn Leaves OR Another You	Autumn Leaves (Aebersold Vol. 44)	<i>(Jazzwise)</i>
Work Song	Cannonball Adderley (Aebersold Vol. 13)	<i>(Jazzwise)</i>
Here Comes McBride	Dave Brubeck (Aebersold Vol. 105)	<i>(Jazzwise)</i>

Composition of a head and improvisation over two choruses of either Blues (track 7 OR 8)	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Summertime OR C Jam Blues OR The Preacher	Jazz Improvisation: Approaching the Standards Vol. 1 (Hill)	(IMP)
Jazzworks [with improvisation]	Jazzworks Flute (Hampton)	(Faber)
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)
Sittin' on the Dock of a Bay	Play Soul (Harris)	(Faber)
Lady Bird	Soultrane: Tadd Dameron (Aebersold Vol. 99)	(Jazzwise)
Blue Room	Swing Swing Swing (Aebersold Vol. 39)	(Jazzwise)
Think	Take the Lead: The Blues Brothers (Flute)	(Faber)
Baby Boomer OR Sister Rae OR Tutti Frutti	Teacher on Tap Book 2: Intermediate (Percival)	(Teacher on Tap)
Some Day My Prince Will Come OR Once in Love with Amy OR Little Boat OR How Insensitive *	The Real Book	(Hal Leonard)
[* How Insensitive also available in Bossa Novas (Aebersold Vol. 31)		(Jazzwise)]
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 Flute: 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*.

All majors and minors of up to 5 sharps and 5 flats (melodic OR harmonic, candidate's choice) (two octaves)

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 (two octaves, swung)

Dominant 7ths *in the keys of* E and A \flat , 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>
Icing on the Cake OR Favouritism	20 Fantastic Flute Studies (Madden)	<i>(Spartan Press)</i>
Cheryl OR Buzzy OR Bloomdido	Charlie Parker Omnibook [may be accompanied]	<i>(Atlantic)</i>
Weeping Willow	Contemporary Flute Solos in Pop/Jazz Styles (Holcombe)	<i>(Musicians Publications)</i>
Liza	Gershwin Flute Album (Holcombe)	<i>(Musicians Publications)</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 (Flute)	<i>(Hal Leonard)</i>
Fever OR Take the A Train	Jazz Classics Instrumental Play-along: Flute	<i>(Hal Leonard)</i>
No. 66 Jazz Waltz	Jazz Flute Studies (Rae)	<i>(Faber)</i>
Baubles, Bangles and Beads OR Twinkle Toes	Jazzed Up Too for Flute (Parker)	<i>(Brass Wind)</i>
Ex. 123 [ascending patterns, swung] OR Ex. 172 [swung] [the continuation patterns must not be written out]	Patterns for Jazz	<i>(Alfred)</i>
Save Your Love for Me	Solo Plus, Boogie and Blues (Flute)	<i>(Amsco/Music Sales)</i>
Ex. 1 AND Ex. 3 (Level 12)	Teacher on Tap Book 3: Advanced (Percival)	<i>(Teacher on Tap)</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>
The Very Thought of You	Body and Soul (Aebersold Vol. 41)	<i>(Jazzwise)</i>
Wave OR Quiet Nights of Quiet Stars OR Summer Samba	Bossa Novas (Aebersold Vol. 31)	<i>(Jazzwise)</i>

Idaho OR This Can't Be Love	Darn that Dream (Aebersold Vol. 89)	(Jazzwise)
Trav'lin' Blues	Dave Brubeck (Aebersold Vol. 105)	(Jazzwise)
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)
Now's the Time OR Honeysuckle Rose OR Perdido	Jazz Improvisation: Approaching the Standards Vol. 2 (Hill)	(IMP)
I Could Write a Book OR Someone to Watch Over Me	Romantic Ballads (Aebersold Vol. 110)	(Jazzwise)
Amblin' OR Why Not	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Lazy River OR Midnight Mood OR Heebie Jeebies	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 Flute: 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. C major and C minor (three octaves), all other majors and minors (two octaves) (melodic OR harmonic minor, 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 B (two octaves)

OR: Blues scales F and E \flat

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 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 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	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)
Thriving from a Riff OR Chi-Chi OR Celerity	Charlie Parker Omnibook [may be accompanied]	(Atlantic)
Nice Work If You Can Get It OR A Foggy Day OR Fascinating Rhythm	Gershwin by Special Arrangement (Strommen)	(IMP)
The Man I Love	Gershwin Flute Album (Holcombe)	(Musicians Publications)
Harlem Nocturne	Guest Spot: Classic Blues Playalong	(Wise/Music Sales)
One Note Samba	Guest Spot: 21 Classic Hits Playalong Flute – Blue Book	(Wise/Music Sales)
Preparatory Exercise No. 2 (in a Latin Style) [only chords are given; requires improvisational fluency]	How to Learn Tunes (Baker, Aebersold Vol. 76)	(Jazzwise)
II-V7-I section: No. 75 OR No. 76	Jazz Flute Studies (Rae)	(Faber)
Some of These Days	Jazzed Up Too for Flute (Parker)	(Brass Wind)
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)
Ex. 5 (page 23) AND Ex. 9 (Swing Feel) (page 25)	Teacher on Tap Book 3: Advanced (Percival)	(Teacher on Tap)
Samba Time (composition and improvisation)	LCM Jazz Wind Handbook 2	(LCM Publications)

Rhythm Changes Medium Tempo OR Up Tempo	Alfred Masterworks (Jazz)	(Alfred)
Time After Time OR The Very Thought Of You	Body and Soul (Aebersold Vol. 41)	(Jazzwise)
Serenata OR When Lights are Low	Collectors Items (Aebersold Vol. 52)	(Jazzwise)
Who Can I Turn To OR No More Blues	Darn that Dream (Aebersold Vol. 89)	(Jazzwise)
The Duke OR Broadway Bossa Nova	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)
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 3 choruses]	How to Play Jazz and Improvise (Aebersold Vol. 1)	(Jazzwise)
Once I Loved	Jazz Bossa Novas (Aebersold Vol. 31)	(Jazzwise)
Killer Joe OR You and the Night and the Music OR Cottontail	Jazz Improvisation: Approaching the Standards Vol. 3 (Hill)	(IMP)
St Thomas OR Doxy OR Footprints	Sonny Rollins (Aebersold Vol. 8)	(Jazzwise)
The Song is You OR Meditation OR Mas Que Nada OR Butterfly	The Real Book	(Hal Leonard)
Snap, Crackle, Pop [head and one or two improvised choruses]	Time to Play Music: Jazz and Rock (Aebersold Vol. 5)	(Jazzwise)
Own composition based on II-V-I sequence [with improvised section]		

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

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

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

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Musical Awareness

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.

Creative Response Test

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 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 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 \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**).