

JAZZ SYLLABUS: USA EDITION

Jazz Syllabus: Clarinet, Alto Sax, Tenor Sax, Trumpet, Trombone, Piano & Ensembles

Assessments are available in the USA from fall 2004/spring 2005.

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For information on any of the Associated Board's syllabuses, publications or professional development activities, please refer to our websites:

www.abrsm.org

www.abrsmpublishing.co.uk

JAZZ SYLLABUS USA EDITION

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FOREWORD



THE ASSOCIATED BOARD'S acclaimed jazz program is a unique step-by-step series of assessments and learning resources for developing musicians. For well over a century we have been assessing musicians in centers as far apart as New York and New Delhi, Hong Kong and Hamburg. Every year each member of the Associated Board's team of 600 highly trained examiners assesses an average of around 1000 candidates.

Official government recognition in many countries and independent external scrutiny testify to the quality of the Associated Board's work, based as it is on the pedigree of four Royal Schools of Music in the United Kingdom – the Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Scottish Academy of Music and Drama.

The extraordinary success of the Associated Board can be attributed to a number of factors:

- syllabuses relevant to a wide range of teachers and accessible through differing teaching approaches
- carefully crafted and appealing repertoire lists alongside a package of supporting tests and materials aimed at developing all-round musicianship
- a policy of using highly qualified 'generalist' examiners (who assess the music they hear, not how it is achieved), working to transparent, easily understood criteria
- support from superb printed materials from the Associated Board's own publishing company
- a proven track record of reliable examination delivery and administration

This syllabus forms part of an overall specification that includes *These Music Exams* and the *Examination Regulations & Information*. Containing expert advice for candidates, teachers and parents, *These Music Exams* seeks to show the Associated Board's professional work in as open a way as possible. All three parts of the specification are available free of charge from your Jazz Co-ordinator (see p. 4) and can also be downloaded from our website (www.abrsm.org).

Playing jazz is about enjoyment and personal satisfaction as well as about communication and the expression of our own ideas and those of others. Measuring yourself against international benchmarks can be daunting, but we do all we can to make the experience a pleasurable one. The glow of achievement which success in an exam brings makes all that effort worthwhile.

A handwritten signature in black ink that reads "Philip Munday".

Philip Munday
Director of Examinations

INTRODUCING THE JAZZ SYLLABUS



THIS JAZZ SYLLABUS is for musicians from all musical backgrounds and is founded on the belief that jazz is for everyone. In developing it, we have sought to be true to the free spirit at the heart of jazz, to respect its aural tradition, and to keep the elements of spontaneity and enjoyment alive in all sections of the exam. Consequently, improvisation is at the very heart of the syllabus. Another important feature is the opportunity to take the entire exam by ear if candidates wish (although we expect that the majority will work both by ear and from notation).

The 1999 launch of our first jazz exams (Piano and Ensembles) was a landmark both for the Associated Board and for jazz education in general, defining a set of standards for the early stages of learning jazz (Levels 1–5). Following three years of extensive research – including the input of leading jazz musicians and educators and a major pilot project involving over 300 teachers and their pupils – we have expanded the range of instruments to include horns: clarinet, alto and tenor sax, trumpet and trombone. An exciting range of materials tailored to each instrument at each level, and covering a broad spectrum of jazz styles, is available. Most innovative among these is *The AB Real Book*, the first example of its kind designed primarily for student use. While providing a flexible and accessible resource for horns candidates at Levels 4 and 5, the *Real Book* also opens up the world of small-band jazz for many learners. The remaining support materials include scale books, specimen tests and CDs containing performances of every tune in the syllabus as well as ‘minus-one’ backing-tracks that candidates can use in their exam as an accompaniment.

The Associated Board’s exams provide a progressive, carefully structured and, above all, enjoyable approach to learning jazz, not to mention a set of qualifications that are recognized internationally. As well as exams for individuals, the syllabus caters for **Jazz Ensembles** (see p. 39). These exams are open to any group of two or more performers, who may offer anything from a simple duo version of a tune to a full Big Band interpretation; here too *The AB Real Book* provides a valuable resource.

For those seeking an evaluation of their playing but who do not wish to gain a qualification, we offer **Jazz Performance Assessment** (see p. 40), designed specifically for adults who would like a focus for their work and a constructive and confidential report on their playing from a musician with broad jazz experience. Teachers who are approaching jazz for the first time may find this opportunity particularly helpful as part of their professional development. It is also suitable for candidates of any age whose special educational needs mean that an exam would not be an appropriate option for them.

Through its carefully structured framework and accessible and enjoyable exploration of the jazz tradition, this syllabus offers rich opportunities for players to express themselves and to gain the freedom, confidence, skills and understanding to develop their own personal direction in jazz performance.

A handwritten signature in black ink that reads "Nigel Scaife". The signature is written in a cursive, flowing style.

Nigel Scaife
Syllabus Principal

GENERAL REGULATIONS

This syllabus is for use from 2004 and will remain in force until further notice. Assessments are introduced in the USA and Canada in 2004, and they are also available in Australia, New Zealand, Singapore, Malaysia (Kuala Lumpur and Penang only), the United Kingdom and Ireland. This syllabus should be read in conjunction with the current booklet of *Examination Regulations & Information* (International edition) and the guide for candidates, teachers and parents, *These Music Exams*, regarding any matter not covered in this publication. Both the *Regulations* and *These Music Exams* are available free of charge from your Jazz Co-ordinator and can also be downloaded from the Associated Board's website (www.abrsm.org).

MAKING AN ENTRY

The exam periods are listed on p. 12 of the International edition of the *Examination Regulations & Information* booklet for the current year. The options available for entering jazz candidates depend upon the number of candidates being entered, whether they are jazz solo subjects or jazz ensembles, and whether they are to be heard at a public exam center or as part of a visit by an examiner to premises arranged by the applicant. To find out which options apply to you, please contact your Jazz Co-ordinator (details below), who will also provide entry forms and date and fee leaflets. Forms and leaflets are also available from www.abrsm.org.

Jazz Co-ordinator

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JAZZ HORNS REGULATIONS

Jazz Clarinet (Subject Code: 47)

Jazz Alto Sax (Subject Code: 48)

Jazz Tenor Sax (Subject Code: 49)

Jazz Trumpet (Subject Code: 50)

Jazz Trombone (Subject Code: 52)

(a) **Schedule of maximum marks** for all levels:

Tunes: 1 (<i>Blues & Roots</i>)	30
2 (<i>Standards</i>)	30
3 (<i>Contemporary Jazz</i>)	30
Scales and Arpeggios	21
Quick Study	21
Aural Tests	18
Total	150

(b) **Order of the exam** Candidates must offer all six elements as listed in the table above, but they may choose to do the exam in any order (they will be asked at the outset which section they prefer to start with). Candidates will be allowed appropriate preparation/warming-up time in which to set up their chosen accompaniment (see subheading (d) below) and tune to it; this will be included in the total exam times given in the current *Examination Regulations & Information* booklet. The accompanist(s) may be present only for the tunes section of the exam, and so exams with live accompaniment will normally begin with the tunes.

(c) **Tunes** Candidates should present a contrasted and balanced program of three tunes (one from each list: Blues & Roots, Standards, and Contemporary Jazz). The tunes must be performed following the forms and chord sequences of the arrangements in the Associated Board's publications – the albums for each instrument at Levels 1–3 and *The AB Real Book* at Levels 4 & 5. Each tune includes a fully notated **head** (the main melody), an indication of the **feel** (straight 8s or swing), and at least one section for improvisation (**solo**). For tunes at Levels 1–3, minimum exam speeds are indicated on the score and part; at Levels 4 & 5, minimum speeds are listed for each instrument at the back of *The AB Real Book*. For further details on preparation and performance (including embellishments), see 'Playing the Tunes in an Exam' included both in the albums and *The AB Real Book*.

(d) **Accompaniment** All three tunes must be accompanied, and candidates should select from the options given below. Candidates must ensure that the Associated Board's performing requirements for the tunes are followed (for full details, see 'Playing the Tunes in an Exam' included both in the albums at Levels 1–3 and *The AB Real Book* at Levels 4 & 5).

- (i) **minus-one backing-tracks** Published by the Associated Board, CDs containing backing-tracks for all the tunes are included with the albums for each instrument at Levels 1–3, and are available separately for each instrument at Levels 4 & 5.

The CD option is intended for candidates who have no access to live jazz accompaniments (these being truer to the spirit of jazz). Candidates are responsible for providing their own CD player, which should be reasonably portable and quick to set up (an electrical outlet will be available in the exam room). To avoid delays, candidates are advised to pre-program their CD player (the examiner will not help set up or program tracks). A satisfactory balance between player and recorded accompaniment is required. Tuning notes are given on the CDs and may be used in the exam room.

- (ii) **written-out and improvised accompaniments** At Levels 1–3, fully written-out piano scores are included with the Associated Board's albums of tunes for each instrument; at Levels 4 & 5, they can be purchased: a) as downloads from www.abrsmpublishing.co.uk, or b) by print on demand from Allegro Music (www.allegro.co.uk). Alternatively, the accompaniment may be improvised by a pianist, guitarist or other chordal accompanist, based on the written-out scores or on the chord symbols they feature, or a combination of the two. In addition, at Levels 4 & 5, accompanists may improvise from the chord symbols in *The AB Real Book* (C ♩ edition or C ♭ edition).
- (iii) **small-band accompaniment** Candidates may opt to use small-band accompaniment. As no extra time is allowed when this option is chosen, it is important that the additional players' attendance for part of the exam does not disrupt the schedule. Applicants should inform the Jazz Co-ordinator (see p. 4) when making their entry if they intend to use this option. Candidates must ensure that the forms and chord sequences of the Associated Board's arrangements are followed by the band members.

(e) **Scales and Arpeggios** Scale requirements (including recommended minimum speeds) are given in the scale books published by the Associated Board for each instrument. Candidates should be prepared to play all items from memory, in one of three ways, as directed by the examiner: straight-8s tongued, straight-8s slurred (trombone: legato-tongued), or swing. The range of scales and arpeggios reflects the more common roots, keys and modes found in jazz. As far as possible, scales have been integrated with the keys/modes of the tunes, so that improvising arises naturally from scale practice. Examples of the less usual scale and arpeggio patterns to be found in this syllabus are given on pp. 46–7.

(f) **Quick Study** (see pp. 34–6) *and* **Aural Tests** (see pp. 36–8).

(g) **Assessment** The examiner in marking will pay attention not only to technical and rhythmic fluency but to other factors inherent in a good performance, for example: tonal variety and control, shaping and balance of phrasing, use of dynamics and accent, and inventive and stylish improvisation. For full details of the assessment objectives and criteria, see pp. 41–5.

Jazz Clarinet: LEVEL 1

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Clarinet Tunes, Level/Grade 1*:

BLUES & ROOTS

- 1 JUMPIN' AT THE WOODSIDE Count Basie & Eddie Durham, *arr. Dave Bitelli*
- 2 AFTER SUPPER Neal Hefti, *arr. Iain Dixon*
- 3 BLUES BACKSTAGE Frank Foster, *arr. Kate Williams*
- 4 THE TOKYO BLUES Horace Silver, *arr. Nikki Iles*
- 5 ST. JAMES INFIRMARY Joe Primrose, *arr. Simon Woolf*

STANDARDS

- 1 IS YOU IS, OR IS YOU AIN'T (MA' BABY)? Billy Austin & Louis Jordan, *arr. Pete Churchill*
- 2 MACK THE KNIFE Kurt Weill & Bertolt Brecht, *arr. Dave Bitelli & Nikki Iles*
- 3 WHEN THE SAINTS GO MARCHIN' IN James M. Black & Katherine Purvis, *arr. Dave Bitelli & Charles Beale*
- 4 LI'L DARLIN' Neal Hefti, *arr. Pete Churchill*
- 5 DOWN BY THE RIVERSIDE Trad., *arr. Dave Bitelli*

CONTEMPORARY JAZZ

- 1 RAN KAN KAN Tito Puente, *arr. Charles Beale*
- 2 AWA Iain Dixon, *arr. Charles Beale*
- 3 FIRST MOVES Sonny Rollins, *arr. Dave Bitelli*
- 4 FULL UP Clement Dodd & Robert Lyn, *arr. Dave Bitelli*
- 5 STEPPIN' OUT Nikki Iles

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Mixolydian on G; G and F majors (*one octave*)
- Dorian on D (*to a fifth and down to the dominant*)
- Minor pentatonic on A (*one octave*)

ARPEGGIOS

- The common chords of G and F majors (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 36

Jazz Clarinet: LEVEL 2

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Clarinet Tunes, Level/Grade 2*:

BLUES & ROOTS

- 1 THE BIG WALK Quincy Jones, *arr. Phil Peskett*
- 2 OLD JOE CLARK Trad., *arr. Pete Churchill*
- 3 TROUBLE IN MIND Richard M. Jones, *arr. Alan Cohen & Keith Nichols*
- 4 TOM CAT Tom Scott, *arr. Charles Beale*
- 5 SISTER PORK CHOPS Ted Sturgis, *arr. Andrea Vicari*

STANDARDS

- 1 THE VERY THOUGHT OF YOU Ray Noble, *arr. Simon Woolf*
- 2 INCHWORM Frank Loesser, *arr. Nikki Iles*
- 3 THE TROLLEY SONG Hugh Martin & Ralph Blane, *arr. Pete Churchill*
- 4 IDAHO Jesse Stone, *arr. Pete Churchill*
- 5 GEORGIA ON MY MIND Hoagy Carmichael & Stuart Gorrell, *arr. Janette Mason*

CONTEMPORARY JAZZ

- 1 HIT THE ROAD JACK Percy Mayfield, *arr. Phil Peskett*
- 2 I'LL TAKE LES John Scofield, *arr. Iain Dixon*
- 3 EVIL WAYS Sonny Henry, *arr. Pete Churchill*
- 4 HE IS SADLY MELTING Phil Peskett
- 5 SERENADE TO A CUCKOO Rahsaan Roland Kirk, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on D; Mixolydian on C (*one octave*)
- G and F majors (*two octaves*)
- Major pentatonic on G; Minor pentatonic on D (*one octave*)

ARPEGGIOS

- The common chords of C major and D minor (*one octave*) and G and F majors (*two octaves*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 37

Jazz Clarinet: LEVEL 3

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Clarinet Tunes, Level/Grade 3*:

BLUES & ROOTS

- 1 THE PREACHER Horace Silver, *arr. Liam Noble*
- 2 BEMSHA SWING Thelonious Monk & Denzil Best, *arr. Liam Noble*
- 3 BLUES IN A MINOR John Lewis, *arr. Pete Churchill*
- 4 COLD DUCK TIME Eddie Harris, *arr. Iain Dixon*
- 5 WINDFLOWER Sara Cassey, *arr. Nikki Iles*

STANDARDS

- 1 ALFIE'S THEME Sonny Rollins, *arr. Bill Kinghorn*
- 2 DJANGO John Lewis, *arr. Andreas Panayi*
- 3 AUTUMN LEAVES Joseph Kosma & Johnny Mercer, *arr. Nikki Iles*
- 4 FULL HOUSE Wes Montgomery, *arr. Issie Barratt*
- 5 THE LAMP IS LOW Mitchell Parish, Peter De Rose & Bert Shefter, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 WESTERLY Nikki Iles
- 2 MAKE ME A MEMORY Grover Washington Jr., *arr. Janette Mason*
- 3 AUGUST ONE Adam Glasser & Dudu Pukwana, *arr. Huw Warren*
- 4 SAILS Nikki Iles
- 5 WE WILL MEET AGAIN Bill Evans, *arr. Bill Kinghorn*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- B \flat major (*one octave*)
- Dorian on D and G; Mixolydian on A; Lydian on F; C major (*two octaves*)
- Major pentatonic on B \flat ; Minor pentatonic on G (*one octave*)
- Blues scale on D (*one octave*)
- Chromatic scale beginning on C (*one octave*)

ARPEGGIOS

- The common chords of D major (*one octave*) and C and F majors, A and G minors (*two octaves*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 37

Jazz Clarinet: LEVEL 4

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B \flat edition):

BLUES & ROOTS

- 1 **BASIN STREET BLUES** Spencer Williams, *arr. Pete Churchill*
- 2 **BLUE SAMBA** Lee Konitz, *arr. Meredith White*
- 3 **GOTTA DANCE** Jimmy Giuffre, *arr. Dave Bitelli*
- 4 **PAPO FURADO** Hermeto Pascoal, *arr. Charles Beale*
- 5 **SUCH SWEET THUNDER** Duke Ellington & Billy Strayhorn, *arr. Michael Garrick*

STANDARDS

- 1 **AT THE MAMBO INN** Mario Bauza, Bobby Woodlen & Grace Sampson, *arr. Janette Mason*
- 2 **BROADWAY** Bill Bird, Teddy McRae & Henri Woode, *arr. Phil Peskett*
- 3 **CANTALOUPE ISLAND** Herbie Hancock, *arr. Nikki Iles*
- 4 **TENDERLY** Walter Gross & Jack Lawrence, *arr. Pete Churchill*
- 5 **THERE IS NO GREATER LOVE** Isham Jones & Marty Symes, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 **A CHILD IS BORN** Thad Jones & Alec Wilder, *arr. Iain Dixon*
- 2 **A LAUGH FOR RORY** Rahsaan Roland Kirk, *arr. Dave Bitelli*
- 3 **HEAVY PLANT CROSSING** Pete Churchill
- 4 **ICARUS** Ralph Towner, *arr. Stan Sulzmann*
- 5 **THE WEDDING** Abdullah Ibrahim, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on E and B; Mixolydian on E and B \flat ; Lydian on G; A and B \flat majors (*two octaves*)
- Major pentatonic on D; Minor pentatonic on A (*two octaves*)
- Blues scale on C (*one octave*)
- Chromatic scale beginning on F (*two octaves*)

ARPEGGIOS

- The common chords of D, A, F and B \flat majors, E and B minors (*two octaves*)
- The chords of G Δ^9 , G 9 and Gm 9 (*to a ninth*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 38

Jazz Clarinet: LEVEL 5

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B \flat edition):

BLUES & ROOTS

- 1 **BLUES FOR WOOD** Woody Shaw & Ronald Mathews, *arr. Nikki Iles*
- 2 **KEEPIN' IN THE GROOVE** Bud Powell, *arr. Phil Peskett*
- 3 **MANDELA** Abdullah Ibrahim, *arr. Chris Batchelor*
- 4 **SANDU** Clifford Brown, *arr. Pete Churchill*
- 5 **TIN ROOF BLUES** New Orleans Rhythm Kings & Walter Melrose, *arr. Pete Churchill*

STANDARDS

- 1 **CARAVAN** Duke Ellington, Juan Tizol & Irving Mills, *arr. Charles Beale*
- 2 **MY MAN'S GONE NOW** George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin, *arr. Nikki Iles*
- 3 **ROCKIN' IN RHYTHM** Duke Ellington, Irving Mills & Harry Carney, *arr. Dave Bitelli*
- 4 **SING, SING, SING** Louis Prima, *arr. Janette Mason*
- 5 **STARS FELL ON ALABAMA** Frank Perkins & Mitchell Parish, *arr. Steve Hill*

CONTEMPORARY JAZZ

- 1 **A WALK IN THE PARK** Pete Hurt
- 2 **FOR JAN** Kenny Wheeler & Norma Winstone, *arr. Nikki Iles*
- 3 **FRAZ AND EM** Nikki Iles
- 4 **FUNGII MAMA** Blue Mitchell, *arr. Huw Warren*
- 5 **INTRODUCTION TO NO PARTICULAR SONG** Kenny Wheeler, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

Dorian on C; Mixolydian on G and C; Lydian on C and B \flat ; D, E and A \flat majors
(two octaves)

Major pentatonic on G; Minor pentatonic on E, B and F \sharp (two octaves)

Blues scale on F (starting above middle C) (one octave)

Chromatic scale beginning on D (two octaves)

ARPEGGIOS

The common chords of E \flat and A \flat majors, C \sharp and F minors (two octaves)

The chords of C Δ^9 , C 9 , Cm 9 , F Δ^9 , F 9 and Fm 9 (to a ninth)

Diminished 7th on B (two octaves)

QUICK STUDY see p. 36 and **AURAL TESTS** see p. 38

Jazz Sax (Alto & Tenor): LEVEL 1

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Alto Sax Tunes, Level/Grade 1* and *Jazz Tenor Sax Tunes, Level/Grade 1*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

BLUES & ROOTS

- 1 LAS VEGAS TANGO Gil Evans, *arr. Pete Saberton*
- 2 SONNYMOON FOR TWO Sonny Rollins, *arr. Richard Michael*
- 3 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*
- 4 SHORT STOP Shorty Rogers, *arr. Malcolm Miles*
- 5 FREDDIE FREELOADER Miles Davis, *arr. Pete Churchill*

STANDARDS

- 1 SOLITUDE Duke Ellington, Eddie DeLange & Irving Mills, *arr. Steve Hill*
- 2 SOMBRERO SAM Charles Lloyd, *arr. Liam Noble & Will Michael*
- 3 IDAHO Jesse Stone, *arr. Pete Churchill*
- 4 IS YOU IS, OR IS YOU AIN'T (MA' BABY)? Billy Austin & Louis Jordan, *arr. Pete Churchill*
- 5 MACK THE KNIFE Kurt Weill & Bertolt Brecht, *arr. Dave Bitelli & Nikki Iles*

CONTEMPORARY JAZZ

- 1 JEAN PIERRE Miles Davis, *arr. Charles Beale*
- 2 MO' BETTER BLUES Bill Lee, *arr. Bill Kinghorn*
- 3 MANNENBERG Abdullah Ibrahim, *arr. Huw Warren*
- 4 EVERYTHING THAT LIVES LAMENTS Keith Jarrett, *arr. Charles Beale*
- 5 OYE COMO VA Tito Puente, *arr. Charles Beale*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on G; Mixolydian on D; F major (*one octave*)
- C major (*to a fifth and down to the dominant*)
- Minor pentatonic on A (*one octave*)

ARPEGGIOS

- The common chords of G major and D minor (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 36

Jazz Sax (Alto & Tenor): LEVEL 2

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Alto Sax Tunes, Level/Grade 2* and *Jazz Tenor Sax Tunes, Level/Grade 2*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

BLUES & ROOTS

- 1 WATERMELON MAN Herbie Hancock, *arr. Nikki Iles*
- 2 OLD JOE CLARK Trad., *arr. Pete Churchill*
- 3 WANDERLUST Johnny Hodges & Duke Ellington, *arr. Brian Priestley*
- 4 SECOND SHOT John Dankworth
- 5 THINGS ARE GETTING BETTER Julian 'Cannonball' Adderley, *arr. Meredith White*

STANDARDS

- 1 FOTOGRAFIA Antonio Carlos Jobim, *arr. Pete Churchill*
- 2 I'M AN OLD COWHAND Johnny Mercer, *arr. Pete Churchill*
- 3 SONG FOR MY FATHER Horace Silver, *arr. Isabelle Postill*
- 4 THE TROLLEY SONG Hugh Martin & Ralph Blane, *arr. Pete Churchill*
- 5 WHEN LIGHTS ARE LOW Benny Carter & Spencer Williams, *arr. Iain Dixon*

CONTEMPORARY JAZZ

- 1 EK SÊ Abdullah Ibrahim, *arr. Huw Warren*
- 2 FOR TURIYA Charlie Haden, *arr. Liam Noble*
- 3 ALLY THE WALLYGATOR Tommy Smith, *arr. Charles Beale*
- 4 MISSION: TO BE WHERE I AM Jan Garbarek, *arr. Tim Garland*
- 5 NOSTALGIA Martin Speake

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on A; Mixolydian on F; F major (*one octave*)
- D major (*two octaves*)
- Major pentatonic on F; Minor pentatonic on G (*one octave*)

ARPEGGIOS

- The common chords of A and F majors (*one octave*)
- and D minor (*two octaves*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 37

Jazz Sax (Alto & Tenor): LEVEL 3

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Alto Sax Tunes, Level/Grade 3* and *Jazz Tenor Sax Tunes, Level/Grade 3*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

BLUES & ROOTS

- 1 BLUE TRAIN John Coltrane, *arr. Liam Noble*
- 2 PLAYING IN THE YARD Sonny Rollins, *arr. Pete Whittaker*
- 3 ALL BLUES Miles Davis, *arr. Nikki Iles*
- 4 COLD DUCK TIME Eddie Harris, *arr. Iain Dixon*
- 5 THE PREACHER Horace Silver, *arr. Liam Noble*

STANDARDS

- 1 MERCY, MERCY, MERCY Joe Zawinul, *arr. Phil Peskett*
- 2 HONEYSUCKLE ROSE Thomas 'Fats' Waller & Andy Razaf, *arr. Nick Tomalin*
- 3 TEA FOR TWO Vincent Youmans & Irving Caesar, *arr. Bill Kinghorn*
- 4 AUTUMN LEAVES Joseph Kosma & Johnny Mercer, *arr. Nikki Iles*
- 5 LADY BE GOOD George & Ira Gershwin, *arr. Nikki Iles*

CONTEMPORARY JAZZ

- 1 SISTER MOON Tim Garland
- 2 GOING HOME Mark Lockheart, *arr. Pete Churchill*
- 3 MOPTI Don Cherry, *arr. Huw Warren*
- 4 ALL IS WELL Tim Whitehead
- 5 SARA'S TOUCH Mike Mainieri, *arr. Mike Hall*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- B \flat major (*one octave*)
- Dorian on D; Mixolydian on C; Lydian on D (*two octaves*)
- Major pentatonic on G; Minor pentatonic on E (*one octave*)
- Blues scale on A (*one octave*)
- Chromatic scale beginning on G (*one octave*)

ARPEGGIOS

- The common chords of B \flat major, A and G minors (*one octave*)
- and C major (*two octaves*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 37

Jazz Sax (Alto & Tenor): LEVEL 4

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (E♭ edition or B♭ edition, as appropriate). Candidates have the option of playing *one* tune on any alternative member of the sax family.

BLUES & ROOTS

- 1 MR P.C. John Coltrane, *arr. Phil Peskett*
- 2 NOSTALGIA IN TIMES SQUARE Charles Mingus, *arr. Phil Peskett*
- 3 RED TOP Lionel Hampton & Ben Kynard, *arr. Pete Churchill*
- 4 THE SIDEWINDER Lee Morgan, *arr. Liam Noble*
- 5 WININ' BOY BLUES Jelly Roll Morton, *arr. Keith Nichols*

STANDARDS

- 1 A NIGHT IN TUNISIA Dizzy Gillespie, *arr. Nikki Iles*
- 2 BROADWAY Bill Bird, Teddy McRae & Henri Woode, *arr. Phil Peskett*
- 3 CORNER POCKET Freddie Green, *arr. Pete Churchill*
- 4 IN A MELLOW TONE Duke Ellington, *arr. Liam Noble*
- 5 JIVE HOOT Bob Brookmeyer, *arr. Huw Warren*

CONTEMPORARY JAZZ

- 1 MELODY FOR CANDY Malcolm Earle Smith, *arr. Mark Bassey*
- 2 THE MOUNTAIN Abdullah Ibrahim, *arr. Pete Churchill*
- 3 THE WEDDING Abdullah Ibrahim, *arr. Nikki Iles*
- 4 THE WINDOW Gunther Kuermayr, *arr. Charles Beale & Mike Hall*
- 5 VIGNETTE Gary Peacock, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- A major (*one octave*)
- Dorian on F; Lydian on G and A (*to a twelfth*)
- Dorian on C; Mixolydian on B; E♭ major (*two octaves*)
- Major pentatonic on C (*two octaves*); Minor pentatonic on F♯ (*to a twelfth*)
- Blues scale on C (*one octave*)
- Chromatic scale beginning on D (*two octaves*)

ARPEGGIOS

- The common chords of G and F majors, F minor (*to a twelfth*)
- The common chords of E♭ major, B and C minors (*two octaves*)
- The chords of D^Δ9, D⁹ and Dm⁹ (*to a ninth*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 38

Jazz Sax (Alto & Tenor): LEVEL 5

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (E♭ edition or B♭ edition, as appropriate). Candidates have the option of playing *one* tune on any alternative member of the sax family.

BLUES & ROOTS

- 1 FIVE SPOT AFTER DARK Benny Golson, *arr. Pete Churchill*
- 2 KEEPIN' IN THE GROOVE Bud Powell, *arr. Phil Peskett*
- 3 KELLY BLUE Wynton Kelly, *arr. Pete Churchill*
- 4 TENOR MADNESS Sonny Rollins, *arr. Pete Churchill*
- 5 TIN ROOF BLUES New Orleans Rhythm Kings & Walter Melrose, *arr. Pete Churchill*

STANDARDS

- 1 AT A GEORGIA CAMP MEETING Kerry Mills, *arr. Liam Noble*
- 2 BLUE ROOM Richard Rodgers & Lorenz Hart, *arr. Bill Kinghorn*
- 3 CARAVAN Duke Ellington, Juan Tizol & Irving Mills, *arr. Charles Beale*
- 4 MY SHIP Kurt Weill & Ira Gershwin, *arr. Nikki Iles*
- 5 WHAT IS THIS THING CALLED LOVE? Cole Porter, *arr. Bill Kinghorn*

CONTEMPORARY JAZZ

- 1 BRAZILIAN BEAT Barney Kessel, *arr. Andrea Vicari*
- 2 BROKEN WING Richie Beirach, *arr. Nikki Iles*
- 3 ENTERING Jan Garbarek, *arr. Nikki Iles*
- 4 GOTCHA (THEME FROM STARSKY & HUTCH) Tom Scott, *arr. Pete Churchill*
- 5 SMALL WORLD Martin Speake

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- A and A♭ majors (*to a twelfth*)
- Dorian on C♯ and B♭; Mixolydian on E♭; Lydian on C and B♭; E major (*two octaves*)
- Major pentatonic on E♭; Minor pentatonic on B♭ (*two octaves*)
- Blues scale on F (*one octave*)
- Chromatic scale beginning on E♭ (*two octaves*)

ARPEGGIOS

- The common chords of A and A♭ majors, F♯ and F minors (*to a twelfth*)
- The common chords of B and C♯ minors (*two octaves*)
- The chords of C^{△9}, C⁹, Cm⁹, E^{△9}, E⁹ and Em⁹ (*to a ninth*)
- Diminished 7th on D (*two octaves*)

QUICK STUDY see p. 36 and **AURAL TESTS** see p. 38

Jazz Trumpet: LEVEL 1

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trumpet Tunes, Level/Grade 1*:

BLUES & ROOTS

- 1 **BLUES ORIENTAL** Milt Jackson, *arr. Iain Dixon*
- 2 **IT'S ME, O LORD** Trad., *arr. Pete Saberton*
- 3 **CORNERSTONE** Don Drummond, *arr. Chris Batchelor*
- 4 **SHORT STOP** Shorty Rogers, *arr. Malcolm Miles*
- 5 **SWINGIN' THE BLUES** Count Basie & Ed Durham, *arr. Nick Tomalin*

STANDARDS

- 1 **MOONGLOW** Will Hudson, Eddie DeLange & Irving Mills, *arr. Pete Churchill*
- 2 **'S WONDERFUL** George & Ira Gershwin, *arr. Pete Churchill*
- 3 **WHEN THE SAINTS GO MARCHIN' IN** James M. Black & Katherine Purvis, *arr. Dave Bitelli & Charles Beale*
- 4 **IDAHO** Jesse Stone, *arr. Pete Churchill*
- 5 **IS YOU IS, OR IS YOU AIN'T (MA' BABY)?** Billy Austin & Louis Jordan, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 **STEPPIN' OUT** Nikki Iles
- 2 **JEAN PIERRE** Miles Davis, *arr. Charles Beale*
- 3 **JUNGLE BIT** Roland Alphonso, *arr. Chris Batchelor*
- 4 **SONG, TREAD LIGHTLY** Jan Garbarek, *arr. Mike Hall*
- 5 **AWA** Iain Dixon, *arr. Charles Beale*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on A; Mixolydian on C (*one octave*)
- F major (*to a fifth and down to the dominant*)
- Major pentatonic on C; Minor pentatonic on A (*one octave*)

ARPEGGIO

- The common chord of C major (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 36

Jazz Trumpet: LEVEL 2

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trumpet Tunes, Level/Grade 2*:

BLUES & ROOTS

- 1 BURNING TORCH Don Drummond & Arthur Reid, *arr. Chris Batchelor*
- 2 HUG PINE (BAMBELELA) Dudu Pukwana, *arr. Chris Batchelor*
- 3 SLINKY THING Simon Whiteside, *arr. Malcolm Miles*
- 4 BAGS' GROOVE Milt Jackson, *arr. Pete Churchill*
- 5 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*

STANDARDS

- 1 WHEN LIGHTS ARE LOW Benny Carter & Spencer Williams, *arr. Iain Dixon*
- 2 SOMBRERO SAM Charles Lloyd, *arr. Liam Noble & Will Michael*
- 3 JA-DA Bob Carleton, *arr. Keith Nichols & Matthias Seuffert*
- 4 A WALKIN' THING Benny Carter, *arr. Malcolm Miles*
- 5 I'M AN OLD COWHAND Johnny Mercer, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 STILL WATERS Charles Beale
- 2 EVIL WAYS Sonny Henry, *arr. Pete Churchill*
- 3 AN INLAND ISLAND Pete Churchill
- 4 DEAD RANCH Bill Frisell, *arr. Chris Batchelor*
- 5 CONTEMPLATION McCoy Tyner, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on D; Mixolydian on B \flat ; B \flat major (*one octave*)
- G major (*to a fifth and down to the dominant*)
- Major pentatonic on D (*one octave*)

ARPEGGIOS

- The common chords of B \flat major and A minor (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 37

Jazz Trumpet: LEVEL 3

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trumpet Tunes, Level/Grade 3*:

BLUES & ROOTS

- 1 WANDERLUST Johnny Hodges & Duke Ellington, *arr. Brian Priestley*
- 2 MINOR CHANT Stanley Turrentine, *arr. Hywel Davies*
- 3 BIRKS WORKS Dizzy Gillespie, *arr. Pete Churchill*
- 4 JUMPIN' WITH SYMPHONY SID Lester Young & Buddy Feyne, *arr. Brian Priestley*
- 5 THE PREACHER Horace Silver, *arr. Liam Noble*

STANDARDS

- 1 GEORGIA ON MY MIND Hoagy Carmichael & Stuart Gorrell, *arr. Janette Mason*
- 2 SUMMERTIME George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin, *arr. Nikki Iles*
- 3 WORK SONG Nat Adderley & Oscar Brown Jr., *arr. Nikki Iles*
- 4 AIN'T MISBEHAVIN' Thomas 'Fats' Waller, Harry Brooks & Andy Razaf, *arr. Nikki Iles*
- 5 I CAN'T GIVE YOU ANYTHING BUT LOVE Jimmy McHugh & Dorothy Fields, *arr. Richard Michael*

CONTEMPORARY JAZZ

- 1 CLUSTER Chris Batchelor
- 2 RHUMBA MULTIKULTI Don Cherry, Robert Huffman & Josh Jones, *arr. Chris Batchelor*
- 3 WESTERLY Nikki Iles
- 4 AUGUST ONE Adam Glasser & Dudu Pukwana, *arr. Huw Warren*
- 5 IN DEEP Bill Frisell, *arr. Chris Batchelor*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on E; Mixolydian on E; Lydian on B \flat ; D and E \flat majors (*one octave*)
- Major pentatonic on A; Minor pentatonic on E (*one octave*)
- Blues scale on C (*one octave*)
- Chromatic scale beginning on C (*one octave*)

ARPEGGIOS

- The common chords of E \flat major and C minor (*one octave*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 37

Jazz Trumpet: LEVEL 4

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B \flat edition):

BLUES & ROOTS

- 1 ALL BLUES Miles Davis, *arr. Nikki Iles*
- 2 BASIN STREET BLUES Spencer Williams, *arr. Pete Churchill*
- 3 BLUE'N'BOOGIE Dizzy Gillespie & Frank Paparelli, *arr. Liam Noble*
- 4 RED TOP Lionel Hampton & Ben Kynard, *arr. Pete Churchill*
- 5 WININ' BOY BLUES Jelly Roll Morton, *arr. Keith Nichols*

STANDARDS

- 1 CANTALOUPE ISLAND Herbie Hancock, *arr. Nikki Iles*
- 2 DEARLY BELOVED Jerome Kern & Johnny Mercer, *arr. Bill Kinghorn*
- 3 DIGA DIGA DOO Jimmy McHugh & Dorothy Fields, *arr. Huw Warren*
- 4 PERDIDO Juan Tizol, Harry Lenk & Ervin Drake, *arr. Brian Priestley*
- 5 THERE IS NO GREATER LOVE Isham Jones & Marty Symes, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 DEDICATION TO THOMAS MAPFUMO Don Cherry, *arr. Chris Batchelor*
- 2 EL GAUCHO Wayne Shorter, *arr. Nikki Iles*
- 3 GOING HOME Mark Lockheart, *arr. Pete Churchill*
- 4 HEAVY PLANT CROSSING Pete Churchill
- 5 HOMEBOYZ Bheki Mseleku, *arr. Liam Noble*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Mixolydian on F; Lydian on F; E major (*one octave*)
- Dorian on A; Lydian on A \flat (*to a twelfth*)
- Major pentatonic on F; Minor pentatonic on C (*one octave*)
- Blues scale on F (*one octave*)
- Chromatic scale beginning on B \flat (*to a twelfth*)

ARPEGGIOS

- The common chords of A major and B minor (*to a twelfth*)
- The chords of E \flat Δ ⁹, E \flat ⁹ and E \flat m⁹ (*to a ninth*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 38

Jazz Trumpet: LEVEL 5

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B \flat edition):

BLUES & ROOTS

- 1 FIVE SPOT AFTER DARK Benny Golson, *arr. Pete Churchill*
- 2 KEEPIN' IN THE GROOVE Bud Powell, *arr. Phil Peskett*
- 3 MANDELA Abdullah Ibrahim, *arr. Chris Batchelor*
- 4 SUGAR Stanley Turrentine, *arr. Pete Churchill*
- 5 TIN ROOF BLUES New Orleans Rhythm Kings & Walter Melrose, *arr. Pete Churchill*

STANDARDS

- 1 A NIGHT IN TUNISIA Dizzy Gillespie, *arr. Nikki Iles*
- 2 BLUE ROOM Richard Rodgers & Lorenz Hart, *arr. Bill Kinghorn*
- 3 CHARLESTON James P. Johnson & Cecil Mack, *arr. Keith Nichols*
- 4 LITTLE JAZZ Roy Eldridge & Buster Harding, *arr. Brian Priestley*
- 5 MY SHIP Kurt Weill & Ira Gershwin, *arr. Nikki Iles*

CONTEMPORARY JAZZ

- 1 74 MILES AWAY Joe Zawinul, *arr. Pete Saberton*
- 2 FOR JAN Kenny Wheeler & Norma Winstone, *arr. Nikki Iles*
- 3 ODESSA Arthur Blythe, *arr. Chris Batchelor*
- 4 SUGAR LOAF MOUNTAIN George Duke, *arr. Pete Churchill*
- 5 THE SAMBA DANCER Paul Jayasinha

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s slurred, or swing, as directed by the examiner:

SCALES

- Dorian on B; Mixolydian on A; Lydian on C; C and D \flat majors (*to a twelfth*)
- Major pentatonic on A \flat ; Minor pentatonic on G (*two octaves*)
- Blues scale on B \flat (*one octave*)
- Chromatic scale beginning on C (*to a twelfth*)

ARPEGGIOS

- The common chords of B \flat major and C \sharp minor (*to a twelfth*)
- The common chord of G major (*two octaves*)
- The chords of F Δ ⁹, F⁹ and Fm⁹ (*to a ninth*)
- Diminished 7th on C (*to a twelfth*)

QUICK STUDY see p. 36 and **AURAL TESTS** see p. 38

Jazz Trombone: LEVEL 1

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trombone Tunes, Level/Grade 1*:

BLUES & ROOTS

- 1 GRAVIDADE Caetano Veloso, *arr. Mark Basse*
- 2 IT'S ME, O LORD Trad., *arr. Pete Saberton*
- 3 EQUINOX John Coltrane, *arr. Nikki Iles*
- 4 CENTERPIECE Harry 'Sweets' Edison & Jon Hendricks, *arr. Meredith White*
- 5 SWINGIN' THE BLUES Count Basie & Ed Durham, *arr. Nick Tomalin*

STANDARDS

- 1 BLUE MOON Richard Rodgers & Lorenz Hart, *arr. Nick Tomalin*
- 2 IDAHO Jesse Stone, *arr. Pete Churchill*
- 3 MOONGLOW Will Hudson, Eddie DeLange & Irving Mills, *arr. Pete Churchill*
- 4 WHEN THE SAINTS GO MARCHIN' IN James M. Black & Katherine Purvis, *arr. Dave Bitelli & Charles Beale*
- 5 'S WONDERFUL George & Ira Gershwin, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 FULL NELSON Marcus Miller, *arr. Charles Beale*
- 2 RELIC Peter Fairclough, *arr. Nikki Iles*
- 3 EMERALD Paul Taylor, *arr. Mark Basse*
- 4 AFRICAN MARKETPLACE Abdullah Ibrahim, *arr. Chris Batchelor*
- 5 MEMPHIS MEMORIES Eddie Harvey, *arr. Brian Priestley*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s legato-tongued, or swing, as directed by the examiner:

SCALES

- Dorian on C; Mixolydian on B \flat (*one octave*)
- F and E \flat majors (*to a fifth and down to the dominant*)
- Minor pentatonic on C (*one octave*)

ARPEGGIO

- The common chord of B \flat major (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 36

Jazz Trombone: LEVEL 2

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trombone Tunes, Level/Grade 2*:

BLUES & ROOTS

- 1 OH LORD, DON'T LET THEM DROP THAT ATOMIC BOMB ON ME
Charles Mingus, *arr. Liam Noble*
- 2 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*
- 3 A CADDY FOR DADDY Hank Mobley, *arr. Iain Dixon*
- 4 BLUES FOR PAT Charlie Haden, *arr. Pete Saberton*
- 5 THOSE CHEERFUL BLUES Eddie Harvey, *arr. Bill Kinghorn*

STANDARDS

- 1 A STRING OF PEARLS Jerry Gray, *arr. Brian Priestley*
- 2 LI'L DARLIN' Neal Hefti, *arr. Pete Churchill*
- 3 I'M AN OLD COWHAND Johnny Mercer, *arr. Pete Churchill*
- 4 GRAND STREET Sonny Rollins, *arr. Pete Saberton*
- 5 JA-DA Bob Carleton, *arr. Keith Nichols & Matthias Seuffert*

CONTEMPORARY JAZZ

- 1 DON'T TELL ME NOW Steve Argüelles, *arr. Huw Warren*
- 2 ROAD RAGE Mark Bassey
- 3 EK SÊ Abdullah Ibrahim, *arr. Huw Warren*
- 4 NKEBO BAAYA E. T. Mensah, *arr. Chris Batchelor*
- 5 RINGS Geoff Keezer

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s legato-tongued, or swing, as directed by the examiner:

SCALES

- Dorian on D; Mixolydian on C; C major (*one octave*)
- G major (*to a fifth and down to the dominant*)
- Major pentatonic on A \flat (*one octave*)

ARPEGGIOS

- The common chords of C major and D minor (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 37

Jazz Trombone: LEVEL 3

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *Jazz Trombone Tunes, Level/Grade 3*:

BLUES & ROOTS

- 1 MINOR CHANT Stanley Turrentine, *arr. Hywel Davies*
- 2 THE PREACHER Horace Silver, *arr. Liam Noble*
- 3 GET OUT OF HERE Kid Ory & Bud Scott, *arr. Keith Nichols*
- 4 MIND THE GAP Mark Nightingale, *arr. Pete Churchill*
- 5 BLUE TRAIN John Coltrane, *arr. Liam Noble*

STANDARDS

- 1 'DEED I DO Walter Hirsch & Fred Rose, *arr. Brian Priestley*
- 2 COME SUNDAY Duke Ellington, *arr. Brian Priestley*
- 3 MERCY, MERCY, MERCY Joe Zawinul, *arr. Phil Peskett*
- 4 INCHWORM Frank Loesser, *arr. Nikki Iles*
- 5 CANTALOUPE ISLAND Herbie Hancock, *arr. Nikki Iles*

CONTEMPORARY JAZZ

- 1 WINDFLOWER Sara Cassey, *arr. Nikki Iles*
- 2 SHOUT Huw Warren
- 3 QUINLAN'S TUNE Ralf Dorrell, *arr. Hywel Davies*
- 4 AUGUST ONE Adam Glasser & Dudu Pukwana, *arr. Huw Warren*
- 5 IDA LUPINO Carla Bley, *arr. Nikki Iles*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s legato-tongued, or swing, as directed by the examiner:

SCALES

- Mixolydian on E \flat ; Lydian on C; D major (*one octave*)
- Dorian on G (*to a twelfth*)
- Minor pentatonic on D (*one octave*)
- Blues scale on B \flat (*one octave*)
- Chromatic scale beginning on C (*one octave*)

ARPEGGIOS

- The common chord of D major (*one octave*)
- The common chord of G minor (*to a twelfth*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 37

Jazz Trombone: LEVEL 4

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B \flat edition or C \natural edition):

BLUES & ROOTS

- 1 **BASIN STREET BLUES** Spencer Williams, *arr. Pete Churchill*
- 2 **BEALE STREET BLUES** W. C. Handy, *arr. Liam Noble*
- 3 **BESSIE'S BLUES** John Coltrane, *arr. Steve Melling*
- 4 **THE TWITCH** Duke Ellington, *arr. Liam Noble*
- 5 **WALKIN'** Richard Carpenter, *arr. Malcolm Edmonstone*

STANDARDS

- 1 **ALMOST LIKE BEING IN LOVE** Alan Jay Lerner & Frederick Loewe, *arr. Hywel Davies*
- 2 **AT THE MAMBO INN** Mario Bauza, Bobby Woodlen & Grace Sampson, *arr. Janette Mason*
- 3 **IN A MELLOW TONE** Duke Ellington, *arr. Liam Noble*
- 4 **IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)** Duke Ellington & Irving Mills, *arr. Brian Priestley*
- 5 **JIVE SAMBA** Nat Adderley, *arr. Phil Peskett*

CONTEMPORARY JAZZ

- 1 **HOMEBOYZ** Bheki Mseleku, *arr. Liam Noble*
- 2 **PHASE DANCE** Pat Metheny & Lyle Mays, *arr. Nikki Iles*
- 3 **SAD, A LITTLE BIT** Milcho Leviev, *arr. Issie Barratt*
- 4 **THE FOURTH MAN** Jim Clarke, *arr. Liam Noble*
- 5 **VISIONS** Mark Bassey

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s legato-tongued, or swing, as directed by the examiner:

SCALES

- Dorian on E; Lydian on E \flat (*one octave*)
- Mixolydian on G; Lydian on A \flat ; B \flat major (*to a twelfth*)
- Major pentatonic on D (*one octave*)
- Blues scale on F (starting below middle C) (*one octave*)
- Chromatic scale beginning on E \flat (*one octave*)

ARPEGGIOS

- The common chords of G major and A minor (*to a twelfth*)
- The chords of C Δ^9 , C 9 and Cm 9 (*to a ninth*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 38

Jazz Trombone: LEVEL 5

THREE TUNES

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by the Associated Board in *The AB Real Book* (B♭ edition or C ♯ edition):

BLUES & ROOTS

- 1 BLUE'N'BOOGIE Dizzy Gillespie & Frank Paparelli, *arr. Liam Noble*
- 2 BLUES MARCH Benny Golson, *arr. Nikki Iles*
- 3 FLOOD WARNING Mark Nightingale
- 4 RED TOP Lionel Hampton & Ben Kynard, *arr. Pete Churchill*
- 5 SUGAR Stanley Turrentine, *arr. Pete Churchill*

STANDARDS

- 1 DIGA DIGA DOO Jimmy McHugh & Dorothy Fields, *arr. Huw Warren*
- 2 LIMEHOUSE BLUES Philip Braham, *arr. Liam Noble*
- 3 MOOD INDIGO Duke Ellington, Barney Bigard & Irving Mills, *arr. Pete Churchill*
- 4 STARS FELL ON ALABAMA Frank Perkins & Mitchell Parish, *arr. Steve Hill*
- 5 THERE IS NO GREATER LOVE Isham Jones & Marty Symes, *arr. Pete Churchill*

CONTEMPORARY JAZZ

- 1 GREENS Huw Warren
- 2 INTRODUCTION TO NO PARTICULAR SONG Kenny Wheeler, *arr. Nikki Iles*
- 3 SATURDAY NIGHT IN THE COSMOS Don Pullen & Frank Dean, *arr. Liam Noble*
- 4 THE SAMBA DANCER Paul Jayasinha
- 5 TO DUDU Annie Whitehead, *arr. Charles Beale*

SCALES AND ARPEGGIOS

From memory, straight-8s tongued, straight-8s legato-tongued, or swing, as directed by the examiner:

SCALES

- Dorian on C; Lydian on B♭; A major (*to a twelfth*)
- Mixolydian on G (*two octaves*)
- Major pentatonic on G; Minor pentatonic on F (*two octaves*)
- Blues scale on G (starting below middle C) (*one octave*)
- Chromatic scale beginning on F (*two octaves*)

ARPEGGIOS

- The common chords of A major and C minor (*to a twelfth*)
- The chords of F^Δ9, F⁹ and Fm⁹ (*to a ninth*)
- Diminished 7th on G (*one octave*)

QUICK STUDY see p. 36 and **AURAL TESTS** see p. 38

JAZZ PIANO REGULATIONS

(Subject Code: 45)

(a) **Schedule of maximum marks** for all levels:

Tunes: 1 (<i>Blues</i>)	30
2 (<i>Standards</i>)	30
3 (<i>Contemporary Jazz</i>)	30
Scales and Arpeggios/Broken Chords	21
Quick Study	21
Aural Tests	18
Total	150

(b) **Order of the exam** Candidates must offer all six elements as listed in the table above, but they may choose to do the exam in any order (a popular choice being to start with the scales section). After being given a few seconds to make themselves comfortable (e.g. by adjusting the stool height or playing a few notes), candidates will be asked which section of the exam they prefer to start with.

(c) **Tunes** Candidates should present a contrasted and balanced program of three tunes (one from each list: Blues, Standards, and Contemporary Jazz). The tunes must be performed in the arrangements as given in *Jazz Piano (The Complete Method)*, published by Hal Leonard (one book for each level). Each tune includes a fully notated **head** (the main melody), an indication of the **feel** (straight 8s or swing), a **tempo** indication (representing the minimum exam speed), and at least one section for improvisation (**solo**). All tunes are to be played unaccompanied.

At the outset, the notation of the head should be closely followed. While there may be variation in details of melody, rhythm or phrasing, the result should be coherent, stylish and musical, and not alter the technical demand. In the solo(s) the guideline right-hand pitches and left-hand part are given as a starting point and to indicate the style. It is expected that candidates will expand upon the given musical materials as their experience allows, also using other pitches, voicings and figurations. Everything after the solo(s) may be embellished in a number of ways, from a few simple additions or variations to a more extensive reworking; exact repetition of the head should be avoided. Further information about playing the tunes in an exam is contained in Part III of *Jazz Piano from Scratch*, published by Hal Leonard.

(d) **Scales and Arpeggios/Broken Chords** Scale requirements (including recommended minimum speeds) are given in the *Jazz Piano* books published by Hal Leonard. Candidates should be prepared to play each item from memory in either straight 8s or swing, as directed by the examiner. Any practical fingering which produces a good result will be accepted. The range of scales, arpeggios and broken chords reflects the more common roots, keys and modes found in jazz. As far as possible, scales have been integrated with the keys/modes of the tunes, so that improvising arises naturally from scale practice. Examples of the less usual scale and arpeggio patterns to be found in this syllabus are given on pp. 46–7.

(e) **Quick Study** (see pp. 34–6) and **Aural Tests** (see pp. 36–8).

(f) **Assessment** The examiner in marking will pay attention not only to technical and

rhythmic fluency but to other factors inherent in a good performance, for example: tonal variety and control, shaping and balance of phrasing, use of dynamics and accent, and inventive and stylish improvisation. For full details of the assessment objectives and criteria, see pp. 41–5.

(g) **Use of pedals** Pedalling is welcome at all stages, but not expected until Level 5.

(h) **Pianos** Candidates at a public exam center may be required to play on either a horizontal or an upright piano. Practice before the examination cannot be arranged, but examiners will recognize the fact that the instrument may be one to which the candidates are unaccustomed.

(i) **Electronic instruments** Candidates may perform in the exam on an electronic instrument only if they have access to one at a school or a teacher's studio where visit arrangements have already been made. An electronic instrument will only be acceptable, however, if it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities which match those of an ordinary piano, including a sustaining pedal.

Jazz Piano: LEVEL 1

THREE TUNES

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by Hal Leonard in *Jazz Piano, Level 1*:

BLUES

- 1 BEDFORD SQUARE BLUES Richard Michael
- 2 O, LORD, PLEASE DON'T LET THEM DROP THAT ATOMIC BOMB ON ME
Charles Mingus, *arr. Nikki Iles*
- 3 BAGS' GROOVE Milt Jackson, *arr. Richard Michael*
- 4 SLINKY THING Simon Whiteside
- 5 PROVE YOU GROOVE Phil Peskett

STANDARDS

- 1 PERDIDO Juan Tizol, *arr. Richard Michael*
- 2 INCHWORM Frank Loesser, *arr. Nikki Iles*
- 3 JEAN PIERRE Miles Davis, *arr. Charles Beale*
- 4 (OLD MAN FROM) THE OLD COUNTRY Nat Adderley & Curtis R. Lewis,
arr. Phil Peskett
- 5 IS YOU IS, OR IS YOU AIN'T (MA' BABY) Billy Austin & Louis Jordan,
arr. Eddie Harvey

CONTEMPORARY JAZZ

- 1 BOTTLE JUNCTION Nikki Iles
- 2 BLUE AUTUMN Eddie Harvey
- 3 HE IS SADLY MELTING Phil Peskett
- 4 HERE WE GO AGAIN Michael Garrick
- 5 YOKATE Huw Warren

SCALES AND ARPEGGIOS

From memory, straight 8s or swing, as directed by the examiner:

SCALES with each hand separately in the following forms:

- Dorian on D; Mixolydian on G; C major (*two octaves*)
- Major pentatonic on C; $\flat 3$ pentatonic on G (*five notes*)

ARPEGGIOS

The common chords of G major and D minor, in root position only, with each hand separately (*one octave*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 36

Jazz Piano: LEVEL 2

THREE TUNES

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by Hal Leonard in *Jazz Piano, Level 2*:

BLUES

- 1 C-JAM BLUES Duke Ellington, *arr. Richard Michael*
- 2 ON-OFF BOOGIE Tim Richards
- 3 BLUE LULLABY Pete Churchill
- 4 GOOD TIME BLUES Eddie Harvey
- 5 NOW'S THE TIME Charlie Parker, *arr. Richard Michael*

STANDARDS

- 1 SOFTLY AS IN A MORNING SUNRISE Sigmund Romberg, *arr. Malcolm Miles*
- 2 ST. THOMAS Sonny Rollins, *arr. Lewis Riley*
- 3 CONTEMPLATION McCoy Tyner, *arr. Nikki Iles*
- 4 MOANIN' Bobby Timmons, *arr. Pete Churchill*
- 5 THE BIG NOISE FROM WINNETKA Bob Haggart & Ray Bauduc, *arr. Eddie Harvey*

CONTEMPORARY JAZZ

- 1 BECKY'S SONG Martin Speake
- 2 SWING IT AND C Michael Garrick
- 3 THE FIREFLY Nikki Iles
- 4 THE ORCHARD Pete Churchill
- 5 HARD SCIENCE Phil Peskett

SCALES AND ARPEGGIOS

From memory, straight 8s or swing, as directed by the examiner:

SCALES in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on A; Mixolydian on D; G major (*two octaves*)

Major pentatonic on F; $b3$ pentatonic on C; Minor pentatonic on A (*five notes*)

Blues scale on D (*one octave*)

Chromatic scale beginning on D (with each hand separately) (*one octave*)

ARPEGGIOS

The common chords of D major and G minor, in root position only, with each hand separately (*two octaves*)

QUICK STUDY see p. 34 and **AURAL TESTS** see p. 37

Jazz Piano: LEVEL 3

THREE TUNES

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by Hal Leonard in *Jazz Piano, Level 3*:

BLUES

- 1 BARRELHOUSE BLUES Tim Richards
- 2 WALKING BLUES John Myhill
- 3 BIRK'S WORKS Dizzy Gillespie, *arr. Pete Churchill*
- 4 BLUES FOR TOM Charles Beale
- 5 ALLFARTHING BLUES Julian Joseph

STANDARDS

- 1 I WISH I KNEW HOW IT WOULD FEEL TO BE FREE Billy Taylor, *arr. Liam Noble*
- 2 FLY ME TO THE MOON (IN OTHER WORDS) Bart Howard, *arr. Pete Churchill*
- 3 SOMBRERO SAM Charles Lloyd, *arr. Will Michael*
- 4 A SMOOTH ONE Benny Goodman, *arr. Pete Churchill*
- 5 THE PEANUT VENDOR (EL MANISERO) Moises Simons, *arr. Roland Perrin*

CONTEMPORARY JAZZ

- 1 SWING FUN Huw Warren
- 2 NEAT FEET Michael Garrick
- 3 SPANISH SKETCH Terry Seabrook
- 4 SAILS Nikki Iles
- 5 SATURDAY Roland Perrin

SCALES AND ARPEGGIOS

From memory, straight 8s or swing, as directed by the examiner:

SCALES in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on G; Mixolydian on C; Lydian on B \flat ; F major (*two octaves*)

Minor pentatonic on D and C (*two octaves*)

Blues scales on C and F (*one octave*)

Chromatic scales beginning on A \flat , B and C (with each hand separately) (*two octaves*)

ARPEGGIOS

The common chords of F and B \flat majors, A and C minors, in root position only, with each hand separately (*two octaves*)

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 37

Jazz Piano: LEVEL 4

THREE TUNES

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by Hal Leonard in *Jazz Piano, Level 4*:

BLUES

- 1 BLUE MONK Thelonious Monk, *arr. Richard Michael*
- 2 THREE-FOUR BLUES Bill Kinghorn
- 3 OSCAR'S BOOGALOO Charles Beale
- 4 FREDDIE FREELOADER Miles Davis, *arr. Richard Michael*
- 5 FOOTPRINTS Wayne Shorter, *arr. Eddie Harvey*

STANDARDS

- 1 I'M BEGINNING TO SEE THE LIGHT Don George, Johnny Hodges, Duke Ellington & Harry James, *arr. Michael Garrick*
- 2 LAZY RIVER Hoagy Carmichael & Sidney Arodin, *arr. John Myhill*
- 3 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*
- 4 UNDECIDED Charlie Shavers, *arr. Simon Woolf*
- 5 ORIGINAL RAGS Scott Joplin, *arr. Brian Priestley*

CONTEMPORARY JAZZ

- 1 SHH! Charles Beale
- 2 IN A DIFFERENT LIGHT Phil Peskett
- 3 HEADING HOME Chris Batchelor
- 4 BLUES FOR PETE JOHNSON Liam Noble
- 5 IKON (MEMORIES OF IKE) John Myhill

SCALES, ARPEGGIOS AND BROKEN CHORDS

From memory, straight 8s or swing, as directed by the examiner:

SCALES in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on E and C; Mixolydian on A and F; Lydian on G and E \flat ; D and B \flat majors
(two octaves)

Major pentatonic on G and E \flat ; Minor pentatonic on E (two octaves)

Blues scales on B \flat and E (one octave)

Chromatic scales beginning on any black key named by the examiner (two octaves)

ARPEGGIOS

The common chords of A and E \flat majors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

BROKEN CHORDS

Formed from the chords of C7, G7, Am7 and Gm7, with each hand separately

QUICK STUDY see p. 35 and **AURAL TESTS** see p. 38

Jazz Piano: LEVEL 5

THREE TUNES

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by Hal Leonard in *Jazz Piano, Level 5*:

BLUES

- 1 ALL BLUES Miles Davis, *arr. Richard Michael*
- 2 CROSSOVER BLUES Pete Saberton
- 3 LEMON CORNETTE Nikki Iles
- 4 THAT MONDAY MORNING FEELING Roland Perrin
- 5 JAMMING WITH JOOLS Brian Priestley

STANDARDS

- 1 CHRISTOPHER COLUMBUS Leon Berry, *arr. Martin Litton*
- 2 BLUE BOSSA Kenny Dorham, *arr. Eddie Harvey*
- 3 OLEO Sonny Rollins, *arr. Phil Peskett*
- 4 34SKIDOO Bill Evans, *arr. Nikki Iles*
- 5 TAKE THE 'A' TRAIN Billy Strayhorn, *arr. Eddie Harvey & Nikki Iles*

CONTEMPORARY JAZZ

- 1 AN OSCAR FOR OSCAR Richard Michael
- 2 SO LONG Chris Batchelor
- 3 MAMBO COUNTRY Terry Seabrook
- 4 WALTZ FOR AUTUMN Terry Seabrook
- 5 CHOPS Chris Batchelor

SCALES, ARPEGGIOS AND BROKEN CHORDS

From memory, straight 8s or swing, as directed by the examiner:

SCALES in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on B and F; Mixolydian on E and B \flat ; Lydian on F, C, D and A \flat ; A and E \flat majors (*two octaves*)

Major pentatonic on D and B \flat ; Minor pentatonic on B and G (*two octaves*)

Blues scales on A, F \sharp and G (*one octave*)

Chromatic scales beginning on any note named by the examiner (*two octaves*)

ARPEGGIOS

The common chords of E and A \flat majors, F \sharp and F minors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (*two octaves*)

BROKEN CHORDS

Formed from the chords of D7, F7, B \flat 7, Em7, Bm7 and Dm7, with each hand separately

QUICK STUDY see p. 36 and **AURAL TESTS** see p. 38

OTHER EXAM ELEMENTS (all solo subjects)

QUICK STUDY

In this section of the assessment, the test is to play an unfamiliar piece of music, either from staff notation or by ear, and to improvise a response. Practice tests and guidelines are given in the books of quick studies published by the Associated Board for clarinet, sax, trumpet and trombone, or in the *Jazz Piano* series published by Hal Leonard. The CD for each instrument at each level also contains exemplars of the tests. The marking scheme and assessment criteria for the quick study are given on pp. 44–5.

LEVEL 1

To play *either* at sight *or* by ear, at the choice of the candidate, a two-bar passage (with one hand only for pianists) and to improvise a two-bar continuation based on the scale indicated and used for bars 1 and 2. This scale will be any one of those set for this level. The first two bars will be fully notated in 4/4 time and written within the range of a 4th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first two bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as written, following on with the improvised two-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

OR

- 2 to play the first two bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as heard, following on with the improvised two-bar response in strict time without an intervening pause.

LEVEL 2

To play *either* at sight *or* by ear, at the choice of the candidate, a two-bar passage (with one hand only for pianists) and to improvise a two-bar continuation based on the scale indicated and used for bars 1 and 2. This scale will be any one of those set up to and including this level. The first two bars will be fully notated in 4/4 time and written within the range of a 5th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first two bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as written, following on with the improvised two-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

OR

- 2 to play the first two bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as heard, following on with the improvised two-bar response in strict time without an intervening pause.

LEVEL 3

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with one hand only for pianists) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this level. The first four bars will be fully notated in 4/4 time and written within the range of a 6th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

OR

- 2 to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

LEVEL 4

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with both hands for pianists, the left hand playing a very simple bass line) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this level. The first four bars will be fully notated in 3 or 4 time and written within the range of an octave (in the right hand for pianists). Chord symbols will also be provided. Candidates choosing:

- 1 to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

OR

- 2 to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for

the candidate's instrument (for pianists both the right- and left-hand starting notes will be sounded and named and the bass line played as an introductory groove to the first playing). There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

LEVEL 5

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with both hands for pianists, with the possibility of the right-hand part including two-note chords, and with the left hand playing a simple bass line) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this level. The first four bars will be fully notated in 3 or 4 time and written within the range of a 10th (in the right hand for pianists). Chord symbols will also be provided. Candidates choosing:

1 to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

OR

2 to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument (for pianists both the right- and left-hand starting notes will be sounded and named and the bass line played as an introductory groove to the first playing). There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

AURAL TESTS

This section of the assessment tests the all-round aural awareness and musicianship skills of the candidate. Practice tests and guidelines are given in the books of aural tests published by the Associated Board for clarinet, sax, trumpet and trombone, or in the *Jazz Piano* series published by Hal Leonard. The CD for each instrument at each level also contains exemplars of the tests. The marking scheme and assessment criteria for aural tests are given on p. 45.

For any test which requires a 'sung' response, pitch rather than vocal quality is the object, and candidates may hum or whistle, rather than sing, the response.

LEVEL 1

A1 To clap the pulse of a passage of music in 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.

A2 To clap on the last beat of each bar while the same passage is played again. The examiner will first state the time and count in the candidate.

- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 3rd in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded and a two-bar count-in given.
- C** To sing or play improvised answering phrases to four two-bar phrases limited to a range of a 4th (though the answers need not be similarly limited) in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars' introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

LEVEL 2

- A1** To clap the pulse of a passage of music in 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.
- A2** To clap on the second or last beat of each bar, as directed by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 5th in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded, and the first beat clearly indicated by the examiner, where necessary, after a two-bar count-in.
- C** To sing or play improvised answering phrases to four two-bar phrases limited to a range of a 6th (though the answers need not be similarly limited) in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars' introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

LEVEL 3

- A1** To clap the pulse of a passage of music in 2, 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.
- A2** To clap on a set beat of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 6th in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and

the starting note will first be sounded, and the first beat clearly indicated by the examiner, where necessary, after a two-bar count-in.

- C** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars' introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

LEVEL 4

- A1** To state the time of a passage of music in 2, 3 or 4 time played by the examiner and to identify the groove as swing, rock or Latin.
- A2** To clap on the fourth or last eighth-note (quaver) of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B1** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars' introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.
- B2** To sing and identify two melodic intervals limited to a major 2nd, major and minor 3rd, perfect 4th and perfect 5th, as used in the above four short phrases, after the examiner has played them twice.

LEVEL 5

- A1** To state the time of a passage of music in 2, 3, 4 or 5 time played by the examiner and to identify the groove as swing, rock or Latin.
- A2** To clap on a set eighth-note (quaver) of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B1** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars' introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.
- B2** To sing and identify two melodic intervals limited to a major and minor 2nd, major and minor 3rd, perfect 4th, perfect 5th, and major and minor 6th, as used in the above four short phrases, after the examiner has played them twice.

JAZZ ENSEMBLES

(Subject Code: 46)

REGULATIONS

(a) **Entry** A special entry form should be completed for this subject. See p. 4 for entry information.

(b) **Size of groups** Groups comprising any combination of two or more instrumentalists, or a vocalist with one or more instrumentalists, may enter for examination.

(c) **Levels of examination**

Initial: for performers of approximately Level 3–4 standard

Intermediate: for performers of approximately Level 5–6 standard

Advanced: for performers of approximately Level 7–8 standard

In order to illustrate more accurately the standards of performance that will be expected at each level, a recording of exemplar performances, together with detailed descriptive notes explaining the criteria by which they are assessed and categorized, is obtainable free of charge on request from the Associated Board's office in London.

(d) **Length of examination** The exam will last about 12 minutes for Initial level, 18 minutes for Intermediate level, and 25 minutes for Advanced level. All groups will be allowed an additional 5 minutes for setting up and tuning.

(e) **Repertoire** All groups will have a free choice of repertoire, which may include items from the earliest to contemporary jazz, straight or swing, but within the following basic requirements:

Initial: two pieces, comprising a 12-bar blues and a standard

Intermediate: three pieces, comprising a 12-bar blues, a standard and a third item of the group's own choice, all of which make up a program covering a range of tempos and moods

Advanced: three or more pieces, including a 12-bar blues and a standard, covering a range of tempos and moods

(f) **Criteria for assessment** The examiner will award an overall grading, rather than an individual mark, taking into account the following broad aspects of the performance:

(i) technical accomplishment; (ii) understanding and communication of musical vocabulary and style; (iii) organization and flexibility of improvisation and its impact on such matters as unanimity of outlook, balance, contrast and blend.

(g) **Assessment gradings**

A (Distinction): an outstanding performance with little reservation

B (Merit): a very good performance, but with some reservation

C (Pass): a competent performance, but with significant reservation

F failure to reach the standard required to pass

(h) **Results** The examiner's notes and grading will be sent to the applicant named on the entry form, and certificates will be issued for each member of a group obtaining a C grading or above.

JAZZ PERFORMANCE ASSESSMENT

Jazz Performance Assessment is an opportunity for musicians of all levels to have their prepared work assessed by a musician with broad jazz experience, without the pressure normally associated with public performance or exams. No marks are awarded, and there are no scales, quick study or aural tests. This option is open to musicians of 21 years and over as well as to musicians of any age with special educational needs. A free choice of repertoire, lasting no more than 15 minutes and broadly corresponding to the tunes included in the Associated Board's Jazz Syllabus, should be offered, and performers must provide their own accompaniment, where appropriate. A written report, providing constructive comments on the performance, is presented to the candidate at the end of the assessment.

Jazz Performance Assessment has been specifically designed with the following people in mind:

adult learners

who may be unwilling to tackle exam syllabuses but would like a focus and an objective to work towards, or who would like to play to an examiner before considering exam entry

advanced performers

who may be preparing a tune or tunes for an audition or a public performance and would like an independent and constructive report on their progress

teachers

who may want a confidential assessment of their playing as part of their continuing professional development, or who are approaching jazz for the first time

candidates with special educational needs

of any age whose special needs mean that music exams would not be an appropriate option for them

For further information, including dates, venues, entry and fees, please contact your Jazz Co-ordinator (see p. 4).

THE BASIS OF JAZZ ASSESSMENT

The tables on pp. 42–5 contain minimalist ‘criteria’ statements, giving clear guidance as to what the examiner is looking for in the various sections of the exam. Every performance is unique and jazz examiners arrive at the marks by balancing the various qualities in the playing, using the skill that comes from training and experience.

ASSESSMENT OBJECTIVES

The Associated Board’s jazz exams aim to give students opportunities to acquire the knowledge, skills and understanding to perform jazz with control, technical fluency and musical awareness. Candidates are assessed on their ability to perform the set tunes with:

accuracy, continuity and fluency

accuracy encompasses the technical control and co-ordination required to produce: appropriate rhythm and groove (including continuity of performance); convincing tempo and feel (including consistency of the chosen speeds and feels); clearly audible observance of performing directions; and accurate pitch (including well-centered intonation where appropriate). Slips from basically secure intonation are not as serious as an inability to center the pitch precisely, causing a loss of tonality.

tonal awareness

tonal awareness covers the way an instrument is used and includes situations where a poor instrument may be skilfully managed. It encompasses: the ability to produce focused and consistent tone where required; the ability to control and contrast dynamics, attack and other aspects of articulation as appropriate to the musical context; and the ability to grade musical tone into phrases and to vary color and phrasing in ways that enhance rhythmic character. Pedalling for pianists is an extra tonal refinement that is welcomed at all stages but not expected until Level 5.

musical character and a sense of performance

musical character arises from the imaginative application of technical skills in ways that will most vividly convey the mood and feel of the tune to the listener. A sense of performance encompasses the degree of engagement with the music, including the level of commitment and conviction evident in the playing as well as in the embellishment of the head and improvisation.

choice and manipulation of musical resources in improvising

choice of musical resources encompasses the need to decide in the moment which of a number of pitch, rhythm and harmonic options to use. Manipulation of those resources involves the creation of coherent structures by, for example, repeating ideas, varying the spaces between them and developing them motivically or rhythmically.

Candidates will also be assessed on their ability:

- to perform the prescribed technical exercises for the level (e.g. scales and arpeggios) with fluency, accuracy, evenness and musical shape
- to perform a quick study test with accuracy, control, continuity, attention to expressive detail and an appropriate improvised response
- to respond to prescribed aural tests accurately, promptly, with musical perception and with an appropriate improvised response

Not all of the assessment objectives will necessarily be met in order for a candidate to pass. Weakness in some of the assessment objectives may be balanced by better performance in others. The mark awarded will depend in practice on the extent to which the candidate has met the assessment objectives overall.

ASSESSMENT CRITERIA TUNES

The following table illustrates the basis of marking within the broad result bands. Each tune will be assessed independently using the principle of marking from the required pass mark negatively or positively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners will balance the extent to which the cumulative qualities and abilities listed below are demonstrated and contribute towards the overall result.

MARKS	LEVELS 1-4	LEVEL 5
Distinction: 27-30	<p>Technical fluency</p> <p>Easy manipulation of musical material</p> <p>Confident performance with convincing feel</p> <p>Phrasing and dynamics adding rhythmic movement and melodic shape</p> <p>Embellishments effectively varying the given material</p> <p>Inventive, perhaps surprising, improvisation, with rhythmic and melodic shapes used flexibly, with clarity and, <i>at Level 4</i>, some recognition of style and some account taken of the harmonic context</p>	<p>Technical fluency</p> <p>Easy manipulation of musical material</p> <p>Confident performance with convincing groove</p> <p>Vivid phrasing and dynamics</p> <p>Stylish embellishments effectively varying the given material</p> <p>Well-shaped, imaginative and inventive improvisation, with clear rhythmic and melodic shapes and voicings, some use of repeated motives, a clear recognition of style, and account taken of the harmonic context, including characteristic details of the chord sequences sometimes being incorporated</p>
Merit: 24-26	<p>Technical security</p> <p>Phrasing and dynamics provide basic contrast</p> <p>Evidence of tonal awareness and control</p> <p>Suitable and sustained tempo</p> <p>Good sense of feel</p> <p>Given material is accurately reproduced and sometimes used flexibly</p> <p>Embellishments provide some variety</p> <p>Improvisation shows control over the flow of ideas with varied use of short rhythmic phrases, and, <i>at Level 4</i>, with some understanding of rhythmic and melodic styles</p>	<p>Technical security</p> <p>Phrasing and dynamics well-judged</p> <p>Evidence of tonal awareness and control</p> <p>Suitable and sustained tempo</p> <p>Good sense of feel</p> <p>Given material is accurately reproduced and used flexibly within the style</p> <p>Embellishments provide variety within the style</p> <p>Generally inventive improvisation shows consistency and confidence within the rhythmic and melodic aspects of the style, with account taken of the harmonic context</p>

MARKS	LEVELS 1-4	LEVEL 5
<p>Pass: 20–23</p>	<p>A controlled performance Mostly even pulse Generally correct feel</p> <p>Evidence of careful preparation Prompt recovery from any slips The main elements of the given material are in place Simple embellishments present Improvisation has a basic flow of indicated length, with simple phrasing and, <i>at Level 4</i>, some stylistic features</p>	<p>A controlled performance Mostly even pulse Generally correct feel in both head and solo</p> <p>Evidence of careful preparation Prompt recovery from any slips The main elements of the given material are in place Simple embellishments present Improvisation has a basic flow of indicated length, with some recognition of style and some account taken of the harmonic context</p>
<p>Below Pass standard</p>	<p>18–19: Just under the acceptable standard generally; <i>at Level 4</i>, lack of stylistic features</p> <p>16–17: Serious difficulties present; breaks in continuity</p> <p>10–15: Frequently halting or incomplete performance</p> <p>0: No work offered</p>	<p>As listed for Levels 1–4, but also:</p> <p>Unsuitable or unsustained tempo Absence of dynamics and phrasing Important elements of given material missing or unclear Embellishments obscure the given material or not attempted Improvisation lacks continuity Melody ignores harmonic context</p>

SCALES AND ARPEGGIOS/BROKEN CHORDS

Specimen scales and arpeggios/broken chords are published for all levels of jazz. The same marking scheme is applied to all levels, with a pass mark of 14 and a maximum mark of 21.

MARKS	ALL LEVELS
19–21	Quick response Technically fluent and effortless Musically shaped
17–18	Ready response Well prepared Technically secure Evidence of flair
14–16	Cautious response Adequately prepared Moderate tempo Some technical unevenness
<hr/>	
Below Pass standard	
11–13	Poor response Sporadic and uneven playing Slow tempo Technically insecure
7–10	Very poor or incomplete response Extremely sporadic and uneven playing Very slow tempo Technically inadequate
0	No work offered

QUICK STUDY

Specimen quick study tests are published for all levels of jazz. The same marking scheme is applied to all levels, with a pass mark of 14 and a maximum mark of 21.

MARKS	ALL LEVELS
19–21	Fluent Attention given to detail Musically aware Well-shaped and imaginative improvised response
17–18	Mostly accurate Steady pulse Improvised response is controlled and fluent

QUICK STUDY *(cont.)*

MARKS	ALL LEVELS
14–16	Broadly accurate Generally steady pulse Awareness of key Improvised response has continuity
Below Pass standard 11–13	Poor reproduction/recognition of rhythm and pitch Lack of continuity Disregard for key Uncontrolled improvised response
7–10	Very poor reproduction/recognition of rhythm and pitch No continuity Complete disregard for key Improvised response incomplete or absent
0	No work offered

AURAL TESTS

Specimen aural tests are published for all levels of jazz. The same marking scheme is applied to all levels, with a pass mark of 12 and a maximum mark of 18.

MARKS	ALL LEVELS
18	Quick and perceptive response Imaginative improvisation
15–17	Good response Minor errors or hesitation Musical improvisation
12–14	Adequate response Some hesitation and error Basic improvisation
Below Pass standard 9–11	Slow response Inaccuracy in majority of tests Poor improvisation
6–8	Very slow response Inaccuracy in all tests Ineffective improvisation
0	No work offered

SCALE AND ARPEGGIO PATTERNS

Listed below are examples of the less usual patterns found in this syllabus (all given here in or on C).

SCALES

MAJOR to a fifth and down to the dominant



MAJOR PENTATONIC five notes*



MINOR PENTATONIC five notes*



MAJOR PENTATONIC one octave



MINOR PENTATONIC one octave



b3 PENTATONIC five notes*



BLUES SCALE one octave



* Jazz Piano only

ARPEGGIOS

C^Δ9 to a ninth



C⁹ to a ninth



Cm⁹ to a ninth



BROKEN CHORDS*

C7



