

# JAZZ HORNS REGULATIONS

**Jazz Flute (Subject Code: 56)**

**Jazz Clarinet (Subject Code: 47)**

**Jazz Soprano Sax (Subject Code: 57)**

**Jazz Alto Sax (Subject Code: 48)**

**Jazz Tenor Sax (Subject Code: 49)**

**Jazz Baritone Sax (Subject Code: 58)**

**Jazz Trumpet (Subject Code: 50)**

**Jazz Cornet (Subject Code: 59)**

**Jazz Flugelhorn (Subject Code: 60)**

**Jazz Trombone (Subject Code: 52)**

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

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

(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 tune their instrument and, if appropriate, set up their chosen accompaniment (see subheading (d) below); this will be included in the total exam times given in the current *Exam Information & Regulations* 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 programme 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 ABRSM's publications – the albums for each instrument at Grades 1–3 and *The AB Real Book* at Grades 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 Grades 1–3, minimum exam speeds are indicated on the score and part; at Grades 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 ABRSM's performing requirements for the tunes are followed (for full details, see 'Playing the Tunes in an Exam' included both in the albums at Grades 1–3 and *The AB Real Book* at Grades 4 & 5).

- (i) **minus-one backing-tracks** Published by ABRSM, CDs containing backing-tracks for all the tunes are included with the albums for each instrument at Grades 1–3, and are available separately for each instrument at Grades 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 must ensure that they use *only* minus-one backing-tracks in the exam (and *not* full-performance

tracks). Candidates are responsible for providing their own CD player, which should be reliable, reasonably portable, have a sufficiently long mains lead and be quick to set up (a power socket will be available in the exam room). Candidates should position the CD player so that it is within easy reach of them. To avoid delays, candidates are advised to pre-programme the CD player (the examiner will not help set up or programme tracks). A written record of the chosen track numbers may be useful as a reminder in the exam room. A satisfactory balance between player and recorded accompaniment is required. Tuning notes are given on the CD (track 16) and may be used in the exam room. For further guidance, see [www.abrsm.org/cdguidelines](http://www.abrsm.org/cdguidelines).

- (ii) **written-out and improvised accompaniments** At Grades 1–3, fully written-out piano scores are included with ABRSM's albums of tunes for each instrument; at Grades 4 & 5, they can be purchased: a) by downloading them from [www.abrsm.org/shop](http://www.abrsm.org/shop), or b) from Allegro Music (T +44 (0)1885 490375; F +44 (0)1885 490615; E [sales@allegro.co.uk](mailto:sales@allegro.co.uk); [www.allegro.co.uk](http://www.allegro.co.uk)). For those tunes at Grades 4 and 5 marked in the syllabus with a dagger (†), fully written-out piano scores are *only* available from Allegro Music. 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 Grades 4 & 5, accompanists may improvise from the chord symbols in *The AB Real Book* (C  $\text{♩}$  edition or C  $\text{♯}$  edition).
- (iii) **small-band accompaniment** Candidates taking exams at Visits in the UK and Ireland (see p. 4) or at centres internationally 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. At international centres, Applicants should inform the local Representative when making their entry if they intend to use this option. Candidates must ensure that the forms and chord sequences of ABRSM'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 ABRSM 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. (Swung scales may be tongued, or slurred in pairs, at the candidate's choice.) 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. 52–3.

(f) **Quick Study** (see pp. 40–2) *and* **Aural Tests** (see pp. 42–4).

(g) **Assessment** When marking, the examiner will pay attention not only to technical and rhythmic fluency but to other elements 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. 47–51.

# Jazz Flute: GRADE 1

## THREE TUNES\*

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

### BLUES & ROOTS

- 1 MINOR SWING Django Reinhardt & Stephane Grappelli, *arr. Kate Williams*
- 2 SOMEONE'S KNOCKING AT MY DOOR Trad., *arr. Pete Churchill*
- 3 CENTERPIECE Harry 'Sweets' Edison & Jon Hendricks, *arr. Meredith White*
- 4 ST. JAMES INFIRMARY Joe Primrose, *arr. Simon Woolf*
- 5 LAS VEGAS TANGO Gil Evans, *arr. Pete Saberton*

### STANDARDS

- 1 MOONGLOW Will Hudson, Eddie Delange & Irving Mills, *arr. Pete Churchill*
- 2 IDAHO Jesse Stone, *arr. Pete Churchill*
- 3 MILESTONES Miles Davis, *arr. Gareth Williams*
- 4 BYE BYE BLACKBIRD Ray Henderson & Mort Dixon, *arr. Charles Beale*
- 5 BLUE MOON Richard Rodgers & Lorenz Hart, *arr. Nick Tomalin*

### CONTEMPORARY JAZZ

- 1 JEAN PIERRE Miles Davis, *arr. Charles Beale*
- 2 STEPPIN' OUT Nikki Iles
- 3 EVERYTHING THAT LIVES LAMENTS Keith Jarrett, *arr. Charles Beale*
- 4 RAN KAN KAN Tito Puente, *arr. Charles Beale*
- 5 MO' BETTER BLUES Bill Lee, *arr. Bill Kinghorn*

## 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 A (*to a fifth and down to the dominant*)
- Minor pentatonic on E (*one octave*)

### ARPEGGIOS

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

**QUICK STUDY** see p. 40 and **AURAL TESTS** see p. 42

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\* Published by ABRSM

# Jazz Flute: GRADE 2

## THREE TUNES\*

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

### BLUES & ROOTS

- 1 OLD JOE CLARK Trad., arr. Pete Churchill
- 2 THINGS ARE GETTING BETTER Julian 'Cannonball' Adderley, arr. Meredith White
- 3 BROWN SKIN GIRL King Radio (Norman Span), arr. Pete Churchill
- 4 HUG PINE (BAMBELELA) Dudu Pukwana, arr. Chris Batchelor
- 5 RED PEPPER BLUES Red Garland, arr. Phil Peskett

### STANDARDS

- 1 I'M AN OLD COWHAND Johnny Mercer, arr. Pete Churchill
- 2 SONG FOR MY FATHER Horace Silver, arr. Isabelle Postill
- 3 GEORGIA ON MY MIND Hoagy Carmichael & Stuart Gorrell, arr. Janette Mason
- 4 SOMBRERO SAM Charles Lloyd, arr. Liam Noble & Will Michael
- 5 A WALKIN' THING Benny Carter, arr. Malcolm Miles

### CONTEMPORARY JAZZ

- 1 I'LL TAKE LES John Scofield, arr. Iain Dixon
- 2 ROWING SONG Iain Ballamy
- 3 OYE COMO VA Tito Puente, arr. Charles Beale
- 4 SERENADE TO A CUCKOO Rahsaan Roland Kirk, arr. Nikki Iles
- 5 EVIL WAYS Sonny Henry, arr. Pete Churchill

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of G and F majors (*to a twelfth*) and D minor (*two octaves*)

**QUICK STUDY** see p. 40 and **AURAL TESTS** see p. 43

\* Published by ABRSM

# Jazz Flute: GRADE 3

## THREE TUNES\*

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

### BLUES & ROOTS

- 1 AFRO BLUE Mongo Santamaria, *arr. Nikki Iles*
- 2 BELLY ROLL Quincy Jones, *arr. Tony Coe*
- 3 DON'T STOP THE CARNIVAL Sonny Rollins, *arr. Andrea Vicari*
- 4 BLUES IN THE CLOSET Oscar Pettiford, *arr. Pete Churchill*
- 5 BIRKS WORKS Dizzy Gillespie, *arr. Pete Churchill*

### STANDARDS

- 1 MIDNIGHT MOOD Ben Raleigh & Joe Zawinul, *arr. Nikki Iles*
- 2 ALFIE'S THEME Sonny Rollins, *arr. Bill Kinghorn*
- 3 HONEYSUCKLE ROSE Thomas 'Fats' Waller & Andy Razaf, *arr. Nick Tomalin*
- 4 SUMMERTIME George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin, *arr. Nikki Iles*
- 5 MY LITTLE SUEDE SHOES Charlie Parker, *arr. Stan Sulzmann*

### CONTEMPORARY JAZZ

- 1 THE SAGA OF HARRISON CRABFEATHERS Steve Kuhn, *arr. Nikki Iles*
- 2 SARA'S TOUCH Mike Mainieri, *arr. Mike Hall*
- 3 MAKE ME A MEMORY Grover Washington Jr., *arr. Janette Mason*
- 4 VALSTRUT Stan Sulzmann
- 5 MOPTI Don Cherry, *arr. Huw Warren*

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of A minor (*to a twelfth*) and G and D majors, G minor (*two octaves*)

**QUICK STUDY** see p. 41 and **AURAL TESTS** see p. 43

\* Published by ABRSM

# Jazz Flute: GRADE 4

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by ABRSM in *The AB Real Book* (C  $\text{♩}$  edition). (For pieces that go below middle C, some transposition at the octave is required, and candidates may use their discretion in this.):

### BLUES & ROOTS

- 1 **BASIN STREET BLUES** Spencer Williams, *arr. Pete Churchill*
- 2 **PAPO FURADO** Hermeto Pascoal, *arr. Charles Beale*
- 3 **RED TOP**† Lionel Hampton & Ben Kynard, *arr. Pete Churchill*
- 4 **SANDU** Clifford Brown, *arr. Pete Churchill*
- 5 **THE TWITCH** Duke Ellington, *arr. Liam Noble*

### STANDARDS

- 1 **BROADWAY**† Bill Byrd, Teddy McRae & Henri Woode, *arr. Phil Peskett*
- 2 **FOTOGRAFIA**† Antonio Carlos Jobim, *arr. Simon Woolf*
- 3 **IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)**† Duke Ellington & Irving Mills, *arr. Brian Priestley*
- 4 **JIVE SAMBA** Nat Adderley, *arr. Phil Peskett*
- 5 **MY MAN'S GONE NOW** George Gershwin, DuBose & Dorothy Heyward & Ira Gershwin, *arr. Nikki Iles*

### CONTEMPORARY JAZZ

- 1 **FUNGII MAMA** Blue Mitchell, *arr. Huw Warren*
- 2 **HEAVY PLANT CROSSING** Pete Churchill
- 3 **ICARUS** Ralph Towner, *arr. Stan Sulzmann*
- 4 **THE MOUNTAIN** Abdullah Ibrahim, *arr. Pete Churchill*
- 5 **TIME DIS-PLAYED** Andreas Panayi

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of B minor (*to a twelfth*) and A, F and E $\flat$  majors, A minor (*two octaves*)
- The chords of G $\Delta^9$ , G $^9$  and Gm $^9$  (*to a ninth*)

**QUICK STUDY** see p. 41 and **AURAL TESTS** see p. 44

\* Published by ABRSM † See d(ii) on p. 7

# Jazz Flute: GRADE 5

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues & Roots, Standards, and Contemporary Jazz), all published by ABRSM in *The AB Real Book* (C  $\text{C}$  edition). (For pieces that go below middle C, some transposition at the octave is required, and candidates may use their discretion in this.):

### BLUES & ROOTS

- 1 **BLUES NOTATION** Ornette Coleman, *arr. Liam Noble*
- 2 **KELLY BLUE** Wynton Kelly, *arr. Pete Churchill*
- 3 **THE SIDEWINDER**† Lee Morgan, *arr. Liam Noble*
- 4 **STRAIGHT, NO CHASER**† Thelonious Monk, *arr. Steve Hill*
- 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 **AT THE MAMBO INN**† Mario Bauza, Bobby Woodlen & Grace Sampson, *arr. Janette Mason*
- 3 **BLUE DANIEL** Frank Rosolino, *arr. Pete Churchill*
- 4 **CHARLESTON** James P. Johnson & Cecil Mack, *arr. Keith Nichols*
- 5 **ROCKIN' IN RHYTHM**† Duke Ellington, Irving Mills & Harry Carney, *arr. Dave Bitelli*

### CONTEMPORARY JAZZ

- 1 **GAVIOTA** Clare Fischer, *arr. Pete Churchill*
- 2 **LUCKY RHUMBA** Stan Sulzmann
- 3 **SAMBA DE ORFEU**† Luiz Bonfá & Antonio Maria, *arr. Andrea Vicari*
- 4 **SATURDAY NIGHT IN THE COSMOS** Don Pullen & Frank Dean, *arr. Liam Noble*
- 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 F; Mixolydian on G and C; Lydian on D and A $\flat$ ; E and A $\flat$  majors (*two octaves*)
- Major pentatonic on A and E $\flat$ ; Minor pentatonic on F $\sharp$  (*two octaves*)
- Blues scale on F (*one octave*)
- Chromatic scale beginning on E (*two octaves*)

### ARPEGGIOS

- The common chords of C and A $\flat$  majors, C and C $\sharp$  minors (*two octaves*)
- The chords of B $\flat$  $\Delta^9$ , B $\flat$  $^9$ , B $\flat$ m $^9$ , D $\Delta^9$ , D $^9$  and Dm $^9$  (*to a ninth*)
- Diminished 7th on E (*two octaves*)

**QUICK STUDY** see p. 42 and **AURAL TESTS** see p. 44

\* Published by ABRSM † See d(ii) on p. 7

# OTHER EXAM ELEMENTS (all solo subjects)

## QUICK STUDY

In this section of the exam, 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 for each instrument published by ABRSM; the CD for each instrument at each grade also contains exemplars of the tests. The marking scheme and assessment criteria for the quick study are given on pp. 50–1.

### GRADE 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 grade. 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.

### GRADE 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 grade. 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.

### GRADE 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 grade. 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.

### GRADE 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 grade. 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.

## **GRADE 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 grade. 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 exam tests the all-round aural awareness and musicianship skills of the candidate. Practice tests and guidelines are given in the books of aural tests for each instrument published by ABRSM; the CD for each instrument at each grade also contains exemplars of the tests. The marking scheme and assessment criteria for aural tests are given on p. 51.

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.

## **GRADE 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.

## **GRADE 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.

## **GRADE 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.

#### **GRADE 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.

#### **GRADE 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.

# 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<sup>Δ9</sup> to a ninth



C<sup>9</sup> to a ninth



Cm<sup>9</sup> to a ninth



## BROKEN CHORDS\*

C7

