

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 & 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 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.

- (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, or b) from Allegro Music (T +44 (0)1885 490375; F +44 (0)1885 490615; E sales@allegro.co.uk; 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 ♩ edition or C ♯ 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 Trumpet/Cornet/Flugelhorn: 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 Trumpet Tunes, Level/Grade 1*. Candidates for any of the three above-listed subjects have the option of playing *one* tune on *either* of the two other instruments.

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

* Published by ABRSM

Jazz Trumpet/Cornet/Flugelhorn: 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 Trumpet Tunes, Level/Grade 2*. Candidates for any of the three above-listed subjects have the option of playing *one* tune on *either* of the two other instruments.

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

* Published by ABRSM

Jazz Trumpet/Cornet/Flugelhorn: 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 Trumpet Tunes, Level/Grade 3*. Candidates for any of the three above-listed subjects have the option of playing *one* tune on *either* of the two other instruments.

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

* Published by ABRSM

Jazz Trumpet/Cornet/Flugelhorn: 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* (B \flat edition). Candidates for any of the three above-listed subjects have the option of playing *one* tune on *either* of the two other instruments.

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 HACKENSACK[†] Thelonious Monk, *arr. Liam Noble*
- 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 ⁹, E \flat ⁹ and E \flat m⁹ (*to a ninth*)

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

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

Jazz Trumpet/Cornet/Flugelhorn: 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* (B \flat edition). Candidates for any of the three above-listed subjects have the option of playing *one* tune on *either* of the two other instruments.

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 CHARLESTON James P. Johnson & Cecil Mack, *arr. Keith Nichols*
- 3 LITTLE JAZZ Roy Eldridge & Buster Harding, *arr. Brian Priestley*
- 4 MY SHIP Kurt Weill & Ira Gershwin, *arr. Nikki Iles*
- 5 NUTTY[†] Thelonious Monk, *arr. Liam Noble*

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. 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^{Δ9} to a ninth



C⁹ to a ninth



Cm⁹ to a ninth



BROKEN CHORDS*

C7

