

# 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.

- (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 Trombone: 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 Trombone Tunes, Level/ Grade 1* (C 9<sup>th</sup> edition):

### BLUES & ROOTS

- 1 GRAVIDADE Caetano Veloso, *arr. Mark Bassey*
- 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 Bassey*
- 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. 40 and **AURAL TESTS** see p. 42

\* Published by ABRSM

# Jazz Trombone: 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 Trombone Tunes, Level/ Grade 2* (C ♭ edition):

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

\* Published by ABRSM

# Jazz Trombone: 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 Trombone Tunes, Level/ Grade 3* (C ♯ edition):

### 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♭; Lydian on C; D major (*one octave*)
- Dorian on G (*to a twelfth*)
- Minor pentatonic on D (*one octave*)
- Blues scale on B♭ (*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. 41 and **AURAL TESTS** see p. 43

\* Published by ABRSM

# Jazz Trombone: 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 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**<sup>†</sup> 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**<sup>†</sup> Mario Bauza, Bobby Woodlen & Grace Sampson, *arr. Janette Mason*
- 3 **HACKENSACK**<sup>†</sup> Thelonious Monk, *arr. Liam Noble*
- 4 **IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)**<sup>†</sup> Duke Ellington & Irving Mills, *arr. Brian Priestley*
- 5 **JIVE SAMBA** Nat Adderley, *arr. Phil Peskett*

### CONTEMPORARY JAZZ

- 1 **HOMEBOYZ**<sup>†</sup> Bheki Mseleku, *arr. Liam Noble*
- 2 **PHASE DANCE**<sup>†</sup> Pat Metheny, *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 $\Delta^9$ , C $^9$  and Cm $^9$  (*to a ninth*)

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

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

# Jazz Trombone: 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 or C  $\natural$  edition):

### BLUES & ROOTS

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

### STANDARDS

- 1 DIGA DIGA DOO<sup>†</sup> Jimmy McHugh & Dorothy Fields, arr. Huw Warren
- 2 LIMEHOUSE BLUES Philip Braham, arr. Liam Noble
- 3 MOOD INDIGO<sup>†</sup> Duke Ellington, Barney Bigard & Irving Mills, arr. Pete Churchill
- 4 NUTTY<sup>†</sup> Thelonious Monk, arr. Liam Noble
- 5 STARS FELL ON ALABAMA<sup>†</sup> Frank Perkins & Mitchell Parish, arr. Steve Hill

### 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 $\flat$ ; 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 $\Delta$ <sup>9</sup>, F $\natural$ <sup>9</sup> and Fm $\natural$ <sup>9</sup> (*to a ninth*)
- Diminished 7th on G (*one octave*)

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

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

## 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.