

GENERAL REGULATIONS

This syllabus is for use from January 2007 and will remain in force until further notice. The exams are available in the UK and Ireland, and at International centres where suitable notice has been given of a sufficient number of candidates, and subject to the availability of a jazz examiner.

This syllabus should be read in conjunction with the current booklet of *Exam Information & Regulations* (UK & Ireland or International edition) and the guide for candidates, teachers and parents, *These Music Exams*, both available free of charge and also downloadable from www.abrsm.org.

PLACE AND DATE OF EXAMS

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 an ABRSM exam centre or as part of a Visit by an examiner to premises provided by the Applicant.

UK AND IRELAND

ABRSM Centres (jazz solo subjects only)

This is the principal entry option for jazz solo subject exams. Exams are held at ABRSM Centres (see pp. 14 & 20–30 of the current *Exam Information & Regulations* booklet [UK & Ireland edition]) on specified dates within each of the three exam Periods every year. These dates are published on p. 4 of the *Information & Regulations* booklet and on the current entry form. It should be noted, however, that the availability of specific Centres is dependent upon the number and distribution of jazz exam entries. If the preferred Centre is not available, an appointment will be given at the nearest available Centre. Jazz ensemble exams are not held at ABRSM Centres, nor are jazz solo exams using small-band accompaniment (see *Visits* below).

Visits (jazz solo subjects; jazz ensembles)

Arrangements can be made for an examiner to visit premises provided by the Applicant in order to assess jazz solo subjects (minimum entry numbers apply) and/or jazz ensembles. Full details of current entry options and minimum entry requirements are given on the relevant entry forms as well as on p. 15 of the *Information & Regulations* booklet. Information about facilities and arrangements to be provided by schools or teachers hosting a Visit is given in the *Information & Regulations* booklet (Reg. 7).

Jazz ensemble exams can be taken either as part of a Visit or in isolation during the specified dates for jazz exams. A suitable venue must be provided by the teacher, Applicant or ensemble members, and transport for the examiner, if required, must be provided without cost to ABRSM. Jazz ensemble exams taken during the specified dates for jazz exams will be timetabled to suit the examiner's other commitments.

Entry and fees

Entry forms are available from Honorary Local Representatives, from music shops or direct from ABRSM (also downloadable from www.abrsm.org). Online entry is also available in the UK. Entry conditions other than those stated above, fees, results, and all other information about exam arrangements correspond exactly with those for all other

exam subjects and may be found in the *Exam Information & Regulations* booklet for the current year.

INTERNATIONAL

Entry options

Jazz exams may be held at exam centres arranged by ABRSM's International Representatives or at schools or studios where there is no centre conveniently near, provided that there is a sufficient number of candidates to justify a visit from the examiner and a jazz examiner is available for the exam session. Jazz exams are held at the same time as Practical exams (see the Dates and Fees leaflet for each country). For further details, please contact the local Representative.

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.

- (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.