

# Jazz Sax (Soprano/Alto/Tenor/Baritone): 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* (E♭ edition or B♭ edition, as appropriate). Candidates have the option of playing *one* tune on any alternative member of the sax family.

### BLUES & ROOTS

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

### STANDARDS

- 1 AT A GEORGIA CAMP MEETING Kerry Mills, *arr. Liam Noble*
- 2 BLUE ROOM † Richard Rodgers & Lorenz Hart, *arr. Bill Kinghorn*
- 3 MY SHIP Kurt Weill & Ira Gershwin, *arr. Nikki Iles*
- 4 NUTTY † Thelonious Monk, *arr. Liam Noble*
- 5 WHAT IS THIS THING CALLED LOVE? Cole Porter, *arr. Bill Kinghorn*

### CONTEMPORARY JAZZ

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

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of A and A♭ majors, F♯ and F minors (*to a twelfth*)
- The common chords of B and C♯ minors (*two octaves*)
- The chords of C<sup>△9</sup>, C<sup>9</sup>, Cm<sup>9</sup>, E<sup>△9</sup>, E<sup>9</sup> and Em<sup>9</sup> (*to a ninth*)
- Diminished 7th on D (*two octaves*)

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

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