

# 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 Sax (Soprano/Alto/Tenor/Baritone): 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 Alto Sax Tunes, Level/Grade 1* and *Jazz Tenor Sax Tunes, Level/Grade 1*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

## BLUES & ROOTS

- 1 LAS VEGAS TANGO Gil Evans, *arr. Pete Saberton*
- 2 SONNYMOON FOR TWO Sonny Rollins, *arr. Richard Michael*
- 3 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*
- 4 SHORT STOP Shorty Rogers, *arr. Malcolm Miles*
- 5 FREDDIE FREELOADER Miles Davis, *arr. Pete Churchill*

## STANDARDS

- 1 SOLITUDE Duke Ellington, Eddie DeLange & Irving Mills, *arr. Steve Hill*
- 2 SOMBRERO SAM Charles Lloyd, *arr. Liam Noble & Will Michael*
- 3 IDAHO Jesse Stone, *arr. Pete Churchill*
- 4 IS YOU IS, OR IS YOU AIN'T (MA' BABY)? Billy Austin & Louis Jordan, *arr. Pete Churchill*
- 5 MACK THE KNIFE Kurt Weill & Bertolt Brecht, *arr. Dave Bitelli & Nikki Iles*

## CONTEMPORARY JAZZ

- 1 JEAN PIERRE Miles Davis, *arr. Charles Beale*
- 2 MO' BETTER BLUES Bill Lee, *arr. Bill Kinghorn*
- 3 MANNENBERG Abdullah Ibrahim, *arr. Huw Warren*
- 4 EVERYTHING THAT LIVES LAMENTS Keith Jarrett, *arr. Charles Beale*
- 5 OYE COMO VA Tito Puente, *arr. Charles Beale*

## SCALES AND ARPEGGIOS\*

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

### SCALES

- Dorian on G; Mixolydian on D; F major (*one octave*)
- C major (*to a fifth and down to the dominant*)
- Minor pentatonic on A (*one octave*)

### ARPEGGIOS

- The common chords of G major and D minor (*one octave*)

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

\* Published by ABRSM

# Jazz Sax (Soprano/Alto/Tenor/Baritone): 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 Alto Sax Tunes, Level/Grade 2* and *Jazz Tenor Sax Tunes, Level/Grade 2*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

## BLUES & ROOTS

- 1 WATERMELON MAN Herbie Hancock, *arr. Nikki Iles*
- 2 OLD JOE CLARK Trad., *arr. Pete Churchill*
- 3 WANDERLUST Johnny Hodges & Duke Ellington, *arr. Brian Priestley*
- 4 SECOND SHOT John Dankworth
- 5 THINGS ARE GETTING BETTER Julian 'Cannonball' Adderley, *arr. Meredith White*

## STANDARDS

- 1 FOTOGRAFIA Antonio Carlos Jobim, *arr. Pete Churchill*
- 2 I'M AN OLD COWHAND Johnny Mercer, *arr. Pete Churchill*
- 3 SONG FOR MY FATHER Horace Silver, *arr. Isabelle Postill*
- 4 THE TROLLEY SONG Hugh Martin & Ralph Blane, *arr. Pete Churchill*
- 5 WHEN LIGHTS ARE LOW Benny Carter & Spencer Williams, *arr. Iain Dixon*

## CONTEMPORARY JAZZ

- 1 EK SÊ Abdullah Ibrahim, *arr. Huw Warren*
- 2 FOR TURIYA Charlie Haden, *arr. Liam Noble*
- 3 ALLY THE WALLYGATOR Tommy Smith, *arr. Charles Beale*
- 4 MISSION: TO BE WHERE I AM Jan Garbarek, *arr. Tim Garland*
- 5 NOSTALGIA Martin Speake

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of A and F majors (*one octave*) and D minor (*two octaves*)

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

# Jazz Sax (Soprano/Alto/Tenor/Baritone): 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 Alto Sax Tunes, Level/Grade 3* and *Jazz Tenor Sax Tunes, Level/Grade 3*. Candidates have the option of playing *one* tune on any alternative member of the sax family.

### BLUES & ROOTS

- 1 BLUE TRAIN John Coltrane, *arr. Liam Noble*
- 2 PLAYING IN THE YARD Sonny Rollins, *arr. Pete Whittaker*
- 3 ALL BLUES Miles Davis, *arr. Nikki Iles*
- 4 COLD DUCK TIME Eddie Harris, *arr. Iain Dixon*
- 5 THE PREACHER Horace Silver, *arr. Liam Noble*

### STANDARDS

- 1 MERCY, MERCY, MERCY Joe Zawinul, *arr. Phil Peskett*
- 2 HONEYSUCKLE ROSE Thomas 'Fats' Waller & Andy Razaf, *arr. Nick Tomalin*
- 3 TEA FOR TWO Vincent Youmans & Irving Caesar, *arr. Bill Kinghorn*
- 4 AUTUMN LEAVES Joseph Kosma & Johnny Mercer, *arr. Nikki Iles*
- 5 LADY BE GOOD George & Ira Gershwin, *arr. Nikki Iles*

### CONTEMPORARY JAZZ

- 1 SISTER MOON Tim Garland
- 2 GOING HOME Mark Lockheart, *arr. Pete Churchill*
- 3 MOPTI Don Cherry, *arr. Huw Warren*
- 4 ALL IS WELL Tim Whitehead
- 5 SARA'S TOUCH Mike Mainieri, *arr. Mike Hall*

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

- The common chords of B $\flat$  major, A and G minors (*one octave*)
- and C major (*two octaves*)

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

\* Published by ABRSM

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

### BLUES & ROOTS

- 1 MR P.C. † John Coltrane, *arr. Phil Peskett*
- 2 NOSTALGIA IN TIMES SQUARE Charles Mingus, *arr. Phil Peskett*
- 3 RED TOP † Lionel Hampton & Ben Kynard, *arr. Pete Churchill*
- 4 THE SIDEWINDER † Lee Morgan, *arr. Liam Noble*
- 5 WININ' BOY BLUES Jelly Roll Morton, *arr. Keith Nichols*

### STANDARDS

- 1 A NIGHT IN TUNISIA † Dizzy Gillespie, *arr. Nikki Iles*
- 2 BROADWAY † Bill Byrd, Teddy McRae & Henri Woode, *arr. Phil Peskett*
- 3 CORNER POCKET † Freddie Green, *arr. Pete Churchill*
- 4 IN A MELLOW TONE † Duke Ellington, *arr. Liam Noble*
- 5 JIVE HOOT Bob Brookmeyer, *arr. Huw Warren*

### CONTEMPORARY JAZZ

- 1 MELODY FOR CANDY Malcolm Earle Smith, *arr. Mark Bassey*
- 2 THE MOUNTAIN Abdullah Ibrahim, *arr. Pete Churchill*
- 3 THE WEDDING Abdullah Ibrahim, *arr. Nikki Iles*
- 4 THE WINDOW † Gunther Kuermayr, *arr. Charles Beale & Mike Hall*
- 5 VIGNETTE Gary Peacock, *arr. Nikki Iles*

## SCALES AND ARPEGGIOS\*

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

### SCALES

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

### ARPEGGIOS

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

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

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

# Jazz 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

# 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



## 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.