



Jazz Wind Studies

Grade 1	1
Grade 2	5
Grade 3	8
Grade 4	11
Grade 5	14
Grade 6	16
Grade 7	21
Grade 8	26

LCM Exams

Jazz Wind/Brass Grade 1: Study

Before playing 'Swing Style', candidates are required to play one scale, as listed in the repertoire list.

Aim for a good swing feel in this study. It may be played in any of the three keys.

Swing Style

Bryan Corbett

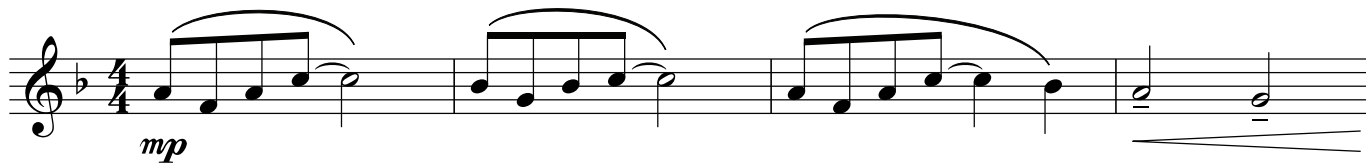
$\text{♩} = \text{c.100}$ $\text{♪♪} = \text{♪♪♪}$

The musical score is written in 4/4 time and consists of four staves of music. The first staff begins with a tempo marking of approximately 100 beats per minute and a triplet notation. The dynamics start at *mp*. The second staff starts at measure 5 with a *mf* dynamic and ends with a *f* dynamic. The third staff starts at measure 9 with a *mp* dynamic and includes a *rit.* marking. The fourth staff starts at measure 13 with an *a tempo* marking and includes a *rit.* marking and a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

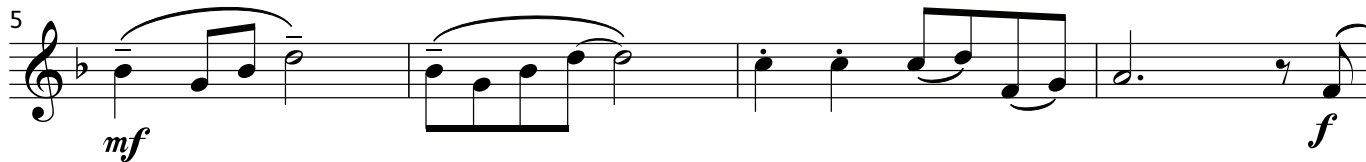
Swing Style

Bryan Corbett

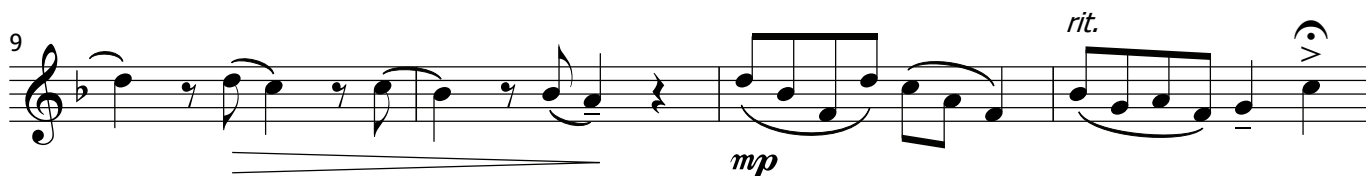
♩ = c.100 



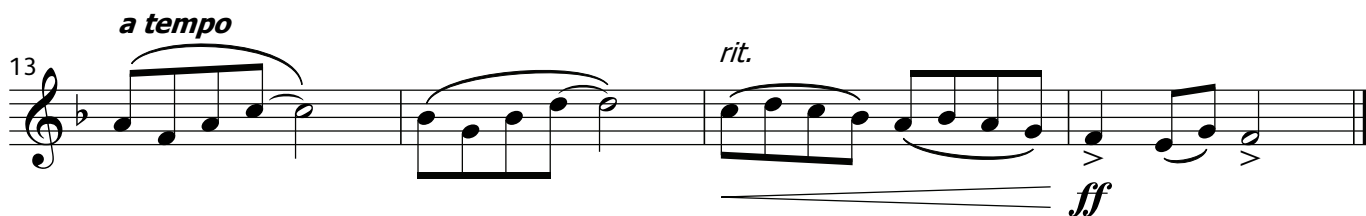
mp



mf f




mp rit.

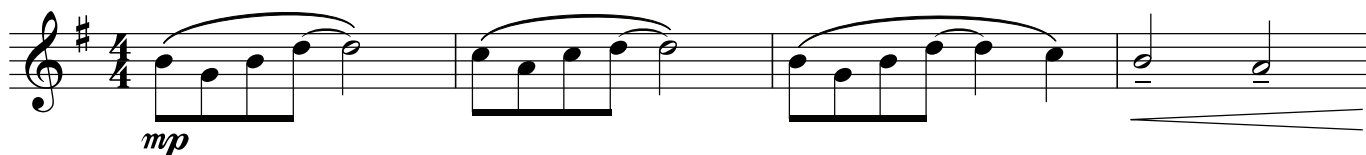


a tempo rit.
ff

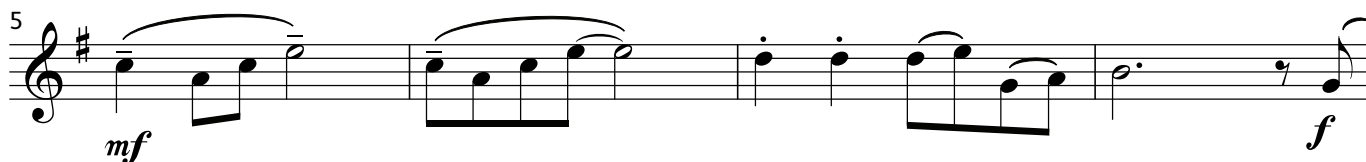
Swing Style

Bryan Corbett

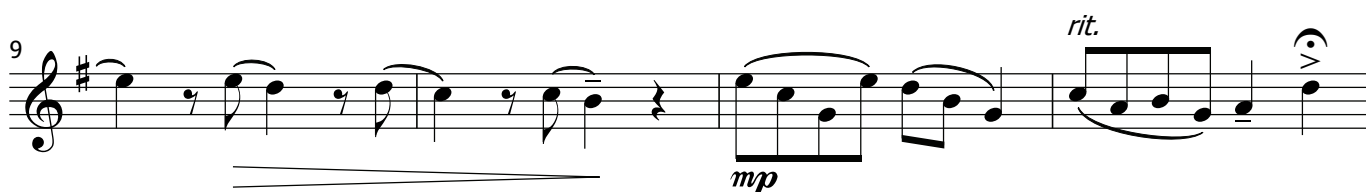
♩ = c.100 



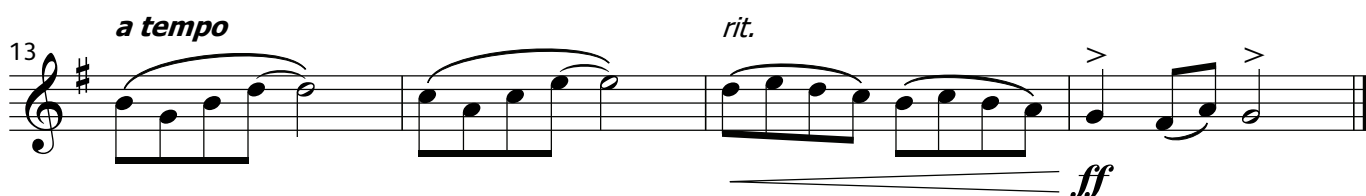
mp



mf f



mp rit.



a tempo rit.
ff

Swing Style

Bryan Corbett

♩ = c.100 ♩ = $\frac{3}{4}$ ♩

1 *mp*

5 *mf* *f*

9 *rit.* *mp*

13 *a tempo* *rit.* *ff*

Detailed description: This system contains the first 13 measures of the piece. It is written in bass clef with a 4/4 time signature. The tempo is marked as c.100. The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure is mezzo-forte (*mf*), and the third measure is forte (*f*). The fourth measure is marked *rit.* (ritardando) and mezzo-piano (*mp*). The fifth measure is *a tempo* (return to tempo) and mezzo-piano (*mp*). The sixth measure is *rit.* (ritardando) and fortissimo (*ff*). The seventh measure is *a tempo* and fortissimo (*ff*). The eighth measure is *rit.* and fortissimo (*ff*). The ninth measure is *a tempo* and fortissimo (*ff*). The tenth measure is *rit.* and fortissimo (*ff*). The eleventh measure is *a tempo* and fortissimo (*ff*). The twelfth measure is *rit.* and fortissimo (*ff*). The thirteenth measure is *a tempo* and fortissimo (*ff*).

Swing Style

Bryan Corbett

♩ = c.100 ♩ = $\frac{3}{4}$ ♩

1 *mp*

5 *mf* *f*

9 *rit.* *mp*

13 *a tempo* *rit.* *ff*

Detailed description: This system contains the first 13 measures of the piece, identical to the first system but with a key signature change to one flat (B-flat). It is written in bass clef with a 4/4 time signature. The tempo is marked as c.100. The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure is mezzo-forte (*mf*), and the third measure is forte (*f*). The fourth measure is marked *rit.* (ritardando) and mezzo-piano (*mp*). The fifth measure is *a tempo* (return to tempo) and mezzo-piano (*mp*). The sixth measure is *rit.* (ritardando) and fortissimo (*ff*). The seventh measure is *a tempo* and fortissimo (*ff*). The eighth measure is *rit.* and fortissimo (*ff*). The ninth measure is *a tempo* and fortissimo (*ff*). The tenth measure is *rit.* and fortissimo (*ff*). The eleventh measure is *a tempo* and fortissimo (*ff*). The twelfth measure is *rit.* and fortissimo (*ff*). The thirteenth measure is *a tempo* and fortissimo (*ff*).

Swing Style

Bryan Corbett

♩ = c.100 ♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$

4

mp

5

mf *f*

9

mp

13

a tempo *rit.* *ff*

LCM Exams

Jazz Wind/Brass Grade 2: Study

Before playing 'Swing Swing', candidates are required to play one scale, as listed in the repertoire list.

Try to demonstrate a good relaxed swing feel in this study, with effective dynamics and accents.

There should be evidence of some embellishments, perhaps at the longer notes. These may be sketched on the chart.

It may be played in either key.

Swing Swing

Bryan Corbett

$\text{♩} = \text{c.100}$ $\text{♪} = \text{♪} \text{♪} \text{♪}$

mf

5 p f

9 f pp f pp

13 mf ff

Swing Swing

♩ = c.100 ♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$

Bryan Corbett

Musical score for the first system of "Swing Swing" in treble clef, 4/4 time. The score consists of four staves. The first staff begins with a *mf* dynamic. The second staff starts at measure 5 with a *p* dynamic, followed by a *f* dynamic. The third staff starts at measure 9 with *f* and *pp* dynamics. The fourth staff starts at measure 13 with *mf* and *ff* dynamics. The key signature has one sharp (F#), and the tempo is marked as c.100. A triplet of eighth notes is indicated at the beginning.

Swing Swing

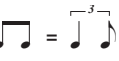
♩ = c.100 ♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$

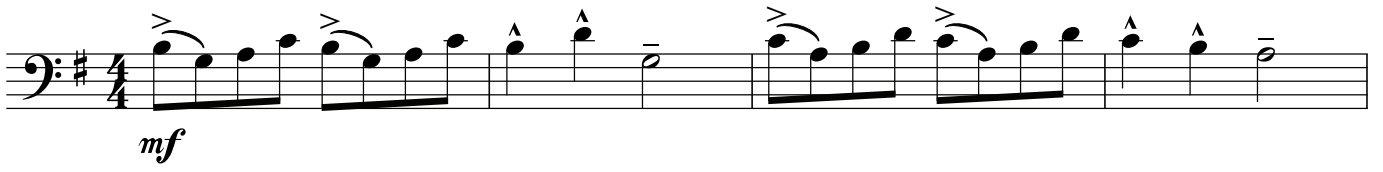
Bryan Corbett

Musical score for the second system of "Swing Swing" in bass clef, 4/4 time. The score consists of four staves. The first staff begins with a *mf* dynamic. The second staff starts at measure 5 with a *p* dynamic, followed by a *f* dynamic. The third staff starts at measure 9 with *f* and *pp* dynamics. The fourth staff starts at measure 13 with *mf* and *ff* dynamics. The key signature has one sharp (F#), and the tempo is marked as c.100. A triplet of eighth notes is indicated at the beginning.

Swing Swing

Bryan Corbett

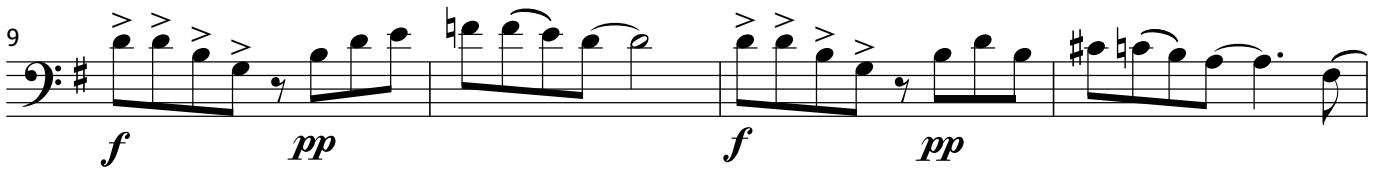
♩ = c.100 ♩ = 



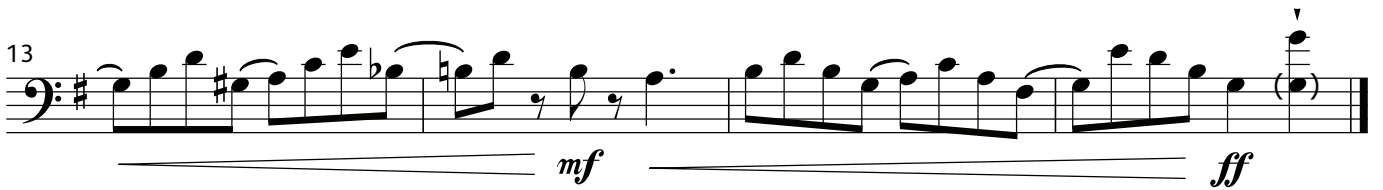
mf



p *f*



f *pp* *f* *pp*



mf *ff*

LCM Exams

Jazz Wind/Brass Grade 3: Study

Before playing 'Fun-Key', candidates are required to play one scale, as listed in the repertoire list.

The structure is basically the same as the Grade 2 study 'Swing Swing'. The keys are different, and the tempo is quicker. The style change is also *very important*. 'Fun-Key' should be played in an aggressive funky style, with straight quavers.

At the repeat, there should be evidence of personalisation – perhaps some embellishments and some improvisation in the phrases.

You may sketch your ideas on the chart, but they should **not** be written in full.

It may be played in either key.

Fun-Key

♩ = c.112-120 Funky style (straight ♩)

Bryan Corbett

The musical score for 'Fun-Key' is written in 4/4 time and consists of 13 measures. The key signature has two flats (Bb and Eb). The score is divided into four systems:

- System 1 (Measures 1-4):** Starts with a *mf* dynamic. The first two measures feature eighth-note patterns with accents (>). The last two measures have a half note followed by a quarter note.
- System 2 (Measures 5-8):** Measure 5 starts with a *p* dynamic. Measure 6 has a *f* dynamic. The system ends with a *Fine* marking.
- System 3 (Measures 9-12):** Features alternating dynamics: *ff*, *pp*, *ff*, and *pp*. The first measure has four accents (>). Measure 12 ends with a *D.C. al Fine* marking.
- System 4 (Measures 13):** A single measure starting with a *mf* dynamic and ending with a *ff* dynamic.

Fun-Key

Bryan Corbett

♩ = c.112-120 Funky style (straight ♩)

Musical score for Fun-Key, Treble Clef. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as c.112-120 in a funky style. The score consists of four staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff begins at measure 5 with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff starts at measure 9 with fortissimo (*ff*) and pianissimo (*pp*) dynamics alternating. The fourth staff begins at measure 13 with mezzo-forte (*mf*) and fortissimo (*ff*) dynamics. The piece concludes with a 'D.C. al Fine' instruction.

Fun-Key

Bryan Corbett

♩ = c.112-120 Funky style (straight ♩)

Musical score for Fun-Key, Bass Clef. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked as c.112-120 in a funky style. The score consists of four staves of music. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff begins at measure 5 with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The third staff starts at measure 9 with fortissimo (*ff*) and pianissimo (*pp*) dynamics alternating. The fourth staff begins at measure 13 with mezzo-forte (*mf*) and fortissimo (*ff*) dynamics. The piece concludes with a 'D.C. al Fine' instruction.

LCM Exams

Jazz Wind/Brass Grade 4: Study

Before playing 'Mellow Waltz', candidates are required to play one scale, as listed in the repertoire list.

Good breath control, expressive phrasing and warm tonal qualities are important.

There is room for fills and embellishments.

You may sketch your ideas on the chart, but they should not be written in full.

Flute players may wish to adjust the octave of the study (or selected phrases).

Mellow Waltz

Bryan Corbett

♩ = c.80 Rubato, expressive (straight or swung quavers)

The musical score for 'Mellow Waltz' is written in treble clef, 3/4 time, and G major. It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff continues the melodic line. The fourth staff ends with a forte (*f*) dynamic. The music features expressive phrasing with slurs, accents, and dynamic markings.

Mellow Waltz

♩ = c.80 Rubato, expressive (straight or swung quavers)

Bryan Corbett

The musical score is written for a bass clef instrument in 3/4 time, with a key signature of one sharp (D major). The tempo is marked as c.80 with a rubato feel, and the performance is to be expressive, using either straight or swung quavers. The score consists of nine staves of music, each starting with a measure number. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The piece features long, sweeping phrases with many slurs and accents. A section starting at measure 31 is marked 'straight quavers'. A *rit.* (ritardando) marking appears above measure 35. At measure 39, the tempo changes to *a tempo* and the character is described as 'Fanfare like', with a dynamic of *f* (forte). The score ends with a double bar line at the end of measure 39.

6 *mp*

11 *mf*

16 *f*

21 *ff* *mp*

26 *mf*

31 *mp* straight quavers

35 *mf* *rit.*

39 *f* *a tempo* Fanfare like

LCM Exams

Jazz Wind/Brass Grade 5: Study

Before playing 'Changes', candidates are required to play one scale, as listed in the repertoire list.

Try to be creative with dynamics. Articulation is at the candidate's discretion.

There should be evidence of embellishments, fills and/or improvisation at the repeat.

You may sketch your ideas on the chart, but they should **not** be written in full.

Changes

♩ = c.100-112

Bryan Corbett

The musical score for 'Changes' is written in 4/4 time. It consists of five staves of music. The first staff (measures 1-3) has chords C, A7 (C#dim), Am (Dm7), G7, Em, and A7. The second staff (measures 4-6) has chords Dm, G7, Gm, C7, F7, and F#°. The third staff (measures 7-10) has a first ending with chords Em, A7, Dm, G7 and a second ending with chords C, G, C, ending with 'Fine'. The fourth staff (measures 11-14) is the bridge with chords E7 and A7. The fifth staff (measures 15-18) has chords D7, G7, and ends with 'D.C. al Fine (2nd time end of chorus)'. The tempo is marked as c.100-112. The score includes various musical notations such as triplets, first and second endings, and dynamic markings.

Changes

♩ = c.100-112 ♪ = $\frac{3}{4}$

Bryan Corbett

C A7 (C#dim) Am (Dm7) G7 Em A7

Dm G7 Gm C7 F7 F#°

1. 2.
Em A7 Dm G7 C G C Fine

(Bridge)
E7 A7

D7 G7 D.C. al Fine
(2nd time end of chorus)

LCM Exams

Jazz Wind/Brass Grade 6: Studies

Before playing 'Wholesome', candidates are required to play one scale, as listed in the repertoire list.

There should be evidence of improvisation based on whole tone patterns and/or associated structures at both repeats at A.

Ideas should **not** be written on the chart.

Wholesome

Lively, up tempo (straight quavers) ♩ = c.130

Bryan Corbett

A *non legato*

The musical score for 'Wholesome' is written in 4/4 time and consists of five staves of music. The key signature has one sharp (F#). The tempo is 'Lively, up tempo' with a quarter note equal to approximately 130 beats per minute. The score is marked 'non legato'. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The piece begins with a repeat sign at the start of the first staff. The first staff (measures 1-4) starts with *mp* and ends with *f*. The second staff (measures 5-8) starts with *mp*, has *f* at the end of the second measure, and *pp* (pianissimo) at the end of the fourth measure. The third staff (measures 9-12) starts with *mf* (mezzo-forte) at the end of the second measure. The fourth staff (measures 13-15) starts with *p* (piano) at the end of the second measure. The fifth staff (measures 16-18) starts with *ff* and ends with a double bar line and the word 'Fine'.

B *legato*
19 *mf*

23 *f*

26 *non legato*
p

30 *ff*

34 *D.C. al Fine*

Wholesome

Lively, up tempo (straight quavers) ♩ = c.130

Bryan Corbett

A *non legato*

mp *f* *mp*

6 *f* *pp*

10 *mf*

15 *p* *ff* Fine

B *legato*

mf

23 *f* *p*

27 *non legato*

32 *ff* D.C. al Fine

There should be evidence of improvisation and personalisation in the second chorus of 'Blues Thing'.

Flute players may wish to play 'Blues Thing', or parts of it, up an octave.

Ideas should **not** be written on the chart.

Blues Thing

♩ = c.130 ♩ = $\frac{3}{4}$ ♩

Bryan Corbett

Musical notation for the first line of 'Blues Thing'. It features a treble clef and a 4/4 time signature. The melody starts with a G7 chord, followed by a C7 chord, and ends with a G7 chord. The dynamics range from *mp* to *f*. There are accents and slurs throughout the line.

Musical notation for the second line of 'Blues Thing'. It starts with a G7 chord, followed by a C7 chord, and ends with a C#dim chord. The dynamics range from *f* to *ff*. There are triplets and accents throughout the line.

Musical notation for the third line of 'Blues Thing'. It starts with a G7 chord, followed by an E7 chord, and ends with an Am7 chord. The dynamics range from *ff* to *p*. There are triplets and accents throughout the line.

Musical notation for the fourth line of 'Blues Thing'. It starts with a D7 chord, followed by a G7 chord, and ends with a G7 chord. The dynamics range from *p* to *ff*. There are triplets and accents throughout the line.

Blues Thing

Bryan Corbett

♩ = c.130 ♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$

41: *mp* *f* *mp*

4 *f*

7 *ff*

10 *p*

LCM Exams

Jazz Wind/Brass Grade 7: Studies


Before playing 'Interval Jump', candidates are required to play one mode, as listed in the repertoire list.

There should be improvisational / personalised qualities in Sections **C** and **E**.

Flute players may wish to play some sections up an octave.

Ideas should **not** be written on the chart.

Interval Jump

Lively and rhythmic ♩ = c.142 

Bryan Corbett

A



5



B

9



13



C
17 *f*

21

D
25 *pp*

29 *f*

E
33 *ff*

37

Interval Jump

Bryan Corbett

A Lively and rhythmic ♩ = c.142 $\text{♪} = \text{♪} \text{♪}$

Staff A, measures 1-4. Bass clef, 4/4 time. Measure 1 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs. A triplet of eighth notes is marked with a '3' above it in measure 4.

Staff A, measures 5-8. Continuation of the rhythmic pattern from the first staff, including the triplet in measure 7.

B Staff B, measures 9-12. Bass clef, 4/4 time. Measure 9 starts with a mezzo-forte (*mf*) dynamic. The music continues with eighth and sixteenth notes.

Staff B, measures 13-16. Continuation of the musical line, ending with a trill (*tr*) and a fermata in measure 16.

C Staff C, measures 17-20. Bass clef, 4/4 time. Measure 17 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs. A triplet of eighth notes is marked with a '3' above it in measure 19.

Staff C, measures 21-24. Continuation of the rhythmic pattern from the third staff, including the triplet in measure 23.

D Staff D, measures 25-28. Bass clef, 4/4 time. Measure 25 starts with a pianissimo (*pp*) dynamic. The music features dotted eighth and sixteenth note patterns.

Staff D, measures 29-32. Continuation of the musical line, ending with a forte (*f*) dynamic in measure 32.

E Staff E, measures 33-36. Bass clef, 4/4 time. Measure 33 starts with a fortissimo (*ff*) dynamic. The music features eighth and sixteenth notes with accents and slurs. A triplet of eighth notes is marked with a '3' above it in measure 35.

Staff E, measures 37-40. Continuation of the rhythmic pattern from the fifth staff, including the triplet in measure 39.

'Latin Fiesta' should have a good drive, with melodic and rhythmic clarity. There should be improvisational / personalised qualities in the repeat.

The improvisation / personalised elements should reflect the Montuno qualities. (A Montuno is a syncopated rhythmic/melodic pattern, usually 2, 4 or 8 bars long).

Flute players may wish to play some sections up an octave.

Ideas should **not** be written on the chart.

Latin Fiesta

Bryan Corbett

Straight and bold $\text{♩} = 85$
(no chords)

Latin feel (up tempo) $\text{♩} = 85$

Last time repeat & fade last 4 bars

Latin Fiesta

Bryan Corbett

Straight and bold ♩ = 85

(no chords)

mp *ff* *sfz*

Latin feel (up tempo) ♩ = 85

5 *Fmaj7 Ebmaj7 Fmaj7 Ebmaj7* *mf*

10 *Fmaj7 Ebmaj7 Fmaj7 Ebmaj7*

14 *Dm9 Gm9* *p mf*

18 *Am9 Em9* *ff*

22 *Dm7 Em7 Cm7/F Dm7/G Dm7 Em7 Cm7/F Dm/G* *sfz*

26 *Am7 Am7 F6* *mf* Last time repeat & fade last 4 bars

LCM Exams


Jazz Wind/Brass Grade 8: Studies

Before playing 'II-V-I (Major & Minor)', candidates are required to play two modes, as listed in the repertoire list.

'II-V-I (Major & Minor)' should be played **without** improvisation. Neat and tight playing, with a relaxed feel, are the priorities. Be creative with the dynamics. Articulation is at the candidate's discretion. These may be sketched on the chart.

Flute players may wish to play some sections up an octave.

II-V-I (Major & Minor)

With a relaxed groove. Not rushed. 

Bryan Corbett



Chord progressions: Cm7, F7, B \flat , D \flat m7, G \flat 7, C \flat , Dm7 (G7 \flat 9), G7, C, E \flat m7, A \flat 7, D \flat , Em7, A7, D.

20 Fm7 Bb7(b9)

23 Eb Gbm7(b5)

26 B7(+9) Em Gm7(b5)

30 C7(+9) Fm Ab7(b5)


34 Db7(+9) Gbm Am7(b5)

38 D7(+9) Gm Bbm7(b5)

42 Eb7(+9) Abm

45 Bm7(b5) E7(+9) Am

II-V-I (Major & Minor)

With a relaxed groove. Not rushed. 

Bryan Corbett



The musical score is written in bass clef, 4/4 time, and C minor. It consists of seven lines of music, each with a measure number and a chord symbol above it. The progression is as follows:

- Measure 1: Cm7
- Measure 2: F7
- Measure 3: Bb
- Measure 4: Dbm7
- Measure 5: Gb7
- Measure 6: Cb
- Measure 7: Dm7 (G7b9)
- Measure 8: G7
- Measure 9: C
- Measure 10: Ebm7
- Measure 11: Ab7
- Measure 12: Db
- Measure 13: Em7
- Measure 14: A7
- Measure 15: D
- Measure 16: Fm7
- Measure 17: Bb7(b9)
- Measure 18: Eb
- Measure 19: Gbm7(b5)

Triplet markings (the number 3) are present under the following notes: measure 3 (Bb), measure 5 (Gb), measure 11 (Ab), measure 12 (Db), measure 14 (A7), measure 15 (D), measure 16 (Fm7), measure 17 (Bb7(b9)), and measure 19 (Gbm7(b5)).

26 B7(+9) Em Gm7(b5)

30 C7(+9) Fm Ab7(b5)

34 Db7(+9) Gbm Am7(b5)

38 D7(+9) Gm *8va* Bbm7(b5)

(*8va*) Eb7(+9) Abm

(*8va*) Bm7(b5) E7(+9) Am

At the repeat of Section A of '6/8 Ballad' there should be evidence of personalisation / improvisation.

Make sure that you retain the rhythmic feel. Careful study of the chord changes should help your improvisational and harmonic ideas.

Notice that the key signature is only given at the start of the piece. Many jazz compositions and lead sheets are written like this.

Ideas should **not** be written on the chart.

6/8 Ballad

Ballad ♩ = c.62

Bryan Corbett

A Fmaj7 Gm7 Am7 A7#5 Dm7 C#7#9 Cm7 F7

Bbmaj7 Gm7 Gm7/F Eb9 C9 C7b9

5

Fmaj7 A7b9 Dm7 Gm7 C7 Fmaj7 A7#5

9

Dm Dm(maj7) Dm7 G7 C7sus4 C7 C7b9

13

B Fmaj7 C7#5 F7sus4 F7b9 Bbmaj7 Eb9

17

Dm Dm7 G7 C7sus4 C7 C7b9

21

Emaj7 Gm7 Am7 A7#5 Bbmaj7 Cm7 Dm7 Eb9

25

Am7 Ab7 Gm7 C7 F6 (Dm7 Gm7 C7b9)

29

6/8 Ballad

Ballad ♩ = c.62

Bryan Corbett

A Fmaj7 Gm7 Am7 A7#5 Dm7 C#7#9 Cm7 F7

Bbmaj7 Gm7 Gm7/F Eb9 C9 C7b9

Fmaj7 A7b9 Dm7 Gm7 C7 Fmaj7 A7#5

Dm Dm(maj7) Dm7 G7 C7sus4 C7 C7b9

B Fmaj7 C7#5 F7sus4 F7b9 Bbmaj7 Eb9

Dm Dm7 G7 C7sus4 C7 C7b9

Emaj7 Gm7 Am7 A7#5 Bbmaj7 Cm7 Dm7 Eb9

Am7 Ab7 Gm7 C7 F6 (Dm7 Gm7 C7b9)