

JAZZ
PIANO
PIECES
GRADE 1

The Jazz Piano and Jazz Ensembles Syllabus sets out in detail the requirements of the exams, especially those for scales, aural tests and the quick study. It also contains the assessment criteria. The syllabus is obtainable from music dealers or from The Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1B 3JG (please send a stamped addressed C5 envelope).

Scales and Arpeggios

To be played from memory, straight or swing as directed by the examiner.

SCALES: with each hand separately in the following forms:

Dorian on D; Mixolydian on G; C major (two octaves)

Major pentatonic on C; $\flat 3$ pentatonic on G (five notes)

ARPEGGIOS: the common chords of G major and D minor, in root position only, with each hand separately (one octave).

Three Pieces

One chosen by the candidate from each of the three lists: Blues, Standards and Contemporary Jazz.

HEAD. On the first playing the fully notated head should be closely followed, but it may also be interpreted more flexibly, with variation in details of melody, rhythm, voicing, phrasing, etc., provided the result is coherent, stylish, musical and does not alter the technical level.

SOLO. The guideline right-hand pitches and left-hand part are given solely as a starting-point and to indicate the style. It is expected that candidates will expand upon the given musical materials as their experience allows, also using other pitches, voicings and figurations.

AFTER THE SOLO(S). Everything after the solo(s) may be embellished in a number of ways, from a few simple additions or variations to a more extensive reworking. Exact repetition should be avoided, so as to achieve a more interesting result.

At Grade 1 such embellishment might mean making small melodic or rhythmic changes or varying dynamics or phrasing. At Grade 3 players might change the octaves at which material is played, introduce fills or revoice chords. At Grade 5 harmony may be varied or enriched with extensions, melodic lines may be thickened or ornamented, and rhythms and phrasing reinterpreted. Or none of the above and a completely different set of embellishments! Players have a range of options at all grades and may offer any musical embellishments in keeping with the style.

RELATED LISTENING. Every effort was made to ensure that the CDs listed at the foot of each piece were available at the time of going to press. However, jazz recordings regularly go in and out of print, and if the one cited has now been deleted look for a compilation album by the same artist on the same record label, or buy a related album by the same musician or band.

Quick Study

To play a two-bar passage for one hand only and improvise a two-bar continuation (see the syllabus for full details). The quick study may be played at sight or by ear.

Aural Tests

See the syllabus for full details of the aural tests for the grade.

The volumes of pieces and scales are published by the Board, together with books of sample quick studies and aural tests and a range of other support materials. Full details are given on the back cover of this volume.

NOTE: the Jazz Piano exams will initially be available only in the UK.

JAZZ PIANO PIECES GRADE 1

Edited by Charles Beale

Blues

- 1 RICHARD MICHAEL
Bedford Square Blues 2
- 2 CHARLES MINGUS, *arr. Nikki Iles*
O, Lord, Please don't let them drop that Atomic Bomb on me 4
- 3 MILT JACKSON, *arr. Richard Michael*
Bag's Groove 6
- 4 SIMON WHITESIDE
Slinky Thing 8
- 5 PHIL PESKETT
Prove you Groove 10

Standards

- 1 JUAN TEZOL, *arr. Richard Michael*
Perdido 12
- 2 FRANK LOESSER, *arr. Nikki Iles*
Inchworm 14
- 3 MILES DAVIS, *arr. Charles Beale*
Jean Pierre 16
- 4 NAT ADDERLEY & CURTIS R. LEWIS, *arr. Phil Peskett*
(Old Man from) The Old Country 18
- 5 BILLY AUSTIN & LOUIS JORDAN, *arr. Eddie Harvey*
Is you is, or Is you ain't (ma' Baby)? 20

Contemporary Jazz

- 1 NIKKI ILES
Bottle Junction 22
- 2 EDDIE HARVEY
Blue Autumn 23
- 3 PHIL PESKETT
He is sadly melting 24
- 4 MICHAEL GARRICK
Here we go again 25
- 5 HUW WARREN
Yokate 26

A CD for Grade 1 is available containing recordings of all the pieces for the grade, together with examples of aural tests, quick studies and scales. Three of the pieces, 'Bag's Groove', 'Perdido' and 'Yokate', are also presented on the CD in 'minus one' versions, for you to play along with bass and drums.

BEDFORD SQUARE BLUES

Richard Michael

Medium Swing ♩ = 126 Cheerful

HEAD

The musical score is written for piano in 4/4 time, key of G major. It consists of three systems of music, each with a treble and bass staff. The tempo is marked 'Medium Swing' with a quarter note equal to 126 beats per minute, and the mood is 'Cheerful'. The first system is labeled 'HEAD' and contains measures 1 through 4. The second system contains measures 5 through 8. The third system contains measures 9 through 12, ending with a 'to Coda' instruction. The score includes various dynamics such as piano (*p*), forte (*f*), and fortissimo (*ff*), as well as articulation marks like accents and slurs. Chord symbols G7, C7, and D7 are placed above the treble staff. The bass staff features a steady eighth-note accompaniment pattern.

SOLOS

G7

G7

G7

D7

C7

G7

D.C. al Coda
Solo 12 bars in exam

⊕ CODA

G7

• RELATED LISTENING: Count Basie: 'Blues for Joel' from Kansas City Shout [Pablo]

O, LORD, PLEASE DON'T LET THEM DROP THAT ATOMIC BOMB ON ME

Charles Mingus arr. Nikki Iles

Slow Swing ♩ = 80 Lazy

HEAD

4/4

mp

4 5

1 1

C

C7

F

C

5

1 2

Dm7

G7sus

3

5 1

C

9

SOLOS

C7

13

F7

C7

17

Dm7

G7

C7

Solo 12 bars in exam

21

mf
(last time only)

HEAD continues

Dm7

G7sus

C

Db7

C7

Fill

25

dim.

• NOTES: Also try improvising using the major pentatonic on C.

• RELATED LISTENING: Charles Mingus: 'O, Lord, Please don't let them drop that Atomic Bomb on me' from Oh Yeah! [Atlantic]

BAG'S GROOVE

Milt Jackson arr. Richard Michael

Medium Swing ♩ = 108 With a light touch but grooving

HEAD

mp

p

mf

to Coda ⊕

SOLOS

G7

13

C7 G7

17

D7 C7 G7

D. Solo al Coda
Solo 12 bars in exam

mp
(last time only)

21

⊕ CODA

D7 C7 G7

25

• RELATED LISTENING: The Modern Jazz Quartet: 'Bag's Groove' from Dedicated to Connie [Atlantic]

SLINKY THING

Simon Whiteside

Slow Swing ♩ = 104 Slow and slinky

Dm7 5

pp

p

HEAD

Dm7

G7

Dm7

Bb7

A7

to Coda ⊕

Dm7

A7

13 cresc.

f

SOLOS
Dm7

17

G7 Dm7

21

D. al Coda
Solo 12 bars in exam

Bb7 A7 Dm7 A7

25

p
(last time only)

⊕ CODA

rit.
Dm7 A7 , Dm7¹¹ Fill

29

sub. p

p

- NOTES: Also try improvising using Dorian on D, and explore using the notes A and Ab.
- RELATED LISTENING: The Nat King Cole Trio: 'The Prim Fram Sauce' from *The Best of the Nat King Cole Trio* [Capitol]

PROVE YOU GROOVE

Phil Peskett

Straight 8s Rock ♩ = 108 Solid, insistent

HEAD

G7

5 2 1 3

mp cresc. throughout

C7

1 2

G7

to Coda ⊕ Am7

2 3 1 2 1 2

D7

5 1

3 5

G7

D7

10

mp

ff

5 4

SOLOS

G7

C7

G7

D.C. al Coda

Solo 12 bars in exam

Am7

D7

G7

D7

⊕ CODA

Am7

D7

G7

rit.

Ab7 G7

• NOTES: Also try playing the opening left-hand pattern in your solo, e.g.

in the G7 bars and

in bars 17 and 18.

• RELATED LISTENING: Herbie Hancock: 'Watermelon Man' from 'Takin' Off' [Blue Note]

PERDIDO

Juan Tizol arr. Richard Michael

Medium Swing ♩ = 104 Grooving

HEAD

4/4

p

Dm7 G7 C

5

Dm7 G7 C

f

4

SOLOS

Dm7 G7 C

9

8

Dm7 G7 C

Solo 7 bars in exam

ff

13

8

HEAD continues

17 *p*

E7 A7

21

D7 G7

f

25

Dm7 G7 C

ff

29

Dm7 G7 C

ff

• NOTES: Also try playing some left-hand vamps in your solo, e.g.

in bars 9-10.

• RELATED LISTENING: Duke Ellington: 'Perdido' from *In a Mellotone* [RCA]

INCHWORM

Frank Loesser arr. Nikki Iles

Medium/Slow Swing ♩ = 96 Jazz Waltz

HEAD

Measures 1-5: Treble clef, 3/4 time, key of G major. Chords: G, F, G, F, G. Dynamic: *mf*. Fingering: 3 (treble), 1 (bass).

Measures 6-10: Treble clef, 3/4 time, key of G major. Chords: C/E, G/D, D7sus, D7, G/D, Gm/D. Dynamic: *p*. Fingering: 6 (bass), 3 (treble).

Measures 11-15: Treble clef, 3/4 time, key of G major. Chords: G/D, Gm/D, G, C/E, G/D, D7, Gsus, G. Dynamic: *mf*. Fingering: 11 (bass), 2 (bass).

SOLOS

G7/D Gm7/D Solo 8 bars in exam

HEAD continues

G/D Gm/D G/D Gm/D

G C/E G/D D7 rall. Gsus G

• RELATED LISTENING: Rachelle Ferrell: 'Inchworm' from First Instrument [Blue Note]

JEAN PIERRE

Miles Davis arr. Charles Beale

Straight 8s ♩ = 84 Slow funk - quiet, insistent

9m C7

p *mf*

HEAD

p

p

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SOLOS

13 *sub. p*

17 *Solo 8 bars in exam*

HEAD continues

21 *pp* *ppp*

• NOTES: Explore using the notes E and E \flat in your solo.

• RELATED LISTENING: Miles Davis: "Jean Pierre" from *We Want Miles* [Columbia]

(OLD MAN FROM) THE OLD COUNTRY

Nat Adderley & Curtis R. Lewis arr. Phil Peskett

Swing ♩ = 126 Smooth and lyrical

HEAD

Dm Gm/D C#°/D Dm
 mp
 5 1 2 # 4

B \flat Δ C7sus F
 mf
 5 1 3 2 1

E \emptyset A7 Dm7
 p
 9 1 3 1

13 *mp cresc.* *f*

BbΔ 2 E7 E[∅] 5 A7 Dm7 to Coda ⊕

17

G7 Break SOLO Dm7 G7 Dm7 G7

22

Dm7 G7 D7 F

Solo 7 bars in exam *D.S. al Coda*

⊕ CODA

26

G7 Dm7 G7#11 *mp* *ff* *P*

• RELATED LISTENING: Keith Jarrett: "(Old Man from) The Old Country" from Standards Live [ECM]

IS YOU IS, OR IS YOU AIN'T (MA' BABY)?

Billy Austin & Louis Jordan arr. Eddie Harvey



