

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 Medium Swing (♩ = 126) and the mood is Cheerful.

System 1 (Measures 1-4): Labeled "HEAD".
 Measure 1: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Measure 2: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Measure 3: Treble clef, G5 quarter, F5 quarter, E5 quarter, D5 quarter. Bass clef, G2 half. Chord: C7. Dynamics: *p*.
 Measure 4: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Chord changes: G7 (measures 1-2), C7 (measure 3), G7 (measure 4).

System 2 (Measures 5-8):
 Measure 5: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Chord: C7. Dynamics: *p*.
 Measure 6: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef, G2 half. Chord: C7. Dynamics: *p*.
 Measure 7: Treble clef, G5 quarter, F5 quarter, E5 quarter, D5 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Measure 8: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Chord changes: C7 (measures 5-6), G7 (measures 7-8).

System 3 (Measures 9-12):
 Measure 9: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef, G2 half. Chord: D7. Dynamics: *p*.
 Measure 10: Treble clef, D5 quarter, E5 quarter, F5 quarter, G5 quarter. Bass clef, G2 half. Chord: C7. Dynamics: *p*.
 Measure 11: Treble clef, G5 quarter, F5 quarter, E5 quarter, D5 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *p*.
 Measure 12: Treble clef, C5 quarter, B4 quarter, A4 quarter, G4 quarter. Bass clef, G2 half. Chord: G7. Dynamics: *ff*.
 Chord changes: D7 (measure 9), C7 (measure 10), G7 (measures 11-12). Measure 12 includes the instruction "to Coda" with a circled cross symbol.

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

C

C7

F

C

Dm7

G7sus

C

9

SOLOS

C7

F7 C7

Dm7 G7 C7

Solo 12 bars in exam

HEAD continues

Dm7 G7sus C Db7 C7 Fill

• 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

1 *mp* G7 C7 G7 *p*

5 C7 G7 *mf* to Coda ⊕

9 D7 C7 G7

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

G7

Dm7

D. al Coda
Solo 12 bars in exam

Bb7

A7

Dm7

A7

⊕ CODA

rit.

Dm7

A7

Dm7¹¹

Fill

• 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 **G7** **D7**
5 1 3 5 1
(1) 5 1
mp *ff*

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

Musical notation for the HEAD section, measures 1-8. The score is in 4/4 time. The right hand (treble clef) features a melody with accents and slurs. The left hand (bass clef) provides a bass line with eighth notes and rests. Chord symbols are placed above the staff: Dm7 (measures 1-2), G7 (measures 3-4), and C (measures 5-8). Dynamics include *p* (piano) in measure 1 and *f* (forte) in measure 6. Measure numbers 4 and 5 are indicated at the start of the bass line.

SOLOS

Musical notation for the SOLOS section, measures 9-12. The right hand (treble clef) contains slurs over chords and diagonal hatching. The left hand (bass clef) plays a steady eighth-note bass line. Chord symbols are Dm7 (measures 9-10), G7 (measures 11-12), and C (measures 13-14). Measure number 9 is indicated at the start of the right hand.

Musical notation for the Solo section, measures 13-16. The right hand (treble clef) features a melody with accents and slurs. The left hand (bass clef) plays a bass line with eighth notes and rests. Chord symbols are Dm7 (measures 13-14), G7 (measures 15-16), and C (measures 17-18). Dynamics include *ff* (fortissimo) in measure 15. Measure number 13 is indicated at the start of the right hand. The text "Solo 7 bars in exam" is written above the staff.

HEAD continues

17 *p*

E7 A7

21 *f*

D7 G7

25

Dm7 G7 C

29 *ff*

Dm7 G7 C

• 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

Musical notation for the first system (measures 1-5). The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked *mf*. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. Chords above the staff are G, F, G, F, G. The bass line in the bass clef consists of quarter notes: G3, F3, E3, D3, C3. A triplet of eighth notes (B4, A4, G4) is marked with a '3' above it in measure 5. A first finger fingering '1' is indicated below the bass line in measure 5.

Musical notation for the second system (measures 6-10). The melody in the treble clef consists of quarter notes: C5, B4, A4, G4, F4, E4, D4. Chords above the staff are C/E, G/D, D7sus, D7, G/D, Gm/D. The bass line in the bass clef consists of quarter notes: G3, F3, E3, D3, C3, B2. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it in measure 7. The piece is marked *p* in measure 8.

Musical notation for the third system (measures 11-15). The melody in the treble clef consists of quarter notes: C5, B4, A4, G4, F4, E4, D4. Chords above the staff are G/D, Gm/D, G, C/E, G/D, D7, Gsus, G. The bass line in the bass clef consists of quarter notes: G3, F3, E3, D3, C3, B2. A triplet of eighth notes (C5, B4, A4) is marked with a '3' above it in measure 11. The piece is marked *mf* in measure 12. A second finger fingering '2' is indicated below the bass line in measure 14.

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*

Solo 8 bars in exam

17 *ppp*

HEAD continues

21 *pp* *ppp*

• NOTES: Explore using the notes E and Eb 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

The musical score is written for piano in 4/4 time, featuring a swing feel. It consists of three systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat).

System 1: Chords are Dm, Gm/D, C#°/D, and Dm. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and G4. The bass line starts with a whole note G3 (marked with a '5' below it), followed by quarter notes G3, A3, and Bb3. Dynamics include *mp*.

System 2: Chords are BbΔ, C7sus, and F. The melody continues with quarter notes G4, A4, Bb4, and G4. The bass line has quarter notes G3, A3, and Bb3. Dynamics include *mf*.

System 3: Chords are E∅, A7, and Dm7. The melody has quarter notes G4, A4, Bb4, and G4. The bass line has quarter notes G3, A3, and Bb3. Dynamics include *p*.

Throughout the score, there are various musical notations including slurs, ties, and fingering numbers (1, 2, 3, 4, 5) for both hands.

BbΔ E7 E[∅] A7 Dm7 to Coda ⊕

13 *mp cresc.* *f*

G7 Break SOLO Dm7 G7 Dm7 G7

17

Dm7 G7 D7 F

22

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

⊕ CODA

G7 Dm7 G7#11

26 *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

Medium Swing ♩ = 152 Bright

HEAD

Am AmΔ Am7 Am6

f

1 2 3 4

D7 G7 C E7

5 4 4

SOLO

Am AmΔ Am7 Am6

f

9 4

D7 G7 C C7

Solo 8 bars in exam

f

13 5

HEAD continues

17

F/A Fm/Ab C/G C7

21 *cresc.*

F Fm C E7

25 *p*

Am AmΔ Am7 Am6

29 *cresc.*

D7 G7 E7 A7

mf *f*

33

D7 G7 C Bb7 B7 C7

ff *P*

• RELATED LISTENING: The Nat King Cole Trio: 'Is you is, or Is you ain't (ma' Baby)?' from *Too Marvellous for Words* [Charly]

BOTTLE JUNCTION

Nikki Iles

Medium up Swing ♩ = 108 Playful

HEAD

1 3 G/D D G/D straight 8s D to Coda
mf cresc. f D7sus G

5 A7sus A7 G/D swing D7sus G
mf cresc. f 3

SOLOS

11 G7 F7 D.♯ al Coda
(1st time only) Solo 12 bars in exam mf (last time only)

15 CODA A7sus A7 G/D swing D7sus G
mf cresc. f

• RELATED LISTENING: Paul Bley: Footloose [Savoy]

BLUE AUTUMN

Eddie Harvey

Straight 8s Rock ♩ = 120 Melancholy

HEAD

Dm G/D Dm G/D Dm G/D Dm G/D 5

mp mf

Dm G/D Dm G/D Dm G/D Dm G/D

5 v

G7 C7 F7 Bb7 4 Dm G/D Dm G/D to Coda ⊕

9 4 (f)

SOLOS

Dm G/D Dm G/D Dm G/D Dm G/D

13 mf (last time only)

D.♯ al Coda
Solo 8 bars in exam

⊕ CODA

Dm G/D Dm G/D Dm G/D Dm

17 v

• RELATED LISTENING: Gil Evans: Out of the Cool [Impulse!]

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HE IS SADLY MELTING

Phil Peskett

Straight 8s ♩ = 66 With resignation

HEAD

SOLOS

HEAD continues

• RELATED LISTENING: Bill Frisell: "Have a Little Faith" from Have a Little Faith [Elektra Nonesuch]

HERE WE GO AGAIN

Michael Garrick

Swing ♩ = 104 Thoughtful

HEAD

Dm7

mf *mp*

Em F G Am Dm7 *Fine*

mp *cresc.* *f* *mp* *f*

SOLOS

Dm7

D.C. al Fine
Solo 8 bars in exam.

• RELATED LISTENING: Michael Garrick Trio: 'Song of the Elms' from Parting is Such [JAZZ]

YOKATE

Huw Warren

Straight 8s ♩ = 132 Steady African groove

HEAD

System 1 (Measures 1-4): Treble clef, 4/4 time, *p*. Chords: G, Am/C, D, G, Am/C, D, G. Fingerings: 1, 2, 4, 4, 3.

System 2 (Measures 5-8): Treble clef, 4/4 time, *mp bring out melody*. Chords: C, D, G, C, D, G. Accents (v) are placed above notes in measures 5, 6, 7, and 8.

System 3 (Measures 9-12): Treble clef, 4/4 time, *mf*. Chords: C, D, G, C, D, G. Accents (v) are placed above notes in measures 9, 10, 11, and 12.

SOLOS
F/G

13

Solo 8 bars in exam

17

HEAD continues

21 *mf*

G C D E G C Ab Bb G C

3

26 *f*

G C D G C D G

3 1

• RELATED LISTENING: Abdullah Ibrahim: 'African Sun' from African Sun [KAZ]

JAZZ PIANO PIECES GRADE 1

'What good is music if it ain't got that swing?'

Duke Ellington

The Associated Board responds with 'Jazz Piano', a comprehensive introduction to the world of jazz. A pioneering set of publications and a rigorously planned syllabus provide the building blocks you need to play jazz with imagination, understanding and style and to improvise effectively right from the start.

Five books of graded pieces provide a wealth of jazz repertoire for you to play, from the great African-American tradition to the vibrant, dynamic and multi-cultural nature of jazz today. Throughout, there is a huge range of styles: funky rock grooves, up tempo swing tunes, calypsos, a bossa and other latin pieces, jazz waltzes, modal pieces, bebop style, gospel style, a rag, free jazz. There are classic tunes by the jazz greats including Duke Ellington, Miles Davis, Bill Evans and Thelonious Monk. And there are brand-new pieces specially commissioned from professional British jazz pianists and educators, providing an exciting snapshot of the contemporary scene.

Within each album there are 15 pieces presented in three categories – blues, standards and contemporary jazz. Each piece provides a head which contains all the characteristic voicings, phrasing and rhythmic patterns needed for a stylish performance. An improvised section follows, where guideline pitches and left-hand voicings are given as a practical starting-point for your own solos. Accessible, student-centred and at the highest musical standards, these pieces will get you playing jazz confidently and creatively.

Pieces, scales, quick studies, CDs, aural tests, how-to book – this set of materials provides a complete progressive method for playing jazz piano from scratch. So 'give that rhythm everything you got!'

JAZZ PIANO TITLES

- Jazz Piano Pieces, Grades 1–5 (*one book per grade*)
- Jazz Piano Scales, Grades 1–5
- Jazz Piano Aural Tests, Grades 1–3, Grades 4–5 (*two books*)
- Jazz Piano Quick Studies, Grades 1–5
- Jazz Piano: The CD, Grades 1–5 (*one CD per grade*)
- Jazz Piano from Scratch: A how-to guide for students and teachers (*book and CD*) Charles Beale

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