JAZZ PIANO PIECES

GRADE 1

ABRSM PUBLISHING

THE ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC

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; ♭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.

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Music origination by Barnes Music Engraving Ltd
Printed in England by Caligraving Ltd, Thetford, Norfolk.

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 TIZOL, *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

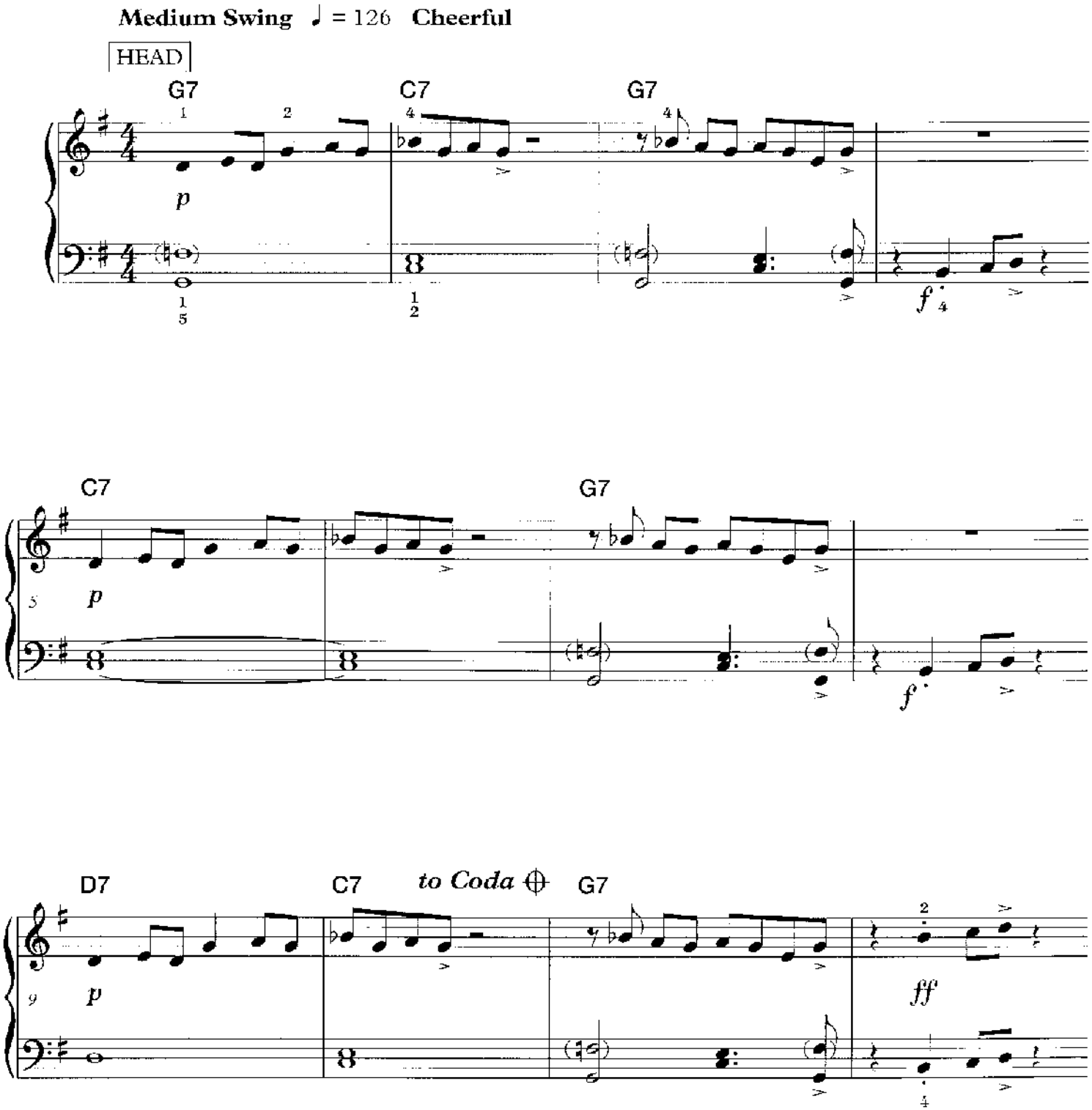
4 MICHAEL GARRICK
Here we go again 25

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



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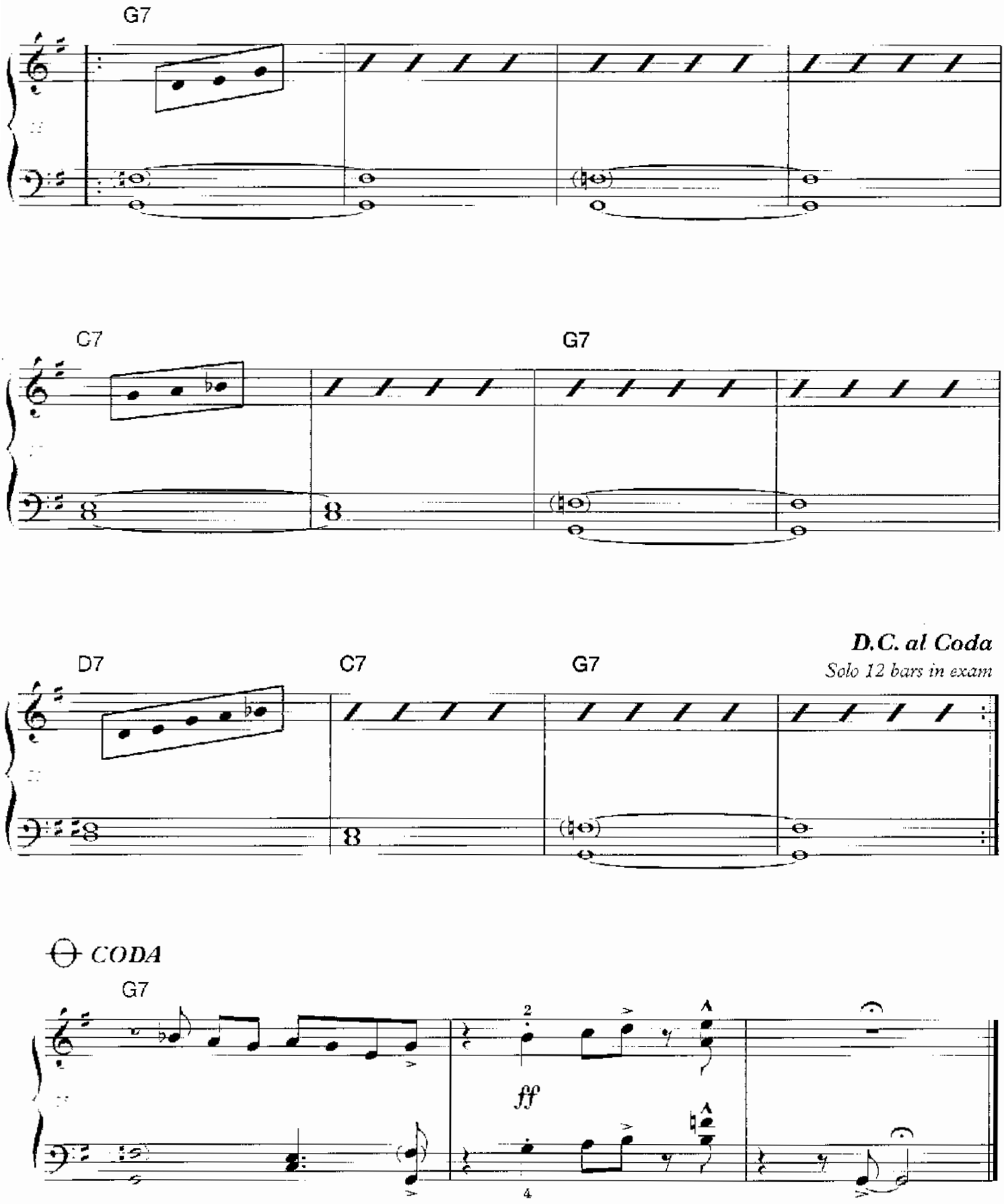
SOLOS

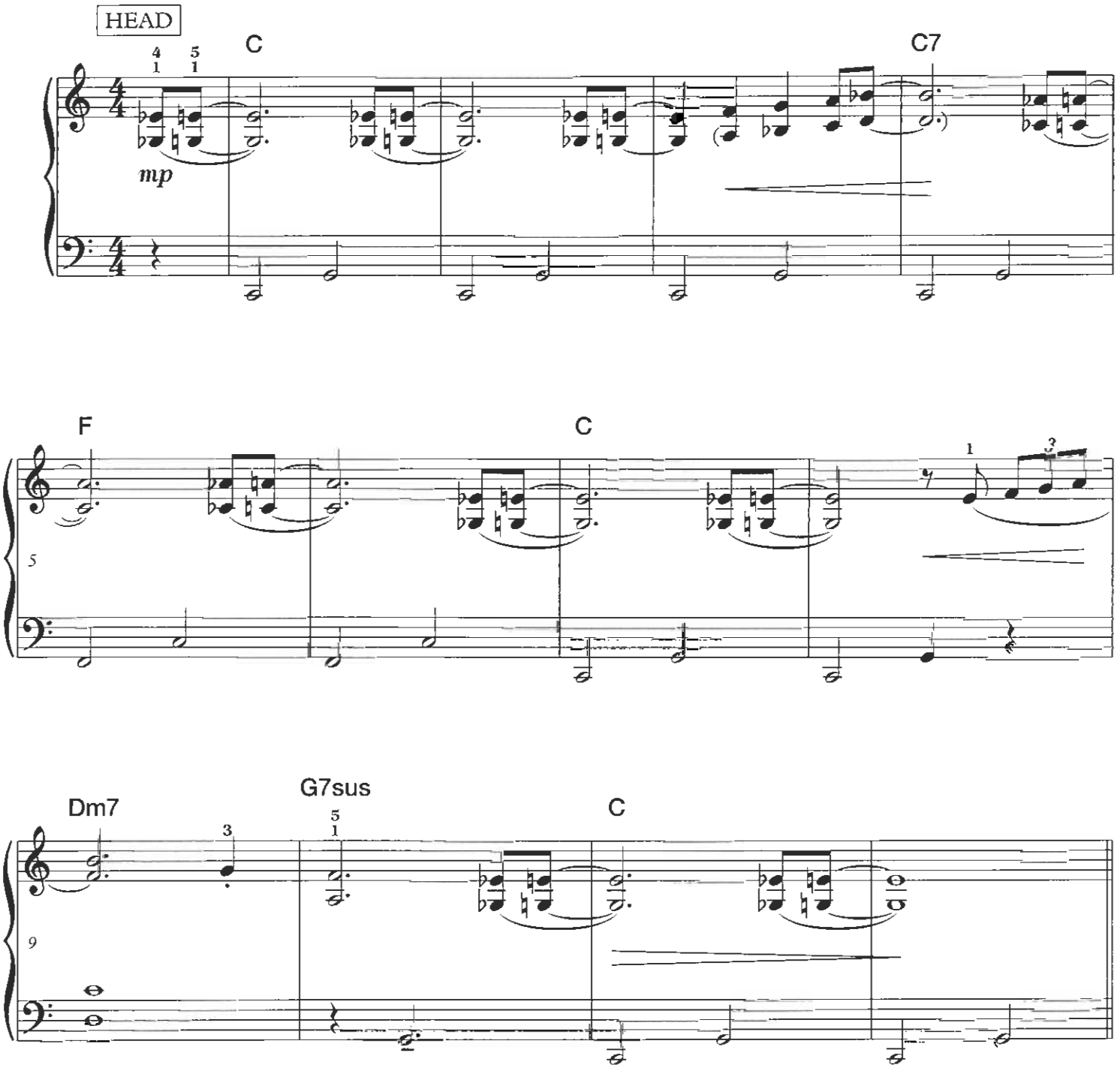


• RELATED LISTENING: Count Basie: 'Blues for Joel' from *Kansas City Shout* [Pablo]

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

Charles Mingus arr. Nikki Iles

Slow Swing ♩ = 80 **Lazy**



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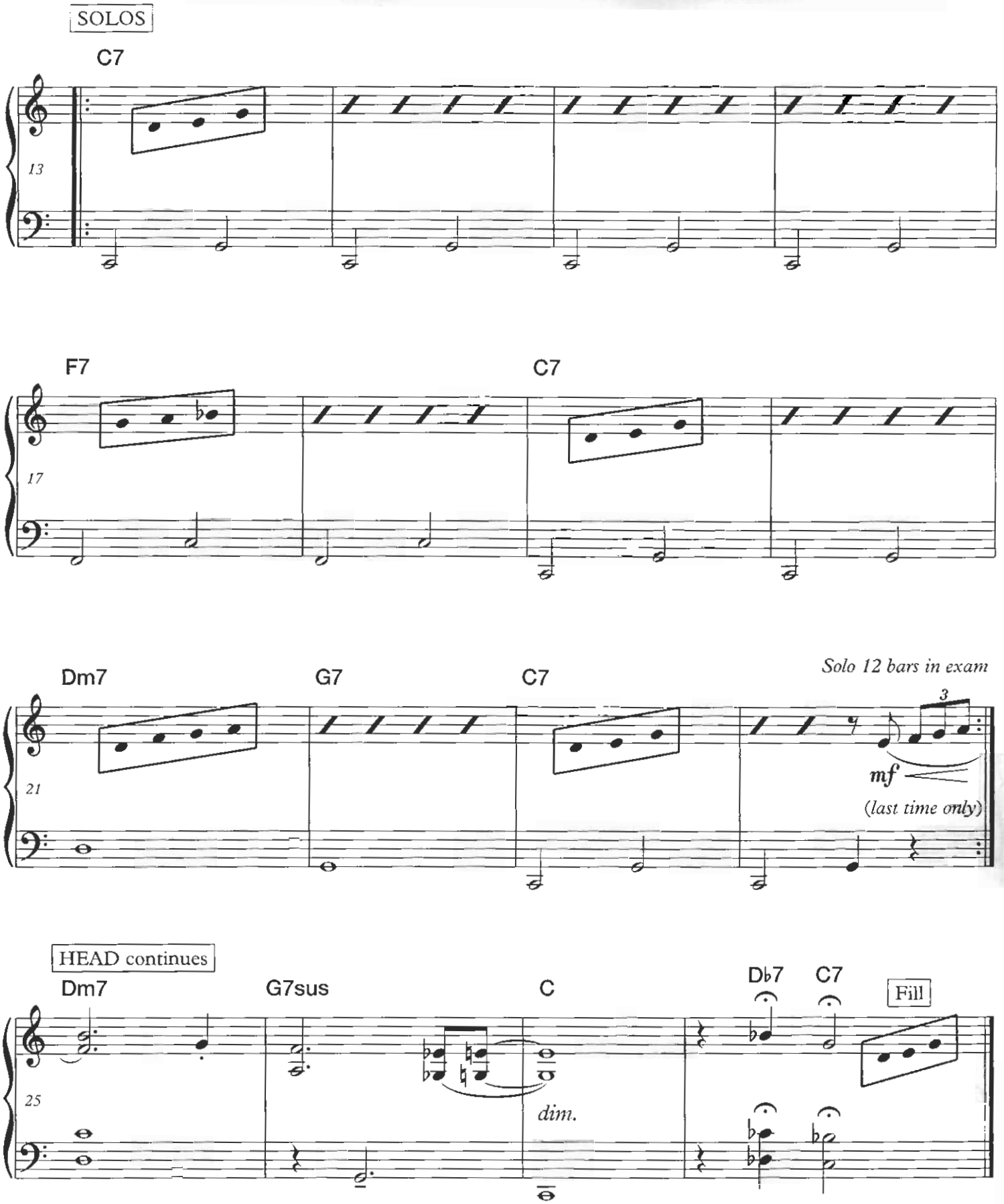


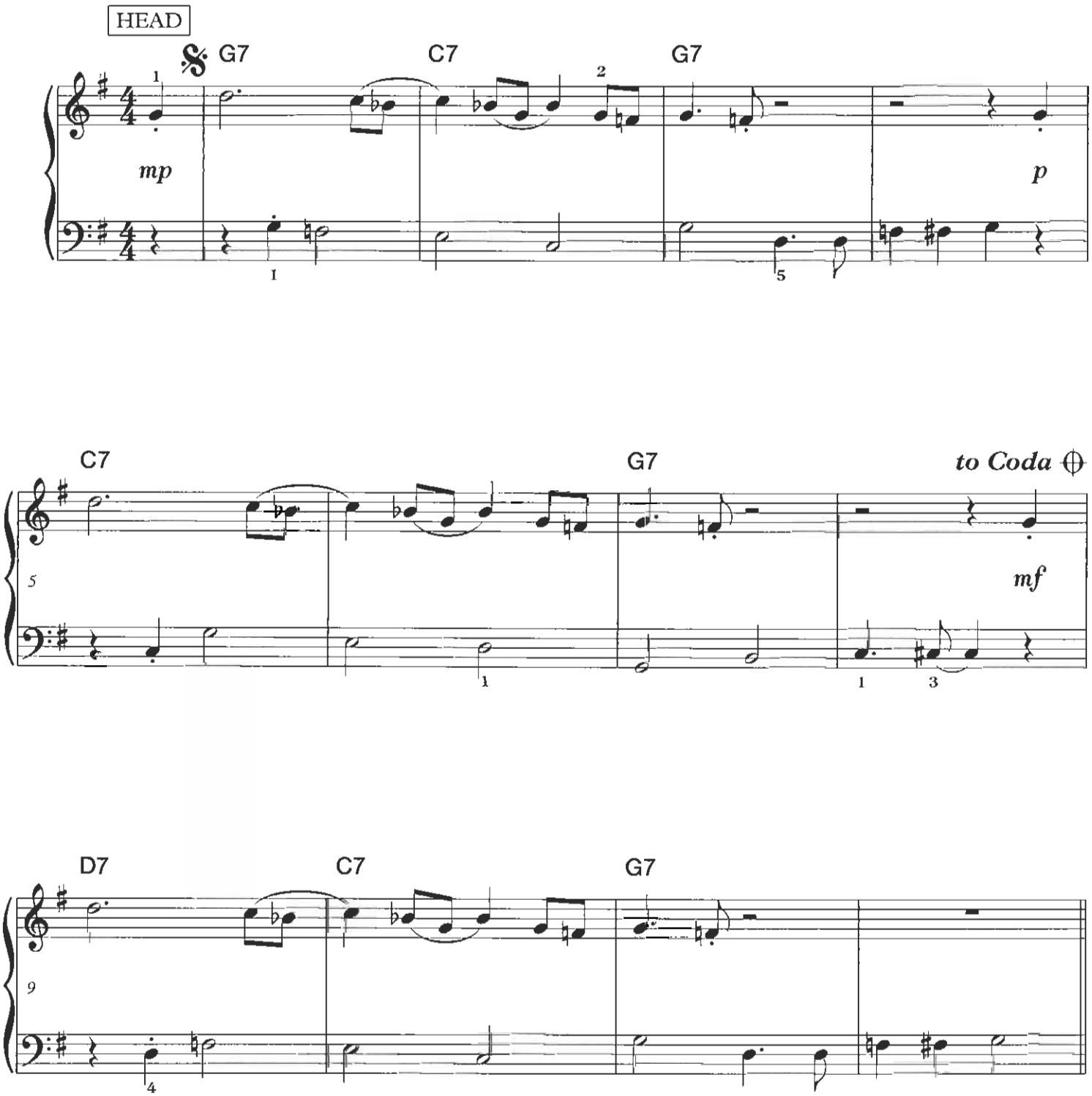
• NOTES: Also try improvising using the major pentatonic on C.

• 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**



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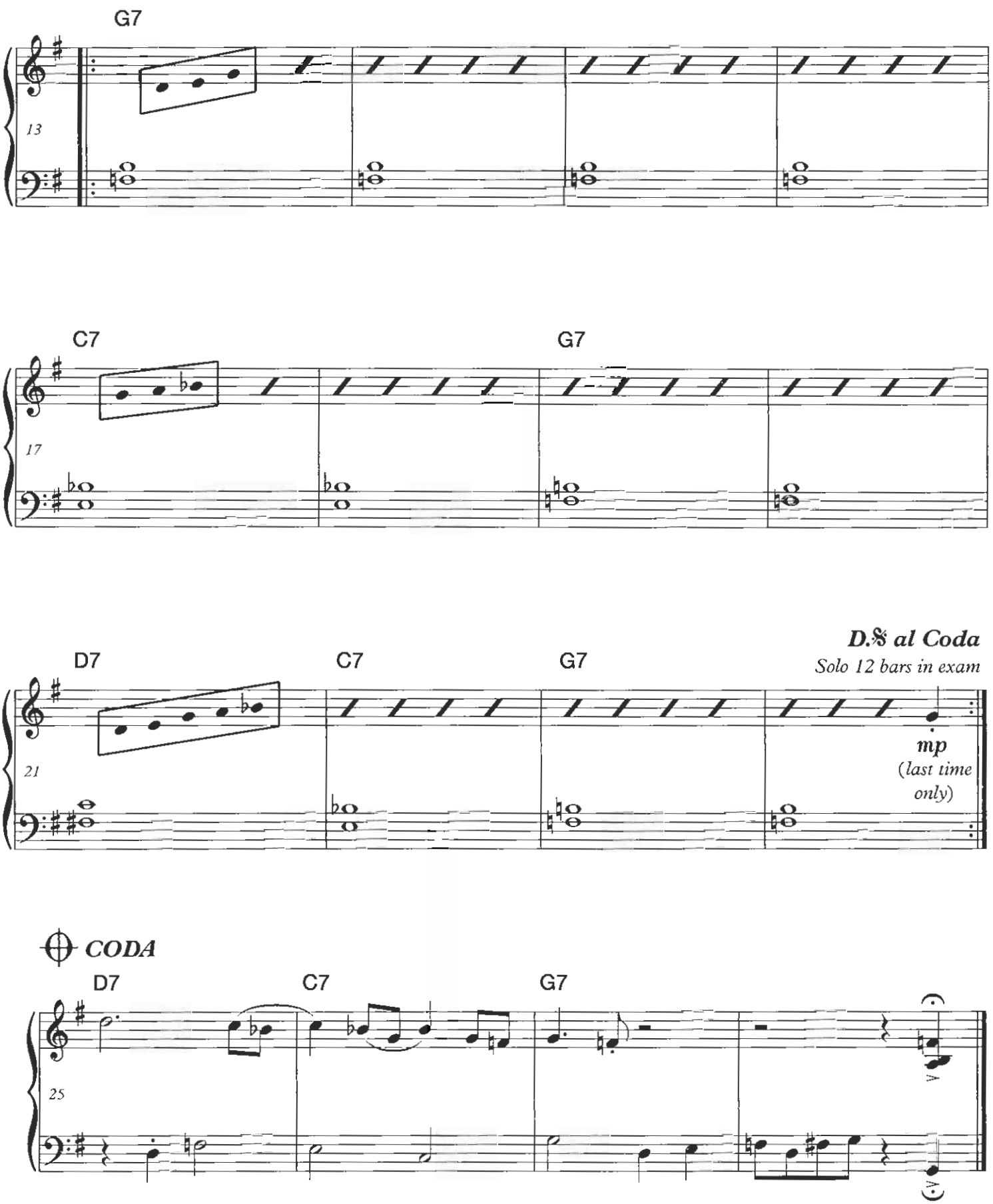
SOLOS

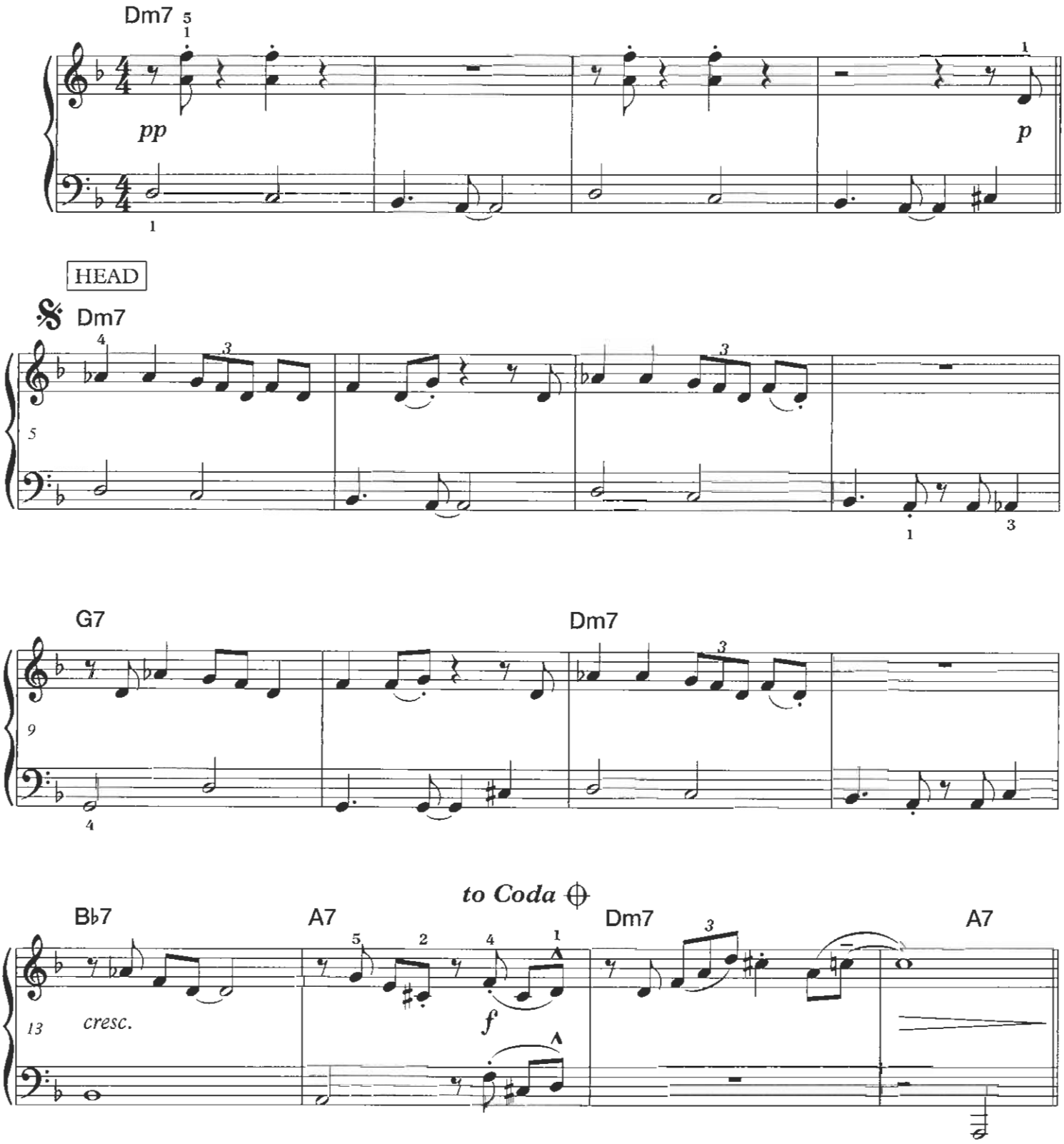


• RELATED LISTENING: The Modern Jazz Quartet: 'Bag's Groove' from *Dedicated to Connie* [Atlantic]

SLINKY THING

Simon Whiteside

Slow Swing ♩ = 104 **Slow and slinky**



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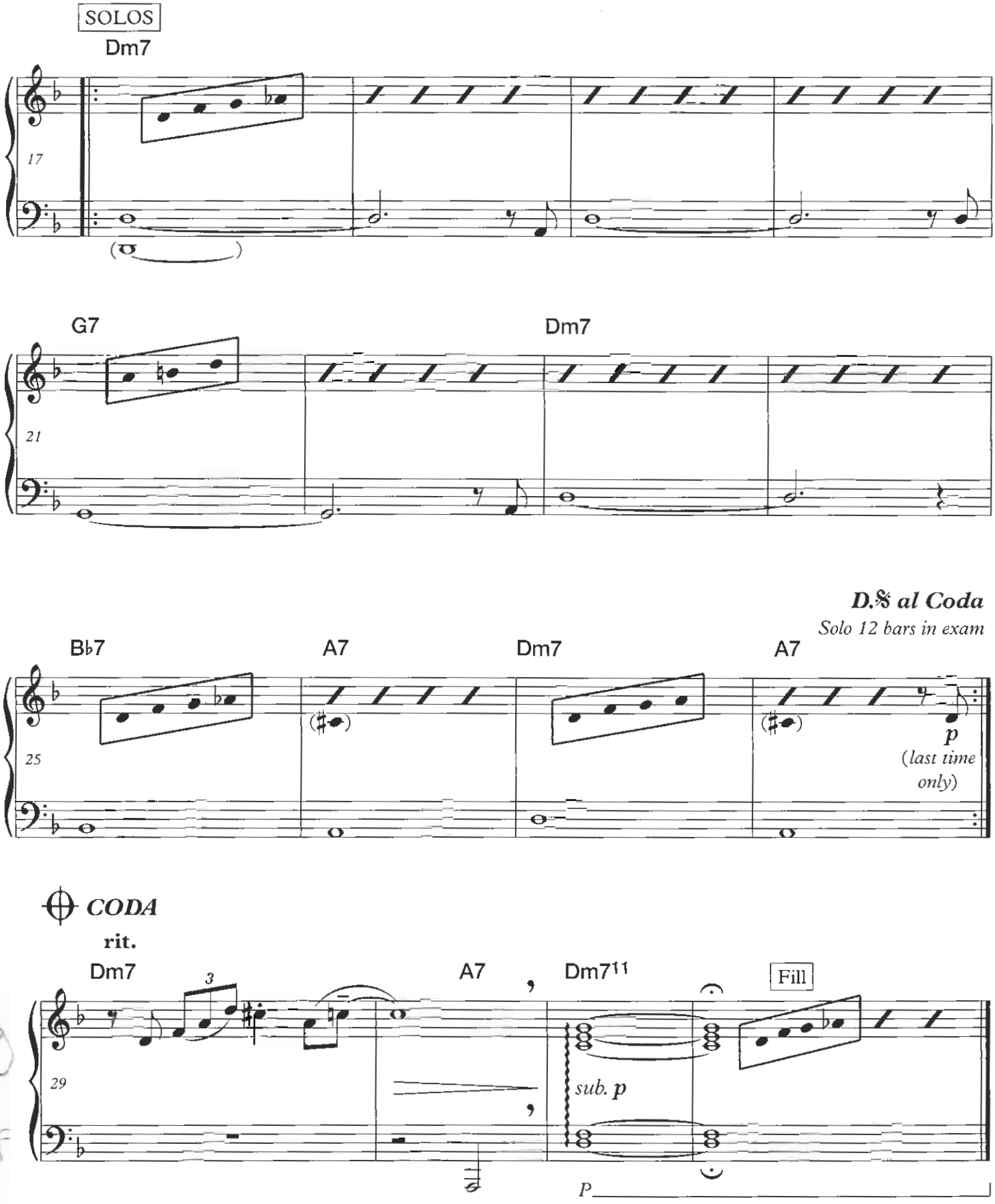


• NOTES: Also try improvising using Dorian on D, and explore using the notes A and A♭.

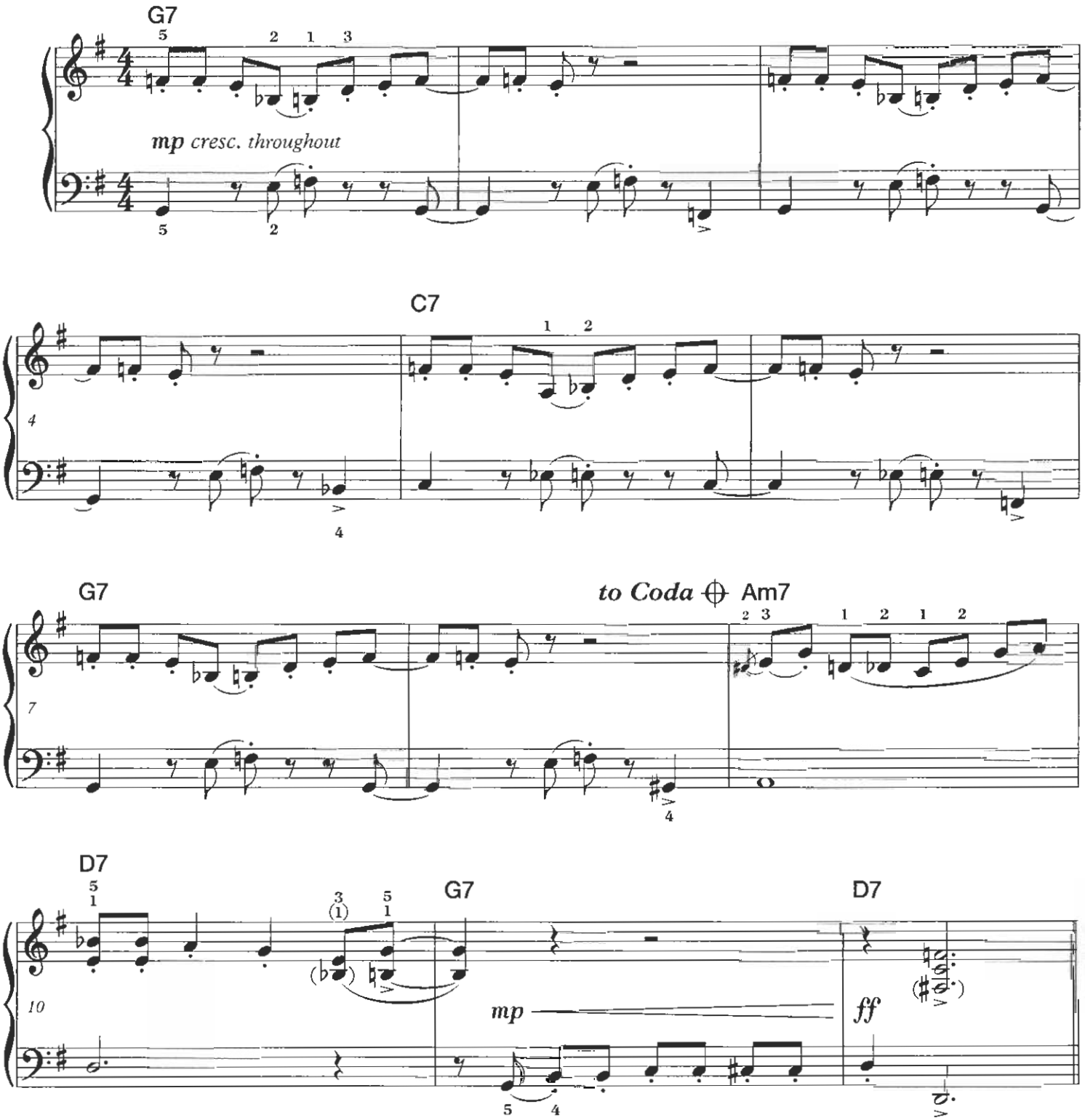
• RELATED LISTENING: The Nat King Cole Trio: 'The Prim Pram Sauce' from *The Best of the Nat King Cole Trio* [Capitol]

PROVE YOU GROOVE

Phil Peskett

Straight 8s Rock ♩ = 108 **Solid, insistent**

HEAD



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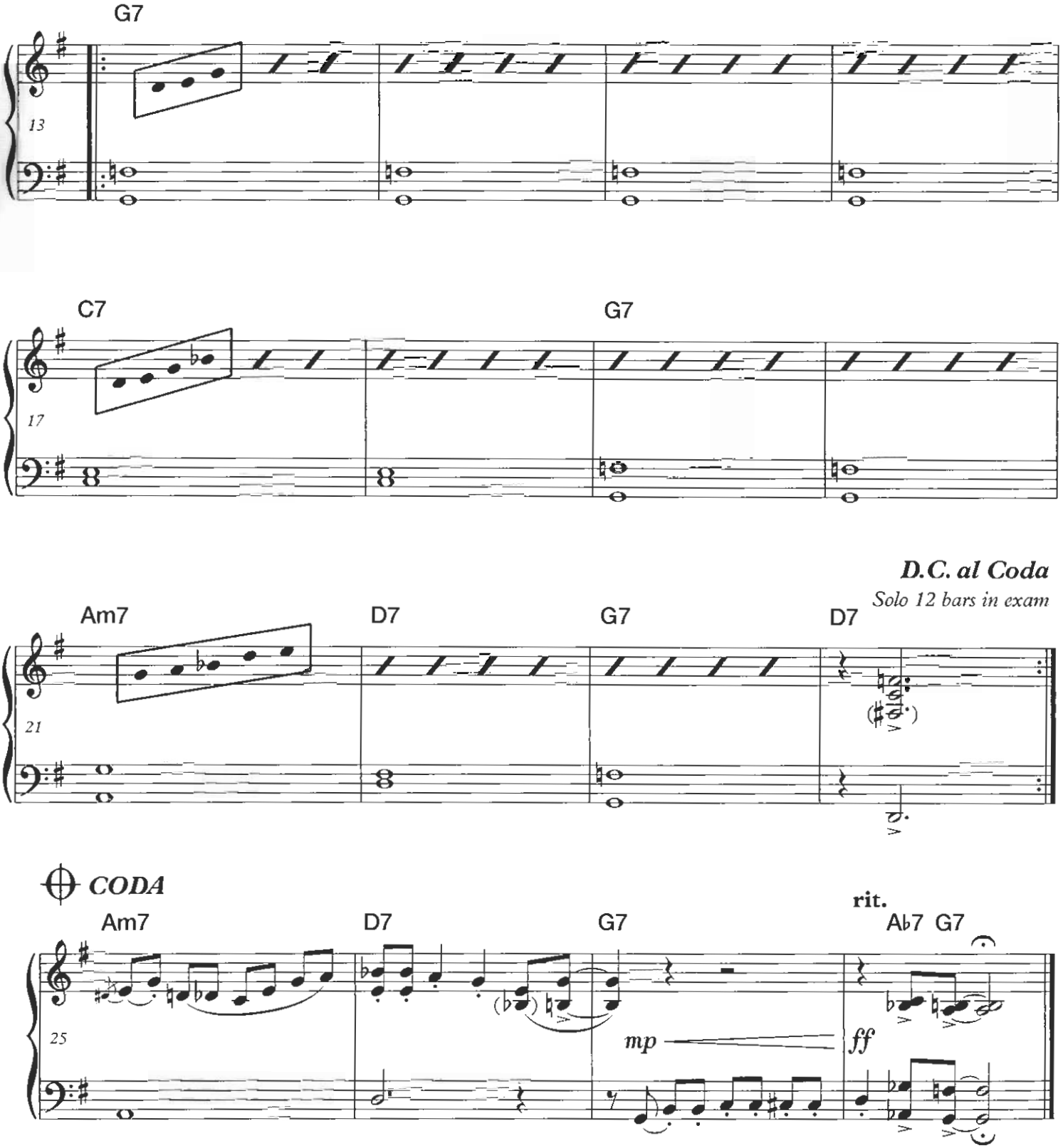
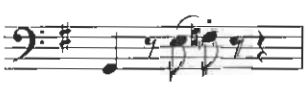
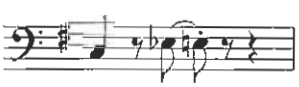
SOLOS



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

 in the G7 bars and  in bars 17 and 18.

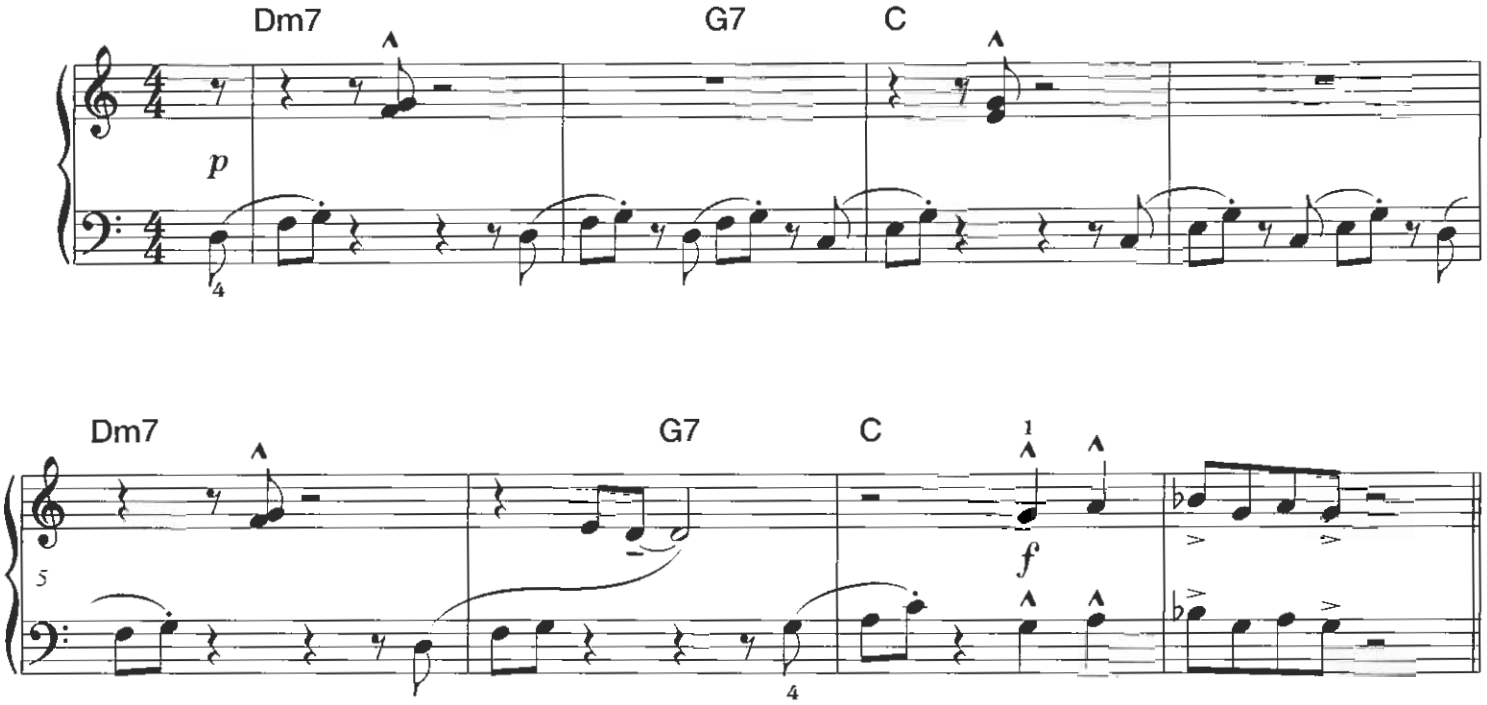
• RELATED LISTENING: Herbie Hancock: 'Watermelon Man' from *Takin' Off* [Blue Note]

PERDIDO

Juan Tizol arr. Richard Michael

Medium Swing ♩ = 104 **Grooving**

HEAD



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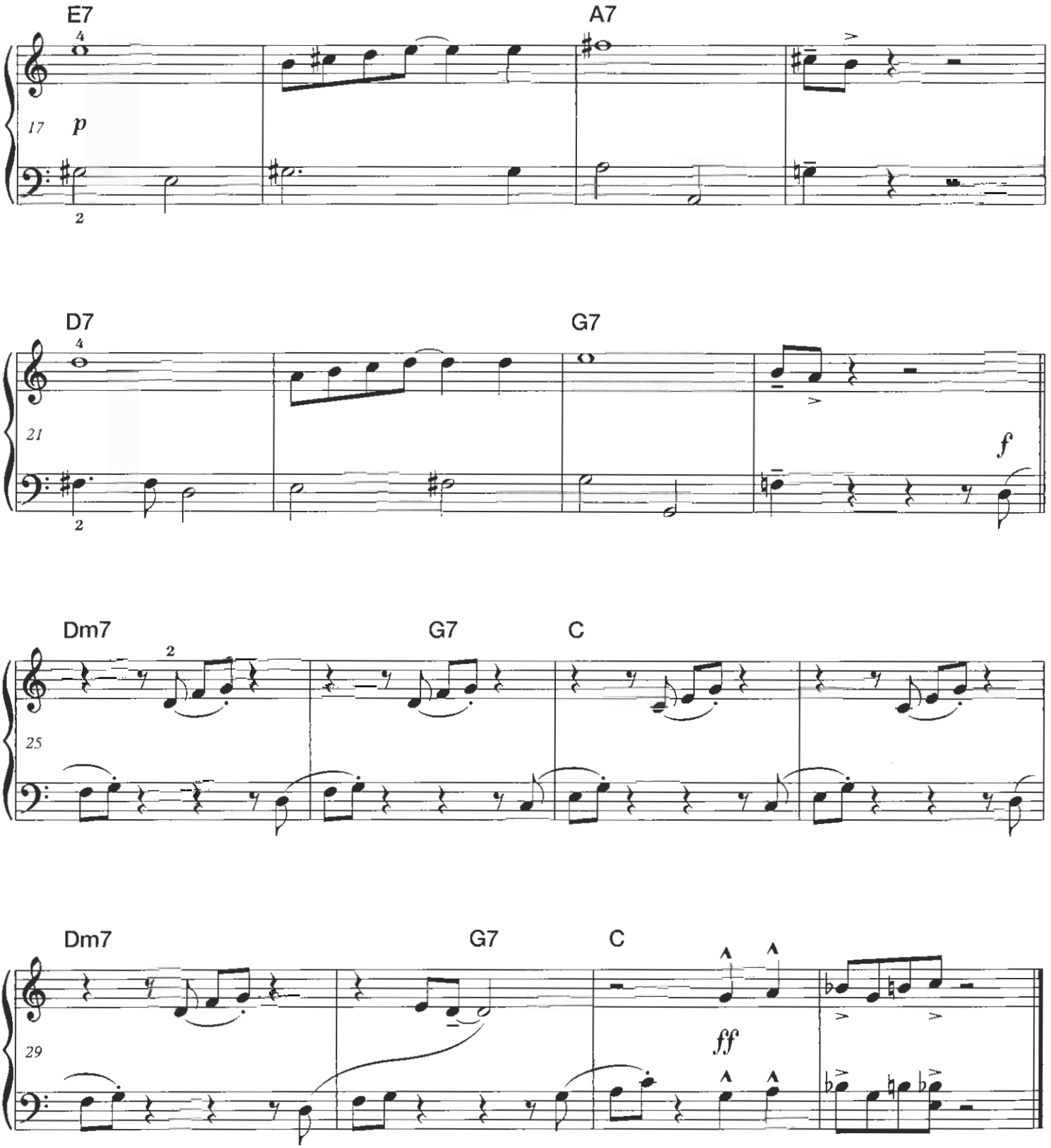
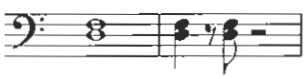


• NOTES: Also try playing some left-hand vamps in your solo, e.g.

 in bars 9–10.

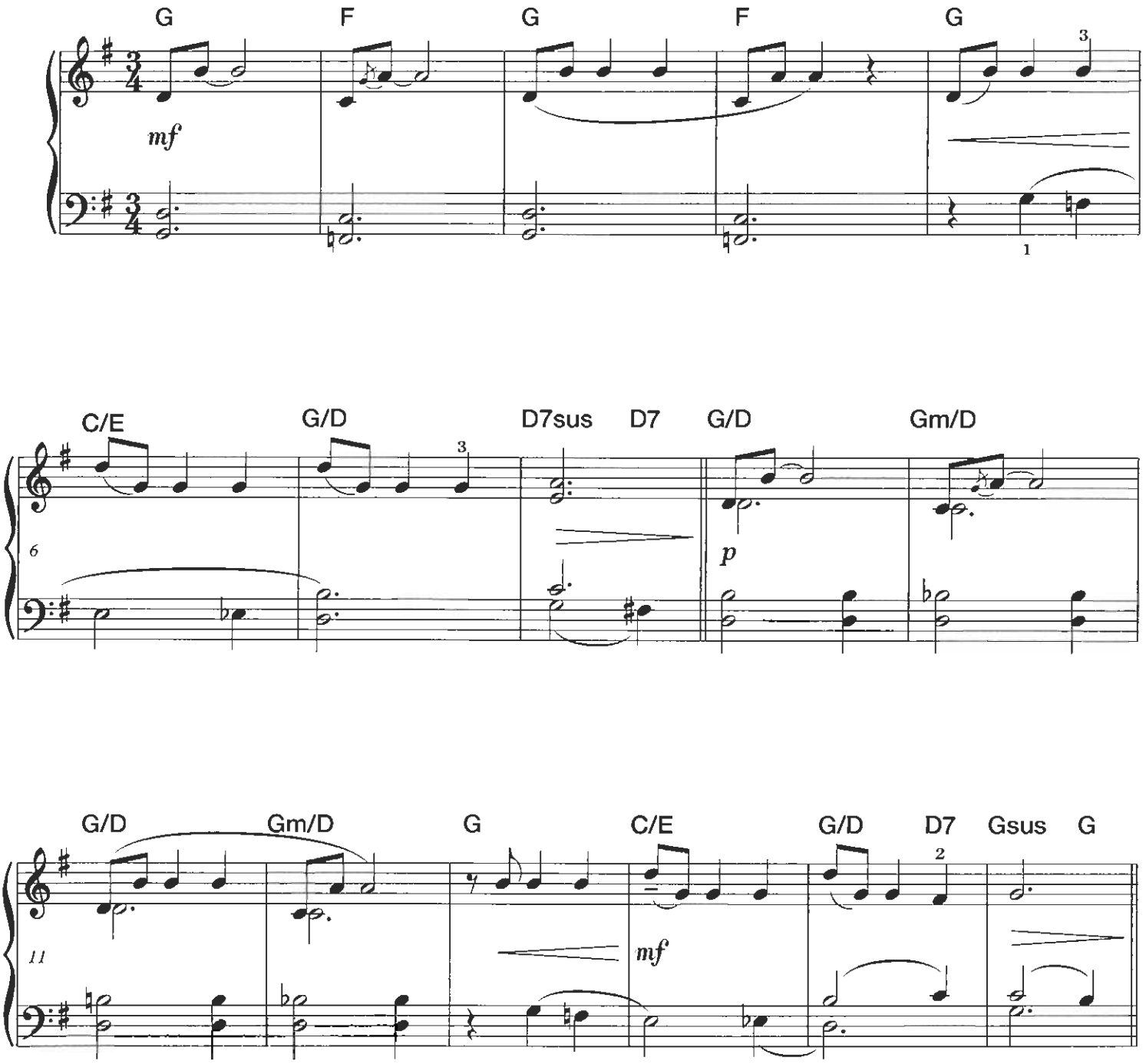
• RELATED LISTENING: Duke Ellington: 'Perdido' from *In a Mellotone* [RCA]

INCHWORM

Frank Loesser arr. Nikki Iles

Medium/Slow Swing ♩ = 96 **Jazz Waltz**

HEAD



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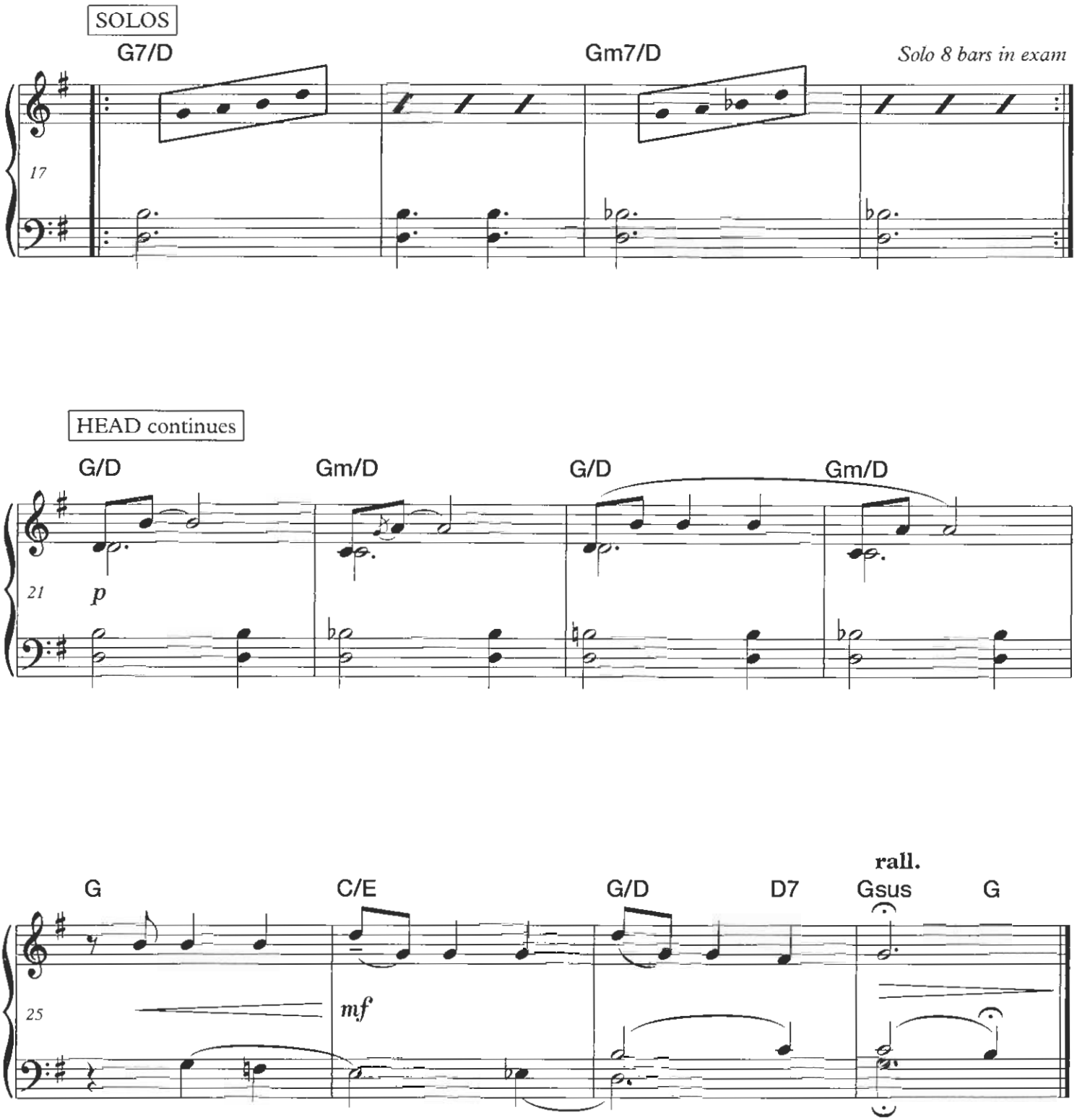
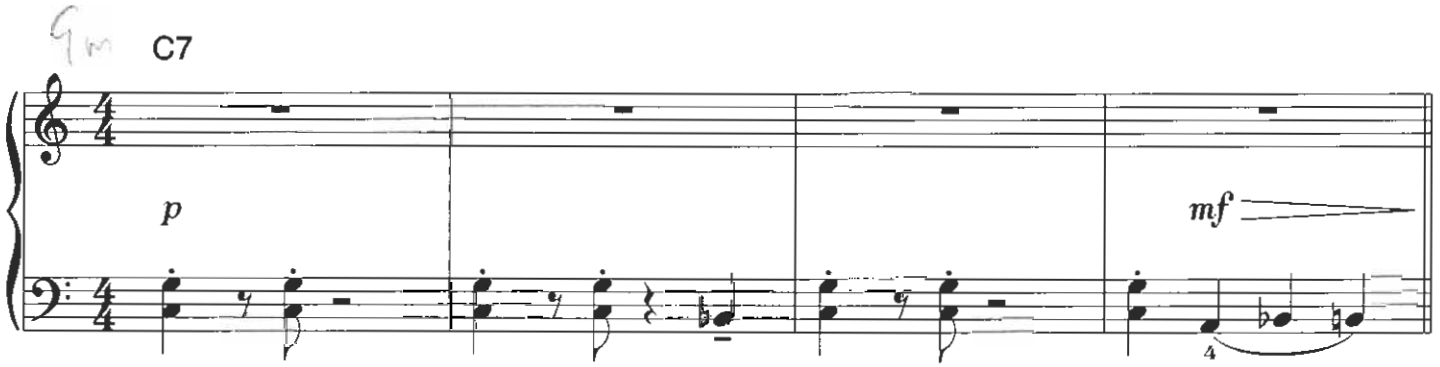


• RELATED LISTENING: Rachelle Ferrell: 'Inchworm' from First Instrument [Blue Note]

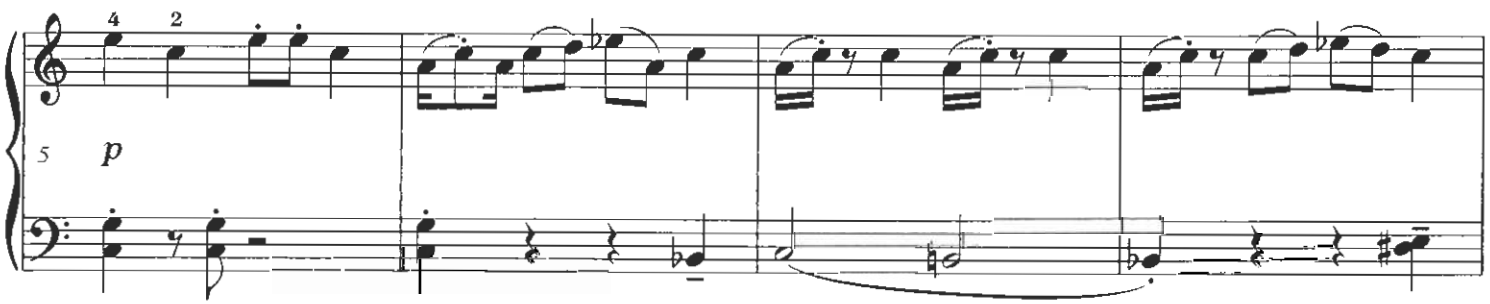
JEAN PIERRE

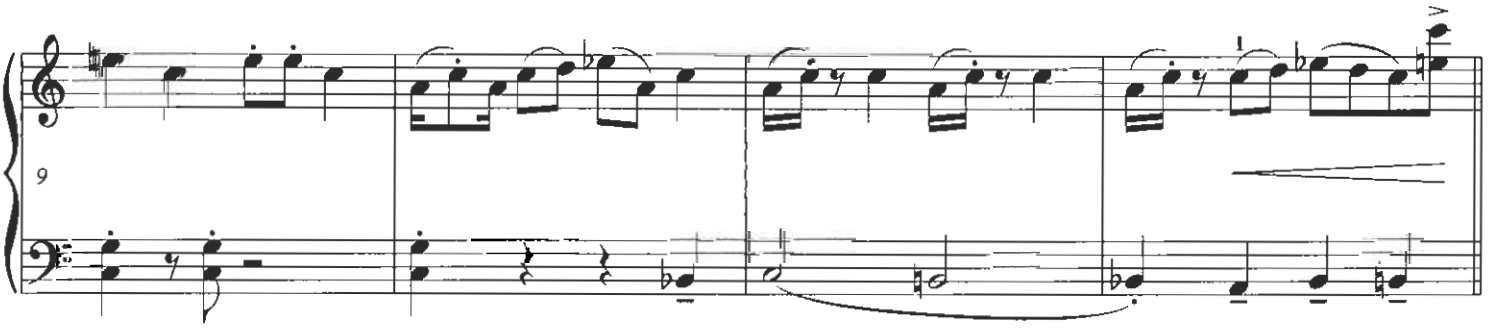
Miles Davis arr. Charles Beale

Straight 8s ♩ = 84 **Slow funk – quiet, insistent**



HEAD





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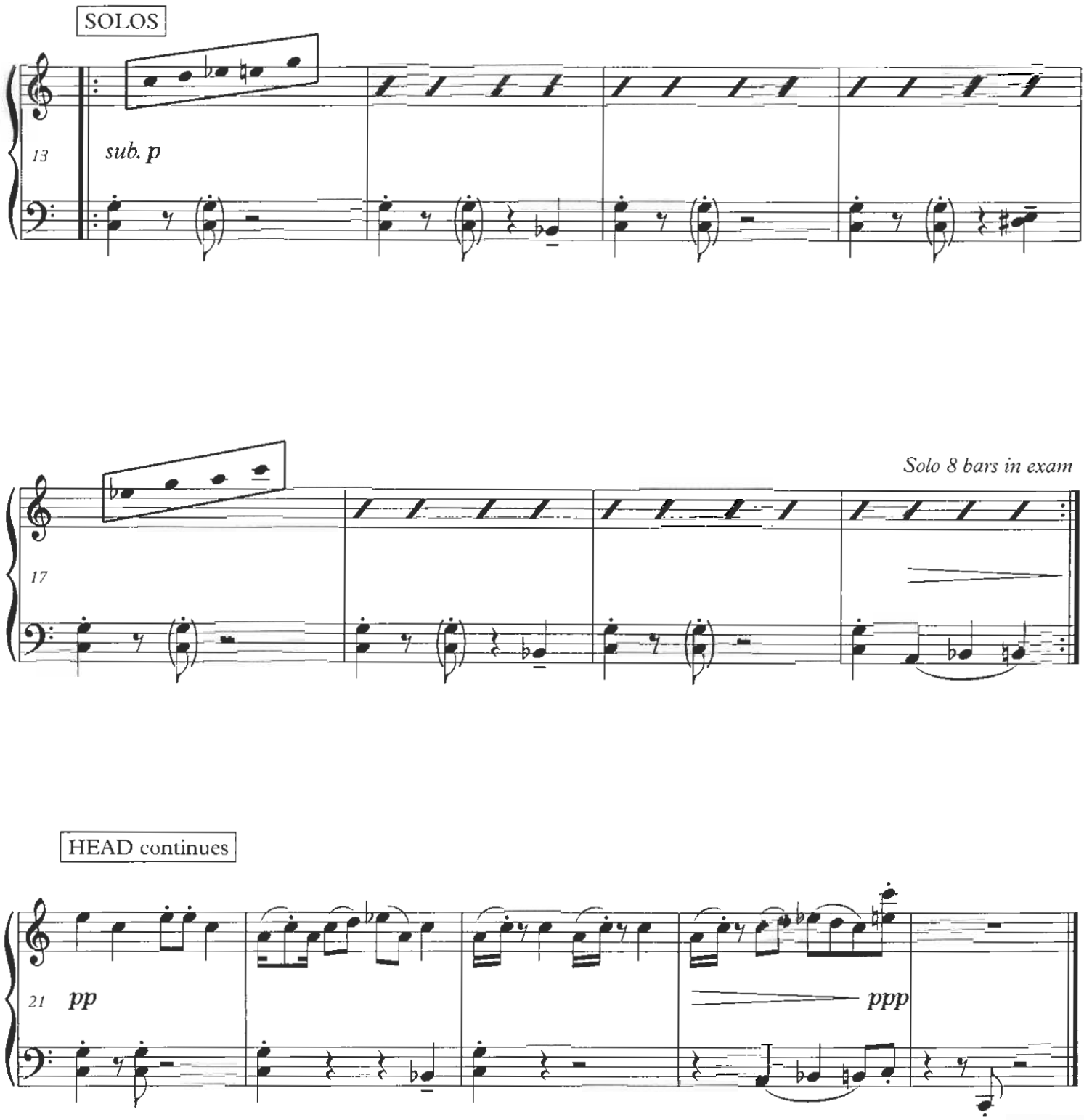


• NOTES: Explore using the notes E and E♭ in your solo.

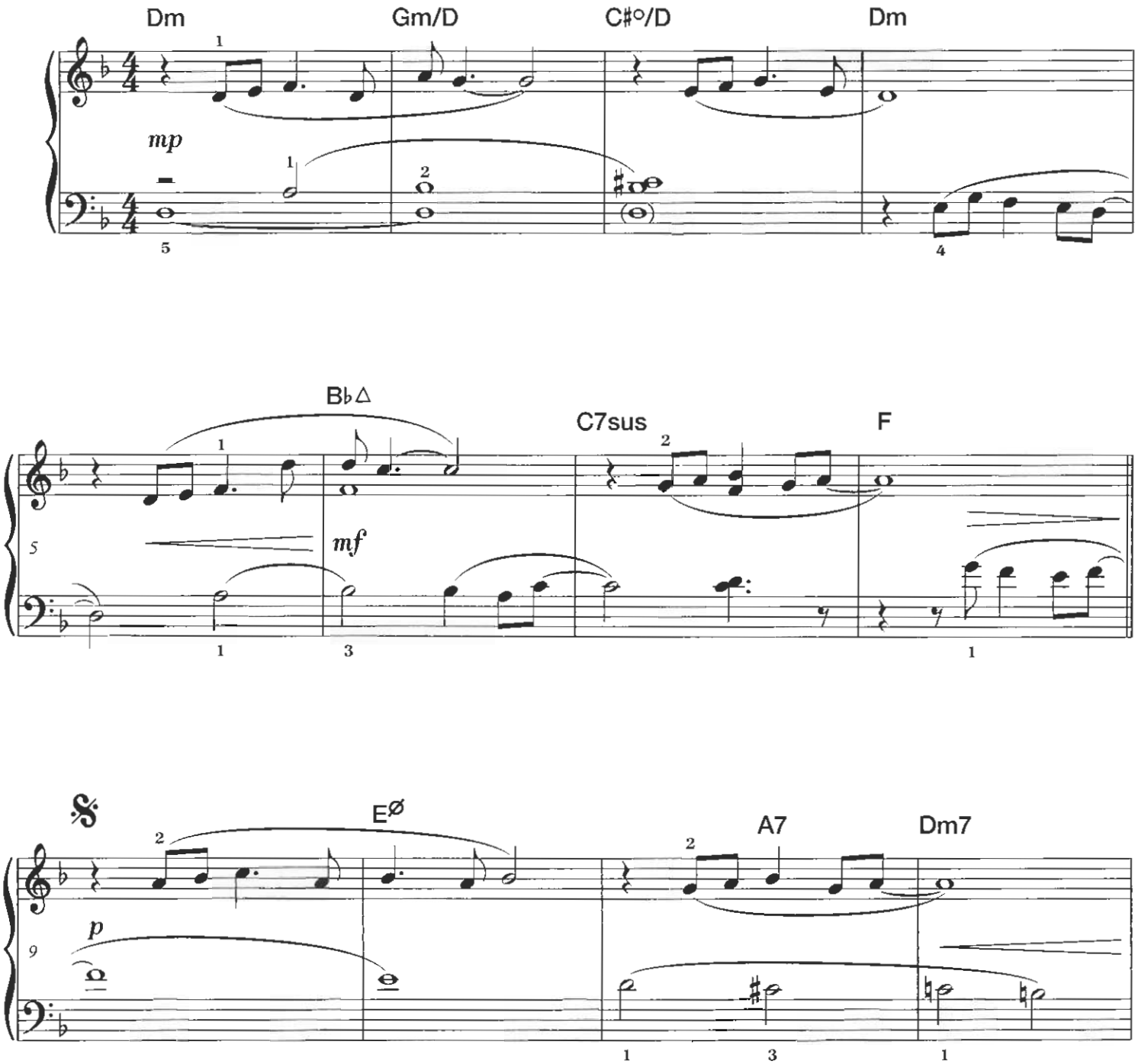
• RELATED LISTENING: Miles Davis: 'Jean Pierre' from We Want Miles [Columbia]

(OLD MAN FROM) THE OLD COUNTRY

Nat Adderley & Curtis R. Lewis arr. Phil Peskett

Swing ♩ = 126 **Smooth and lyrical**

HEAD



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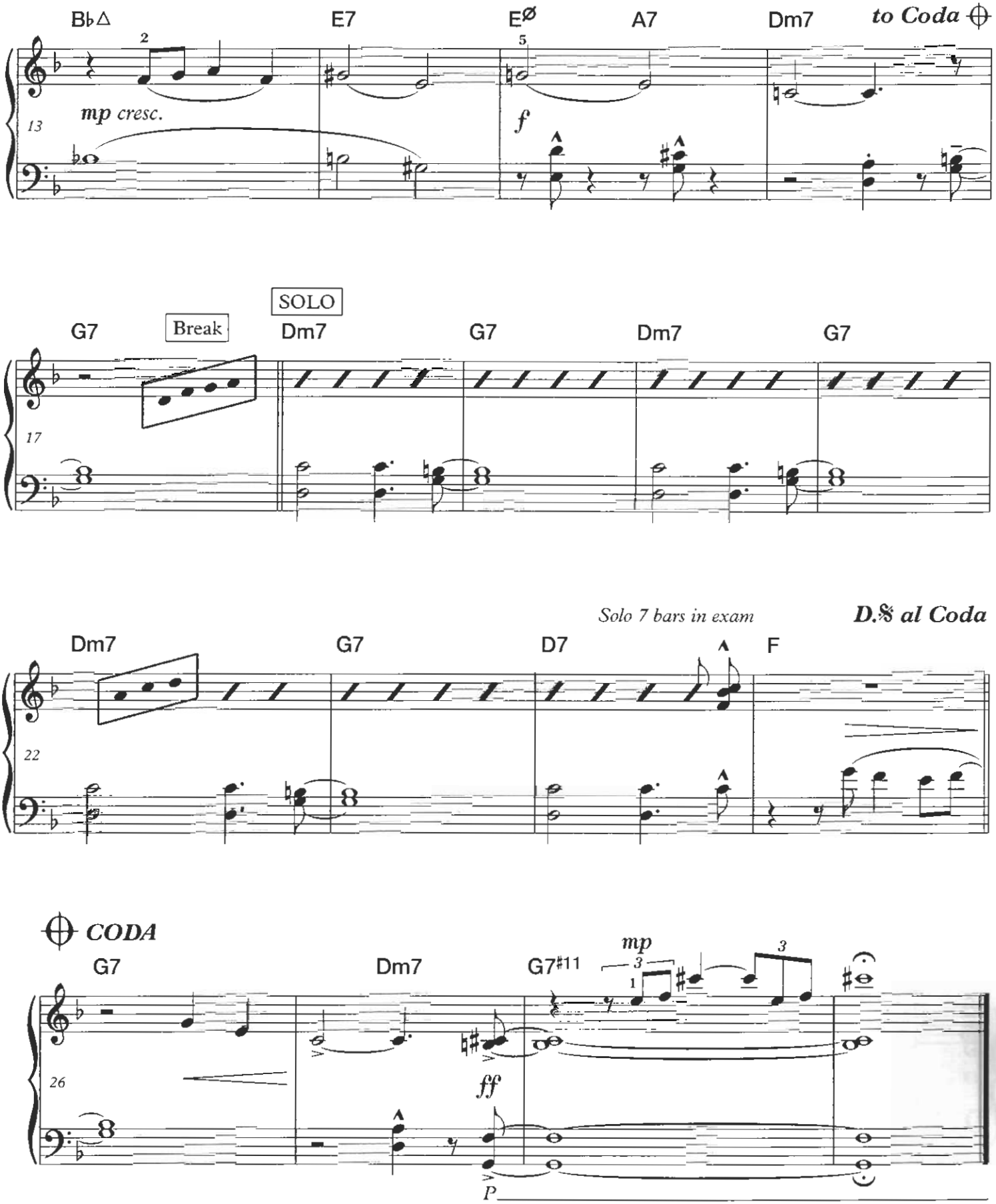
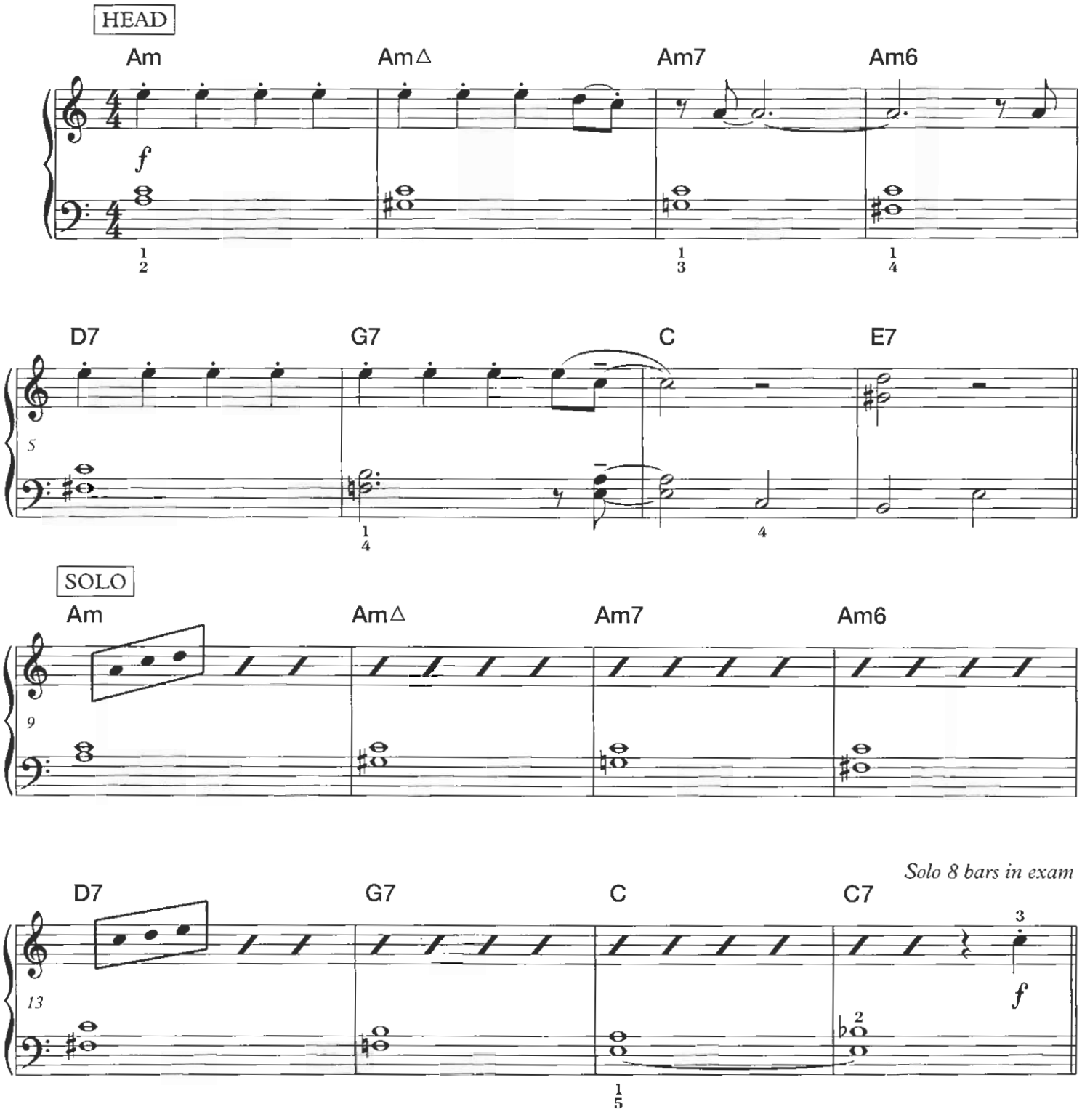


• RELATED LISTENING: Keith Jarrett: "(Old Man from) The Old Country" from Standards Live [ECM]

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

Billy Austin & Louis Jordan arr. Eddie Harvey

Medium Swing ♩ = 152 **Bright**



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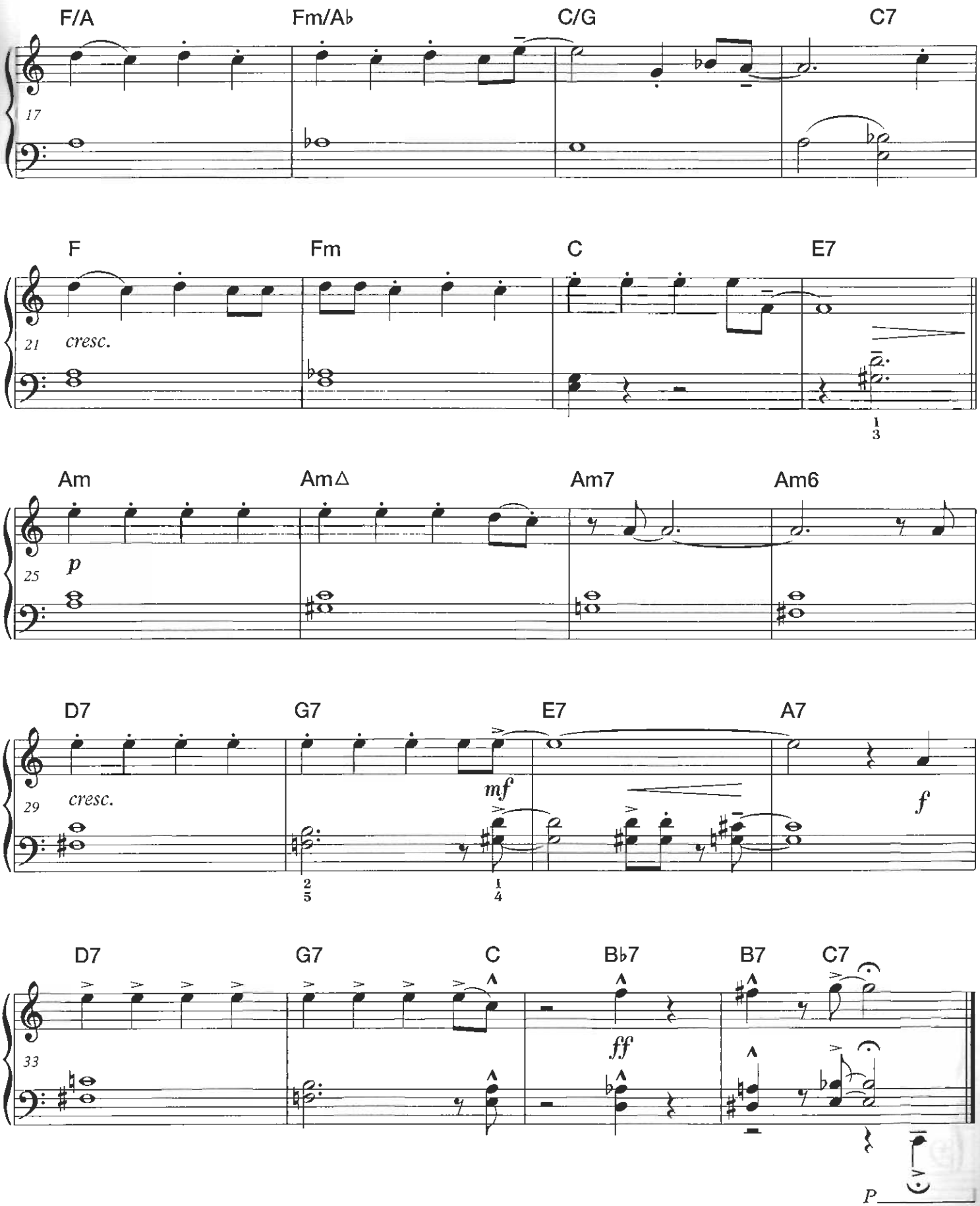
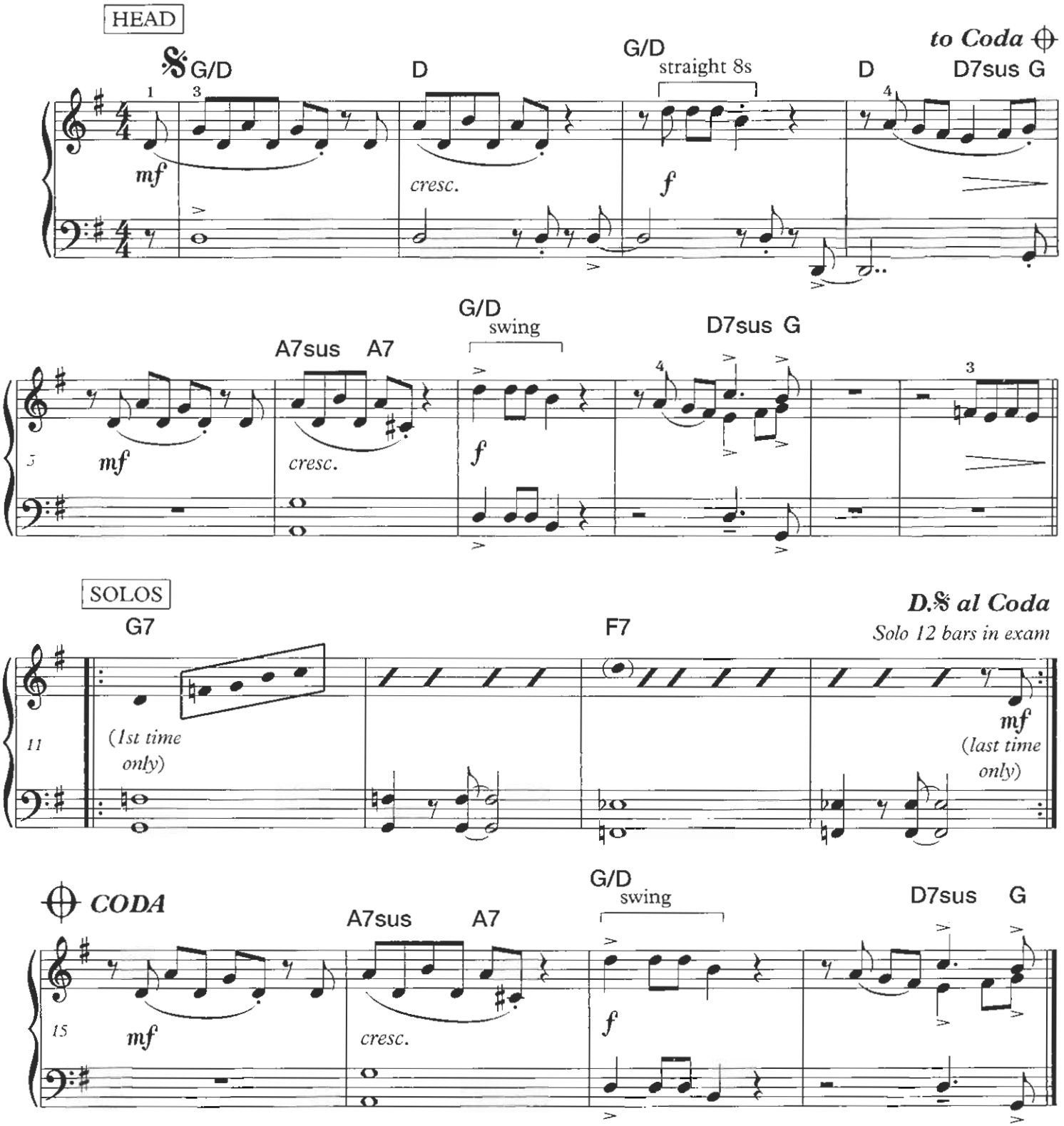


• RELATED LISTENING: The Nat King Cole Trio: 'Is you is, or Is you ain't (ma' Baby)?' from *Too Marvellous for Words* [Charly]

BOTTLE JUNCTION

Nikki Iles

Medium up Swing ♩ = 108 **Playful**



• RELATED LISTENING: Paul Bley: *Footloose* [Savoy]

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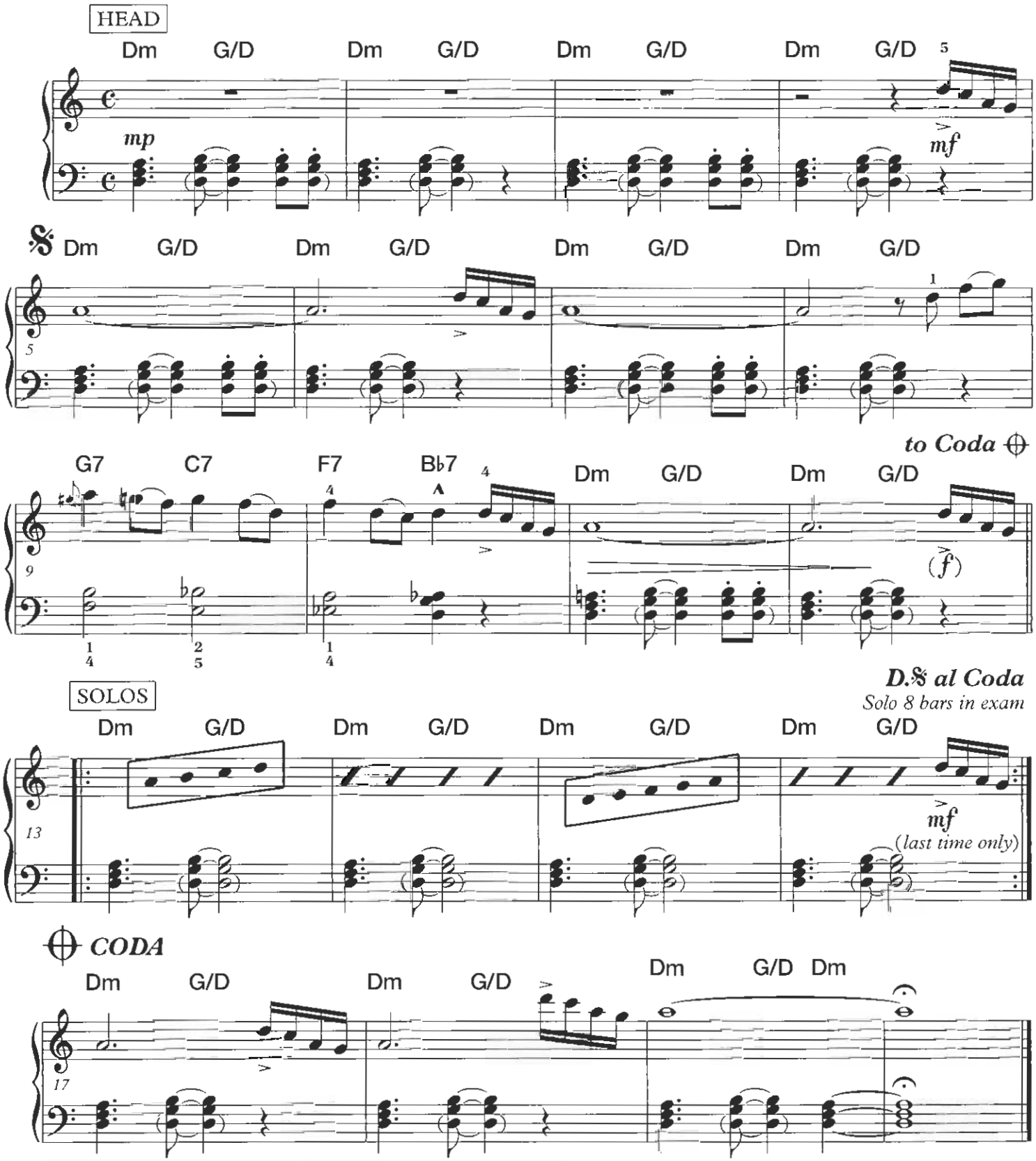
BLUE AUTUMN

Eddie Harvey

Straight 8s Rock ♩ = 120 **Melancholy**



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

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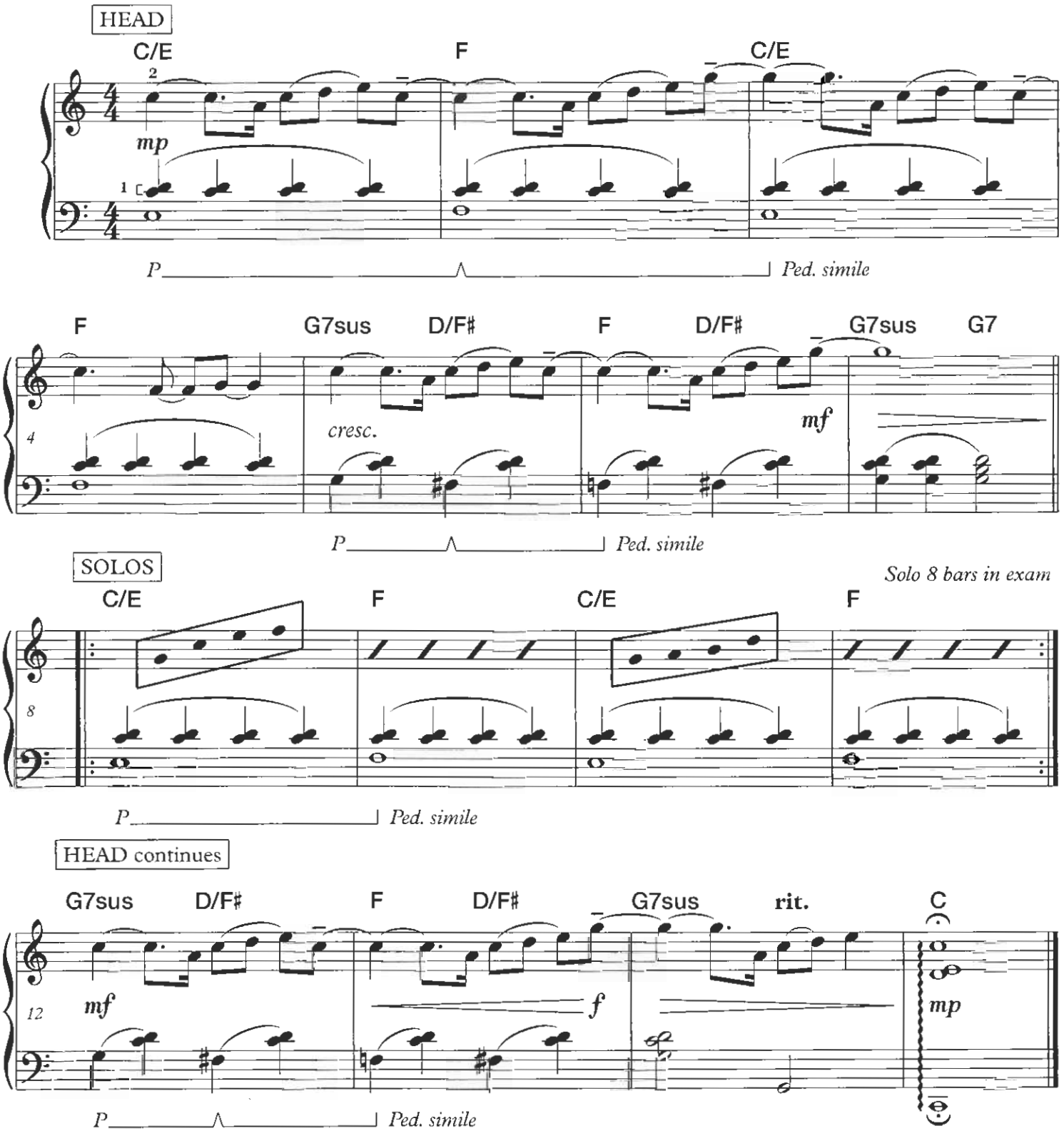
HE IS SADLY MELTING

Phil Peskett

Straight 8s ♩ = 66 **With resignation**



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

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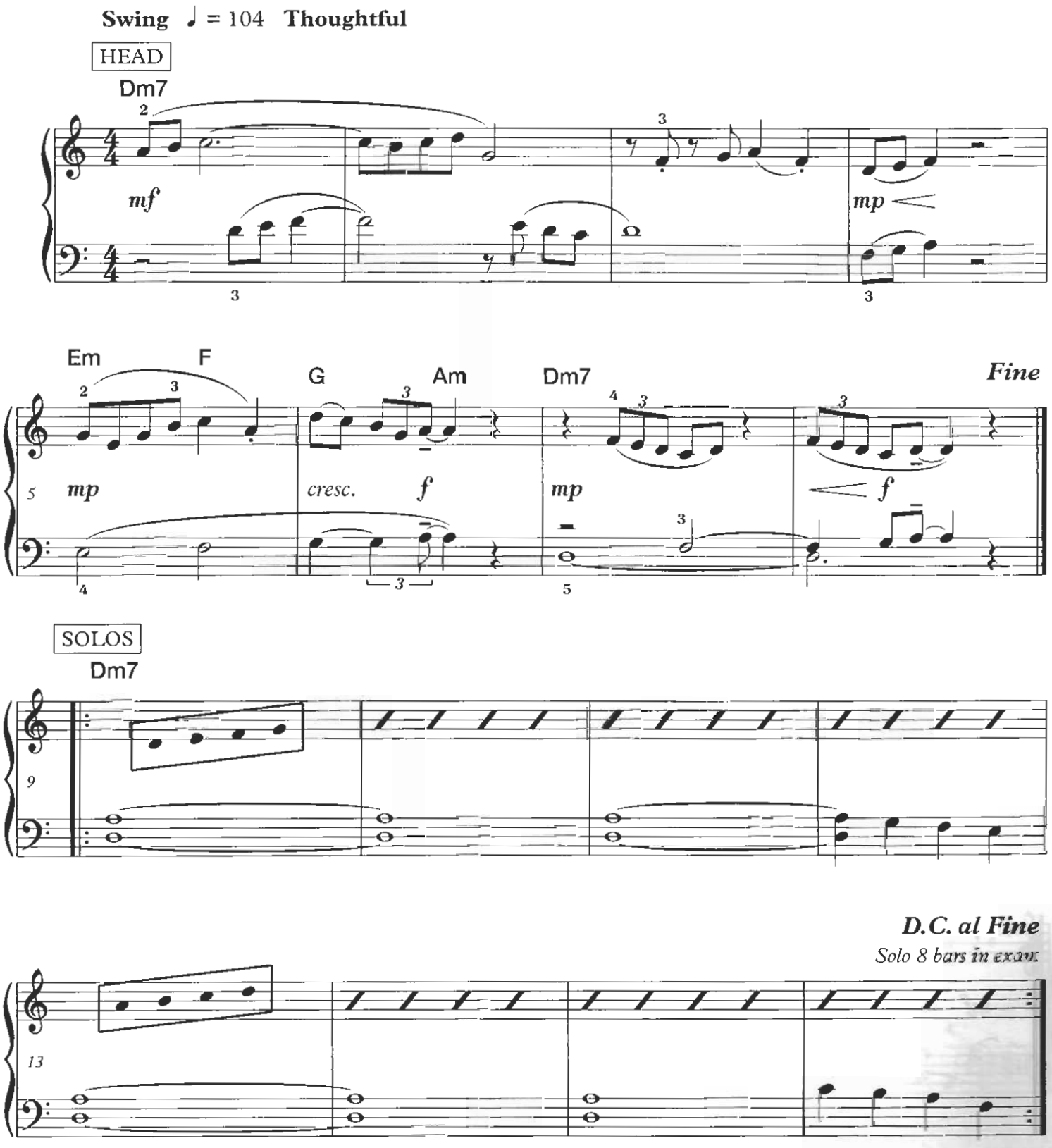
HERE WE GO AGAIN

Michael Garrick



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

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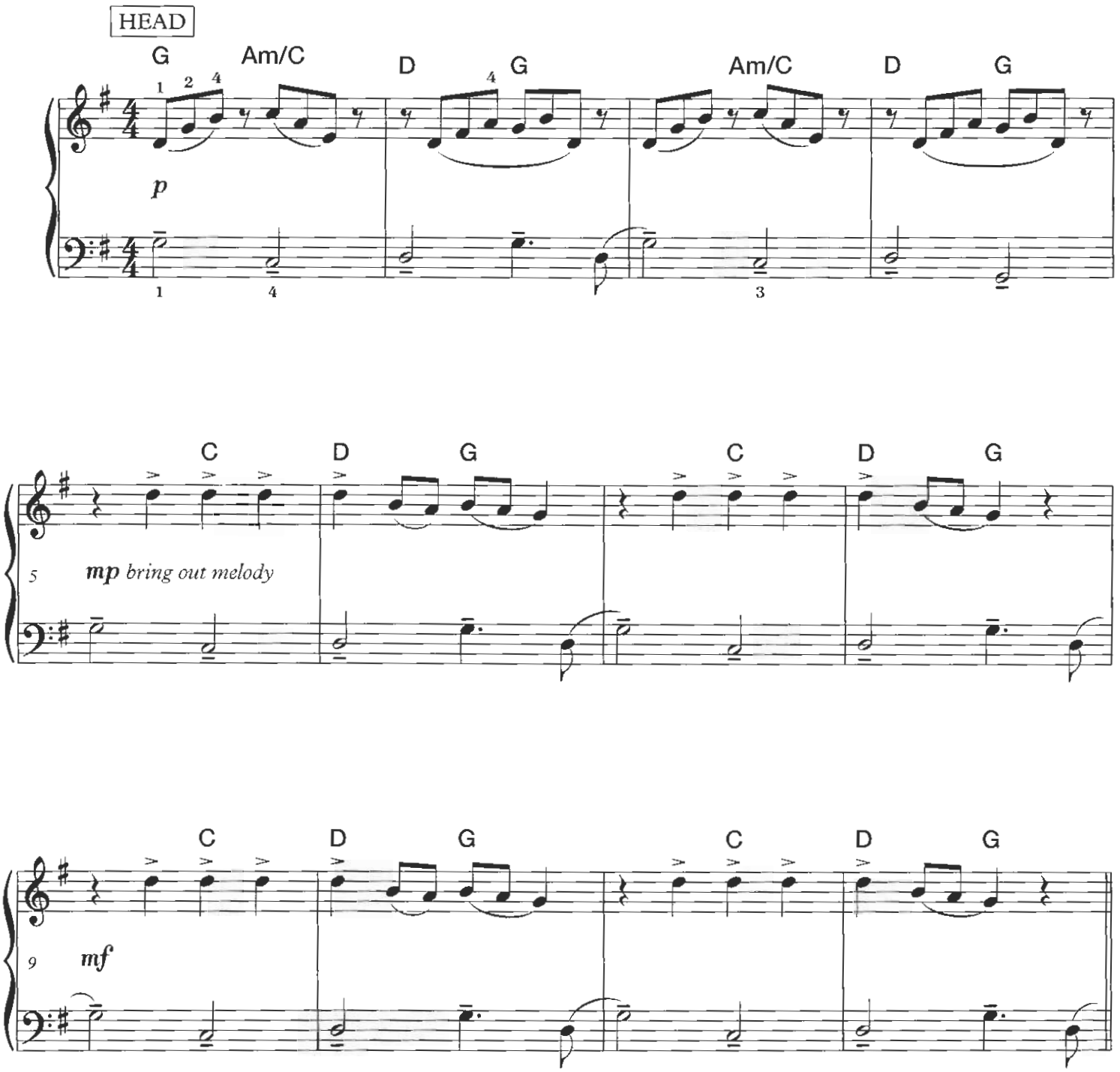
YOKATE

Huw Warren

Straight 8s ♩ = 132 **Steady African groove**



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SOLOS

F/G

13

Solo 8 bars in exam

17

HEAD continues

G C D E G C Ab Bb G C

21 *mf*

G C D G C D G

26 *f*

• RELATED LISTENING: Abdullah Ibrahim: 'African Sun' from African Sun [KA2]

AB 2632

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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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