The Jazz Piano and Jazz Ensemble 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 swung as directed by the examiner.

- **Scales** with each hand separately in the following forms:
  - Major on D:
  - Minor on G:
  - Major pentatonic on C:
  - Minor pentatonic on G (five notes)
  - Major: C, G, D, A, E (two octaves)
  - Minor: G, D, A, E, B (two octaves)
  - Major: C, G, D, A, E (one octave)
  - Minor: G, D, A, E, B (one octave)

- **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 fullynotated 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 guidelines right-hand pitches and left-hand parts are given solely as a starting-point and to indicate the style. It is expected that the candidate 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 repetitions 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 change 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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Printed in England by Caligravure Ltd, Thetford, Norfolk.
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
Período 12
2 Frank Loesser, arr. Nikki Iles
I’ve Owned You 14
3 Miles Davis, arr. Charles Beale
Jean Pierre 16
(Old Man from) The Old Country 18
5 Jilly 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 arpeggios, arpeggios and scales. Three of the pieces, ‘Bag’s Groove’, ‘Período’ and ‘Yokate’, are also presented on the CD in ‘minim out’ version, for you to play along with bass and drums.
BEDFORD SQUARE BLUES
Richard Michael

Medium Swing $j = 126$ Cheerful

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SOLOS

G7

C7

G7

D.C. al Coda
Solo 12 bars in exam

COBA

G7

*RELATED LISTENING: Count Basie: 'Blues for Joe' from Kansas City Sound (Pablo)*

AB 2632
O, LORD, PLEASE DON'T LET THEM DROP THAT ATOMIC BOMB ON ME
Charles Mingus arr. Nikki Iles

Slow Swing  \( \frac{3}{4} \) = 80 Lazy

© 1976 by Jazz Workshop

AB 2632
SOLOS

C7

F7

C7

Dm7

G7

C7

Solo 12 bars in exams

HEAD continues

Dm7

G7sus

C

D7

C7

* HINTS: Also try improvising using the major pentatonic on C.

* RELENTLESS: Charles Mingus: 'O, Lord, Please don't let them drop that Atomic Bomb on me!' from On Yeash! [Atlantic]
BAG'S GROOVE
Milt Jackson arr. Richard Michael

Medium Swing  \( j = 108 \)  With a light touch but grooving

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SOLOS

G7

C7

G7

D,8 al Coda
Solo 12 bars in exam

CODA

D7

C7

G7

\* RELATED LISTENING: The Modern Jazz Quartet: 'Magg's Groove' from Dedicated to Connie [Atlantic]
SOLOS
Dm7

G7
Dm7

Bb7
A7
Dm7
A7

D.8 al Coda
Solo 12 bars in exam

CODA
rit.
Dm7

A7
Dm7

\* HINTS: Also try improvising using Dorian on B, and explore using the notes A and Ab.

\* RELATED LISTENING: Nat "King" Cole Trio: "The Frail Fourteen" from The Best of the Nat "King" Cole Trio (Capitol)
PROVE YOU GROOVE
Phil Peskett

Straight 8s Rock  \( \frac{j}{\text{beat}} = 108 \) Solid, insistent

**HEAD**

\[\text{G7}\]

\[\text{C7}\]

\[\text{G7}\] to Coda () Am7

\[\text{D7}\]

\[\text{G7}\]

\[\text{D7}\]

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AB 2632
* NOTE: 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’s ‘Watermelon Man’ from the 45th [Blue Note]
PERDIDO
Juan Tizol arr. Richard Michael

Medium Swing \( j = 104 \) Grooving

**HEAD**

```
Dm7    G7    C
```

**SOLOS**

```
Dm7  G7  C
```

Solo 7 bars in c.sus.

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AB 2632
*NOTE*: Also try playing some left-hand riffs in your solo, e.g.

\[ \text{in bare 9-10.} \]

*RELATED LISTENING*: Duke Ellington: 'Perdido' from *In a Mellotone* (BGO)
INCHWORM
Frank Loesser arr. Nikki Iles

Medium/Slow Swing \( \frac{j}{\frac{1}{3}} = 96 \) Jazz Waltz

\[ \text{HEAD} \]

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Jean Pierre
Miles Davis arr. Charles Beale

Straight 8s  \( \frac{j}{1} = 84 \)  Slow funk – quiet, insistent

C7

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**SOLOS**

Solo 8 bars in exam

**HEAD continues**

*NOTES: Explore using the notes B and B♭ in your solo.*

*RELATED LISTENING: Miles Davis 'Jean Pierre' from In a Silent Way (Columbia)*
(OLD MAN FROM) THE OLD COUNTRY
Nat Adderley & Curtis R. Lewis arr. Phil Peskett

Swing $j = 126$ Smooth and lyrical

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AB 2632
HEAD continues

F/A  Fm/A\b  C/G  C7

27  

F  Fm  C  E7

cresc.

28  

Am  Am\Delta  Am7  Am6

p  

D7  G7  E7  A7

cresc.

f  

D7  G7  C  Bb7  B7  C7

p  

*RELATED LISTENING: The Nat King Cole Trio: 'Is you is, or is you ain't (an' I say) from Too Marvelous for Words [Chorus]*

ABB 2632
BOTTLE JUNCTION
Nikki Iles

Medium up Swing  \( J = 108 \)  Playful

**HEAD**

\[
\begin{align*}
& G/D \quad D \\
& G/D \quad straight 8s \\
& D \\
& D7sus G
\end{align*}
\]

**SOLOS**

\[
\begin{align*}
& G7 \\
& F7
\end{align*}
\]

Solo 12 bars in Coda

\[
\begin{align*}
& D7 \quad al Coda \\
& (last time only)
\end{align*}
\]

**CODA**

\[
\begin{align*}
& A7sus \quad A7 \\
& G/D \quad swing \\
& D7sus G
\end{align*}
\]

\*RELATED LISTENING: Paul Kely: Footloose [Barto]*

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ABRSM
HE IS SADLY MELTING
Phil Peskett

Straight 8a  \( \frac{6}{8} \)  With resignation

[Music notation for head section]

SOLOS

[Music notation for solo section]

**RELATED LISTENING** Phil Pinnell 'Have a Little Faith' from Have a Little Faith [Kodaly Ensemble]

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AB 3632
HERE WE GO AGAIN
Michael Garrick

Swing \( \text{\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!\!”}
YOKATE
Raw Warren

Straight 8s  \( \text{\textbf{\textit{J}} = 132} \) Steady African groove

\textbf{HEAD}

\begin{align*}
\text{G} & \quad \text{Am/C} & \quad \text{D} & \quad \text{G} \\
\text{G} & \quad \text{Am/C} & \quad \text{D} & \quad \text{G}
\end{align*}

\begin{align*}
\text{p} & \\
\text{p} & \\
\text{p} &
\end{align*}

\begin{align*}
\text{C} & \quad \text{D} & \quad \text{G} \\
\text{C} & \quad \text{D} & \quad \text{G}
\end{align*}

\textit{mp} bring out melody

\begin{align*}
\text{C} & \quad \text{D} & \quad \text{G} \\
\text{C} & \quad \text{D} & \quad \text{G}
\end{align*}

\textit{mp'}

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All 2034
SOLOS
F/G

Solo 8 bars in exam

HEAD continues

G C D E G C Ab Bb G C

*RELATED LISTENERS: Abdullah Ibrahim 'African Sun' from African Sun [445]*
'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 improve 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, calypso, 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.

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