JAZZ PIANO PIECES

GRADE 5

ABRSM PUBLISHING

HE 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, Arpeggios and Broken Chords

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

SCALES: in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on B and F; Mixolydian on E and B♭; Lydian on F, C, D and A♭; A and E♭ majors (two octaves)

Major pentatonic on D and B♭; Minor pentatonic on B and G (two octaves)

Blues scales on A, F♯ and G (one octave)

CHROMATIC SCALES: in similar motion with hands together one octave apart, and with each hand separately, beginning on any note named by the examiner (two octaves)

ARPEGGIOS: the common chords of E and A♭ majors, F♯ and F minors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

BROKEN CHORDS: formed from the chords of D7, F7, B♭7 and Em7, Bm7, Dm7, with each hand separately, according to the pattern shown in the syllabus.

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 four-bar passage and improvise a four-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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JAZZ PIANO PIECES GRADE 5

Edited by Charles Beale

Blues

1 MILES DAVIS, *arr. Richard Michael*
All Blues 2

2 PETE SABERTON
Crossover Blues 4

3 NIKKI ILES
Lemon Cornette 6

4 ROLAND PERRIN
That Monday Morning Feeling 8

5 BRIAN PRIESTLEY
Jamming with Jools 10

Standards

1 LEON BERRY, *arr. Martin Litton*
Christopher Columbus 13

2 KENNY DORHAM, *arr. Eddie Harvey*
Blue Bossa 16

3 SONNY ROLLINS, *arr. Phil Peskett*
Oleo 18

4 BILL EVANS, *arr. Nikki Iles*
34Skidoo 22

5 BILLY STRAYHORN, *arr. Eddie Harvey & Nikki Iles*
Take the 'A' Train 24

Contemporary Jazz

1 RICHARD MICHAEL
An Oscar for Oscar 27

2 CHRIS BATCHELOR
So Long 30

3 TERRY SEABROOK
Mambo Country 32

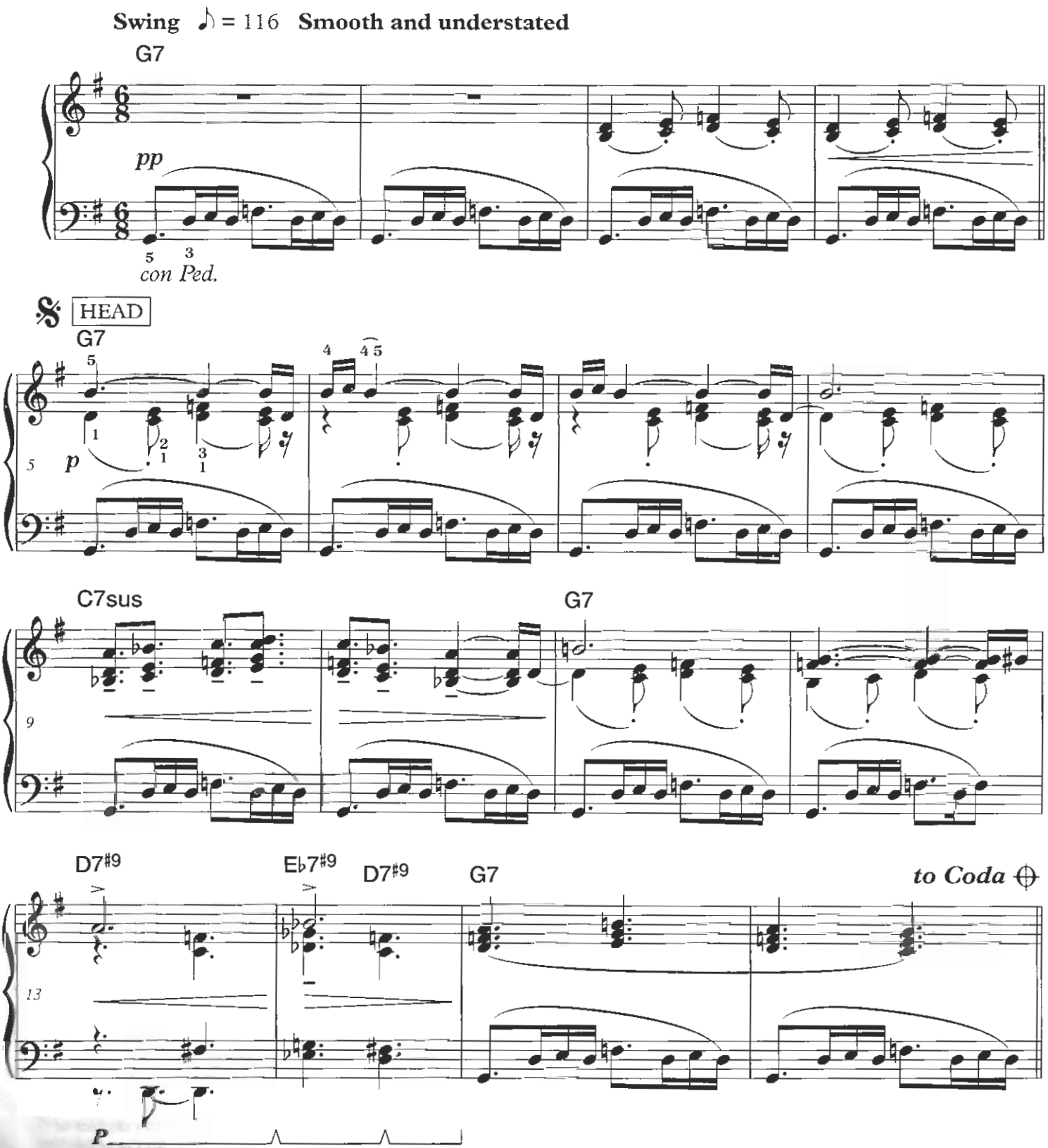
4 TERRY SEABROOK
Waltz for Autumn 35

5 CHRIS BATCHELOR
Chops 38

A CD for Grade 5 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, 'All Blues', 'Take the 'A' Train' and 'An Oscar for Oscar', are also presented on the CD in 'minus one' versions, for you to play along with bass and drums.

ALL BLUES

Miles Davis arr. Richard Michael



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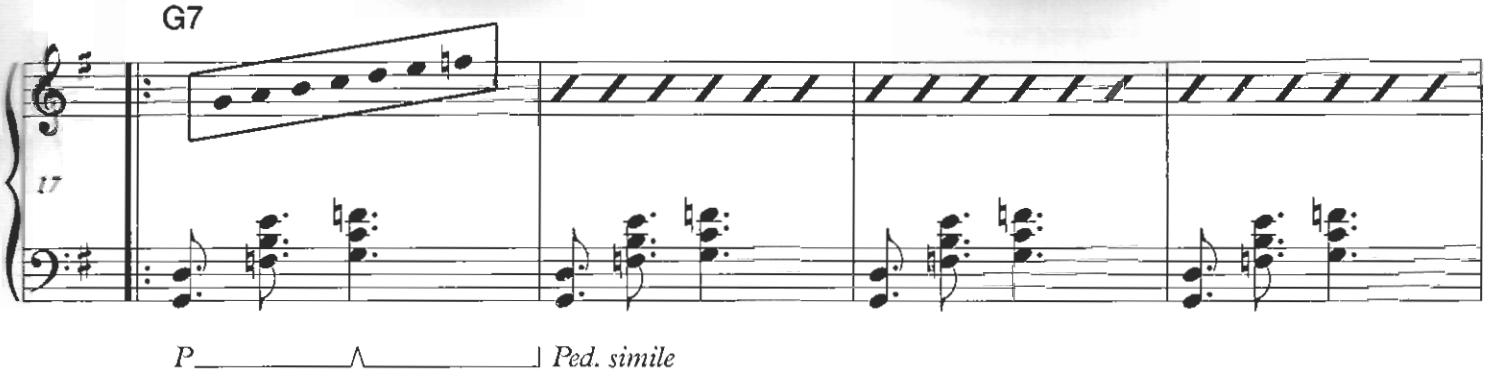
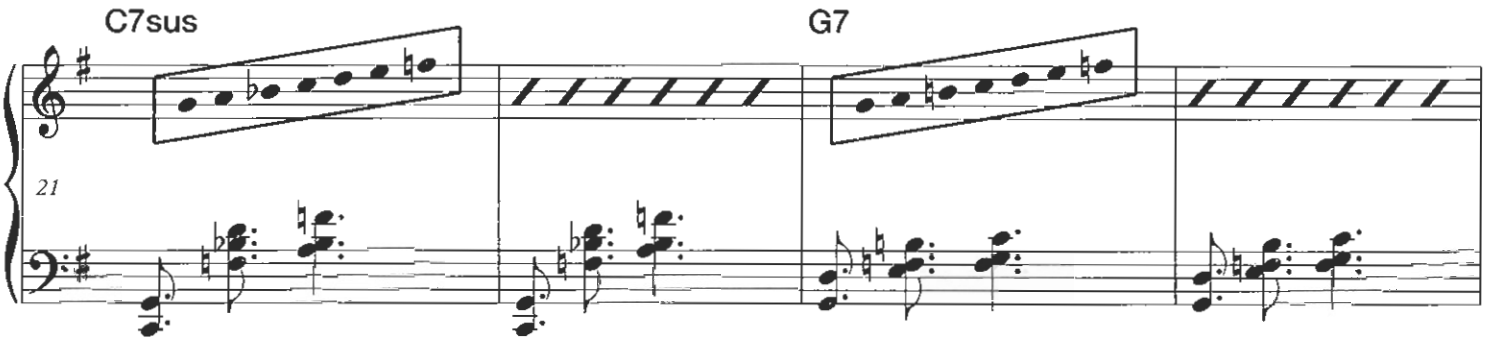
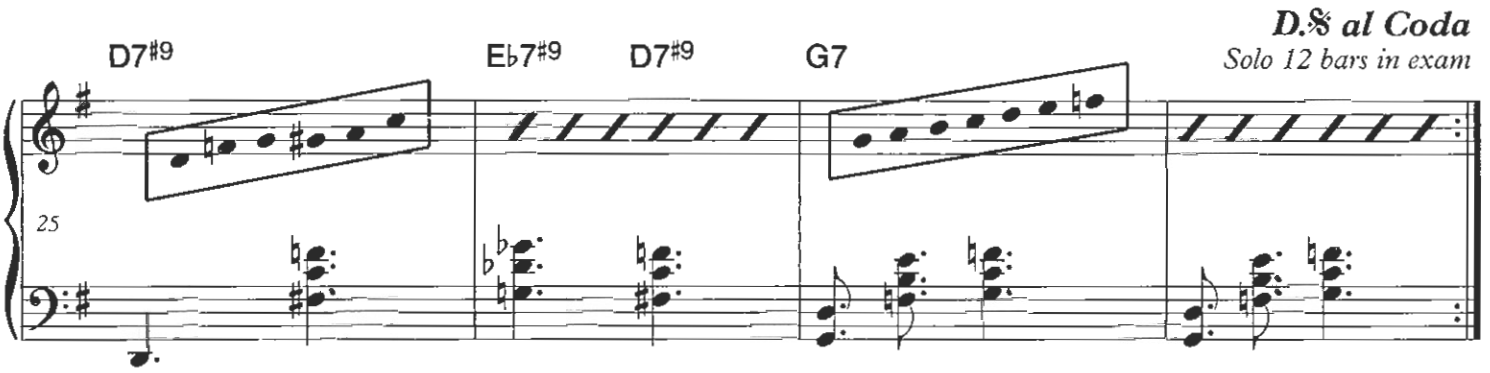
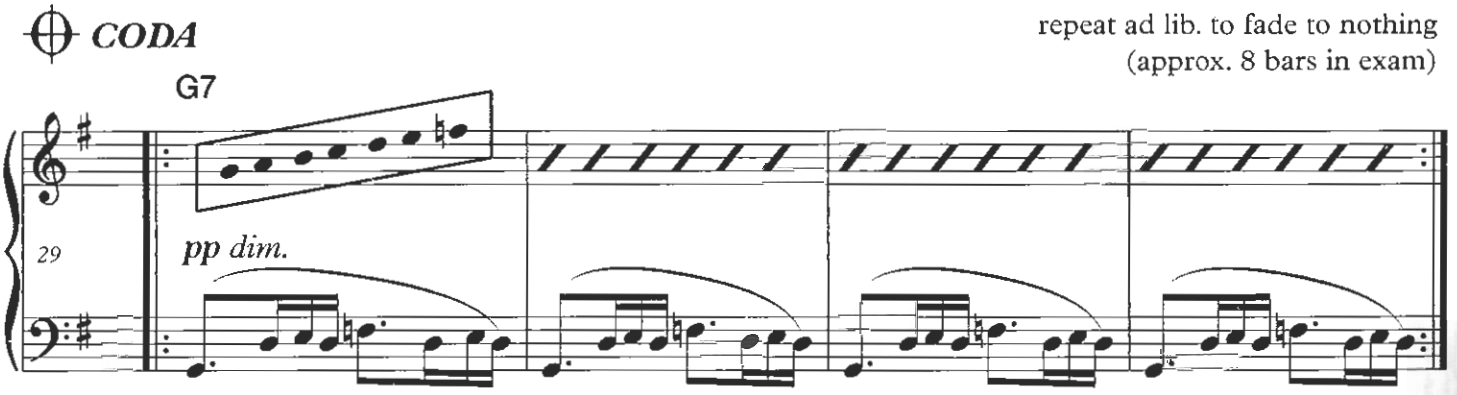
SOLOS







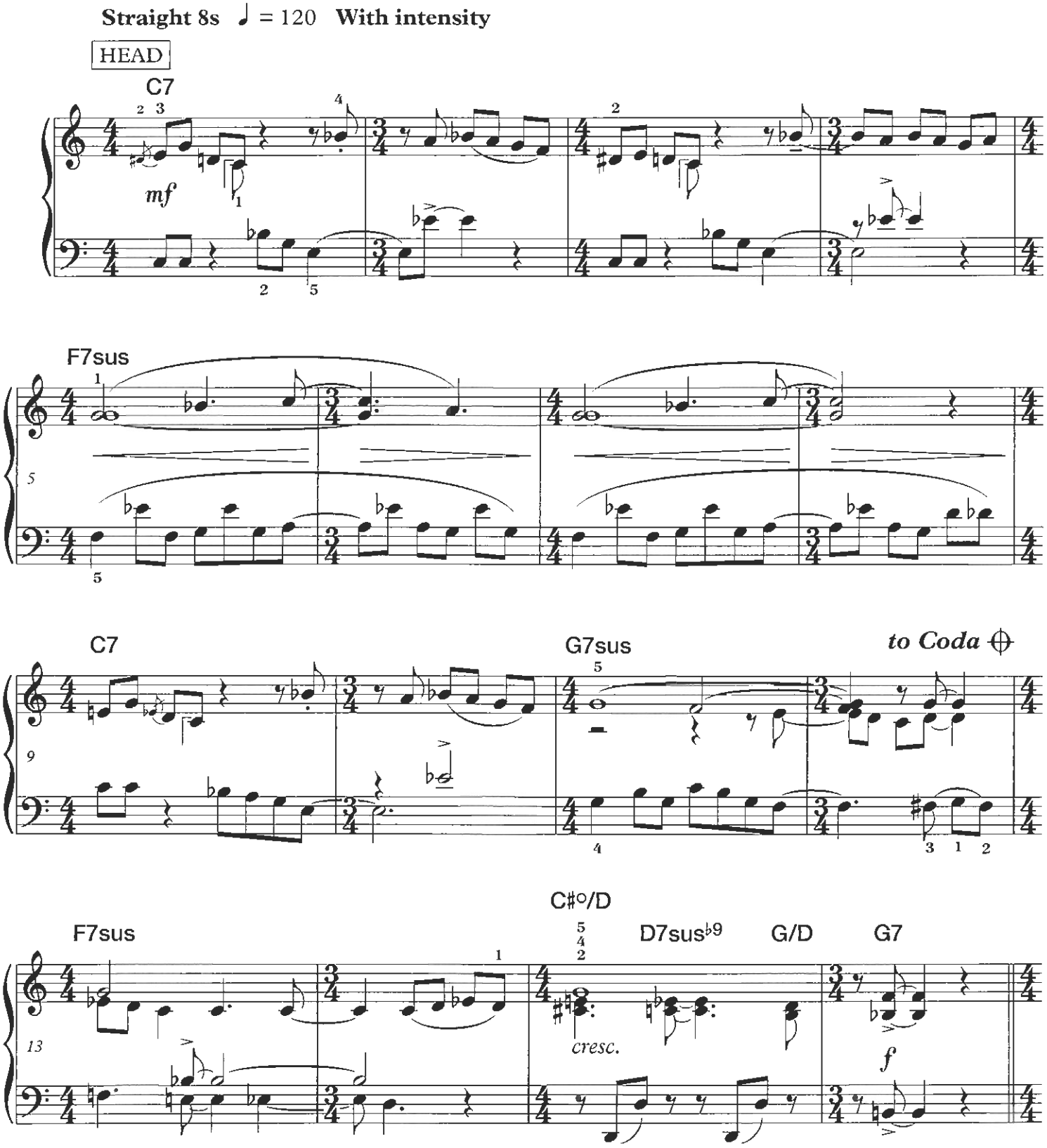


• NOTES: Also try improvising using the blues scale on G. Play the semiquavers with a slight triplet feel.

• RELATED LISTENING: Miles Davis: 'All Blues' from *Kind of Blue* [Columbia]

CROSSOVER BLUES

Pete Saberton



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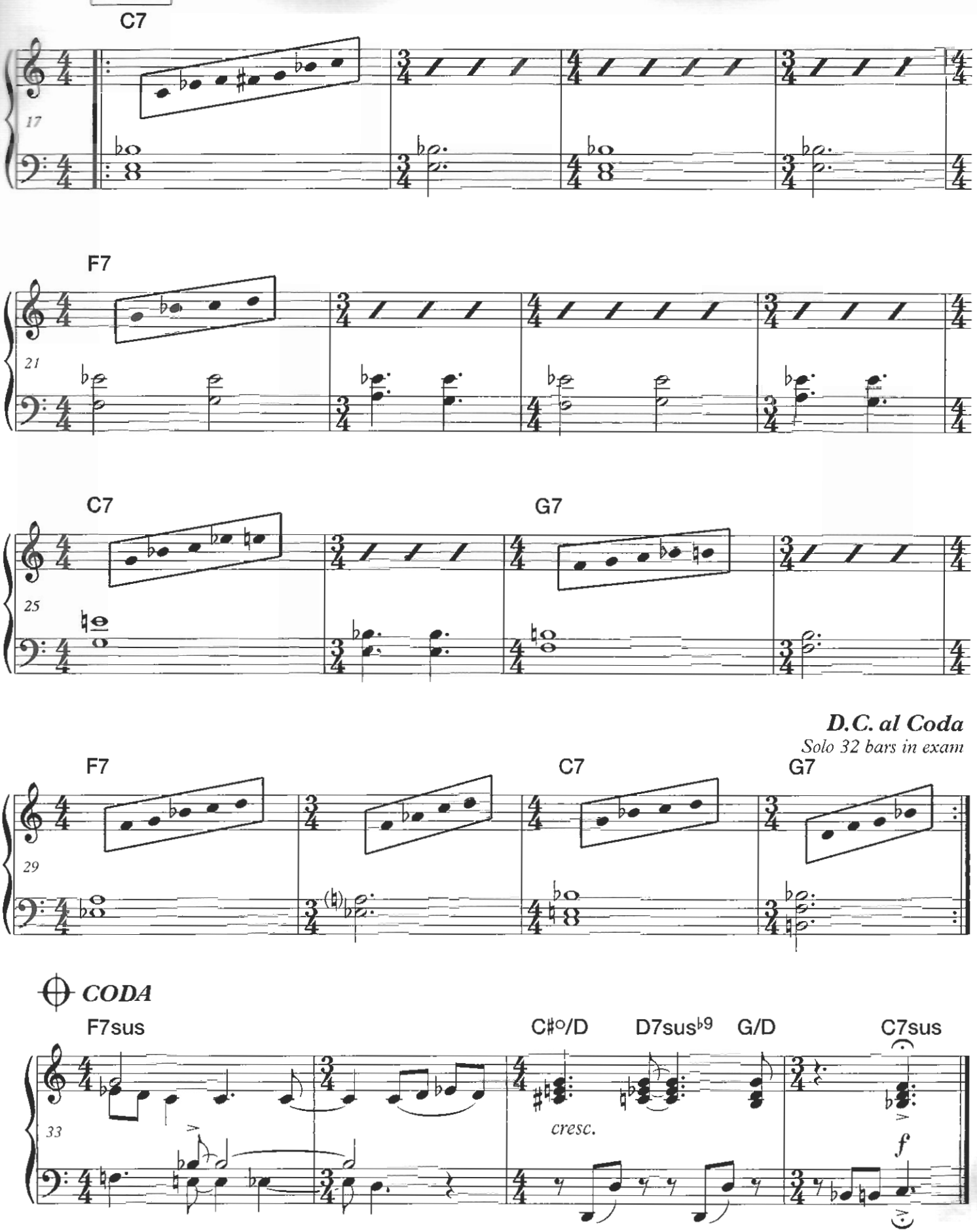
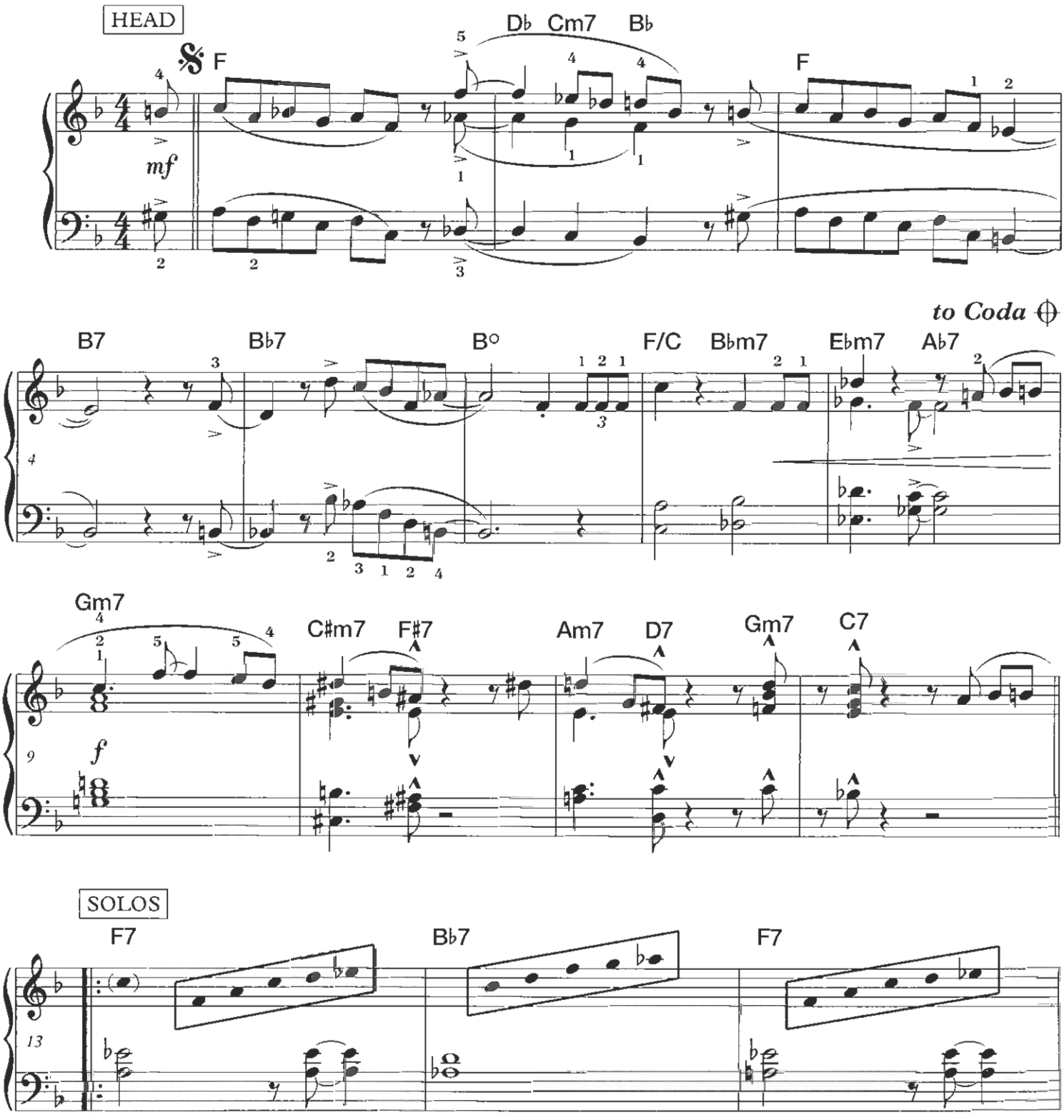


• RELATED LISTENING: Soft Machine: *Alive and Well* [See for Miles]

LEMON CORNETTE

Nikki Iles

Medium Swing ♩ = 144 **Joyful**



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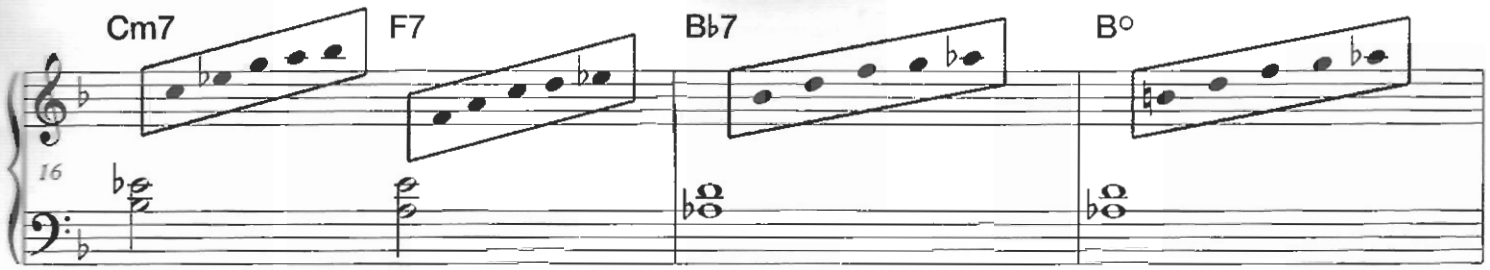
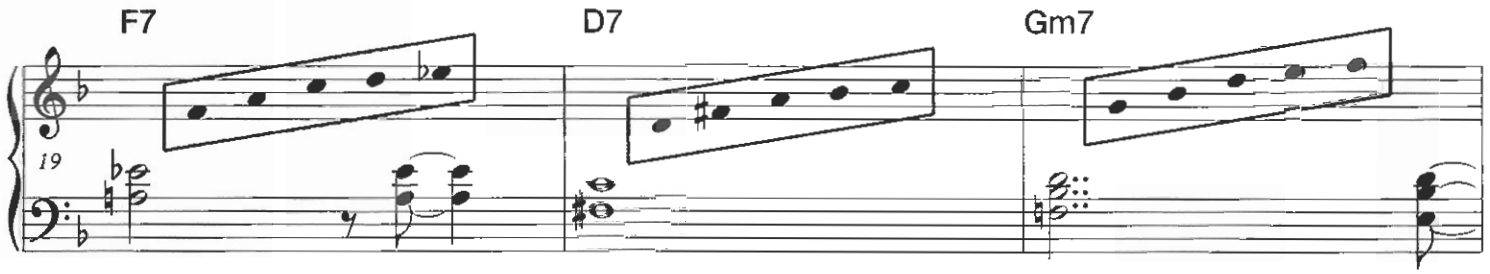
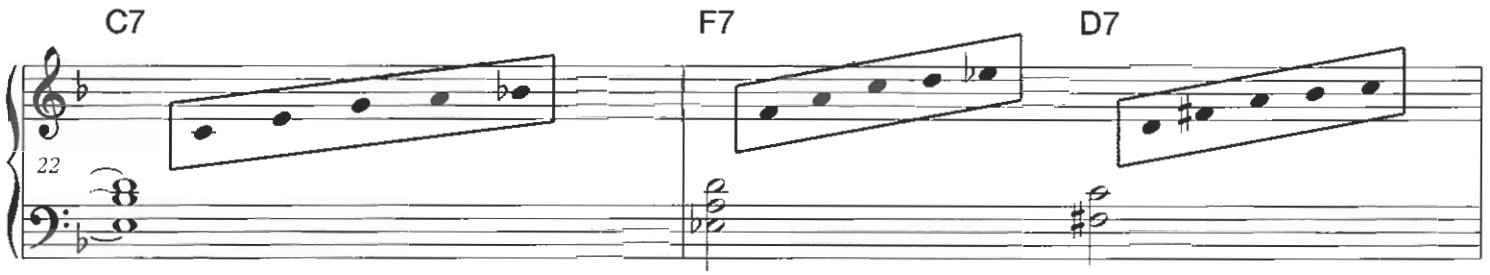
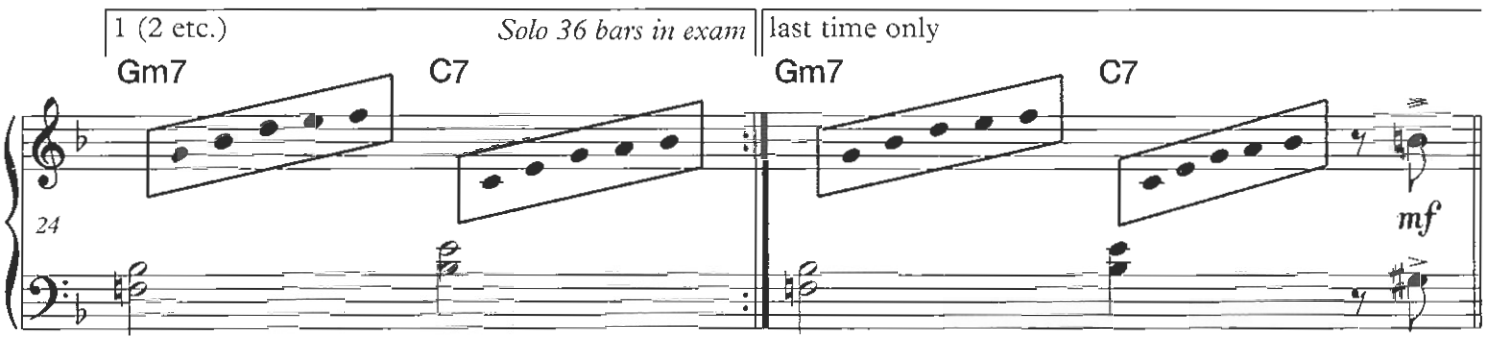
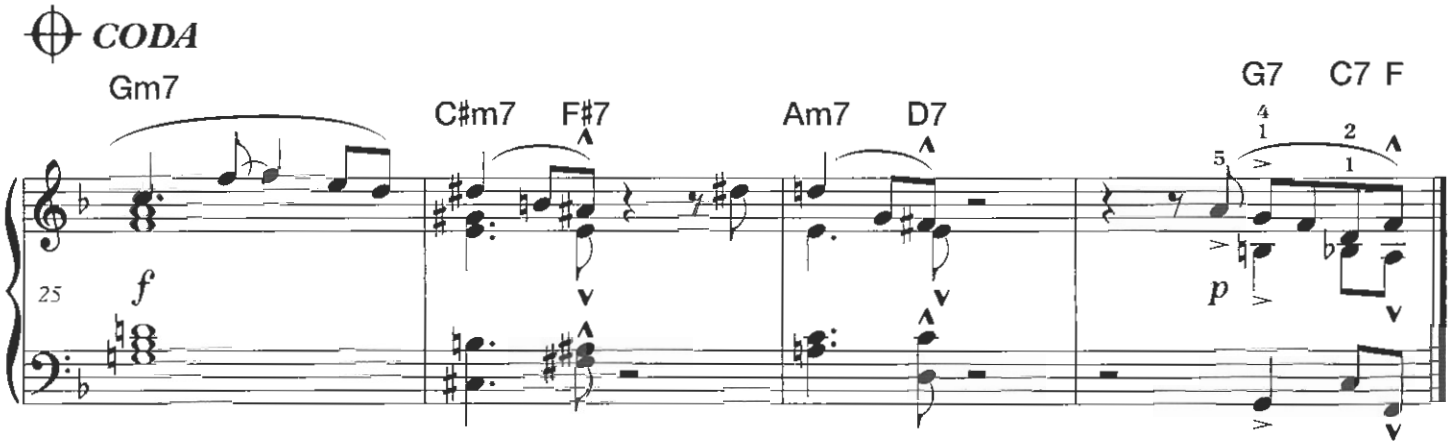






D.S. al Coda



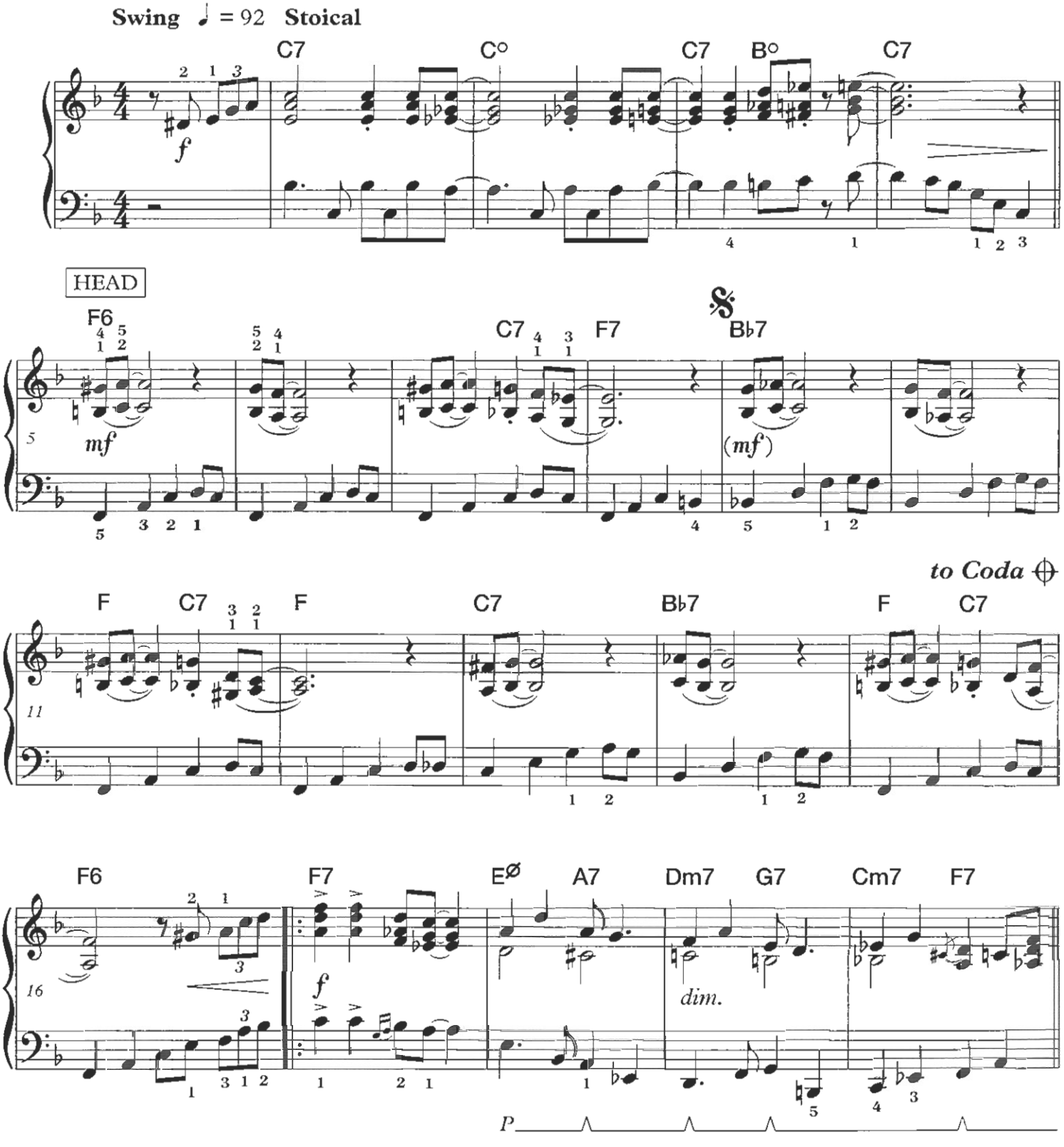


• NOTES: Also try improvising using the blues scale on F.

• RELATED LISTENING: Pat Metheny: 'Blues for Pat' from *Rejoicing* [ECM]

THAT MONDAY MORNING FEELING

Roland Perrin



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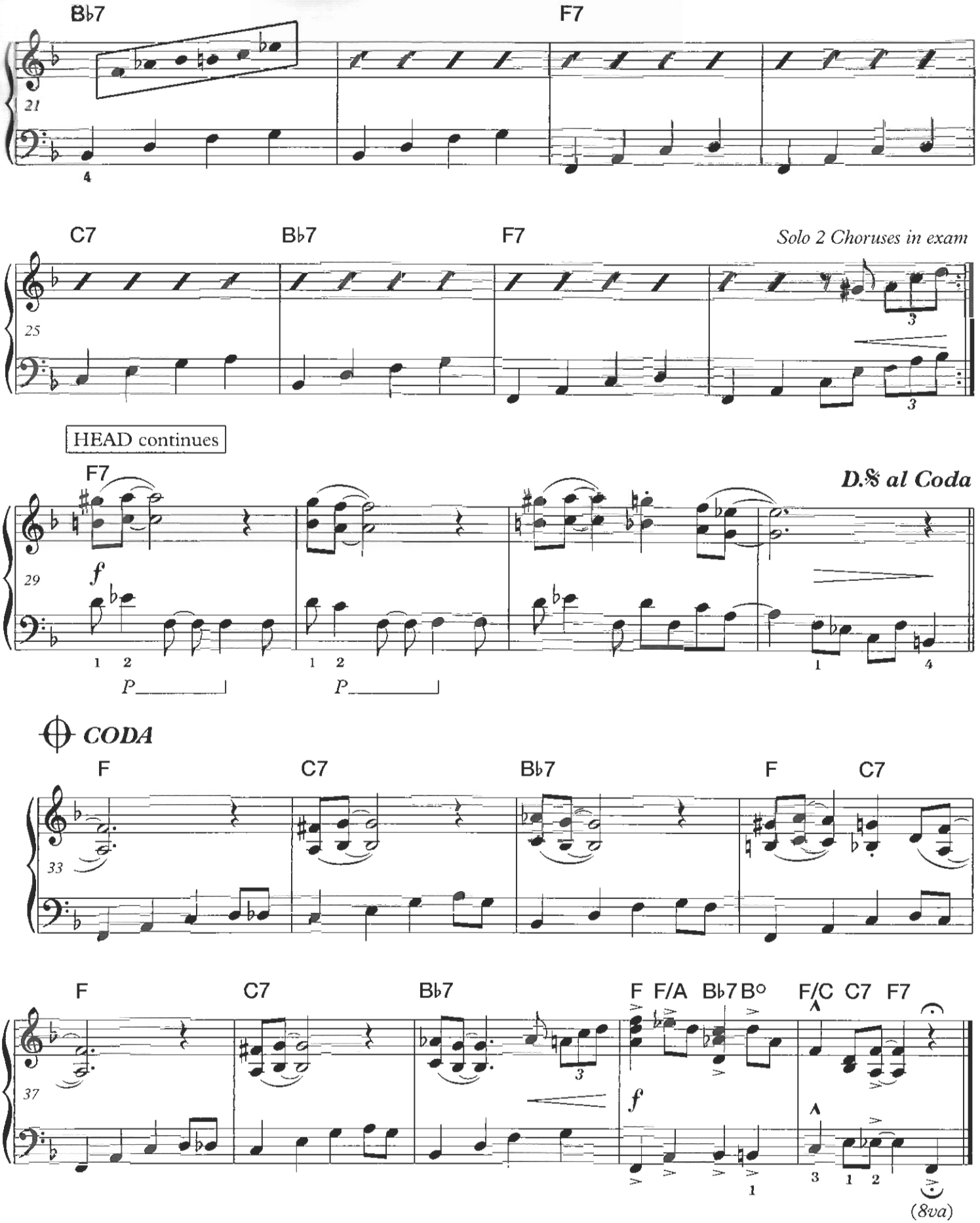
SOLOS

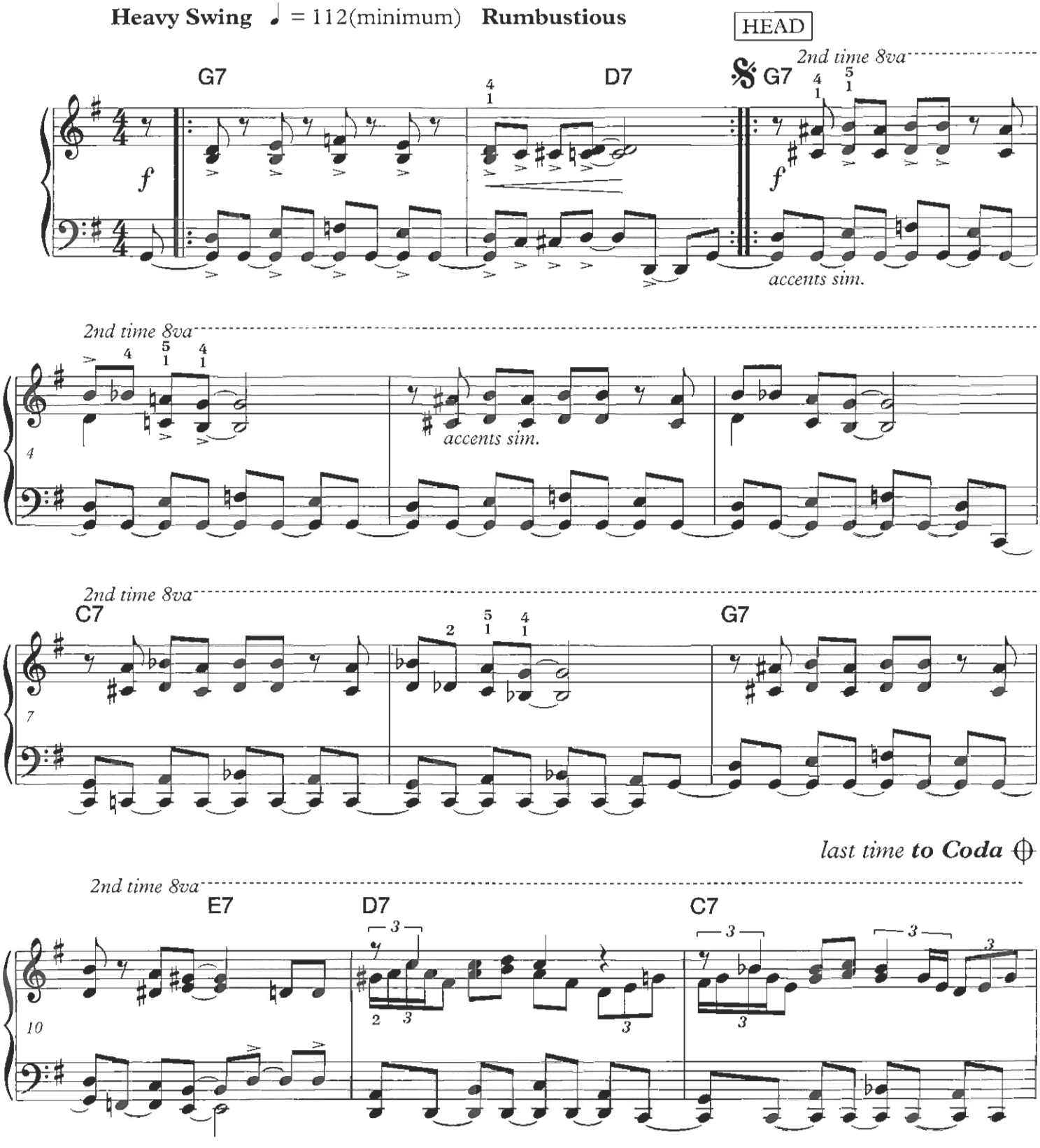


• NOTES: Also try improvising using the major pentatonic on F and Mixolydian on C and on F in the appropriate bars.

• RELATED LISTENING: Dr John: 'Tipitina' from *Dr John's Gumbo* [Rhino]

JAMMING WITH JOOLS

Brian Priestley



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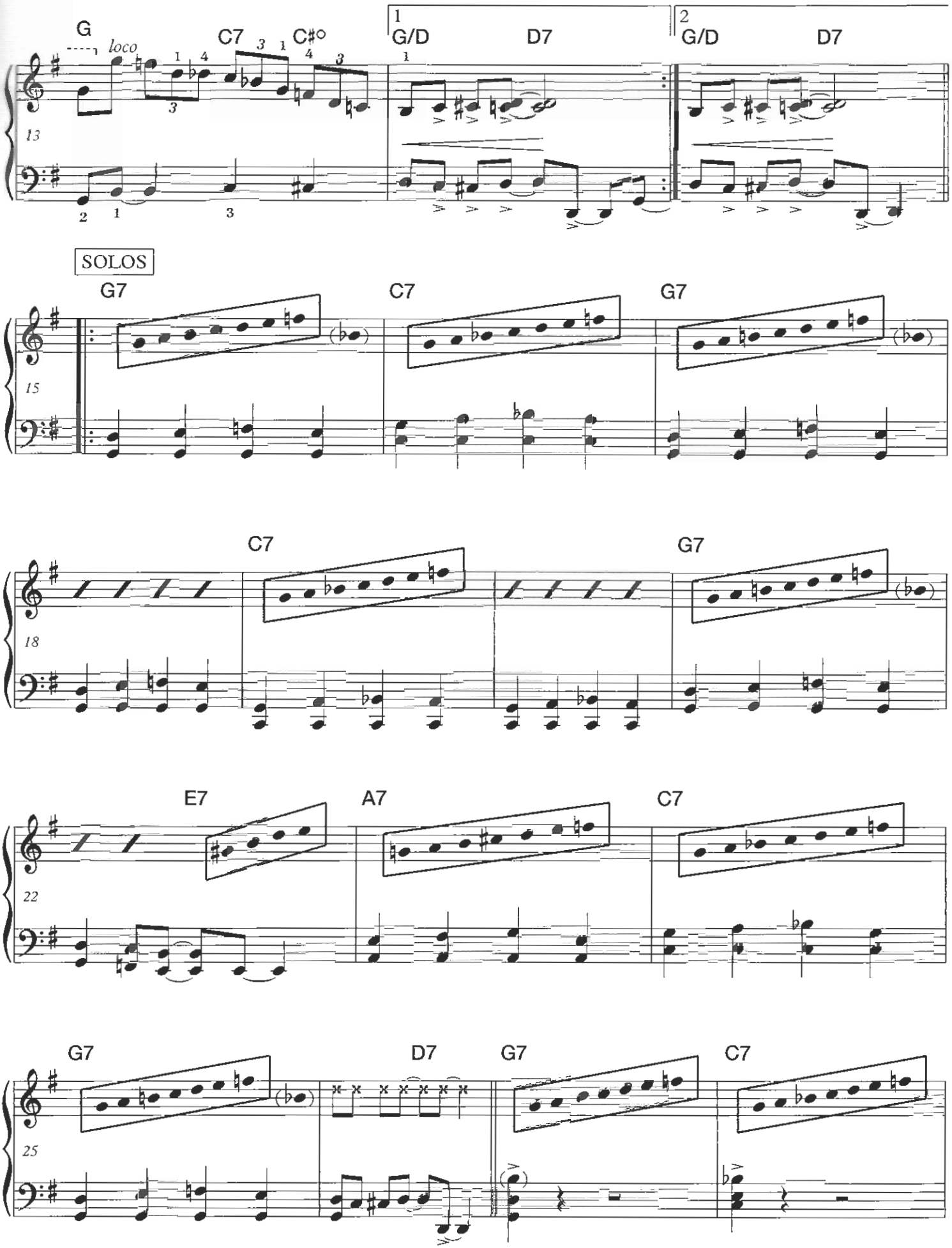
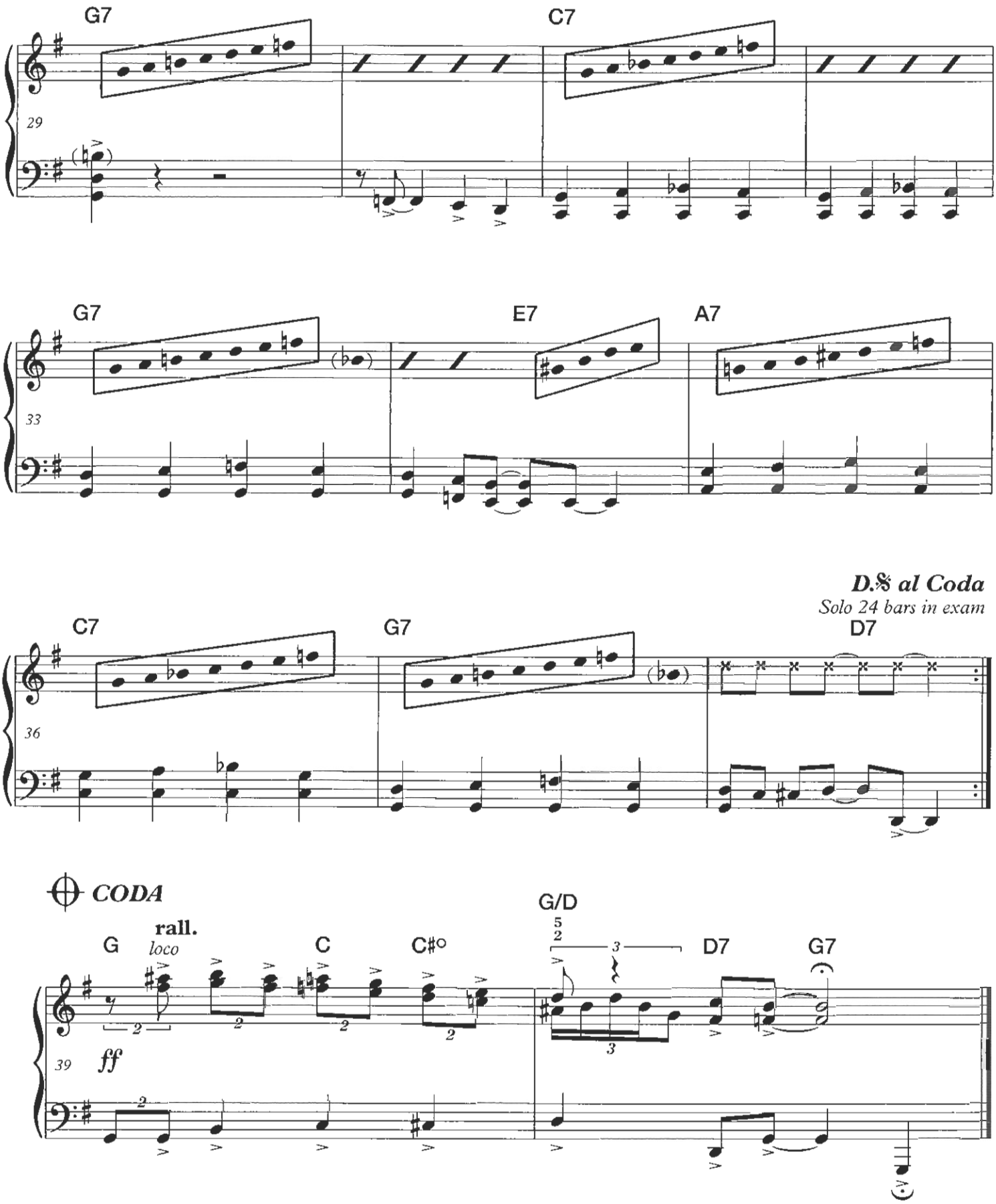

G
loco
C7
C♯°
1
G/D
D7
2
G/D
D7
13
SOLOS
G7
C7
G7
15
C7
G7
18
E7
A7
C7
22
G7
D7
G7
C7
25

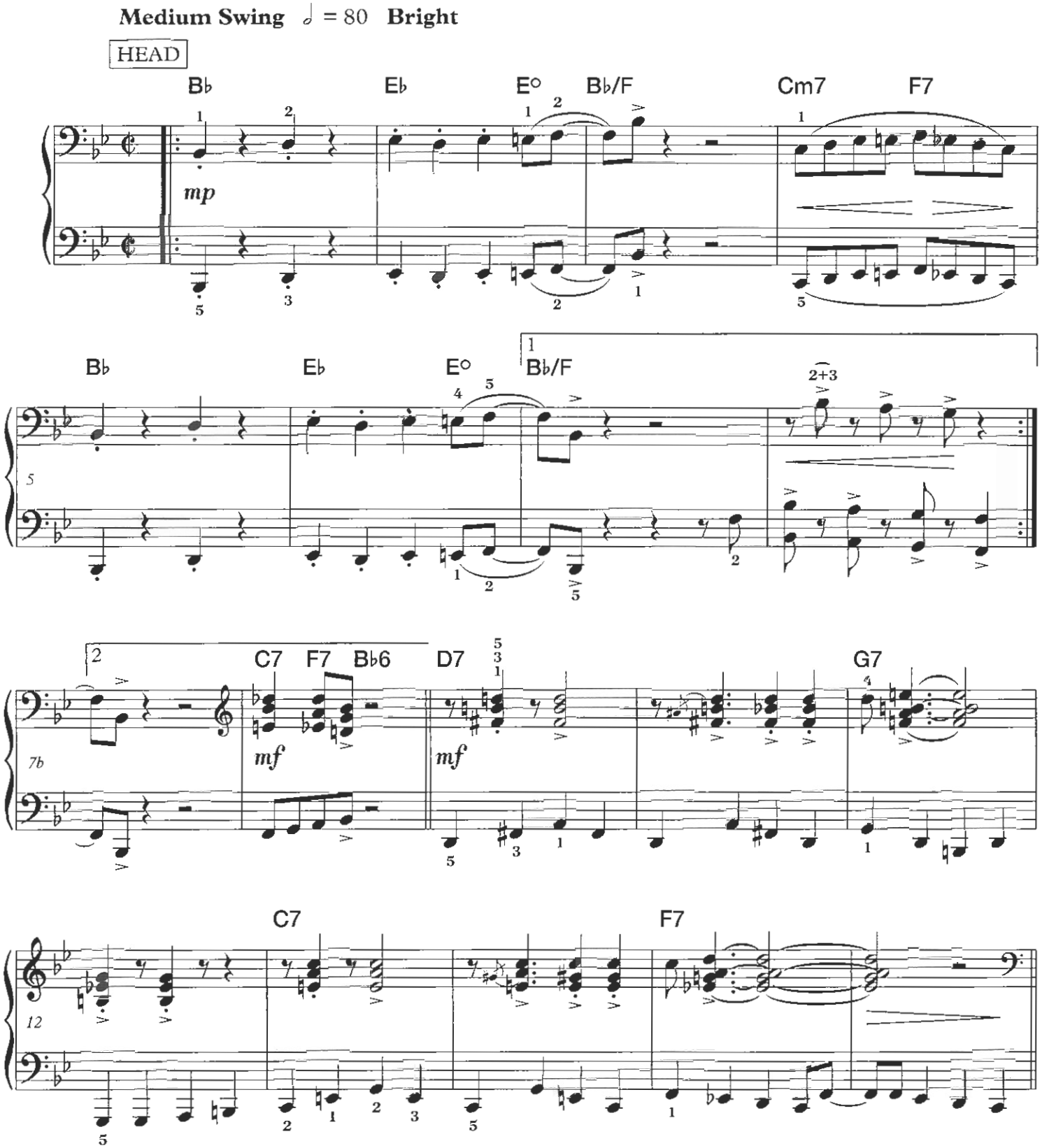


• NOTES: Also try improvising using the blues scale on G.

• RELATED LISTENING: Meade Lux Lewis: 'Honky Tonk Train Blues' from *Meade Lux Lewis 1927-1939* [Classics]

CHRISTOPHER COLUMBUS

Leon Berry arr. Martin Litton



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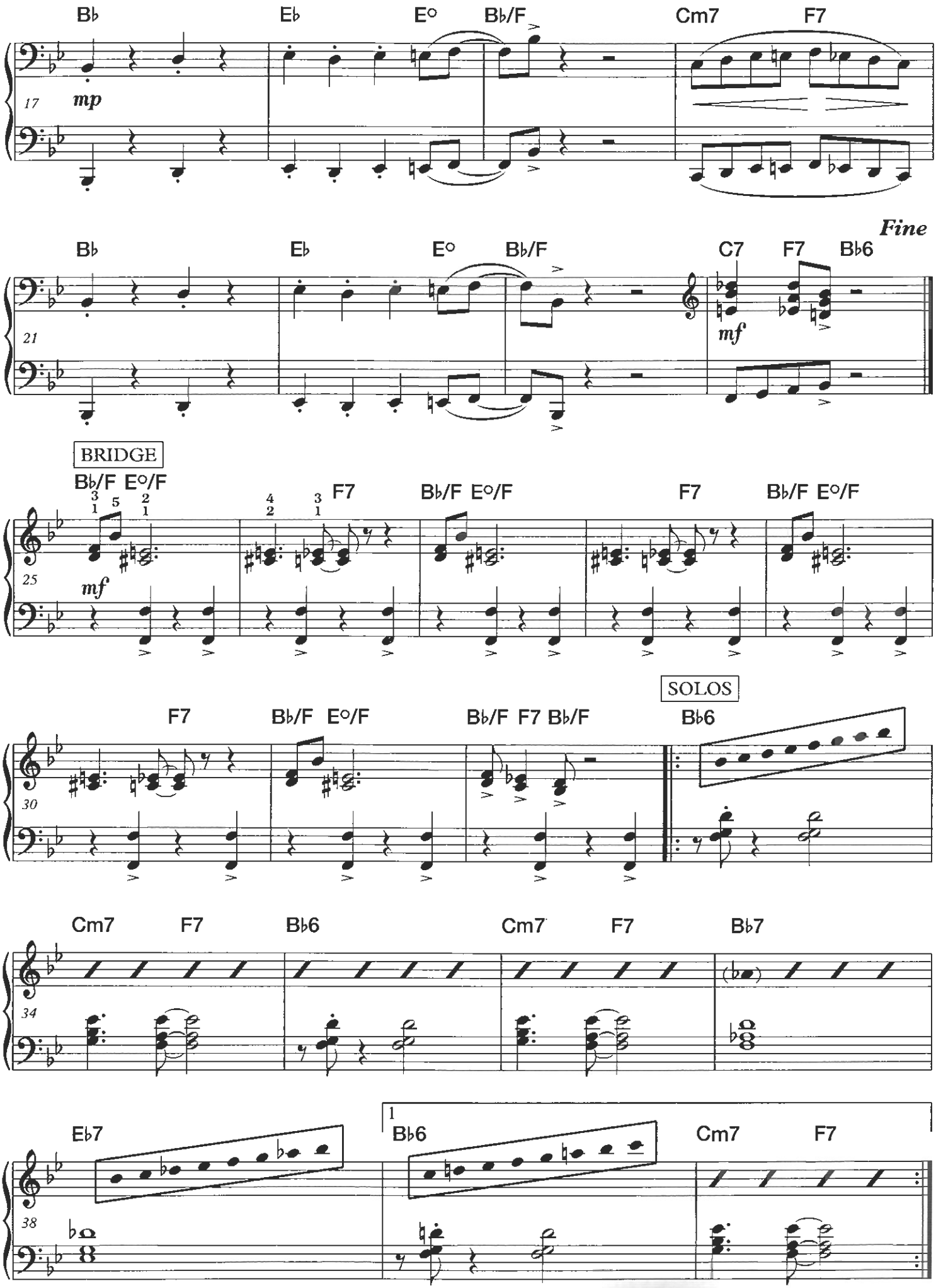
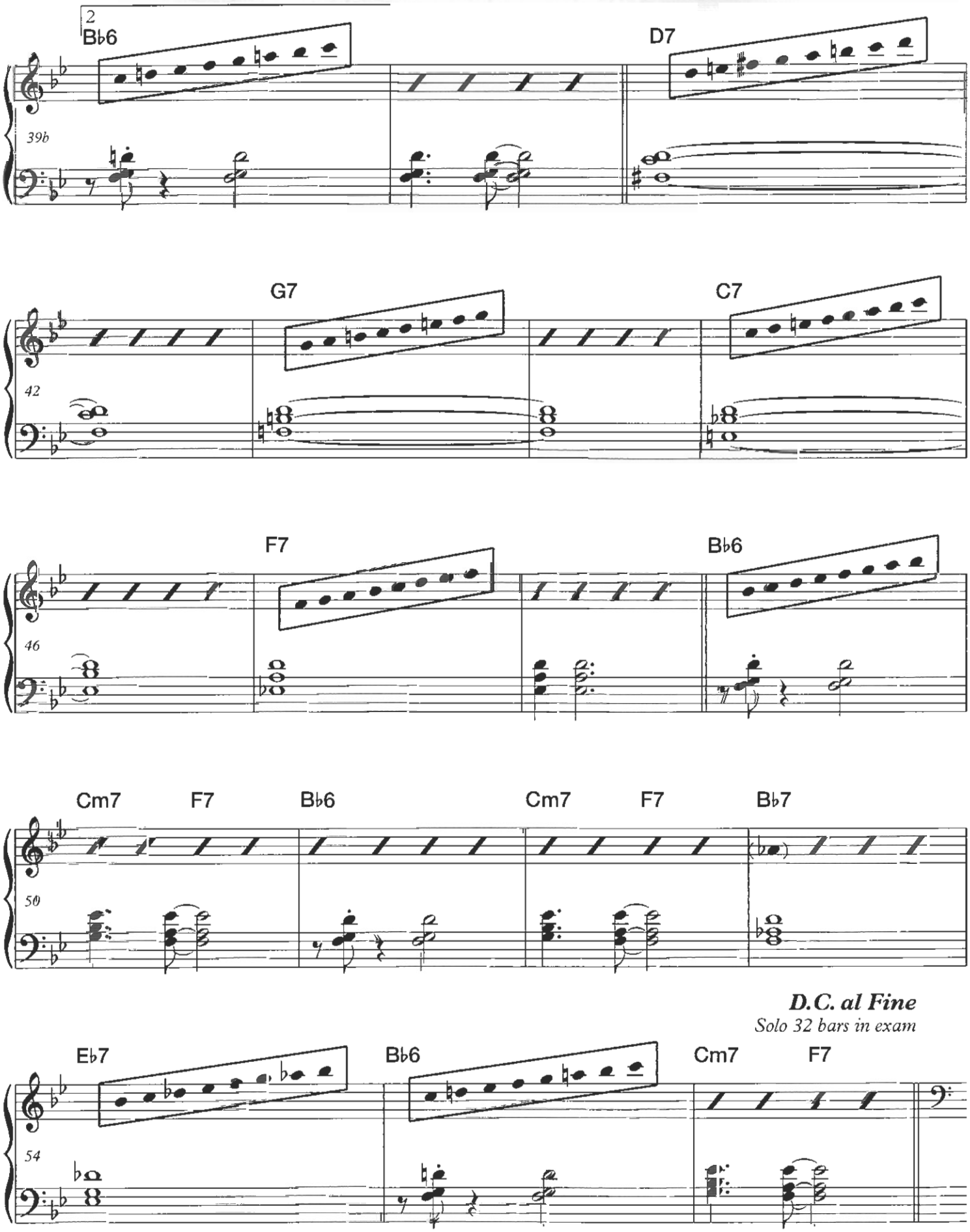
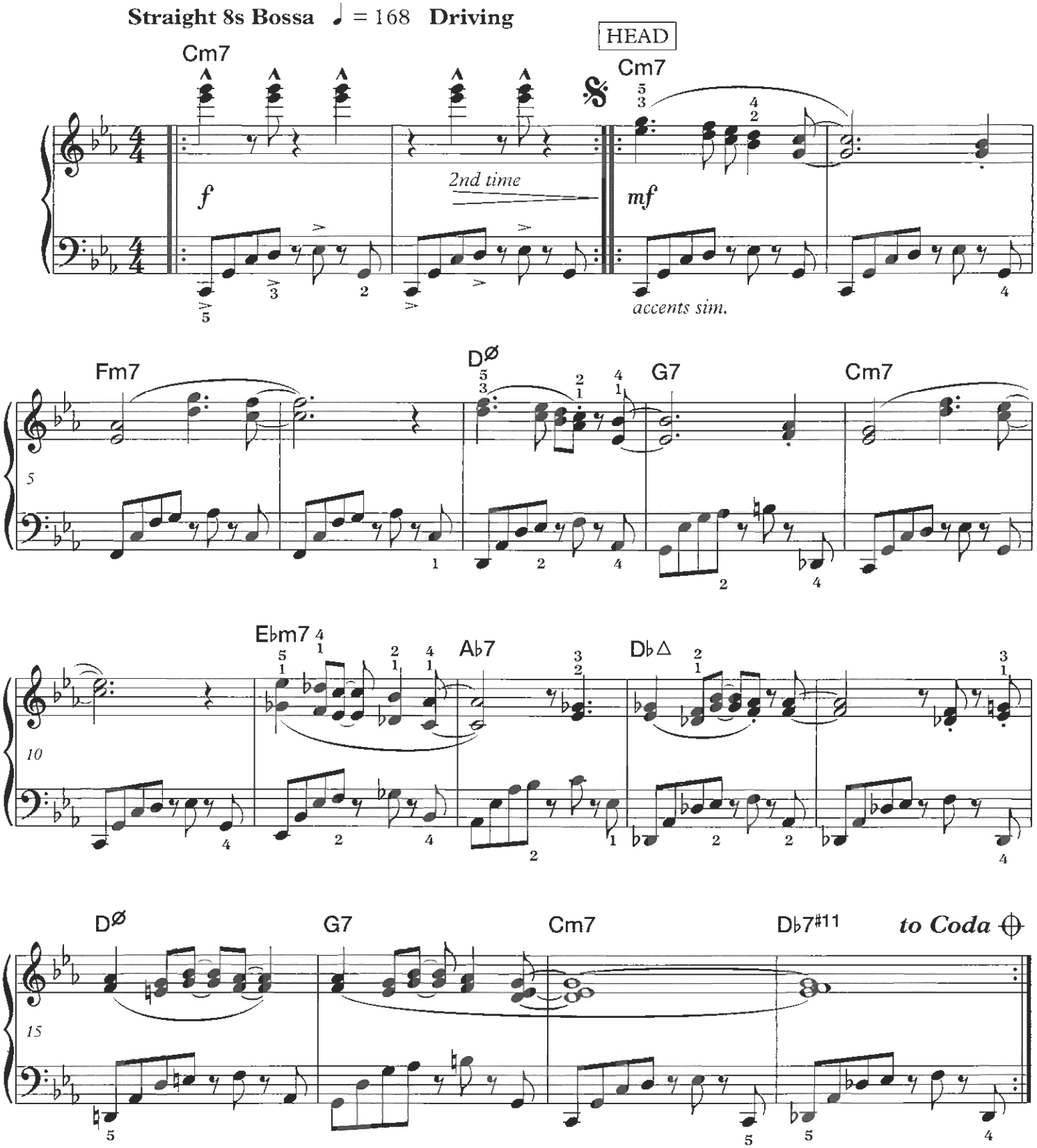

B♭
E♭
E°
B♭/F
Cm7
F7
17
mp
Fine
B♭
E♭
E°
B♭/F
C7
F7
B♭6
21
mf
BRIDGE
B♭/F E°/F
F7
B♭/F E°/F
F7
B♭/F E°/F
25
mf
F7
B♭/F E°/F
B♭/F F7 B♭/F
SOLOS
B♭6
30
Cm7
F7
B♭6
Cm7
F7
B♭7
34
E♭7
1
B♭6
Cm7
F7
38



• RELATED LISTENING: Teddy Wilson and his Orchestra: "Christopher Columbus" from *Warmin' Up* [Hep Jazz]

BLUE BOSSA

Kenny Dorham arr. Eddie Harvey



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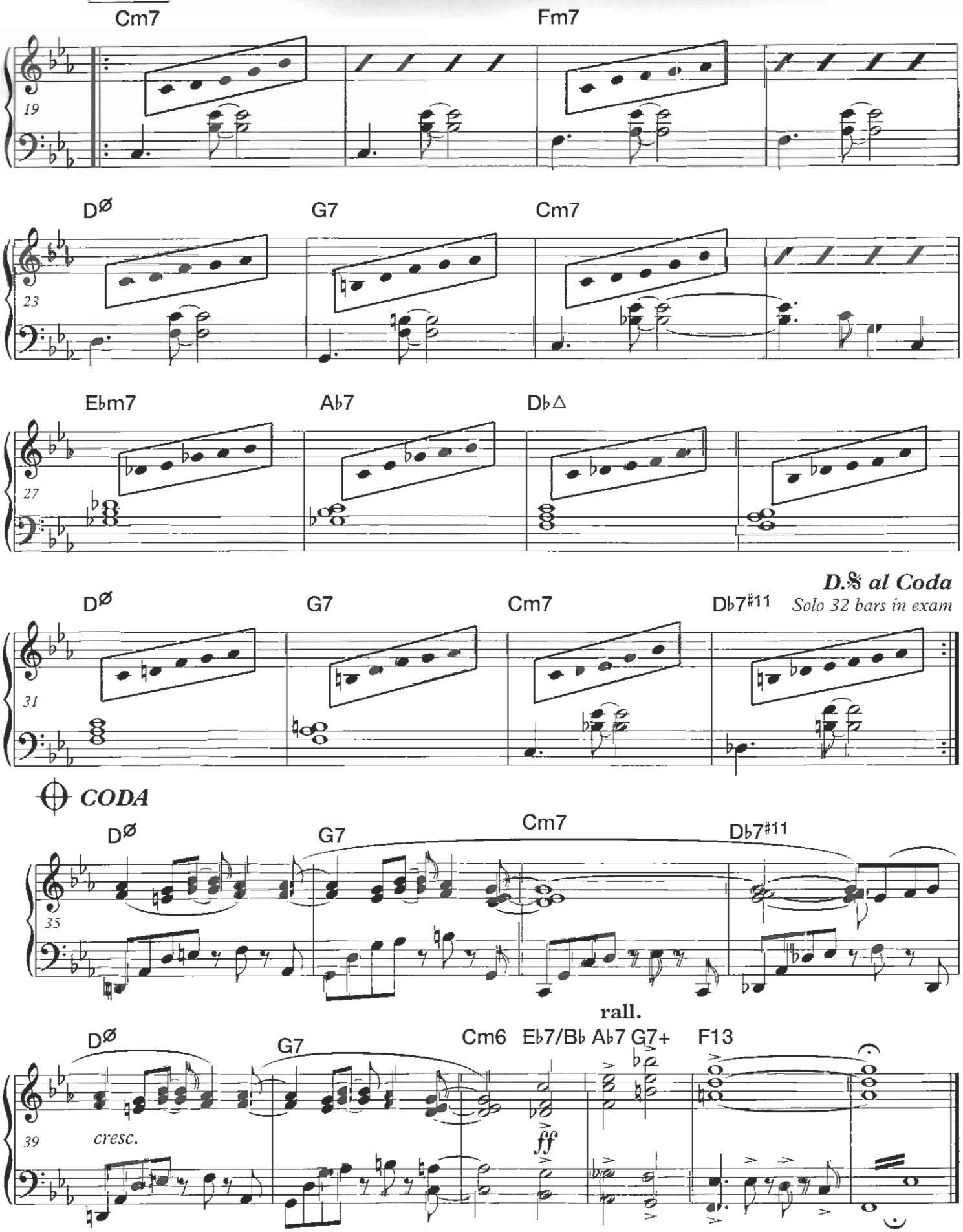


• NOTES: Also try improvising using the minor pentatonic on C.

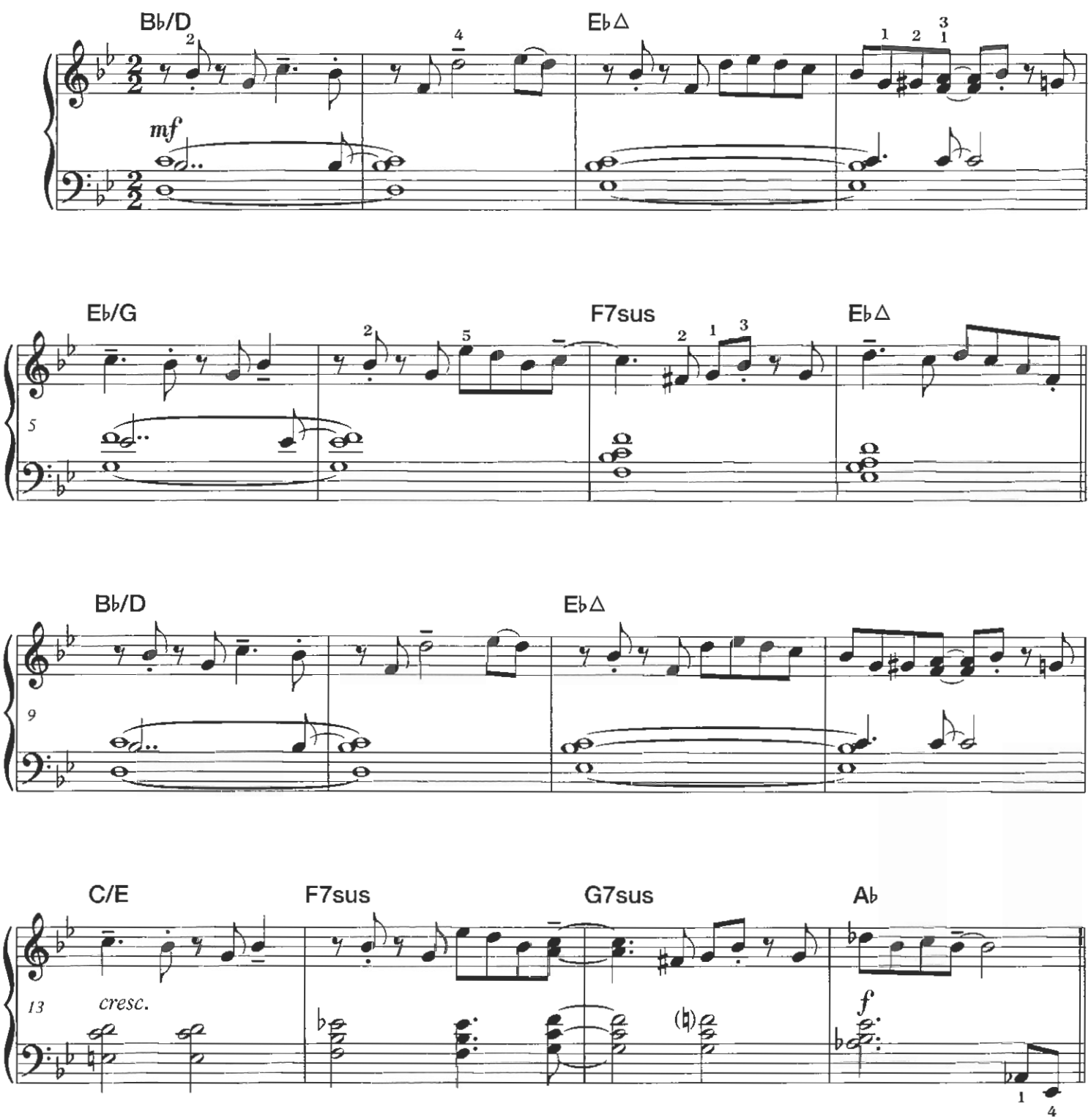
• RELATED LISTENING: Michel Camilo: 'Blue Bossa' from *Michel Camilo* [Portrait]

OLEO

Sonny Rollins arr. Phil Peskett

Straight 8s ♩ = 92 **Light**

HEAD



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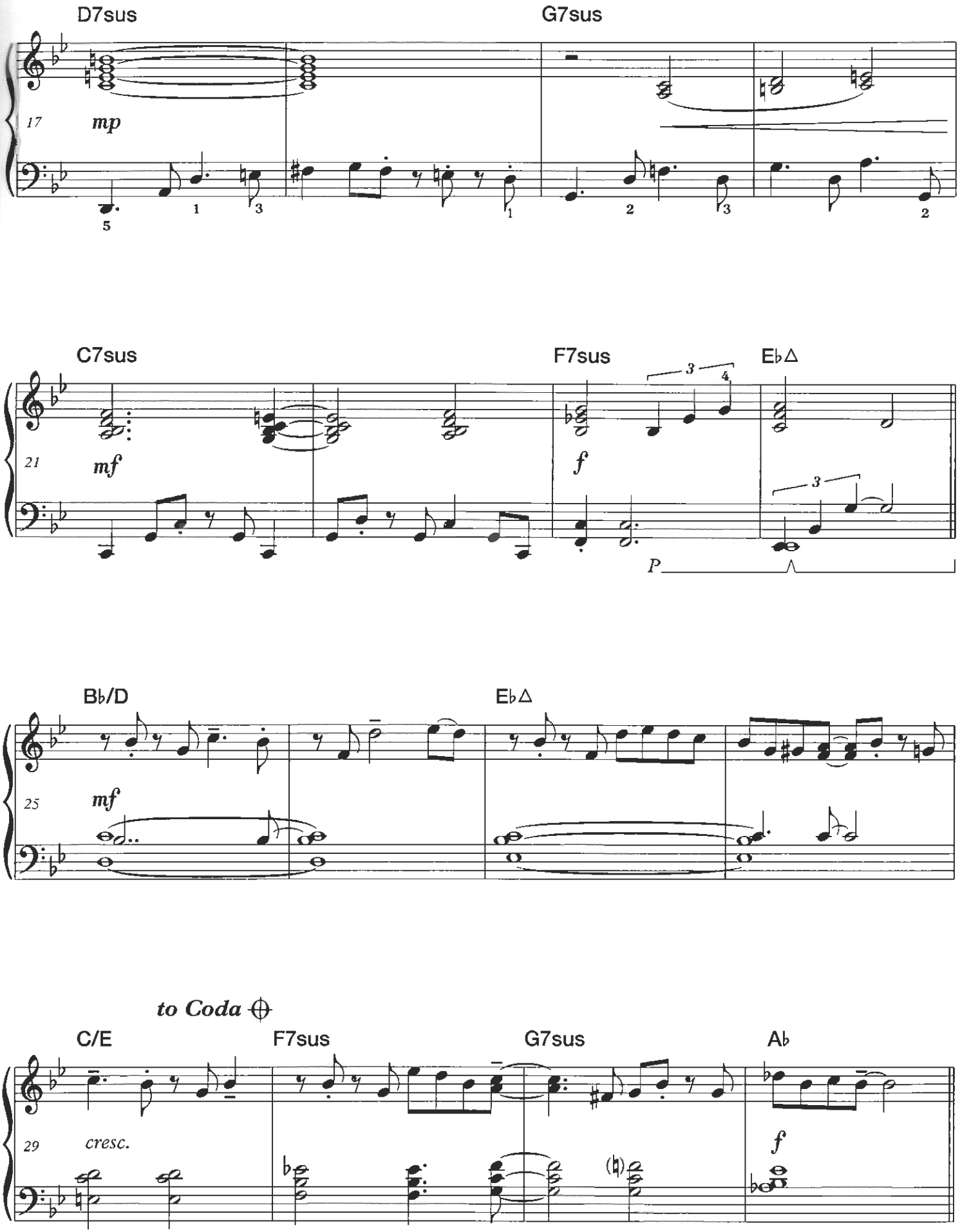
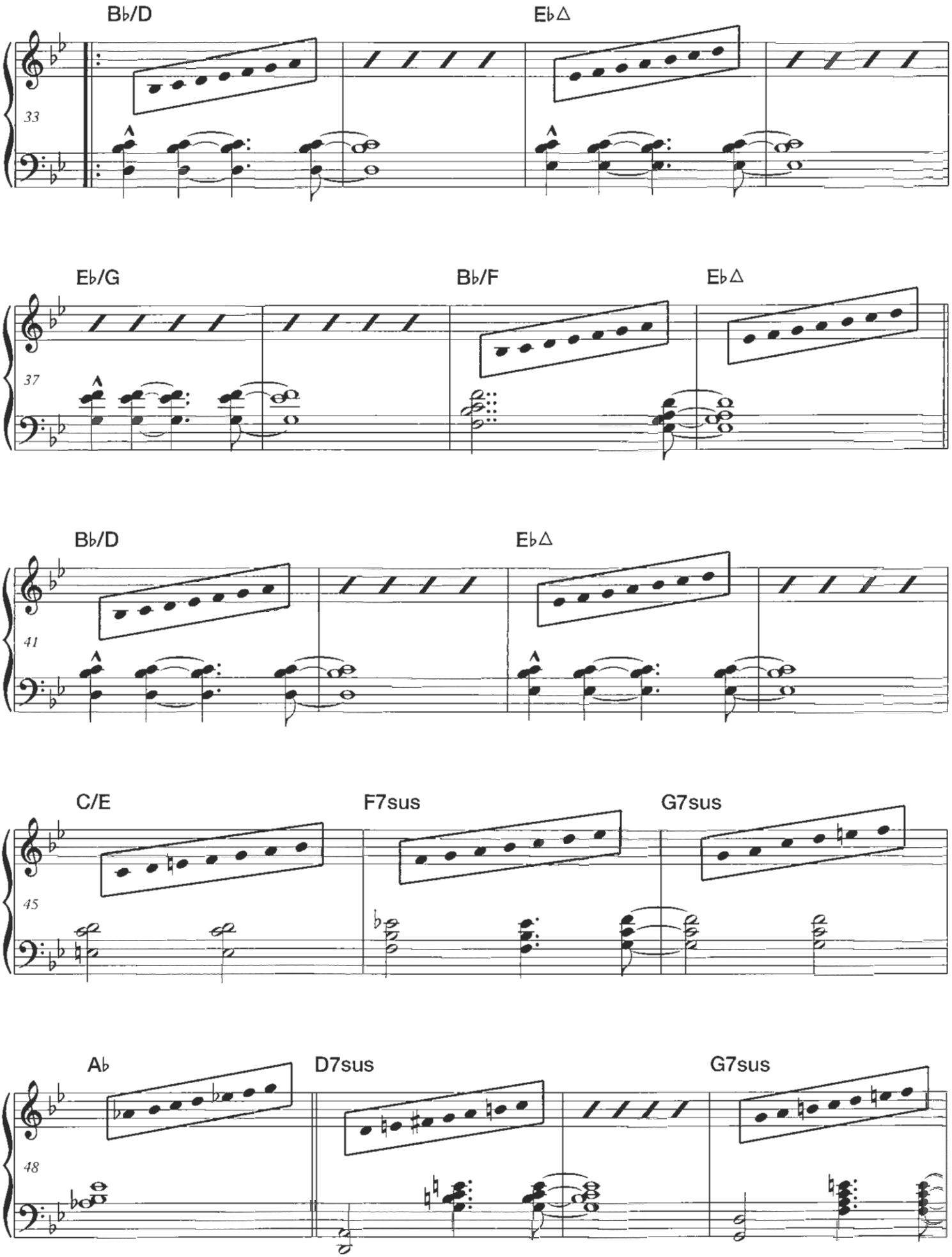
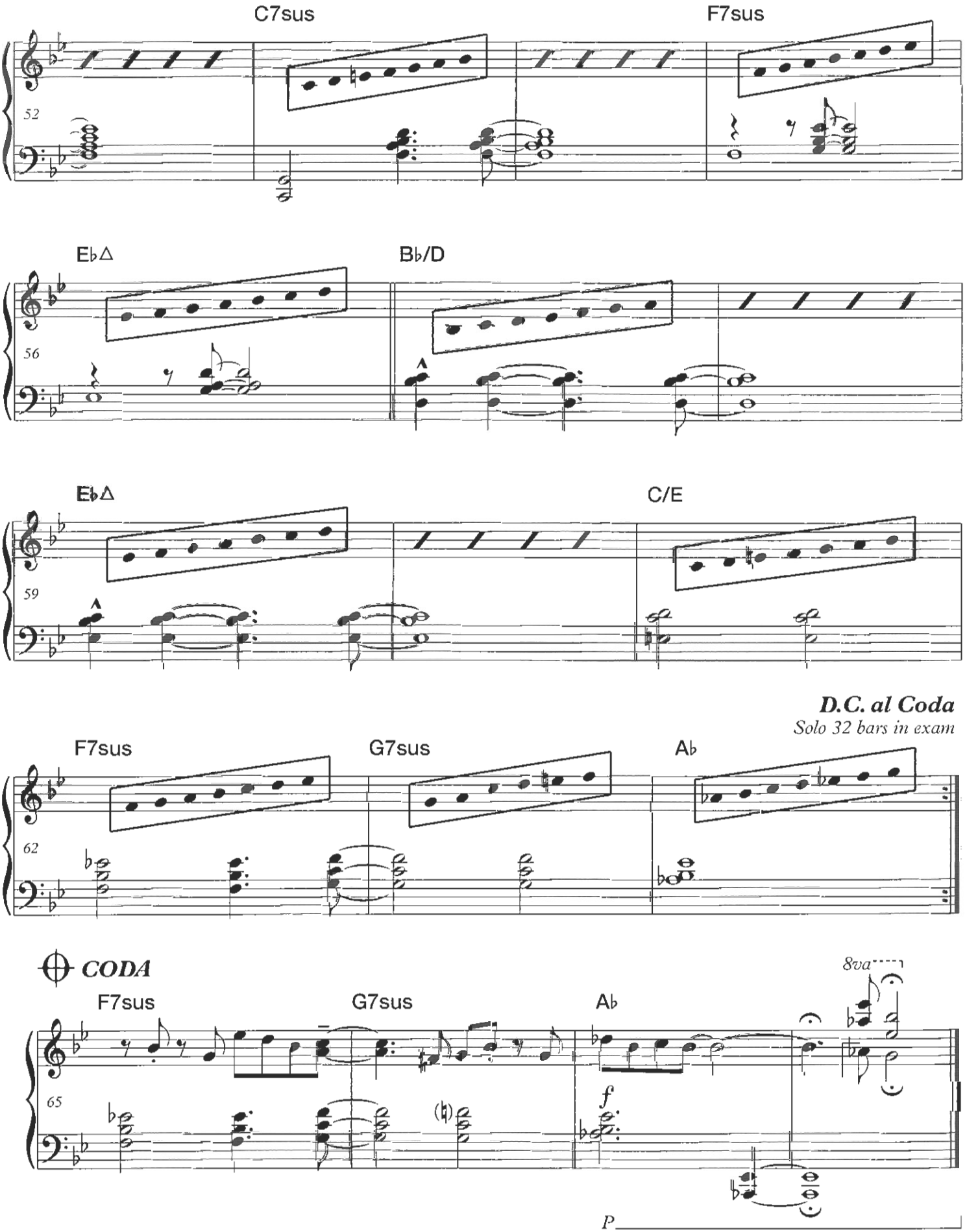

D7sus
G7sus
17
mp
C7sus
F7sus
E♭Δ
21
mf
f
P
B♭/D
E♭Δ
25
mf
to Coda
C/E
F7sus
G7sus
A♭
29
cresc.
f

SOLOS



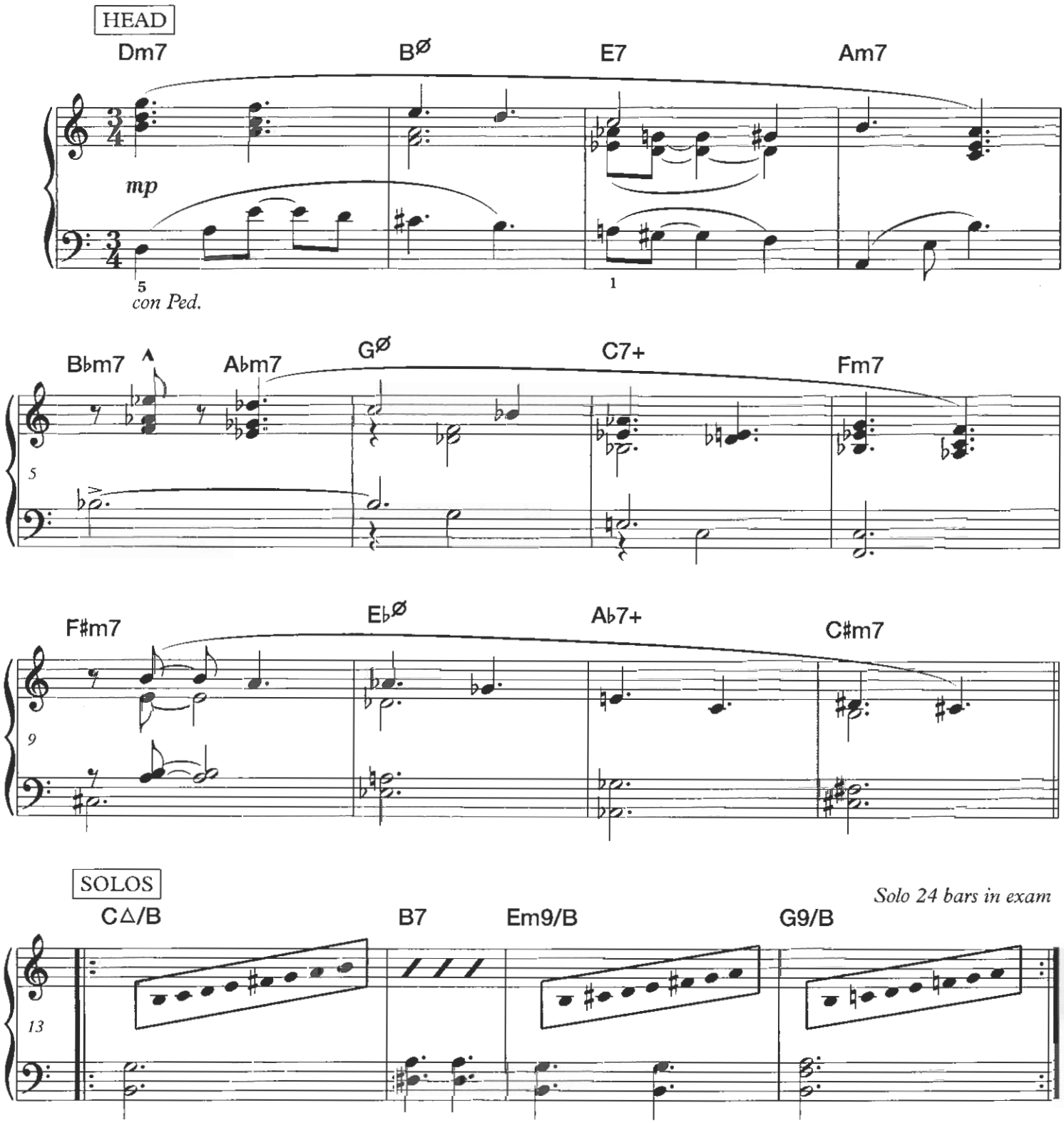


• RELATED LISTENING: Sonny Rollins: 'Oleo' from Saxophone Colossus [Original Jazz Classics]

34SKIDOO

Bill Evans arr. Nikki Iles

Medium Swing ♩ = 104 **Smooth and lyrical – Jazz Waltz**



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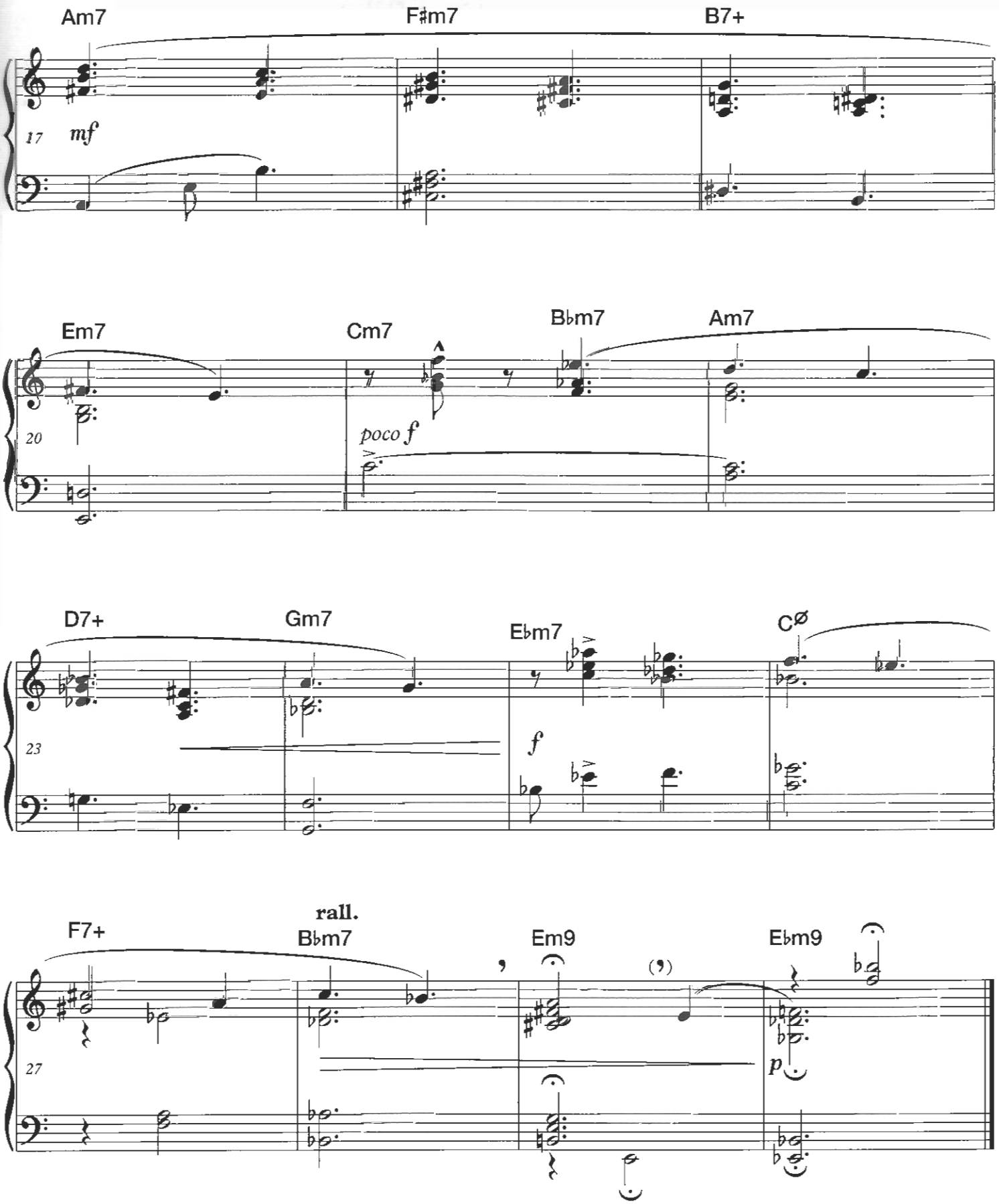
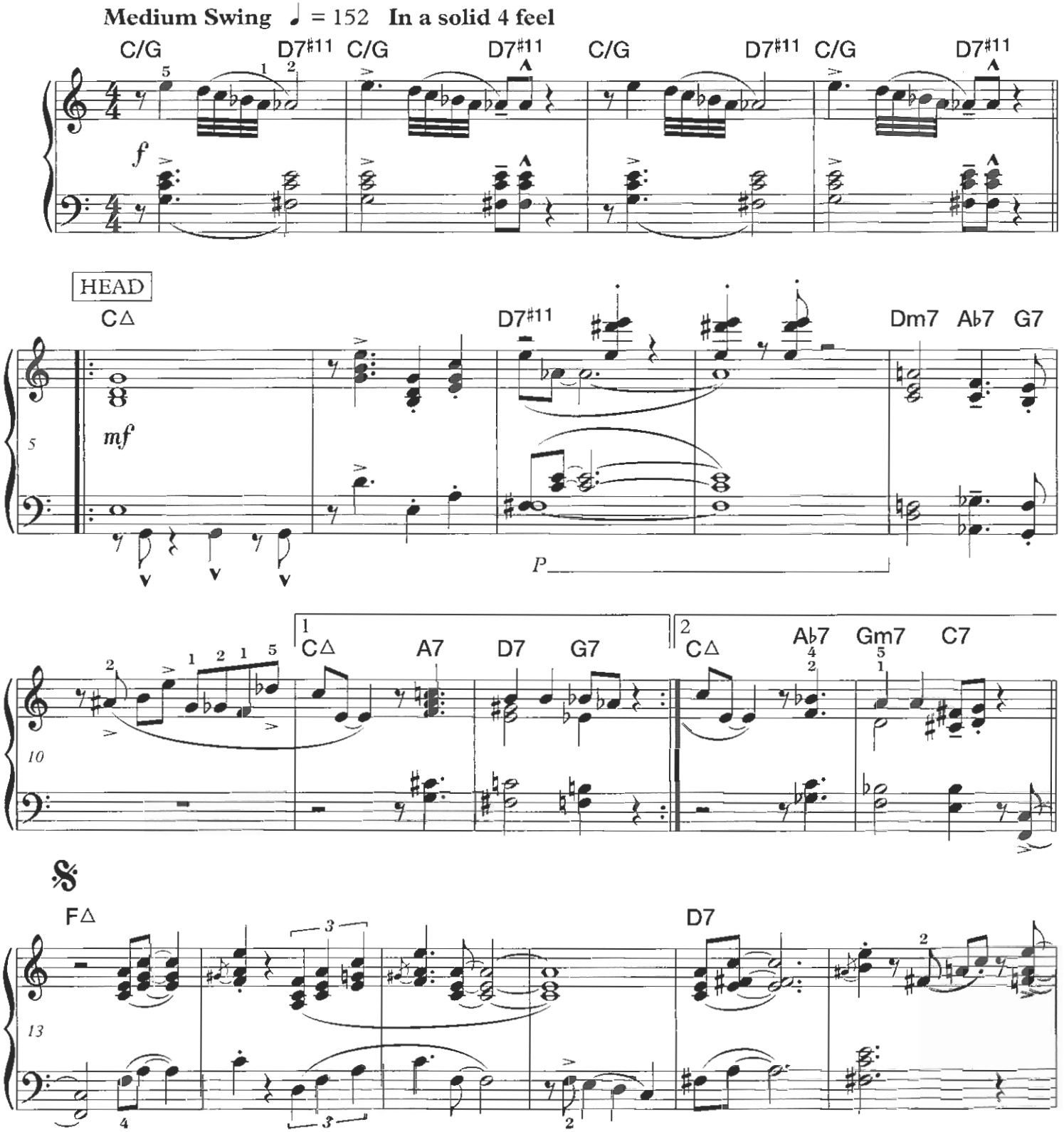


• NOTES: Try varying major and minor 2nds, 3rds and 6ths over the B pedal in your solo.

• RELATED LISTENING: Bill Evans: '34Skidoo' from *Re: Person I Knew* [Original Jazz Classics]

TAKE THE 'A' TRAIN

Billy Strayhorn arr. Eddie Harvey & Nikki Iles



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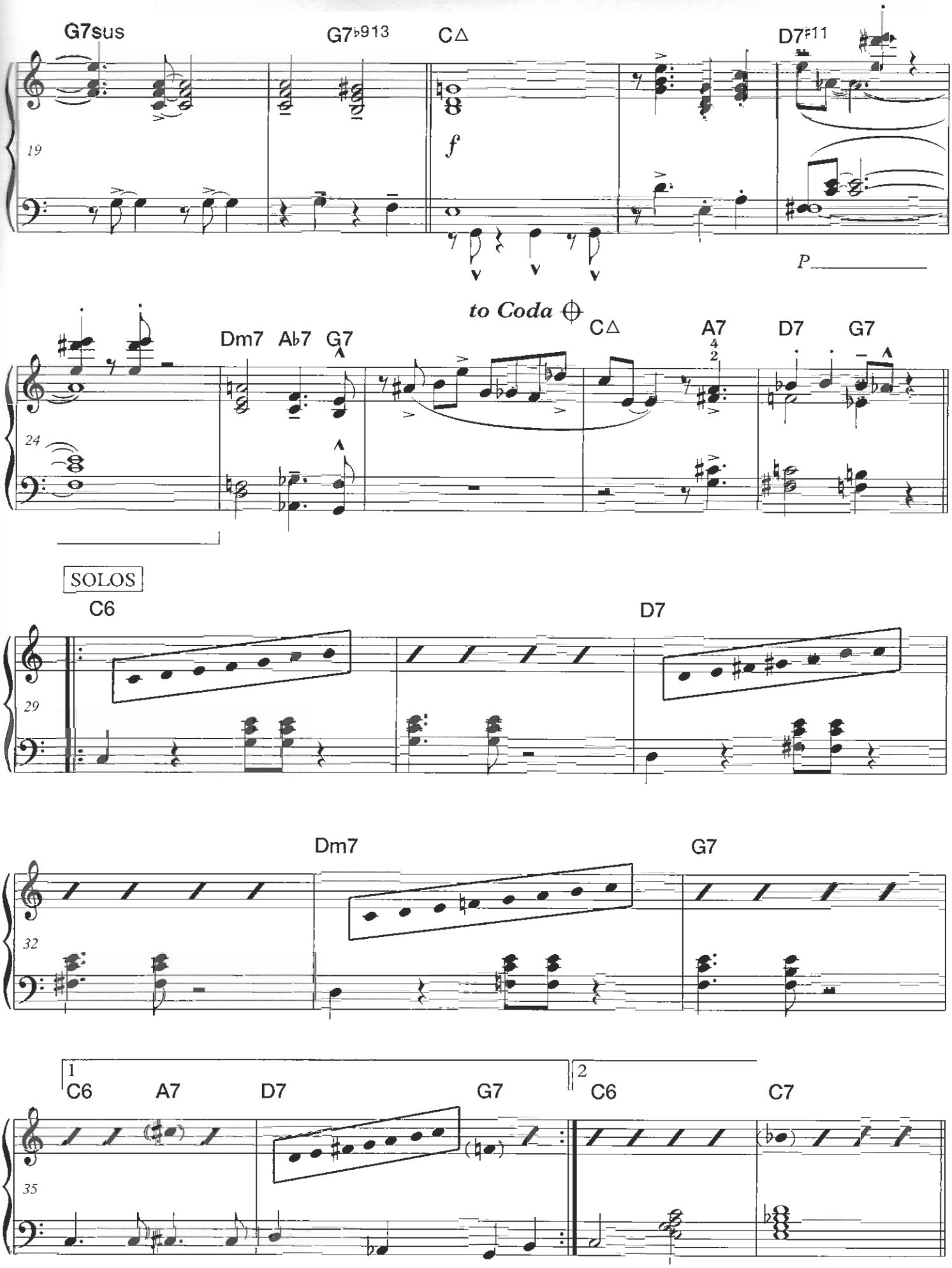
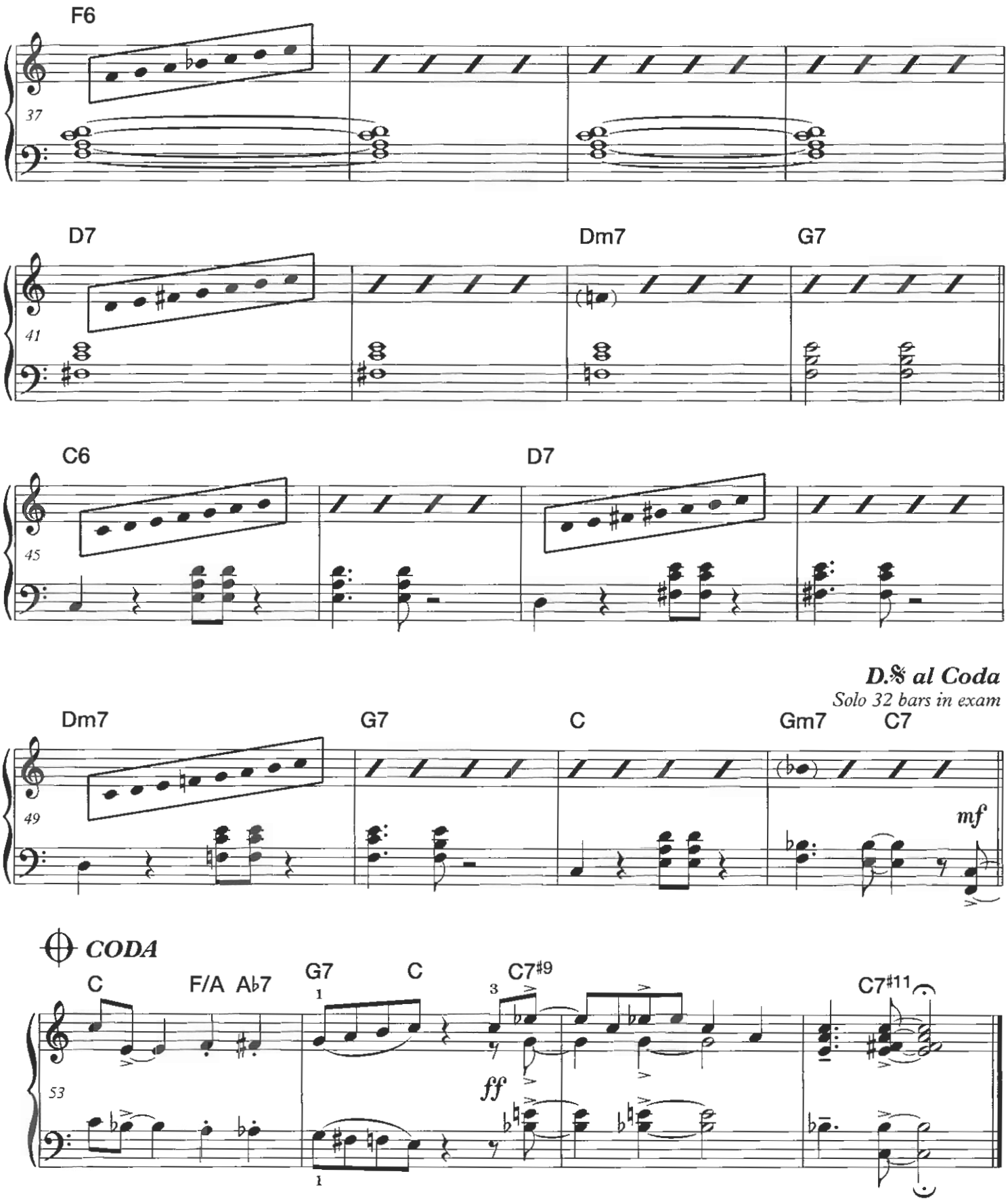

G7sus
G7♭913
C△
D7♯11
19
f
P
to Coda
Dm7
A♭7
G7
C△
A7
D7
G7
24
SOLOS
C6
D7
29
Dm7
G7
32
1
C6
A7
D7
G7
2
C6
C7
35



• NOTES: The scale indicated in bars 31 and 47 is called Lydian dominant on D, and contains the ♯4 and ♭7 together, reflecting the melody at this point.

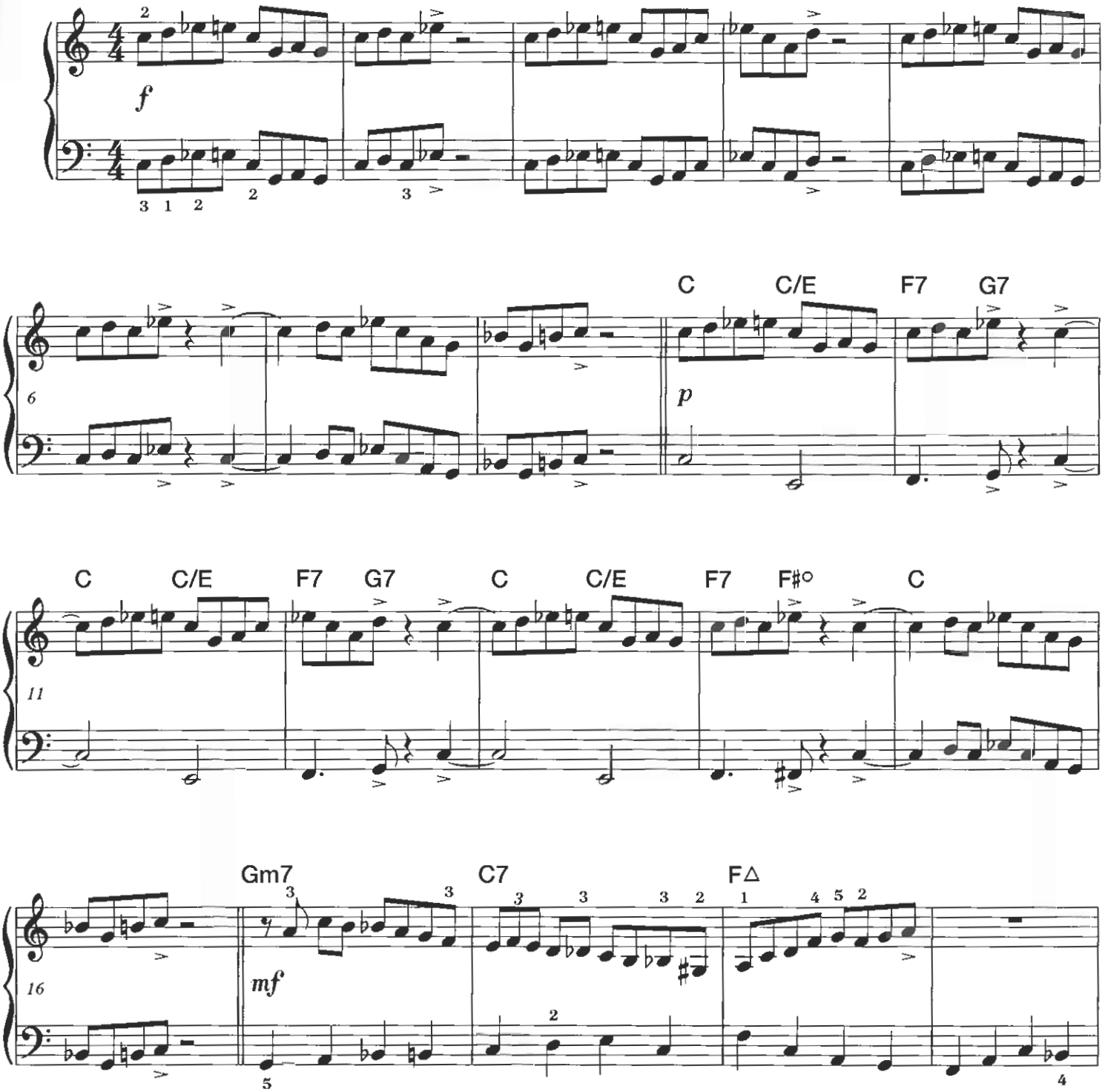
• RELATED LISTENING: Duke Ellington and his Orchestra: 'Take the 'A' Train' from *The Popular Duke Ellington* [RCA Victor]

AN OSCAR FOR OSCAR

Richard Michael

Swing ♩ = 184 (minimum) **Bright**

HEAD



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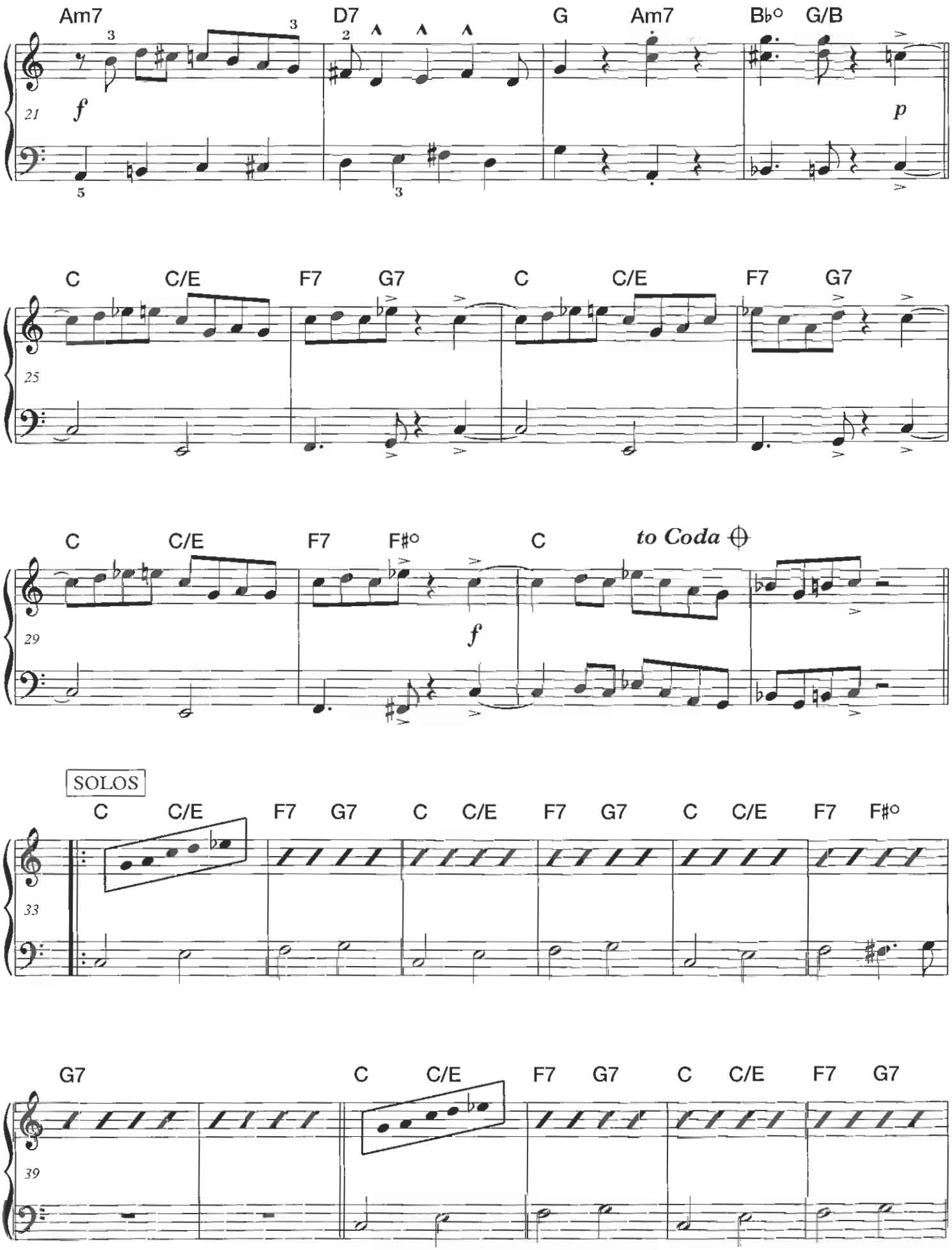
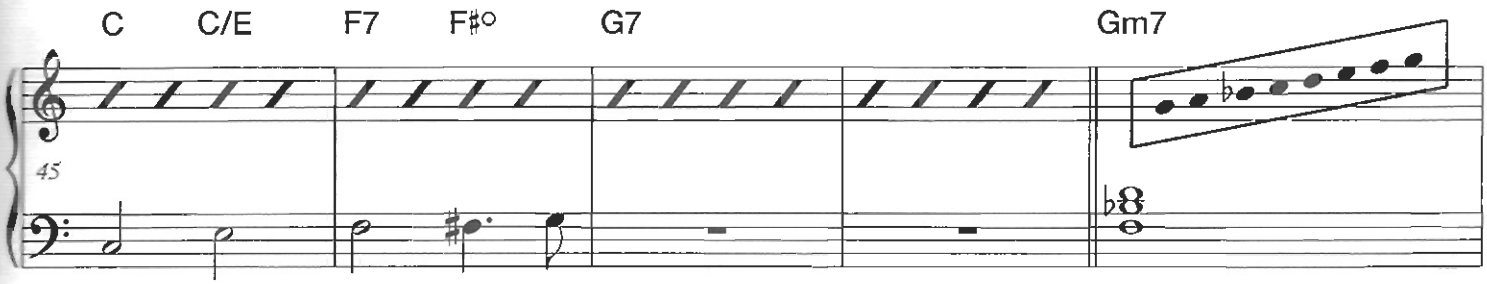
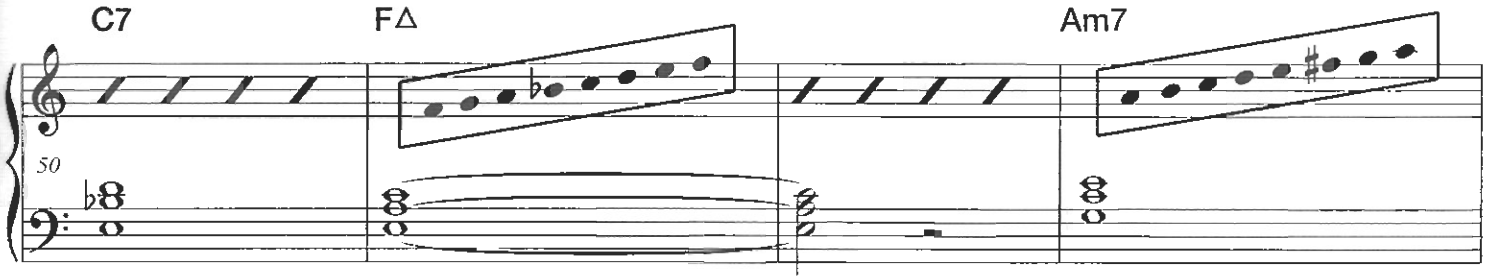
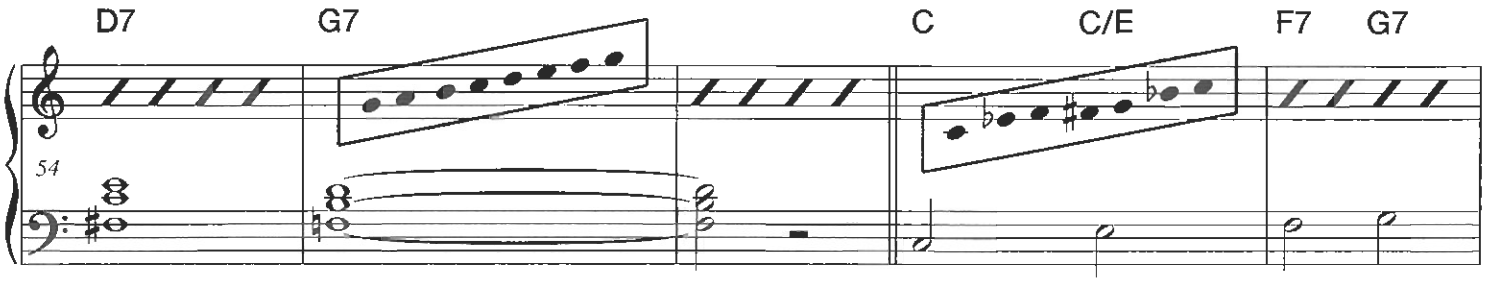

Am7
D7
G
Am7
B♭°
G/B
21
f
p
C
C/E
F7
G7
C
C/E
F7
G7
25
C
C/E
F7
F♯°
C
to Coda
29
f
SOLOS
C
C/E
F7
G7
C
C/E
F7
G7
C
C/E
F7
F♯°
33
G7
C
C/E
F7
G7
C
C/E
F7
G7
39

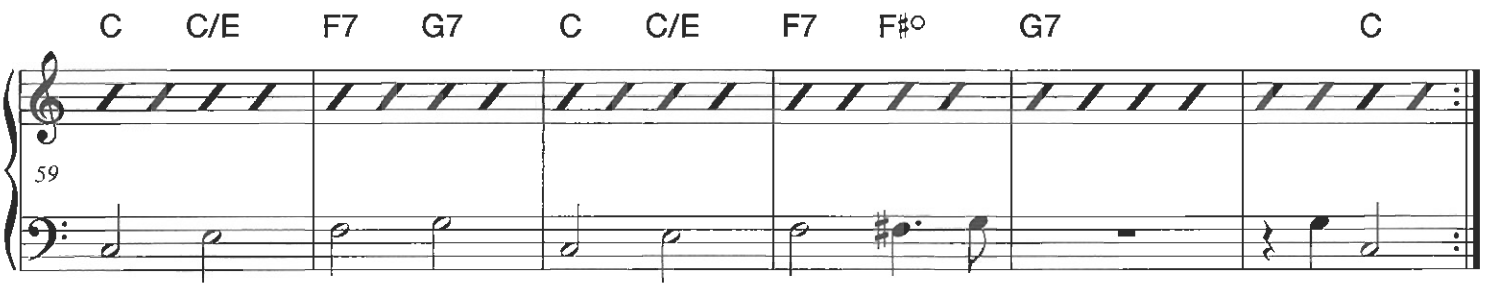


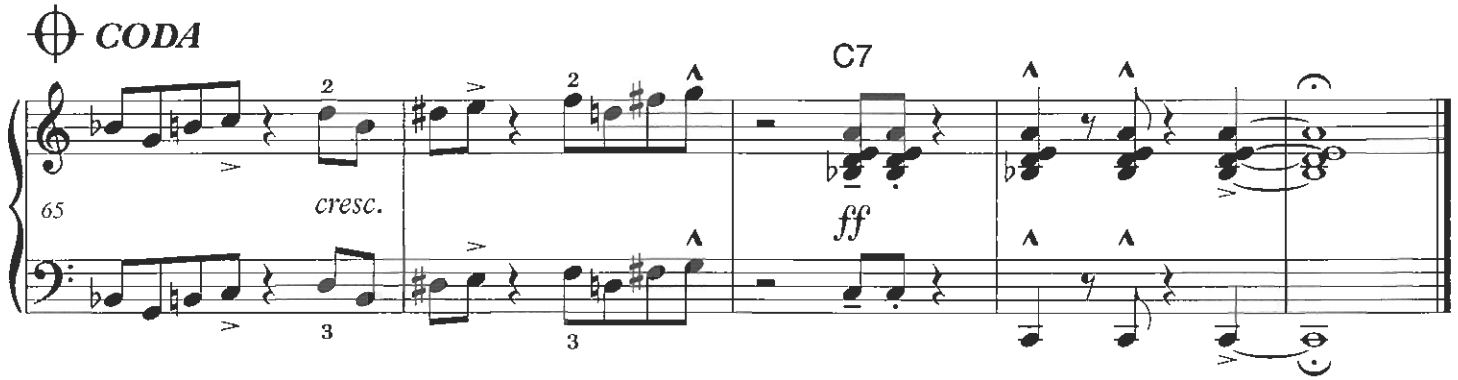




D.C. al Coda

Solo 32 bars in exam

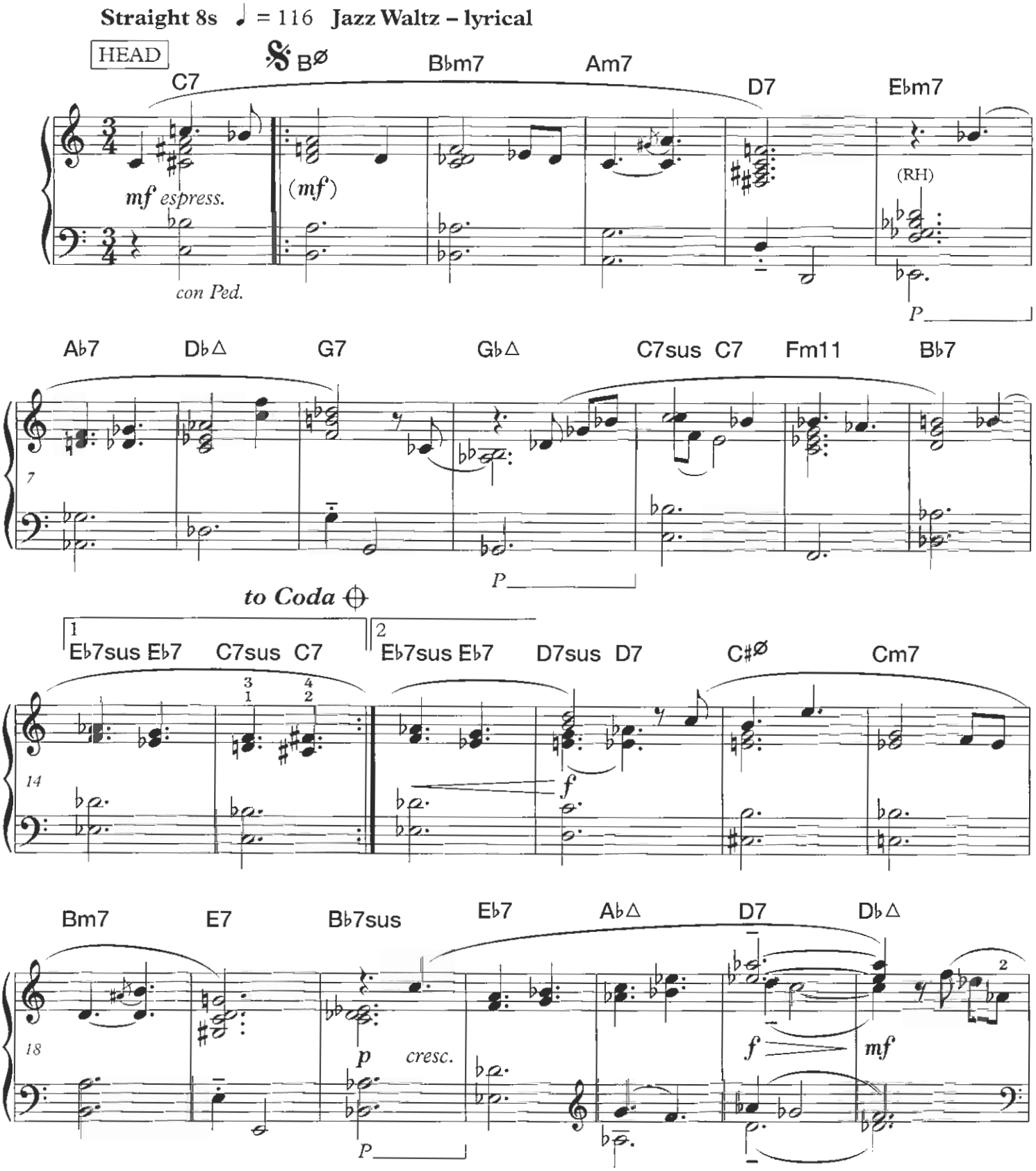




• RELATED LISTENING: Oscar Peterson: 'Hallelujah Time' from *Hallelujah Time* [Moon Records]

SO LONG

Chris Batchelor



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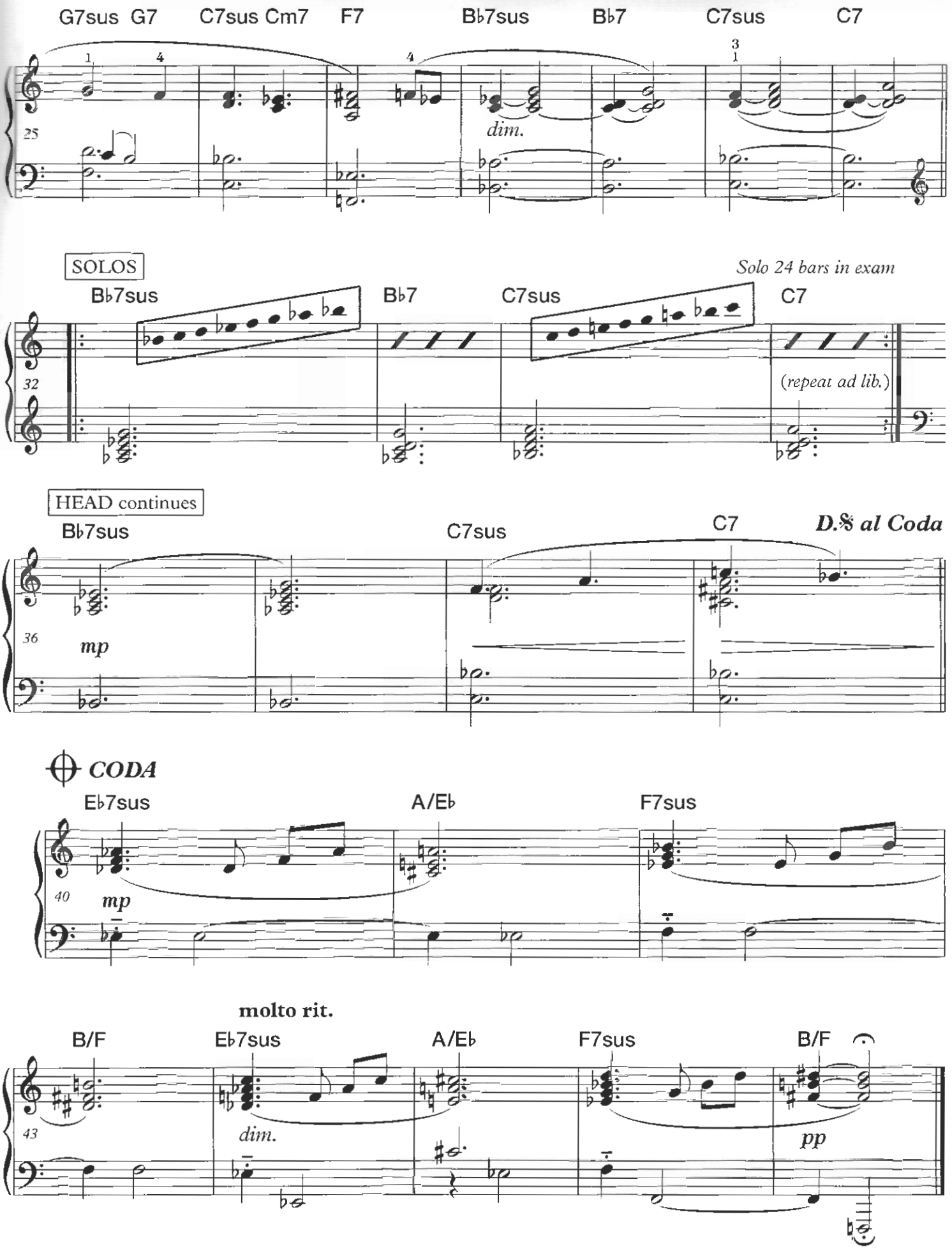


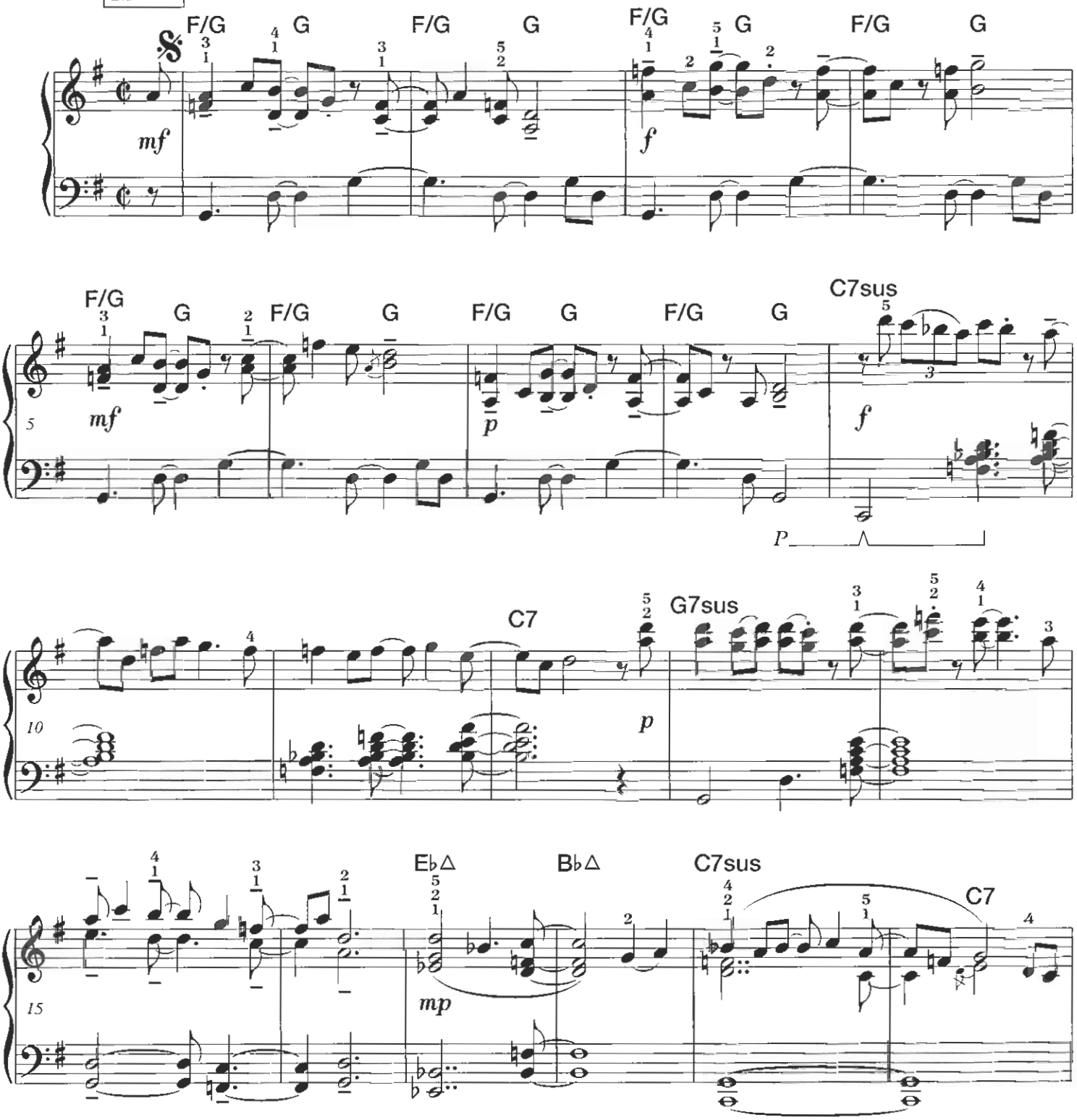
• RELATED LISTENING: The Bill Evans Trio: *At the Village Vanguard* [Riverside]

MAMBO COUNTRY

Terry Seabrook

Straight 8s ♩ = 84 **Cuban style**

HEAD



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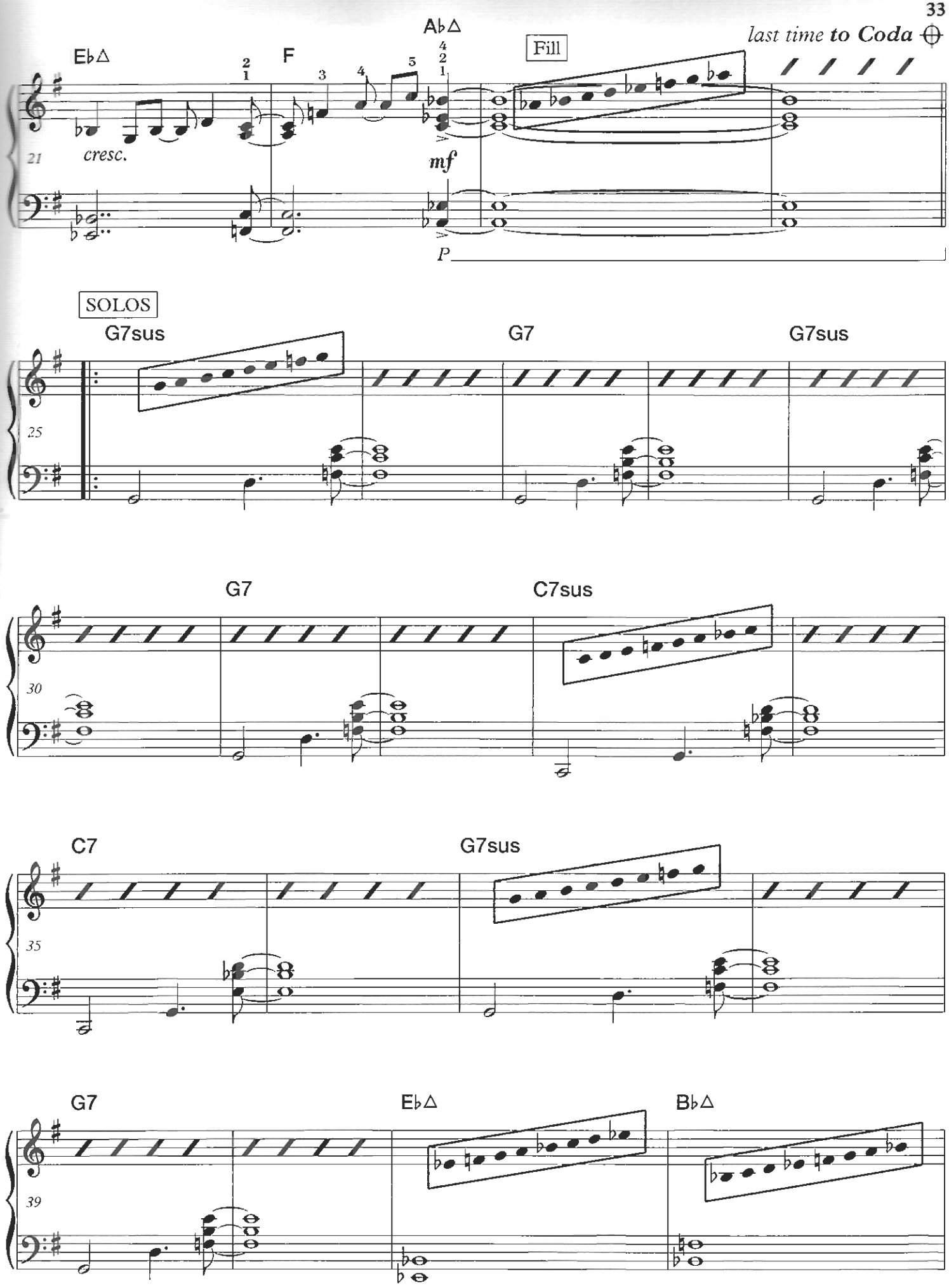
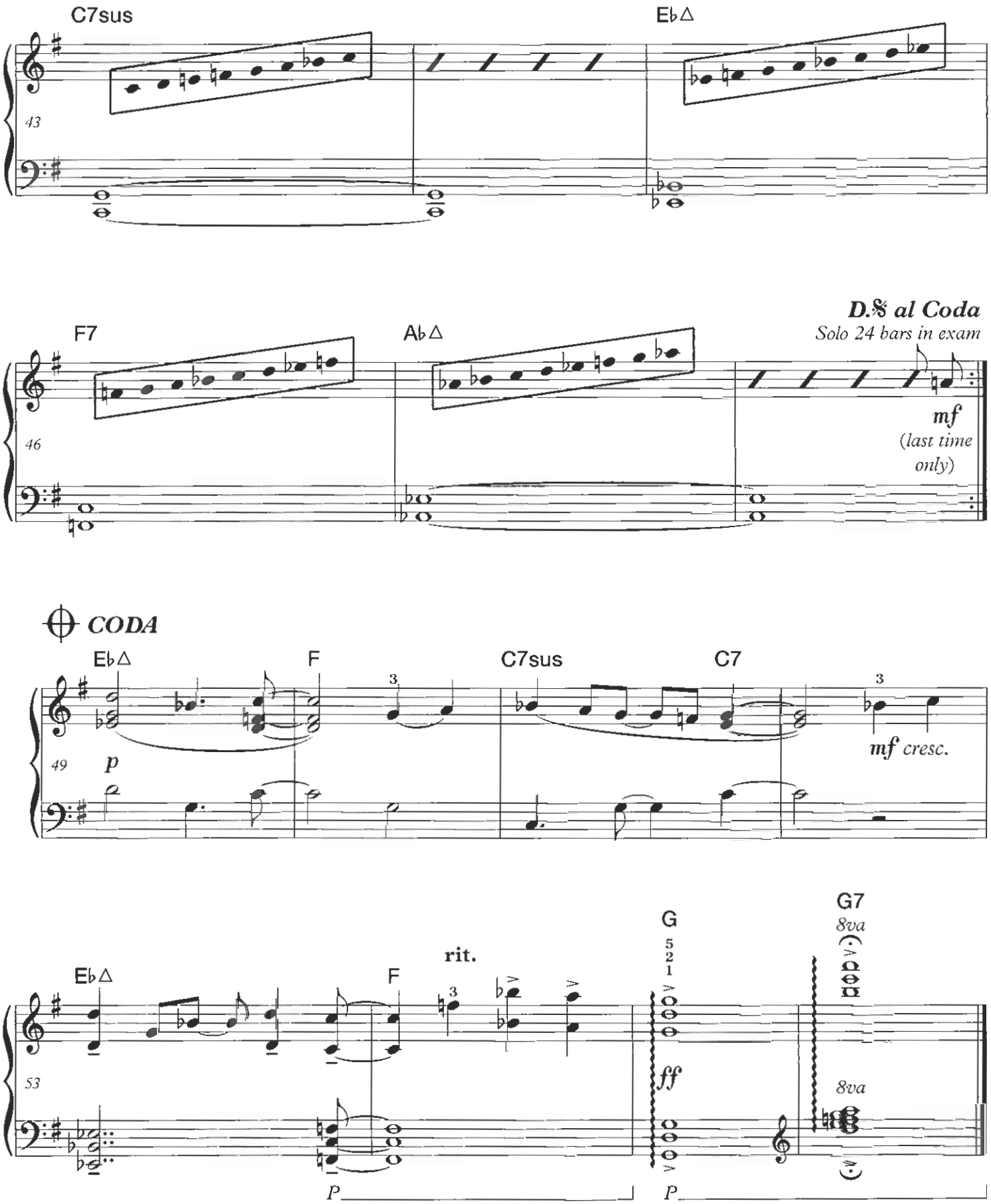
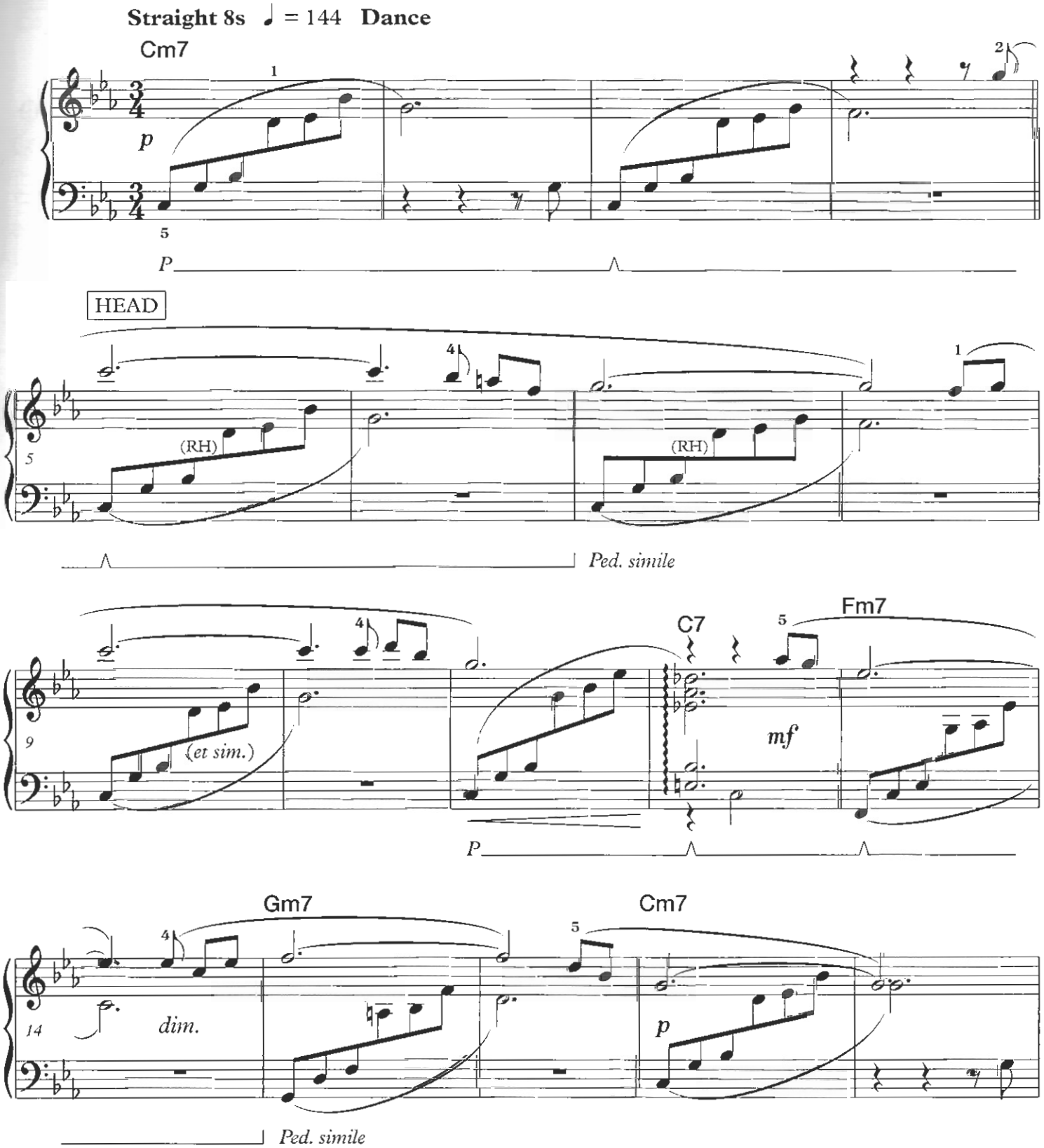

E♭△
A♭△
F
Fill
last time to Coda
21
cresc.
mf
P
SOLOS
G7sus
G7
G7sus
25
G7
C7sus
30
C7
G7sus
35
G7
E♭△
B♭△
39



• RELATED LISTENING: Dizzy Gillespie: 'Manteca' from Dizzy Gillespie & his Big Band in Concert [EP Crescendo]

WALTZ FOR AUTUMN

Terry Seabrook



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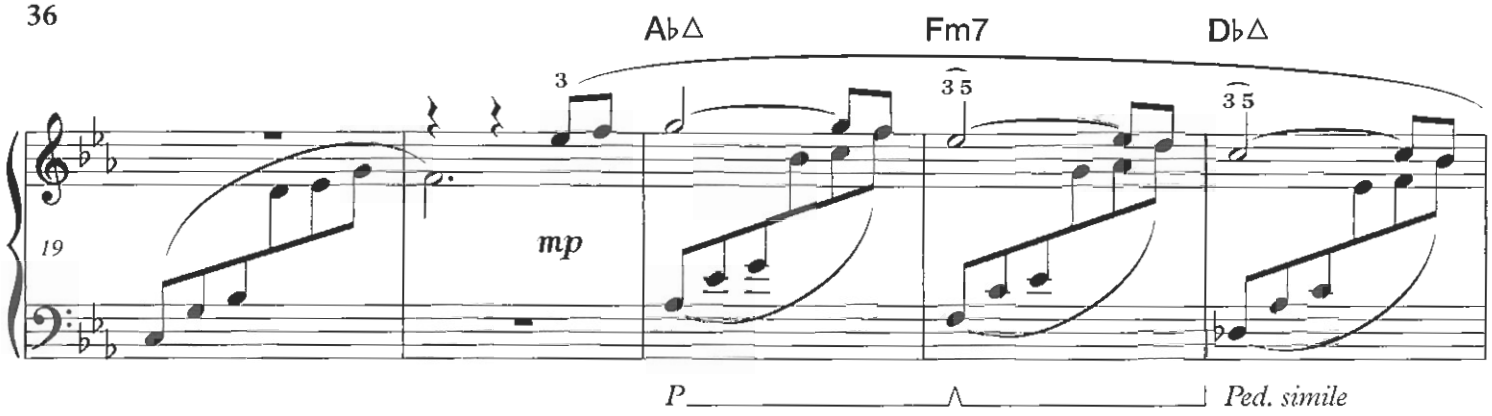
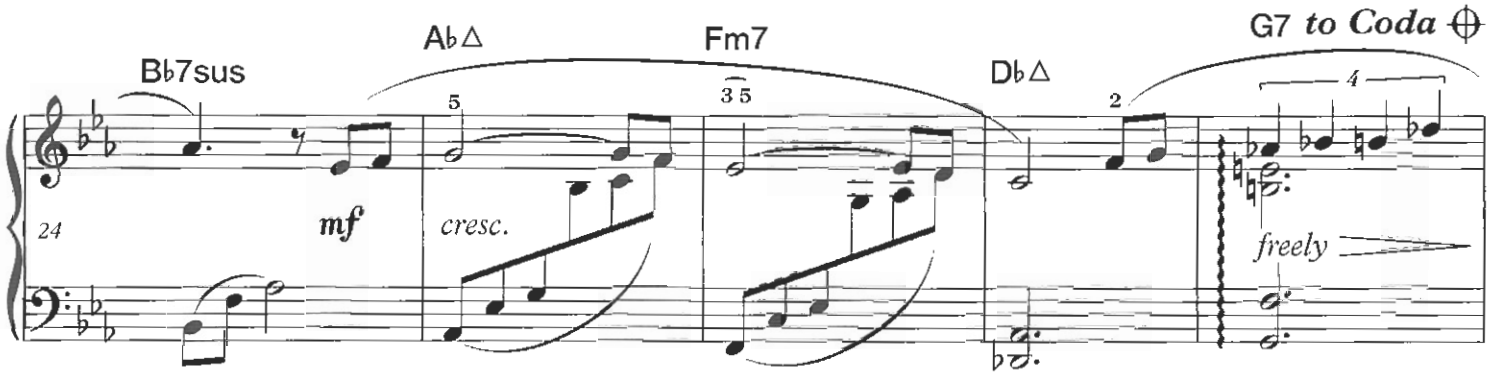
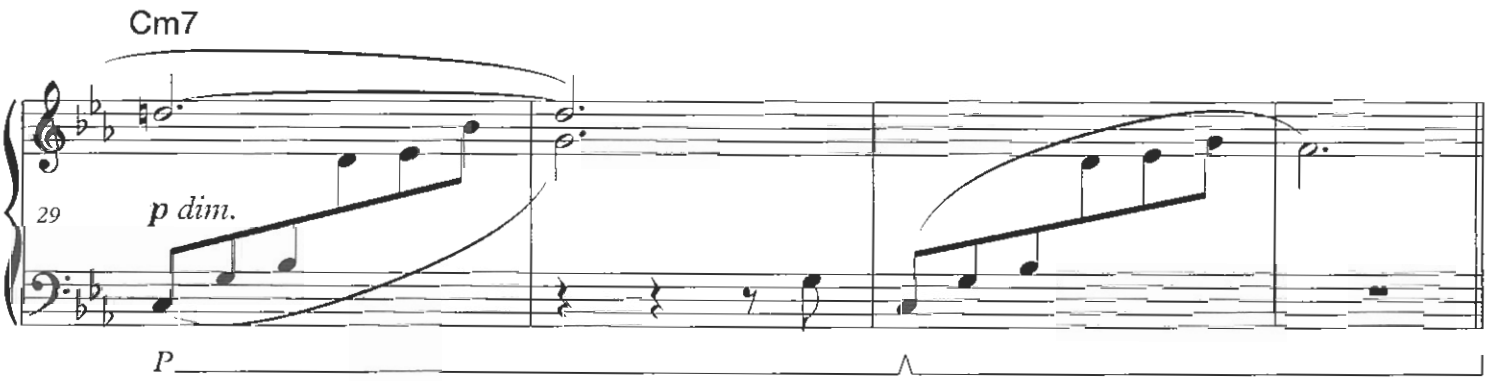
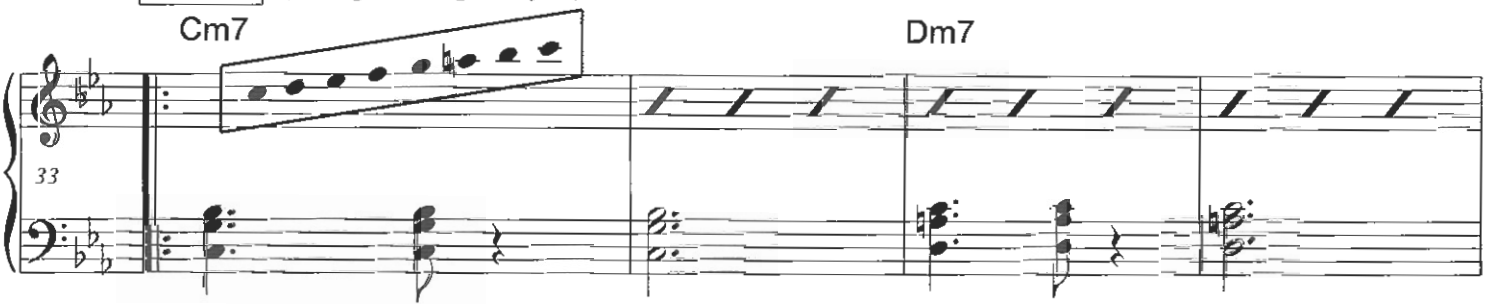
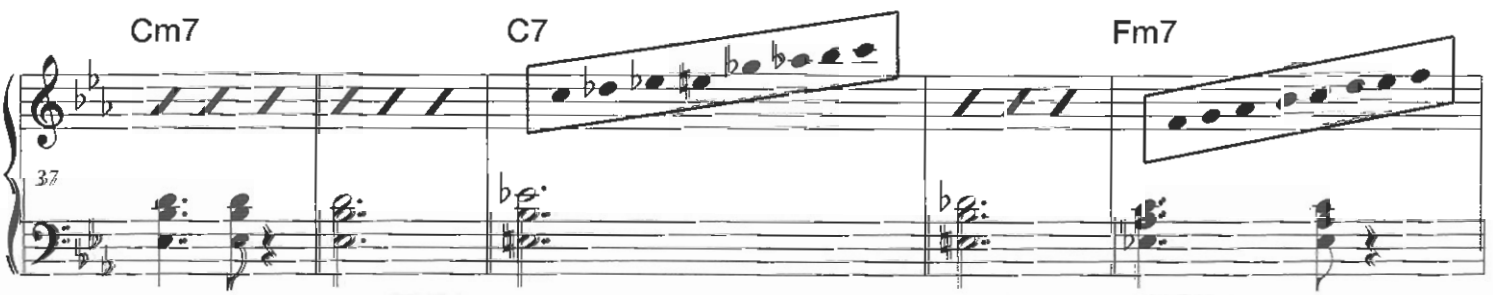


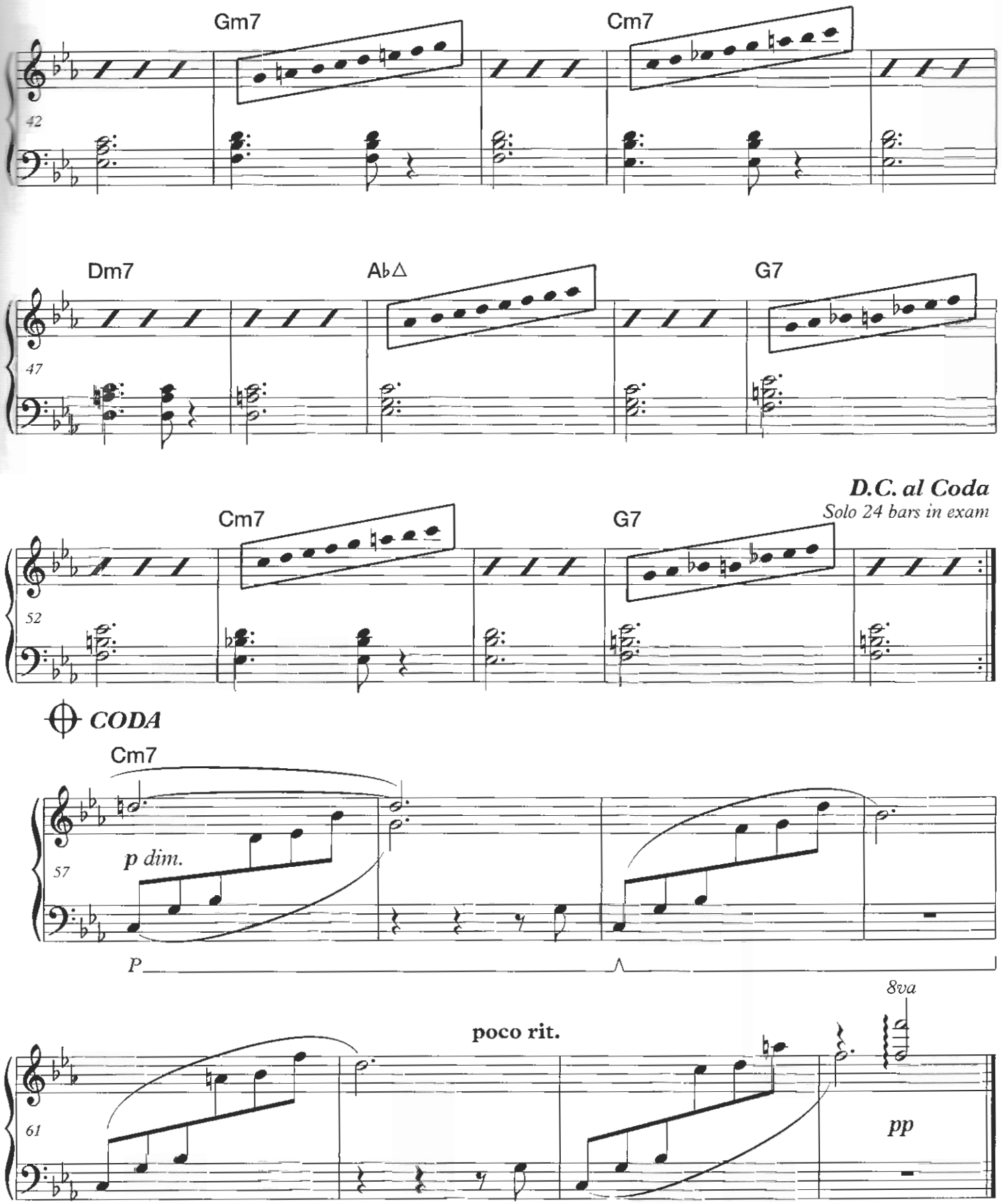




SOLOS (*Swing or straight 8s feel*)





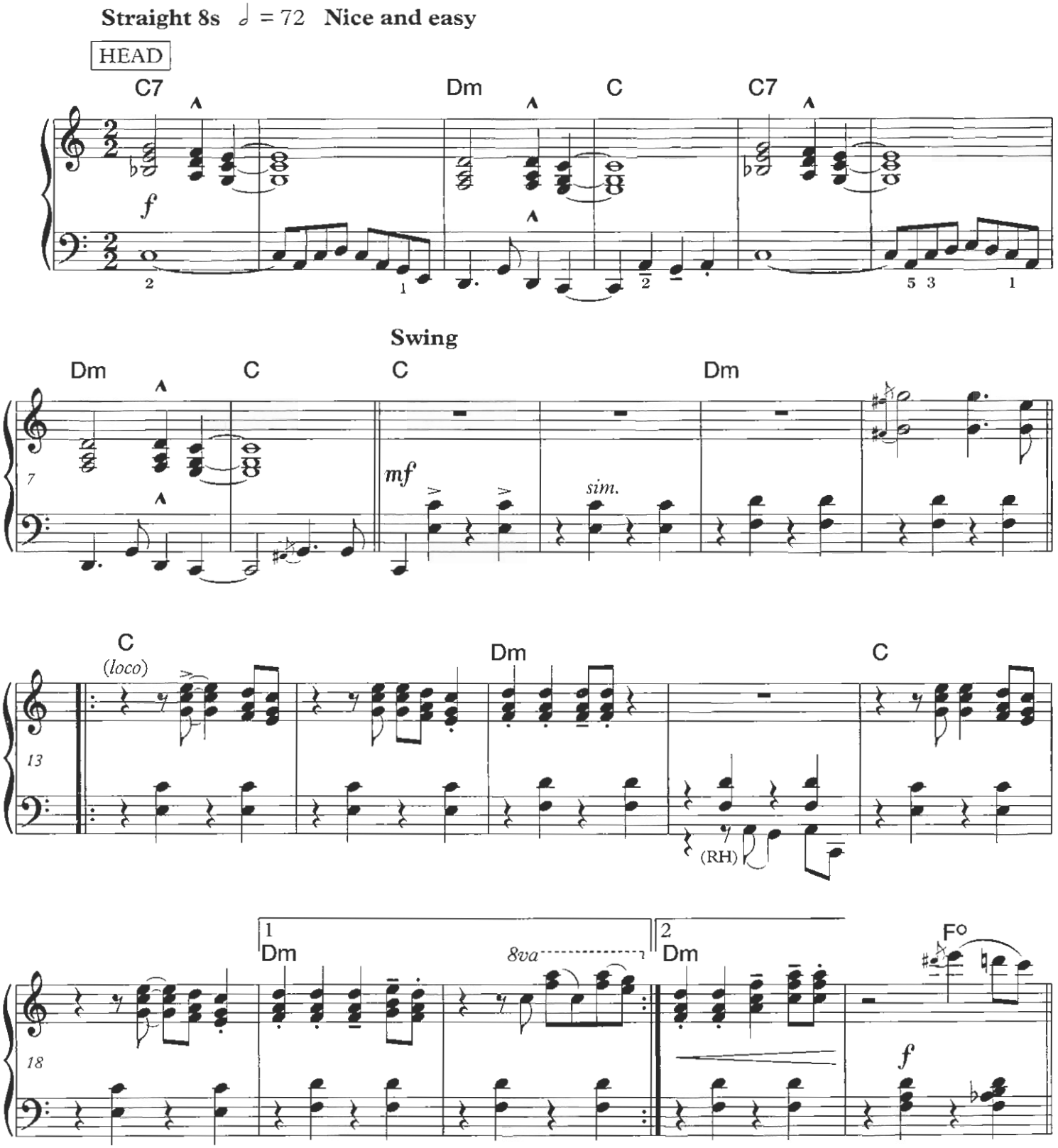


• NOTES: Also try improvising using the blues scale on C and, in the Dm7 bars, Dorian on D. The scale in bars 51 and 55 is a scale of 'G altered'.

• RELATED LISTENING: Bill Evans: 'B minor Waltz' from *You must believe in Spring* [Warner]

CHOPS

Chris Batchelor



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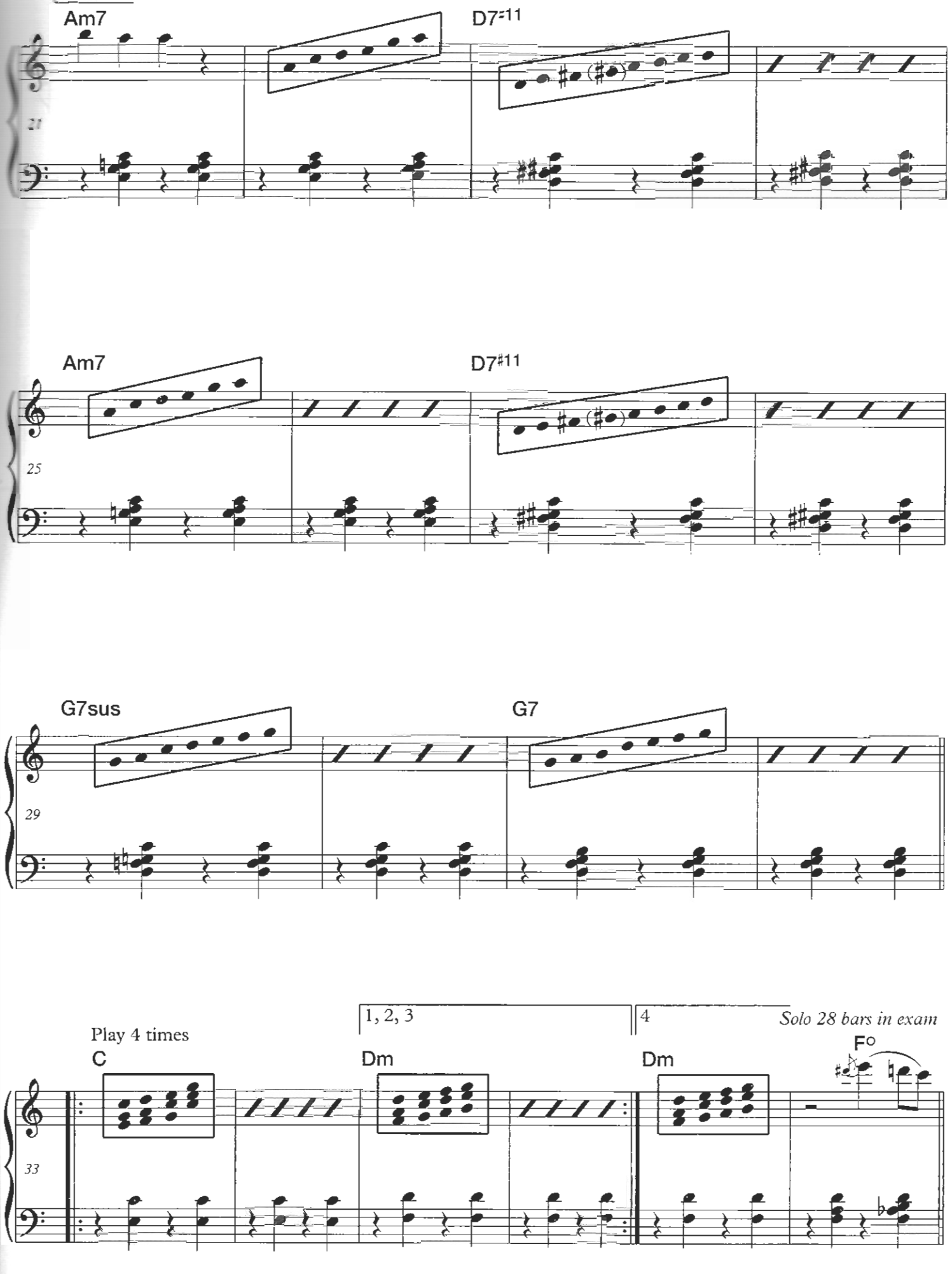
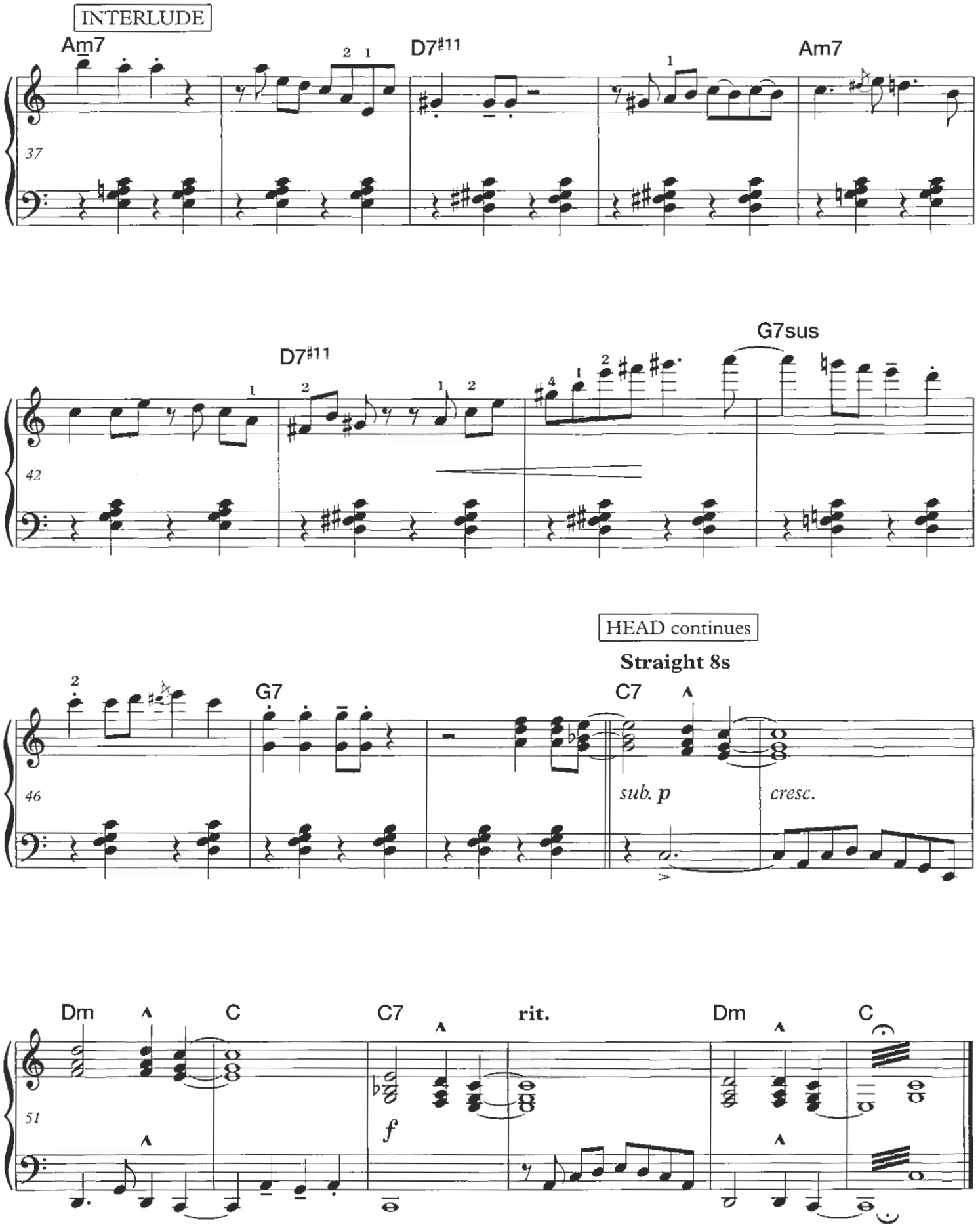
SOLOS


Am7
D7♯11
21
Am7
D7♯11
25
G7sus
G7
29
Play 4 times
C
1, 2, 3
Dm
4
Dm
Solo 28 bars in exam
F°
33



• RELATED LISTENING: Various artists: *Intensified Original Ska* [Mango]

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