

PIANO  
PIECES  
GRADE 5

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 $\flat$ ; Lydian on F, C, D and A $\flat$ ; A and E $\flat$  majors (two octaves)

Major pentatonic on D and B $\flat$ ; Minor pentatonic on B and G (two octaves)

Blues scales on A, F $\sharp$  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 $\flat$  majors, F $\sharp$  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 $\flat$ 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

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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.

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# ALL BLUES

Miles Davis arr. Richard Michael

Swing ♩ = 116 Smooth and understated

G7

pp  
5 3  
con Ped.

The first system of the score is in 6/8 time with a key signature of one sharp (F#). It features a piano introduction with a right-hand accompaniment of chords and a left-hand accompaniment of eighth-note patterns. The dynamics are marked *pp* (pianissimo) and *con Ped.* (con piana). Fingerings 5 and 3 are indicated for the left hand.

HEAD

G7

5 4 4 5  
p

The second system continues the piano introduction. The right hand has a melodic line with slurs and ties, while the left hand maintains the eighth-note accompaniment. Dynamics are marked *p* (piano). Fingerings 5, 4, 4, and 5 are shown for the right hand.

C7sus

G7

9

The third system shows the continuation of the piano introduction. The right hand features a series of chords, with the first chord being C7sus and the second being G7. The left hand continues with the eighth-note accompaniment. The measure number 9 is indicated.

D7#9

Eb7#9

D7#9

G7

to Coda ⊕

13  
P

The fourth system concludes the piano introduction. The right hand has a series of chords: D7#9, Eb7#9, D7#9, and G7. The left hand continues with the eighth-note accompaniment. The measure number 13 is indicated. The system ends with a *P* (piano) dynamic marking and a Coda symbol (⊕).

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SOLOS

G7

17

*P* *Ped. simile*

C7sus

G7

21

*P* *Ped. simile*

D7#9

E $\flat$ 7#9

D7#9

G7

**D.º al Coda**  
Solo 12 bars in exam

25

*P* *Ped. simile*

⊕ CODA

G7

repeat ad lib. to fade to nothing  
(approx. 8 bars in exam)

29

*pp dim.*

• 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

Straight 8s ♩ = 120 With intensity

HEAD

**System 1 (Measures 1-4):** C7 chord. Melody: 2 3, 4, 2, 3, 4, 2, 3, 4. Bass: 2, 5.

**System 2 (Measures 5-8):** F7sus chord. Melody: 1, 5, 4, 3, 2, 1. Bass: 5, 4, 3, 2, 1.

**System 3 (Measures 9-12):** C7 chord (measures 9-10), G7sus chord (measures 11-12). Melody: 4, 3, 2, 1, 4, 3, 2, 1. Bass: 4, 3, 2, 1. Ends with "to Coda" symbol.

**System 4 (Measures 13-16):** F7sus chord (measures 13-14), C#°/D chord (measures 15-16). Melody: 1, 4, 3, 2, 1. Bass: 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. Dynamics: *cresc.*, *f*.



# LEMON CORNETTE

Nikki Iles

Medium Swing ♩ = 144 Joyful

## HEAD

Chord symbols: F, Db, Cm7, Bb, F, B7, Bb7, B<sup>o</sup>, F/C, Bbm7, Ebm7, Ab7, Gm7, C#m7, F#7, Am7, D7, Gm7, C7.

Tempo: Medium Swing ♩ = 144 Joyful

Dynamic markings: *mf*, *f*

Section: HEAD

to Coda ⊕

## SOLOS

Chord symbols: F7, Bb7, F7

Section: SOLOS



16

Cm7 F7 Bb7 B<sup>o</sup>

19

F7 D7 Gm7

22

C7 F7 D7

*D. Solo al Coda*

24

1 (2 etc.) Solo 36 bars in exam last time only

Gm7 C7 Gm7 C7

**⊕ CODA**

25

Gm7 C#m7 F#7 Am7 D7 G7 C7 F

• 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

Swing ♩ = 92 Stoical

C7 C° C7 B° C7

HEAD

F6 C7 F7 Bb7

to Coda ⊕

F C7 F C7 Bb7 F C7

F6 F7 E∅ A7 Dm7 G7 Cm7 F7

SOLOS

Bb7

F7

C7

Bb7

F7

Solo 2 Choruses in exam

HEAD continues

F7

D.Š al Coda

⊕ CODA

F

C7

Bb7

F

C7

F

C7

Bb7

F

F/A

Bb7

B°

F/C

C7

F7

(8va)

• 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

Heavy Swing ♩ = 112(minimum) Rumbustious

HEAD

The musical score is written for piano in 4/4 time, featuring a heavy swing feel. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#).

- System 1:** Starts with a forte (*f*) dynamic. The first measure has a G7 chord. The second measure has a D7 chord. The third measure is marked "2nd time 8va" and includes fingering (4, 5, 1) and an accent (*accents sim.*). A repeat sign follows.
- System 2:** Continues the piece with a "2nd time 8va" marking and an accent (*accents sim.*). Fingering (4, 5, 1) is shown.
- System 3:** Features a C7 chord in the first measure, followed by a G7 chord in the third measure. It includes a "2nd time 8va" marking and an accent (*accents sim.*). Fingering (2, 5, 4, 1) is shown.
- System 4:** The final system, marked "last time to Coda ⊕". It includes a "2nd time 8va" marking and an accent (*accents sim.*). Chords E7, D7, and C7 are indicated. Fingering (3, 2, 3, 3, 3) is shown.

Musical notation for measures 13-15. Treble clef, key signature of one sharp (F#). Measure 13 starts with a *loco* marking. Chords: G, C7, C#° (with fingerings 1, 4, 3, 1, 4, 3), G/D, D7. Measure 14 has a first ending bracket. Measure 15 has a second ending bracket. Bass clef accompaniment includes fingerings 2, 1, 3 and accents.

SOLOS

Musical notation for measures 16-17. Treble clef, key signature of one sharp. Measure 16: G7 chord, solo line with a trill-like figure and a (b) marking. Measure 17: C7 chord, solo line with a trill-like figure and a (b) marking. Bass clef accompaniment consists of chords.

Musical notation for measures 18-19. Treble clef, key signature of one sharp. Measure 18: C7 chord, solo line with a trill-like figure and a (b) marking. Measure 19: G7 chord, solo line with a trill-like figure and a (b) marking. Bass clef accompaniment consists of chords.

Musical notation for measures 20-21. Treble clef, key signature of one sharp. Measure 20: E7 chord, solo line with a trill-like figure and a (b) marking. Measure 21: A7 chord, solo line with a trill-like figure and a (b) marking. Bass clef accompaniment consists of chords.

Musical notation for measures 22-24. Treble clef, key signature of one sharp. Measure 22: G7 chord, solo line with a trill-like figure and a (b) marking. Measure 23: D7 chord, solo line with a trill-like figure and a (b) marking. Measure 24: G7 chord, solo line with a trill-like figure and a (b) marking. Bass clef accompaniment includes chords and a trill-like figure.

29

G7 C7

33

G7 E7 A7

36

C7 G7 D7

*D. Solo al Coda*  
Solo 24 bars in exam

**CODA**

39

*rall. loco* *ff*

G C C#° G/D D7 G7

• 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

Medium Swing ♩ = 80 Bright

HEAD

The musical score is written for piano and bass clef. It consists of four systems of music. The first system includes a box labeled 'HEAD' and features chords Bb, Eb, E°, Bb/F, Cm7, and F7. The second system continues with Bb, Eb, E°, and Bb/F. The third system includes C7, F7, Bb6, D7, and G7. The fourth system includes C7 and F7. Fingerings are indicated by numbers 1-5. Dynamics include mp and mf. The score includes various musical notations such as slurs, accents, and repeat signs.

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B $\flat$  E $\flat$  E $^{\circ}$  B $\flat$ /F Cm7 F7

17 *mp*

B $\flat$  E $\flat$  E $^{\circ}$  B $\flat$ /F C7 F7 B $\flat$ 6 *Fine*

21 *mf* *Fine*

BRIDGE

B $\flat$ /F E $^{\circ}$ /F F7 B $\flat$ /F E $^{\circ}$ /F F7 B $\flat$ /F E $^{\circ}$ /F

25 *mf*

SOLOS

F7 B $\flat$ /F E $^{\circ}$ /F B $\flat$ /F F7 B $\flat$ /F B $\flat$ 6

30 *mf*

Cm7 F7 B $\flat$ 6 Cm7 F7 B $\flat$ 7

34 *mf*

E $\flat$ 7 B $\flat$ 6 Cm7 F7

38 *mf*



2  
Bb6

D7

39b

G7

C7

42

F7

Bb6

46

Cm7 F7 Bb6 Cm7 F7 Bb7

50

*D.C. al Fine*  
Solo 32 bars in exam

Eb7

Bb6

Cm7 F7

54

• RELATED LISTENING: Teddy Wilson and his Orchestra: 'Christopher Columbus' from *Warm'n' Up* [Beb Jazz]



19 Cm7 Fm7

23 Dø G7 Cm7

27 Ebm7 Ab7 DbΔ

31 Dø G7 Cm7 Db7#11 *D. Solo 32 bars in exam*

⊕ CODA

35 Dø G7 Cm7 Db7#11

39 *cresc.* Dø G7 Cm6 Eb7/Bb Ab7 G7+ F13 *rall.*

• 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  $\text{♩} = 92$  Light

HEAD

The musical score for "OLEO" is presented in four systems, each with a key signature change and specific dynamics and articulations.

**System 1:** Key signature: Bb/D. Chords: Bb/D, EbΔ. Dynamics: *mf*. Articulation: *mf*. Fingerings: 2, 4, 1 2 3 1.

**System 2:** Key signature: Eb/G. Chords: Eb/G, F7sus, EbΔ. Dynamics: *mf*. Articulation: *mf*. Fingerings: 2, 5, 2 1 3.

**System 3:** Key signature: Bb/D. Chords: Bb/D, EbΔ. Dynamics: *mf*. Articulation: *mf*.

**System 4:** Key signature: C/E. Chords: C/E, F7sus, G7sus, Ab. Dynamics: *cresc.*, *f*. Articulation: *cresc.*, *f*. Fingerings: 1 4.

**D7sus** **G7sus**

17 *mp*

**C7sus** **F7sus** **E $\flat$  $\Delta$**

21 *mf* *f* *P*

**B $\flat$ /D** **E $\flat$  $\Delta$**

25 *mf*

*to Coda*  $\oplus$

**C/E** **F7sus** **G7sus** **A $\flat$**

29 *cresc.* *f*

SOLOS

B $\flat$ /D

E $\flat$  $\Delta$

E $\flat$ /G

B $\flat$ /F

E $\flat$  $\Delta$

B $\flat$ /D

E $\flat$  $\Delta$

C/E

F7sus

G7sus

A $\flat$

D7sus

G7sus

C7sus F7sus

52

E $\flat$  $\Delta$  B $\flat$ /D

56

E $\flat$  $\Delta$  C/E

59

F7sus G7sus A $\flat$

*D.C. al Coda*  
*Solo 32 bars in exam*

62

$\oplus$  CODA

F7sus G7sus A $\flat$

8va

65

*f*

*P*

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

# 34 SKIDOO

Bill Evans arr. Nikki Iles

Medium Swing ♩ = 104 Smooth and lyrical - Jazz Waltz

## HEAD

Dm7

B $\emptyset$

E7

Am7

mp

5 con Ped.

Bbm7

Abm7

G $\emptyset$

C7+

Fm7

5

F#m7

Eb $\emptyset$

Ab7+

C#m7

9

## SOLOS

C $\Delta$ /B

B7

Em9/B

G9/B

Solo 24 bars in exam

13



HEAD continues

Am7 F#m7 B7+

17 *mf*

Em7 Cm7 Bbm7 Am7

20 *poco f*

D7+ Gm7 Ebm7 Cø

23 *f*

F7+ rall. Bbm7 Em9 Ebm9

27 *rall.* *p*

• 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

Medium Swing ♩ = 152 In a solid 4 feel

C/G D7#11 C/G D7#11 C/G D7#11 C/G D7#11

**HEAD**

CΔ D7#11 Dm7 Ab7 G7

1 CΔ A7 D7 G7 2 CΔ Ab7 Gm7 C7

**S**

FΔ D7

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19

G7sus G7<sup>b9</sup>13 CΔ D7<sup>#11</sup>

*f*

*P*

24

Dm7 Ab7 G7 CΔ A7<sup>4 2</sup> D7 G7

to Coda ⊕

SOLOS

29

C6 D7

32

Dm7 G7

35

1 C6 A7 D7 G7 2 C6 C7

**F6**

**D7** **Dm7** **G7**

**C6** **D7**

**Dm7** **G7** **C** **Gm7** **C7**

*D. Solo al Coda*  
*Solo 32 bars in exam*

**⊕ CODA**

**C** **F/A** **Ab7** **G7** **C** **C7#9** **C7#11**

• NOTES: The scale indicated in bars 31 and 47 is called Lydian dominant on D, and contains the #4 and b7 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

4/4

*f*

2 3 1 2 2 3

6

*p*

C C/E F7 G7

11

C C/E F7 G7 C C/E F7 F#° C

16

*mf*

Gm7 C7 FΔ

3 3 3 3 2 1 4 5 2 2 5 4

Am7 3 D7 2 ^ ^ ^ G Am7 Bb° 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

C C/E F7 F#° G7 Gm7

C7 FΔ Am7

D7 G7 C C/E F7 G7

*D.C. al Coda*  
Solo 32 bars in exam

C C/E F7 G7 C C/E F7 F#° G7 C

⊕ CODA

65 *cresc.* *ff*

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

# SO LONG

Chris Batchelor

Straight 8s ♩ = 116 Jazz Waltz - lyrical

HEAD

Chords: C7, B $\emptyset$ , B $\flat$ m7, Am7, D7, Ebm7, Ab7, Db $\Delta$ , G7, Gb $\Delta$ , C7sus C7, Fm11, Bb7, Eb7sus Eb7, C7sus C7, Eb7sus Eb7, D7sus D7, C $\#$  $\emptyset$ , Cm7, Bm7, E7, Bb7sus, Eb7, Ab $\Delta$ , D7, Db $\Delta$

Dynamics: *mf espress.*, *(mf)*, *con Ped.*, *P*, *f*, *p*, *cresc.*, *f*, *mf*

Other markings: (RH),  $\oplus$  to Coda, 1, 2, 3, 4, 1, 2, 18, 2



G7sus G7 C7sus Cm7 F7 Bb7sus Bb7 C7sus C7

25

1 4 4 3 1

dim.

SOLOS

Solo 24 bars in exam

Bb7sus Bb7 C7sus C7

32

(repeat ad lib.)

HEAD continues

Bb7sus C7sus C7 D. al Coda

36

mp

CODA

Eb7sus A/Eb F7sus

40

mp

molto rit.

B/F Eb7sus A/Eb F7sus B/F

43

dim.

pp

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

# MAMBO COUNTRY

Terry Seabrook

Straight 8s ♩ = 84 Cuban style

HEAD

Chord symbols: F/G, G, F/G, G, F/G, G, F/G, G, C7sus, C7, G7sus, Eb $\Delta$ , Bb $\Delta$ , C7sus, C7.

Dynamics: *mf*, *f*, *p*, *mp*.

Measure numbers: 5, 10, 15.



C7sus EbΔ

43

F7 AbΔ

*D. Solo al Coda*  
Solo 24 bars in exam

*mf*  
(last time only)

46

⊕ CODA

EbΔ F C7sus C7

*p* *mf cresc.*

49

EbΔ F rit. G 5 2 1 G7 8va

*ff* *P* *8va*

53

# WALTZ FOR AUTUMN

Terry Seabrook

Straight 8s ♩ = 144 Dance

Cm7

Musical notation for measures 1-5. Treble clef, bass clef, 3/4 time signature. Measure 1 starts with a piano (*p*) dynamic. Fingerings 1 and 5 are indicated. Pedal markings are present below the bass line.

HEAD

Musical notation for measures 6-8. Treble clef, bass clef, 3/4 time signature. Measure 6 includes a right-hand (*(RH)*) marking. Pedal markings include *Ped. simile*.

Musical notation for measures 9-13. Treble clef, bass clef, 3/4 time signature. Measure 9 includes *(et sim.)*. Measure 10 has a *C7* chord. Measure 11 has a *Fm7* chord. Dynamics include *mf* and *p*. Pedal markings are present.

Musical notation for measures 14-17. Treble clef, bass clef, 3/4 time signature. Measure 14 includes *dim.*. Measure 15 has a *Gm7* chord. Measure 16 has a *Cm7* chord. Dynamics include *p*. Pedal markings include *Ped. simile*.

19 *mp*  $A\flat\Delta$   $Fm7$   $D\flat\Delta$

*P* *Ped. simile*

24 *mf* *cresc.*  $B\flat7sus$   $A\flat\Delta$   $Fm7$   $D\flat\Delta$   $G7$  to Coda  $\oplus$

*freely*

29 *p dim.*  $Cm7$

*P*

**SOLOS** (Swing or straight 8s feel)

33  $Cm7$   $Dm7$

37  $Cm7$   $C7$   $Fm7$

Gm7 Cm7

42

Dm7 AbΔ G7

47

Cm7 G7

*D.C. al Coda*  
*Solo 24 bars in exam*

52

⊕ CODA

Cm7

*p dim.*

*P*

57

*poco rit.*

*pp*

*8va*

61

*Ped. simile*

• 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

Straight 8s  $\text{♩} = 72$  Nice and easy

HEAD

C7  $\Delta$  Dm  $\Delta$  C C7  $\Delta$

2 1 2 5 3 1

Swing

Dm  $\Delta$  C C Dm

C (loco) Dm C

13 (RH)

1 Dm 8va 2 Dm F $\sharp$

18 f



SOLOS

Am7 D7#11

21

Am7 D7#11

25

G7sus G7

29

Play 4 times C Dm Dm F°

1, 2, 3 4 Solo 28 bars in exam

33

INTERLUDE

Am7 2 1 D7#11 1 Am7

37

D7#11 1 2 1 2 4 1 2 G7sus

42

HEAD continues

Straight 8s

G7 C7 ^

46 sub. p cresc.

Dm ^ C C7 ^ rit. Dm ^ C

51 f

• RELATED LISTENING: Various artists: Intensified Original Ska [Wango]

# JAZZ PIANO PIECES GRADE 5

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

Duke Ellington

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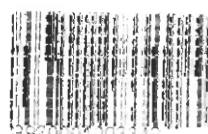
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