JAZZ PIANO

LEVEL 5

The jazz piano program was developed by the
Examinations Department of
The Associated Board of the Royal Schools of Music,
lead consultant Dr. Charles Beale.

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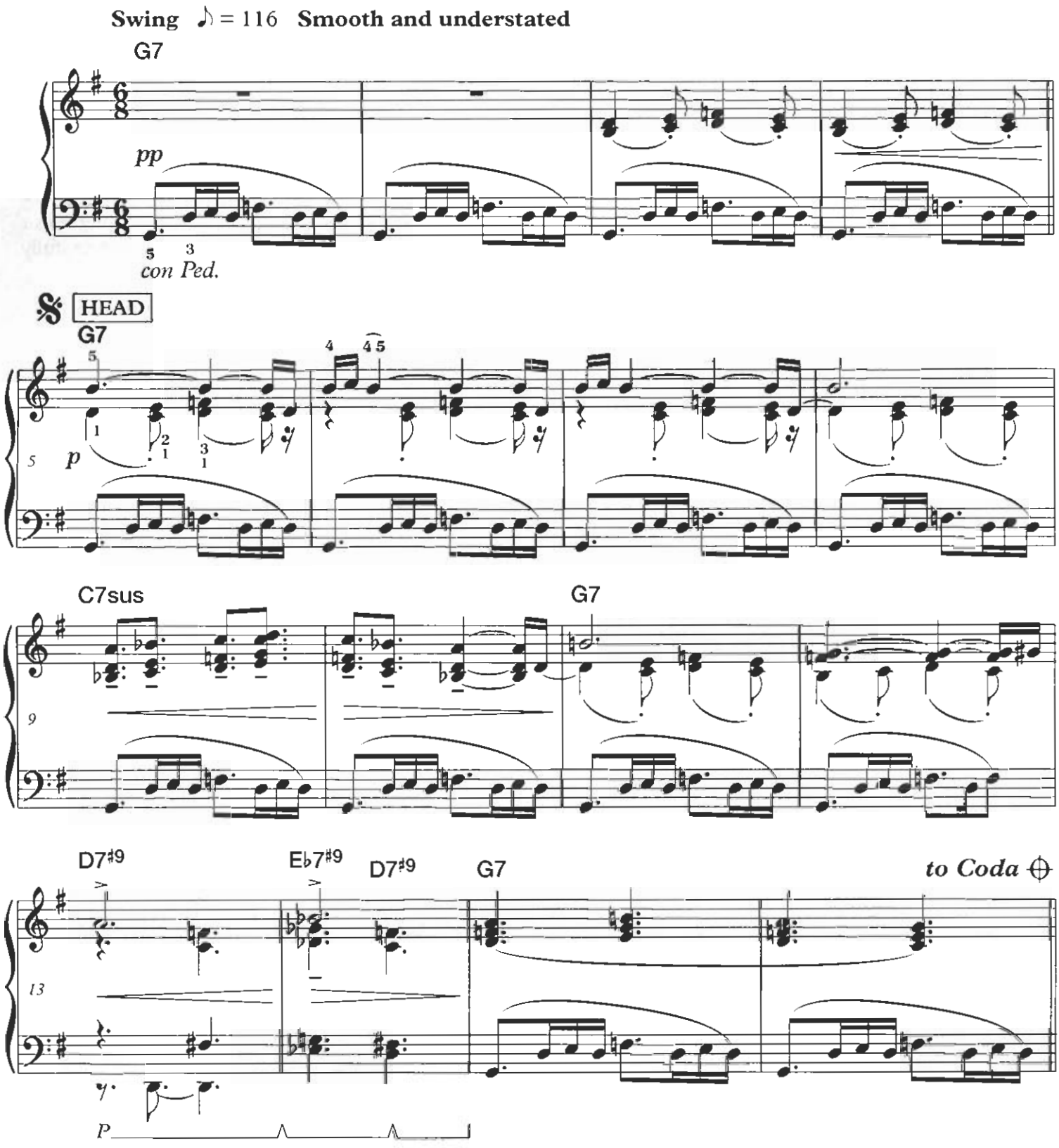
*ALL BLUES

Miles Davis arr. Richard Michael



* Minus One – Track 24

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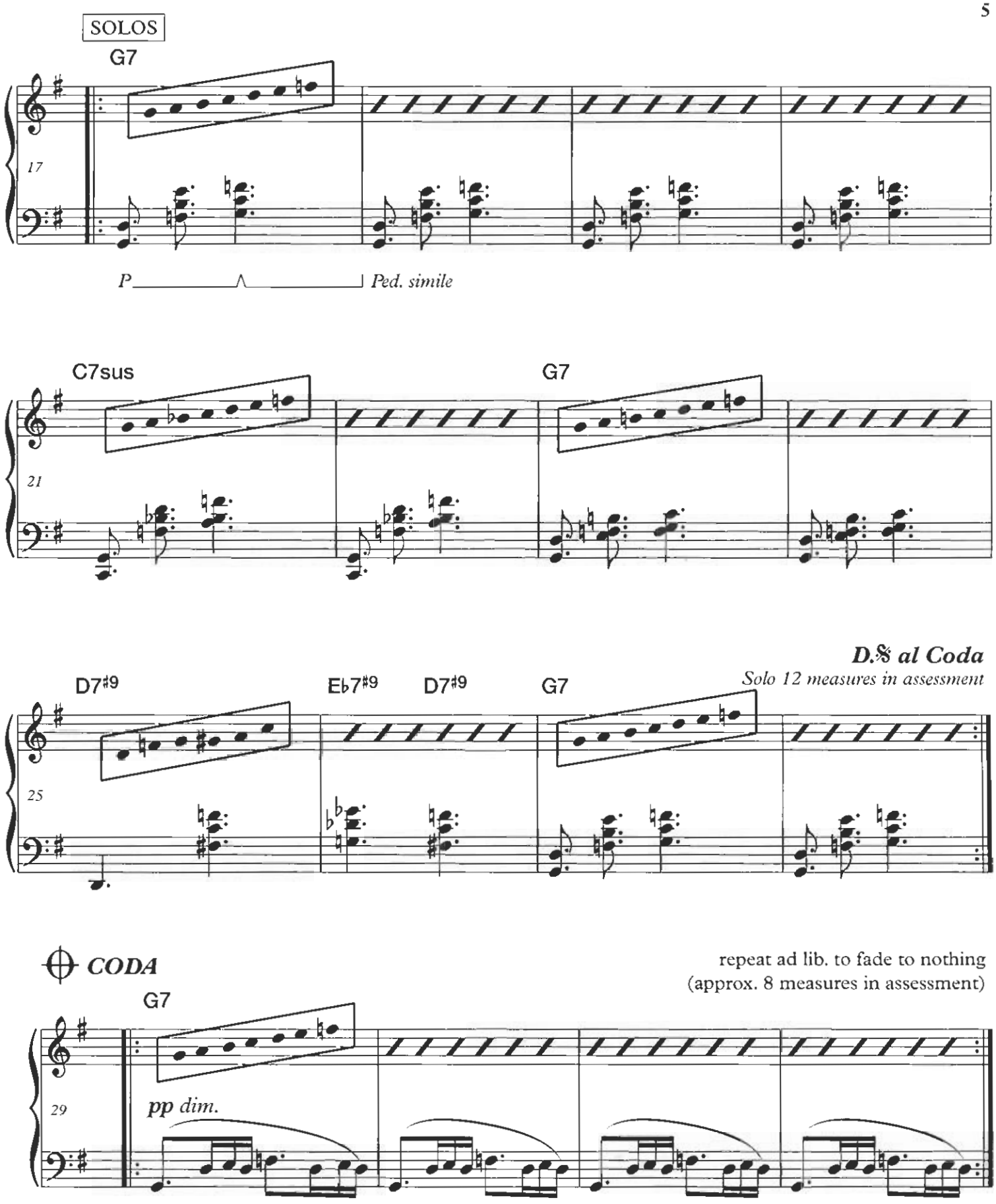
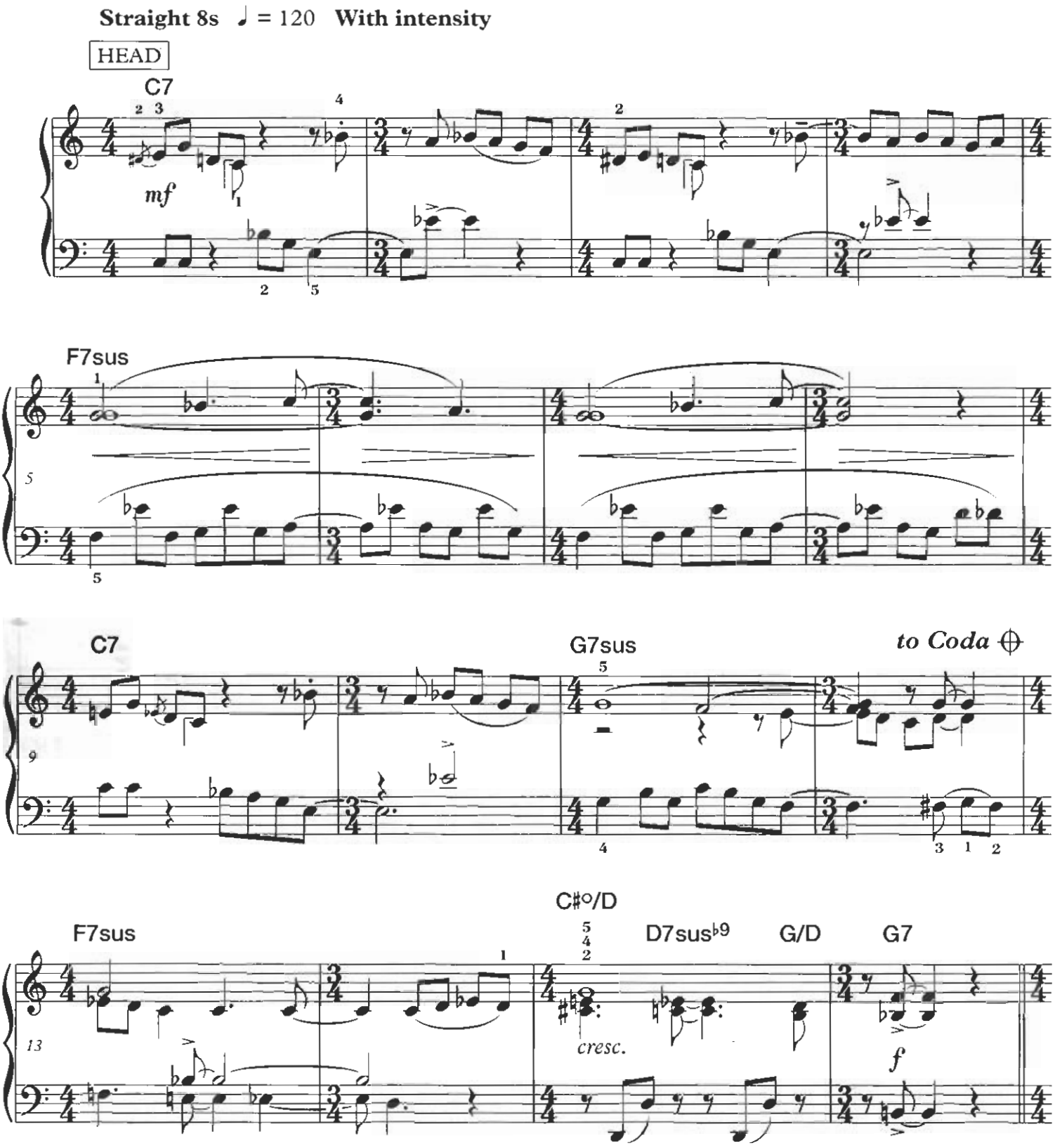


• NOTES: Also try improvising using the blues scale on G. Play the sixteenth notes with a slight triplet feel.

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

CROSSOVER BLUES

Pete Saberton



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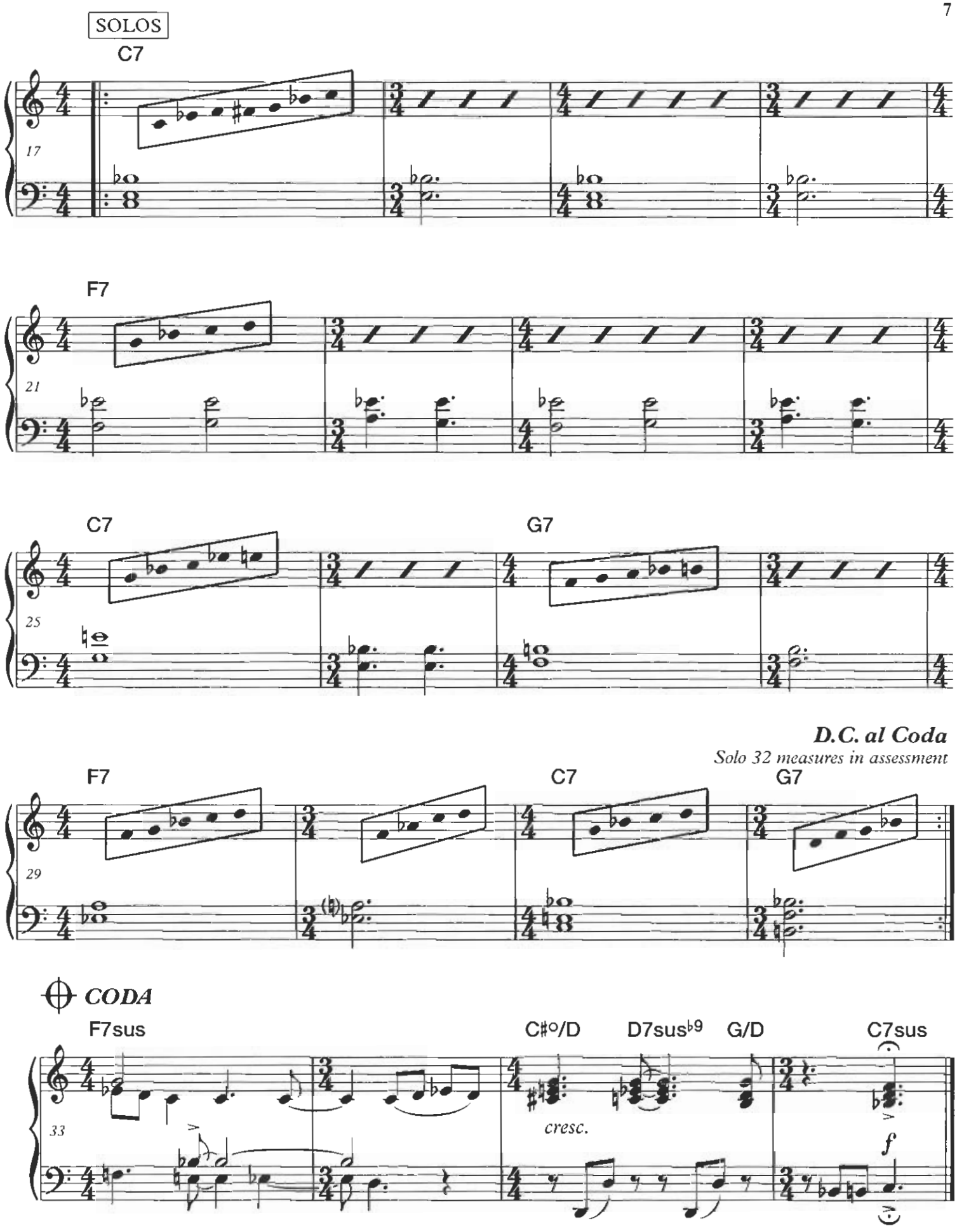
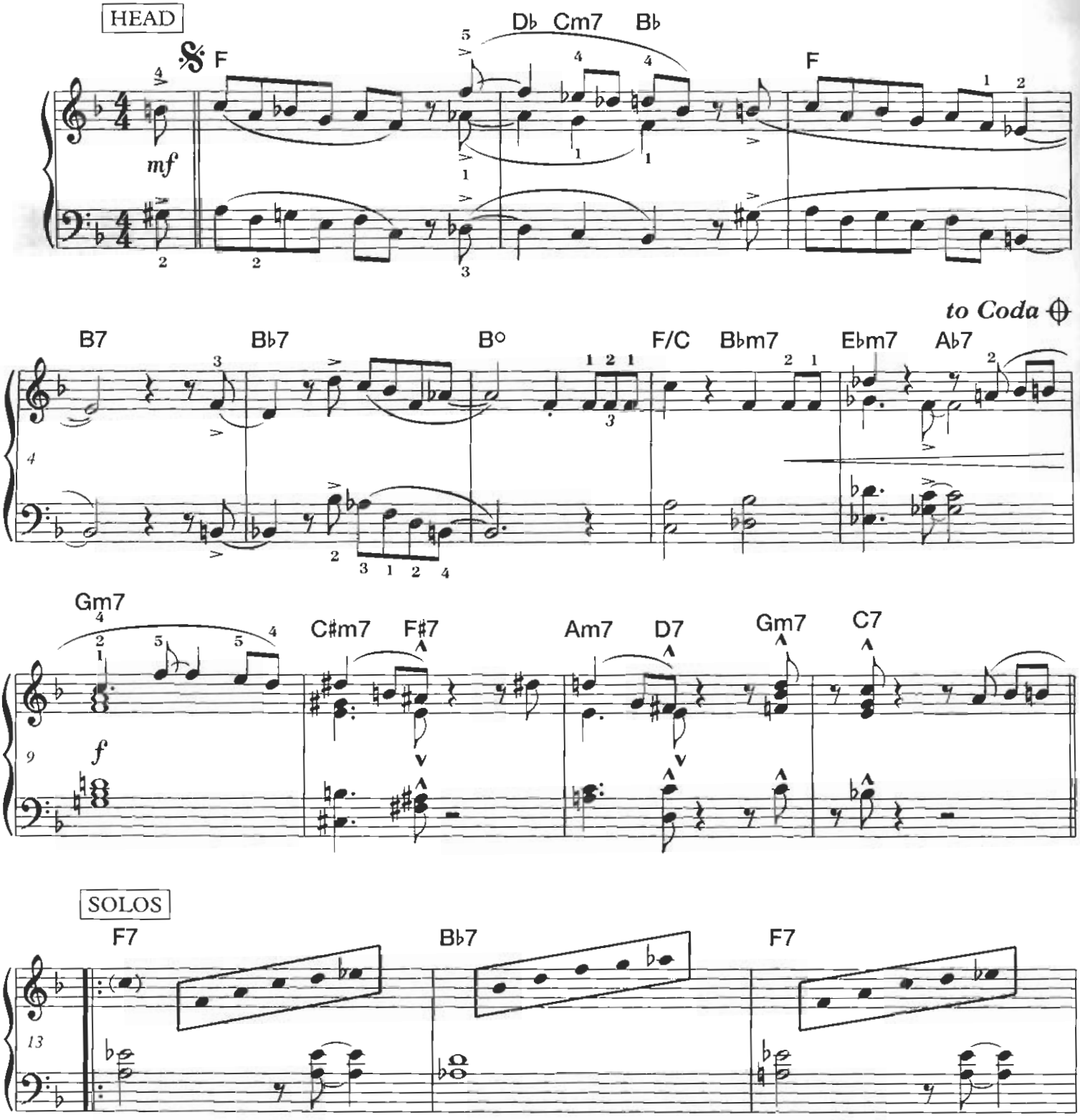


• RELATED LISTENING: Soft Machine: *Alive and Well* [See for Miles]

LEMON CORNETTE

Nikki Iles

Medium Swing ♩ = 144 **Joyful**



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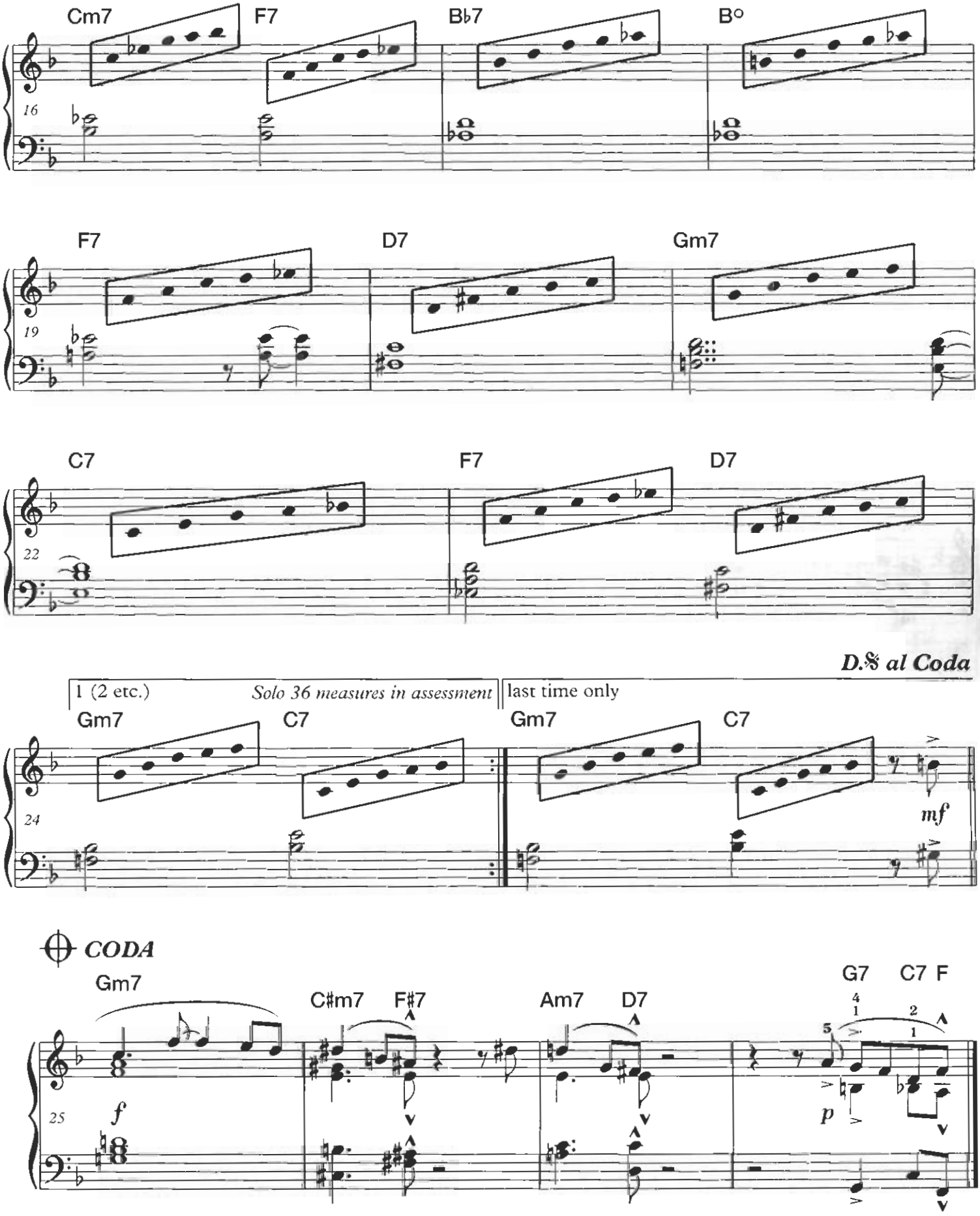
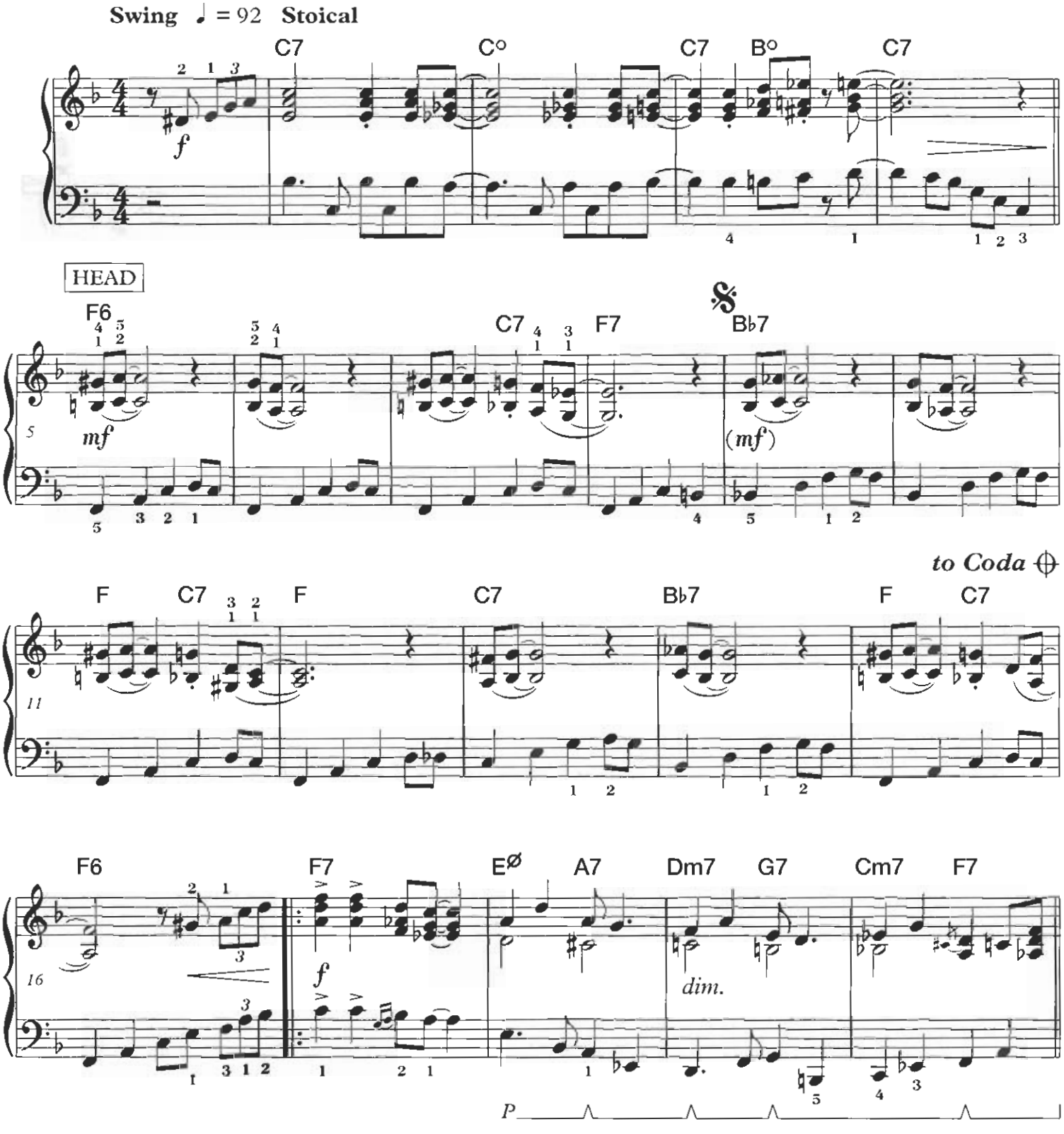


• NOTES: Also try improvising using the blues scale on F.

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

THAT MONDAY MORNING FEELING

Roland Perrin



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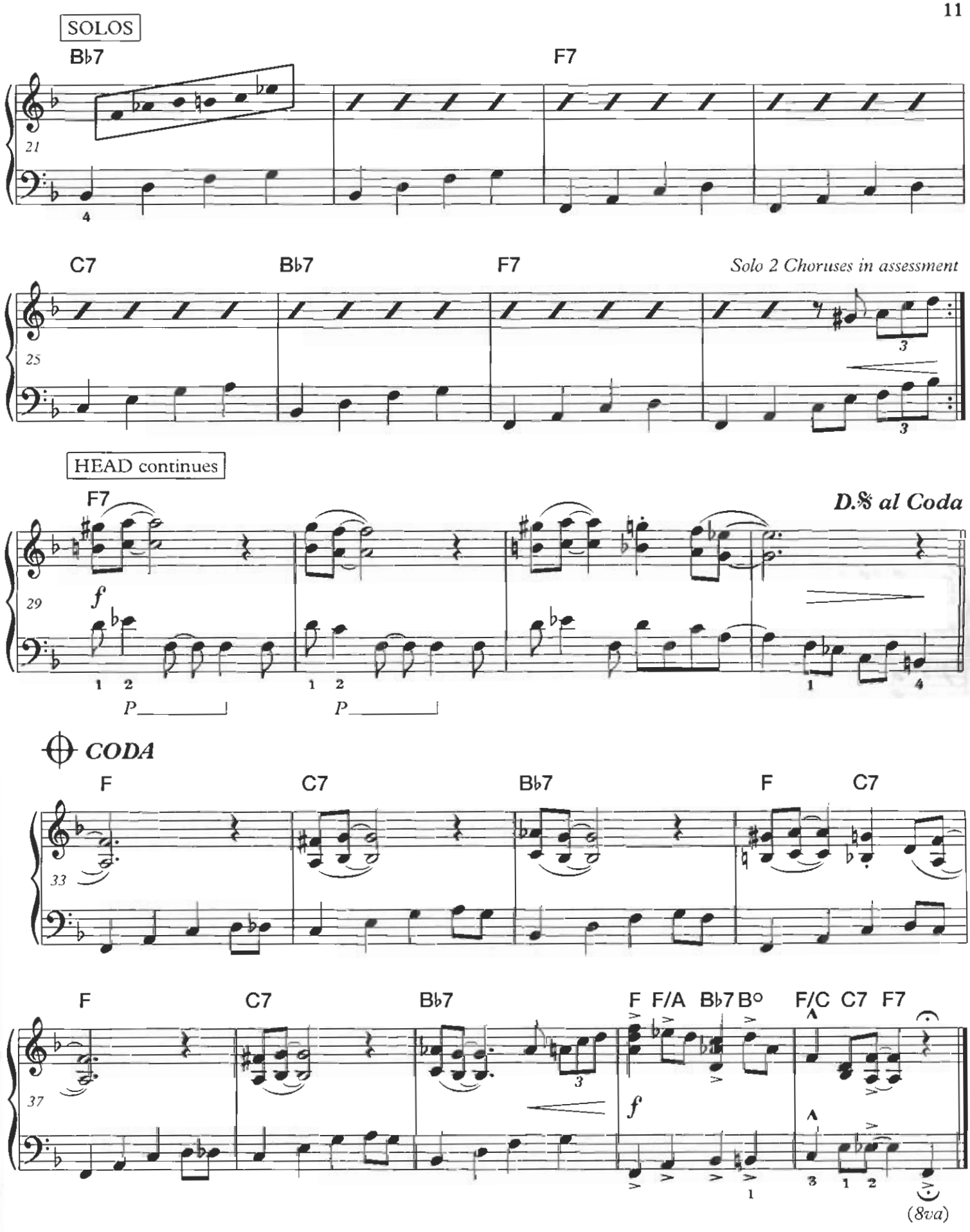
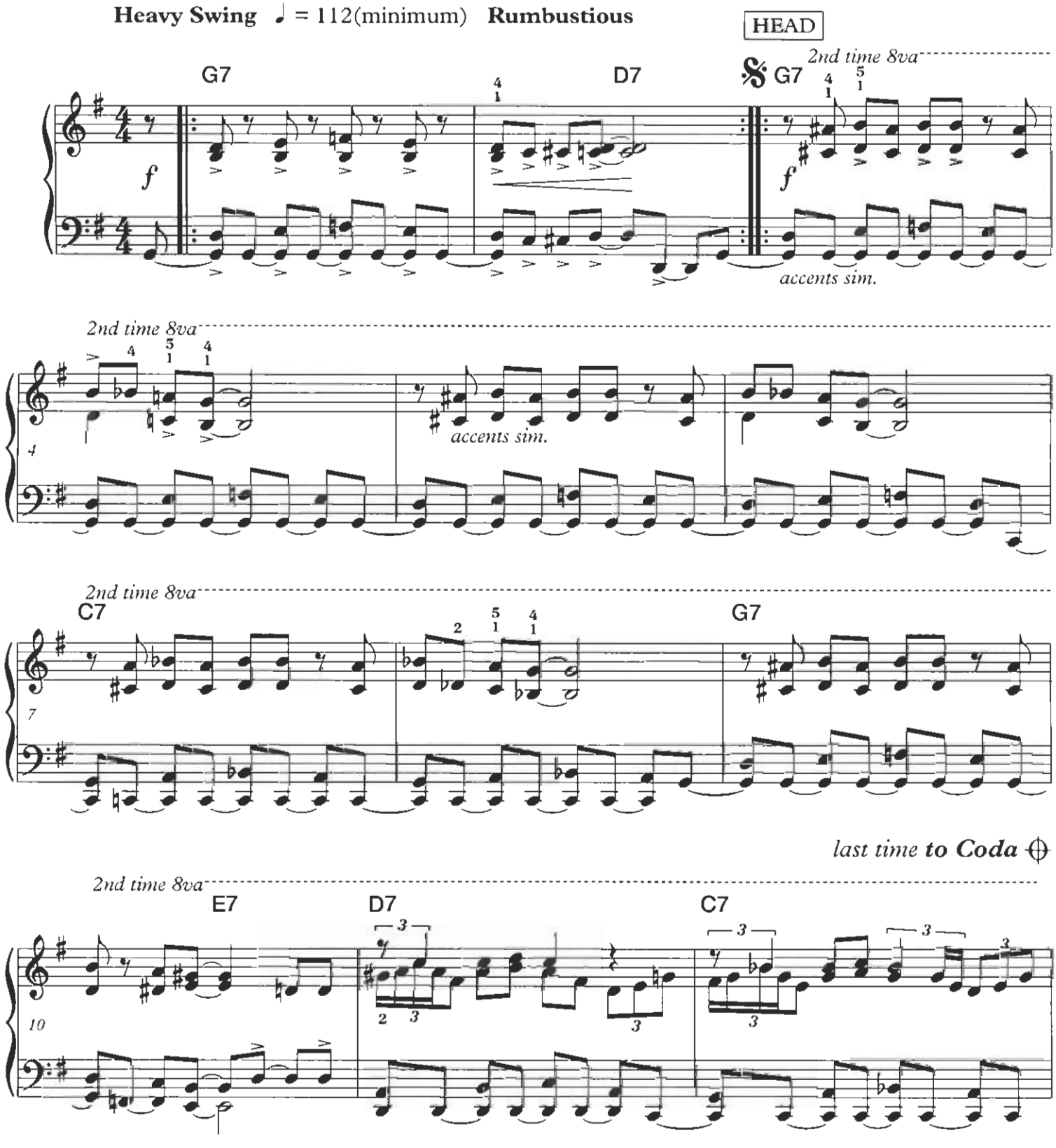


• NOTES: Also try improvising using the major pentatonic on F and Mixolydian on C and on F in the appropriate measures.

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

JAMMING WITH JOOLS

Brian Priestley



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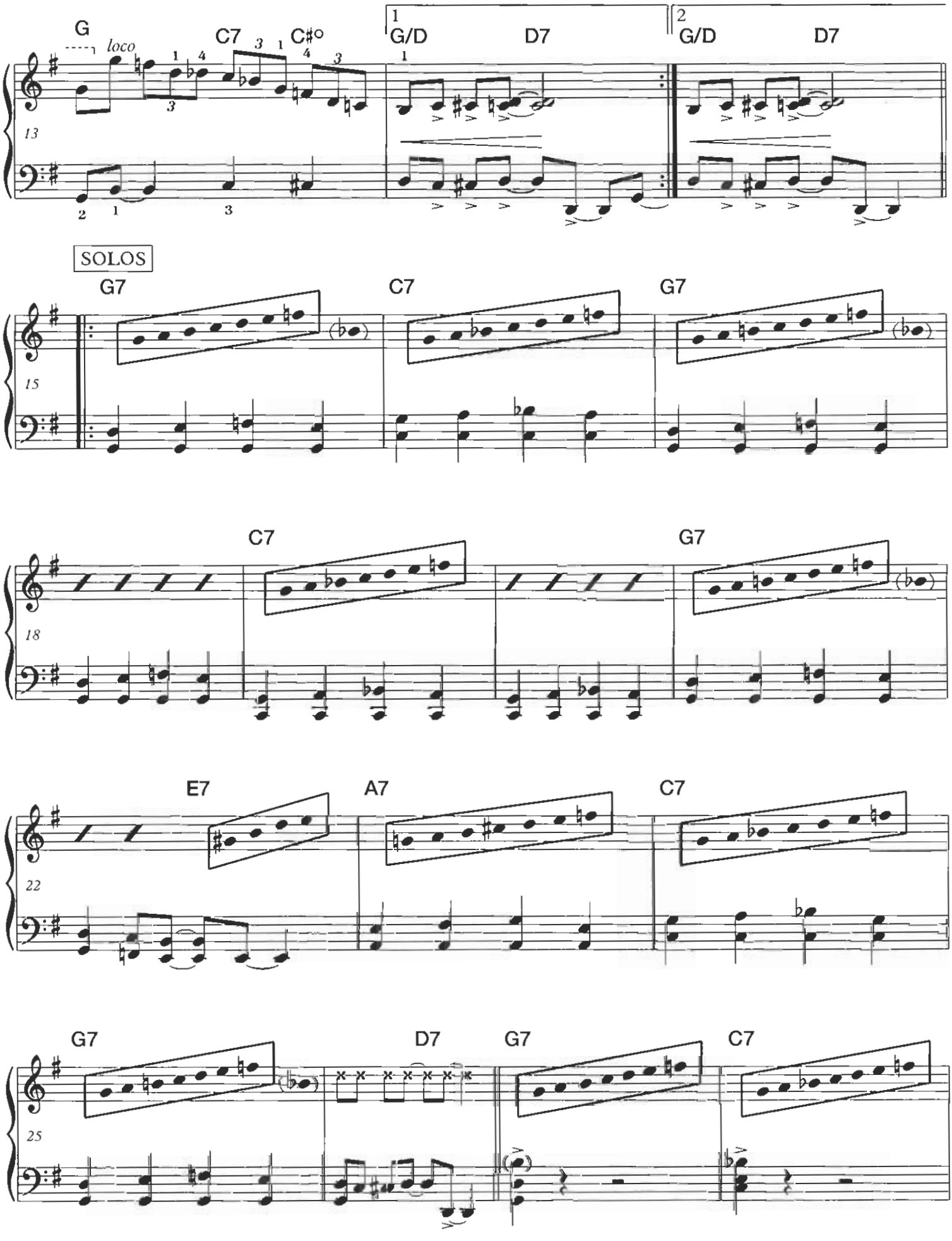
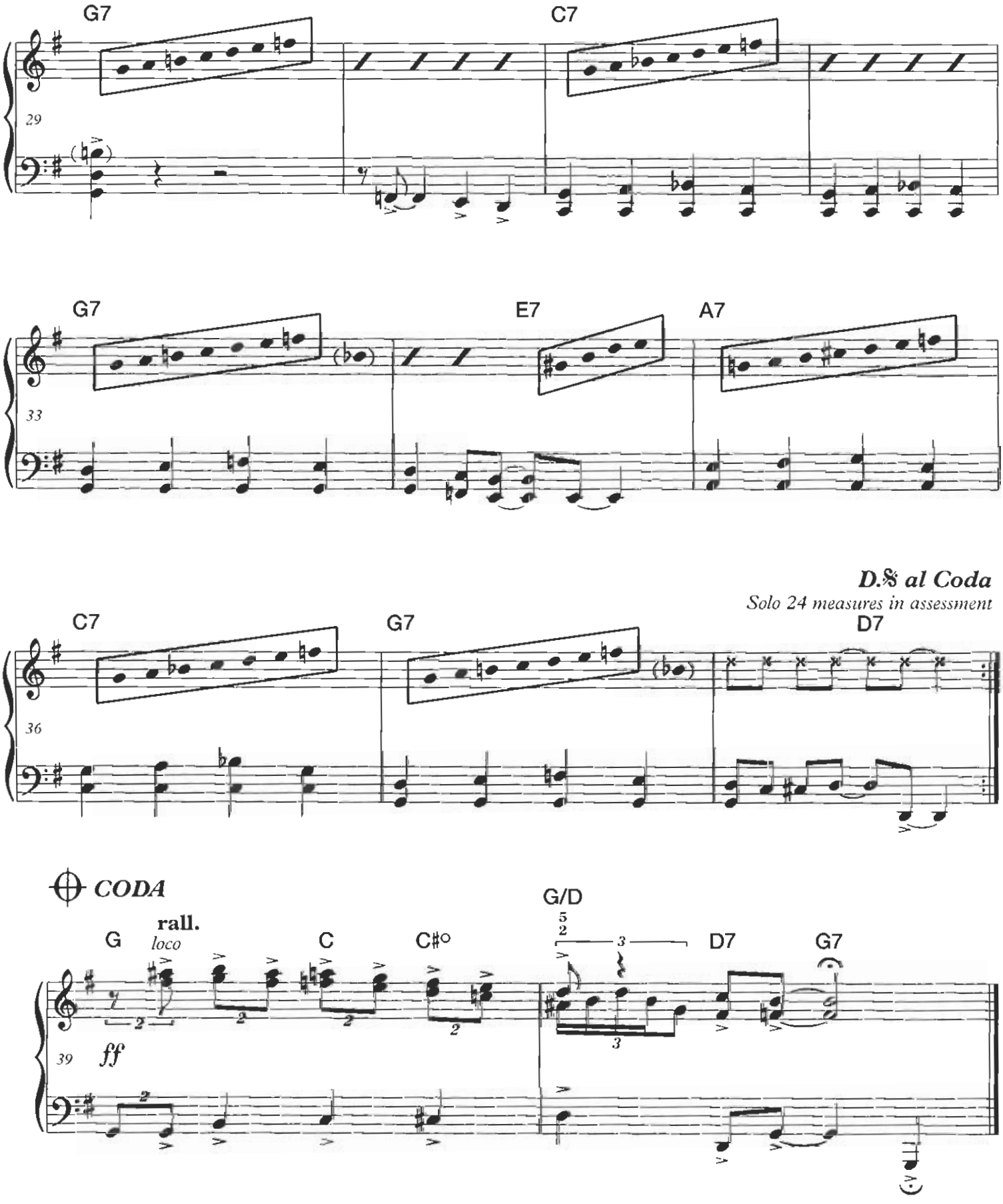

G
loco
C7
C#°
1
G/D
D7
2
G/D
D7
13
SOLOS
G7
C7
G7
15
C7
G7
18
E7
A7
C7
22
G7
D7
G7
C7
25

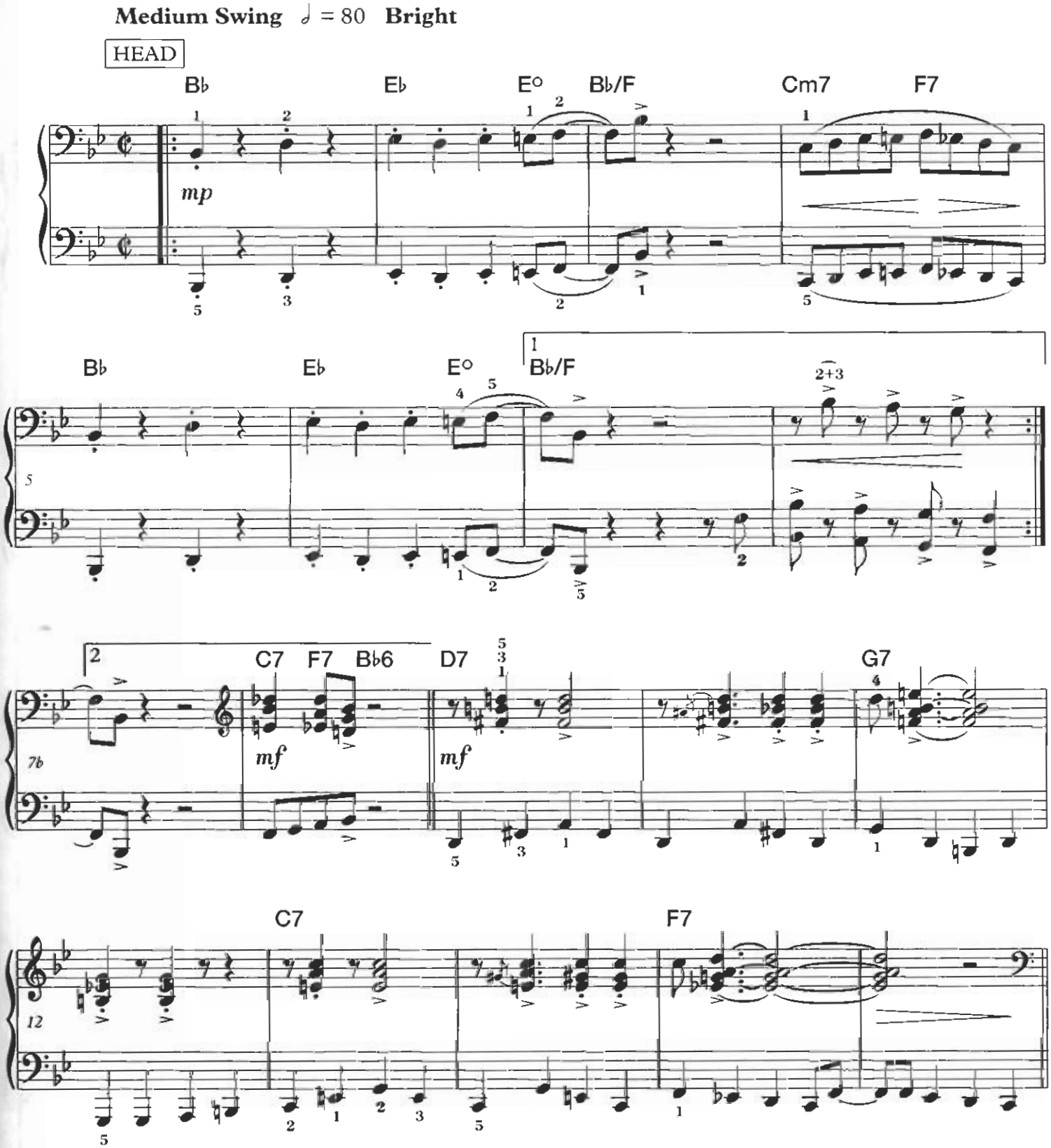


• NOTES: Also try improvising using the blues scale on G.

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

CHRISTOPHER COLUMBUS

Leon Berry arr. Martin Litton



Lyric by Andy Razaf Music by Leon Berry
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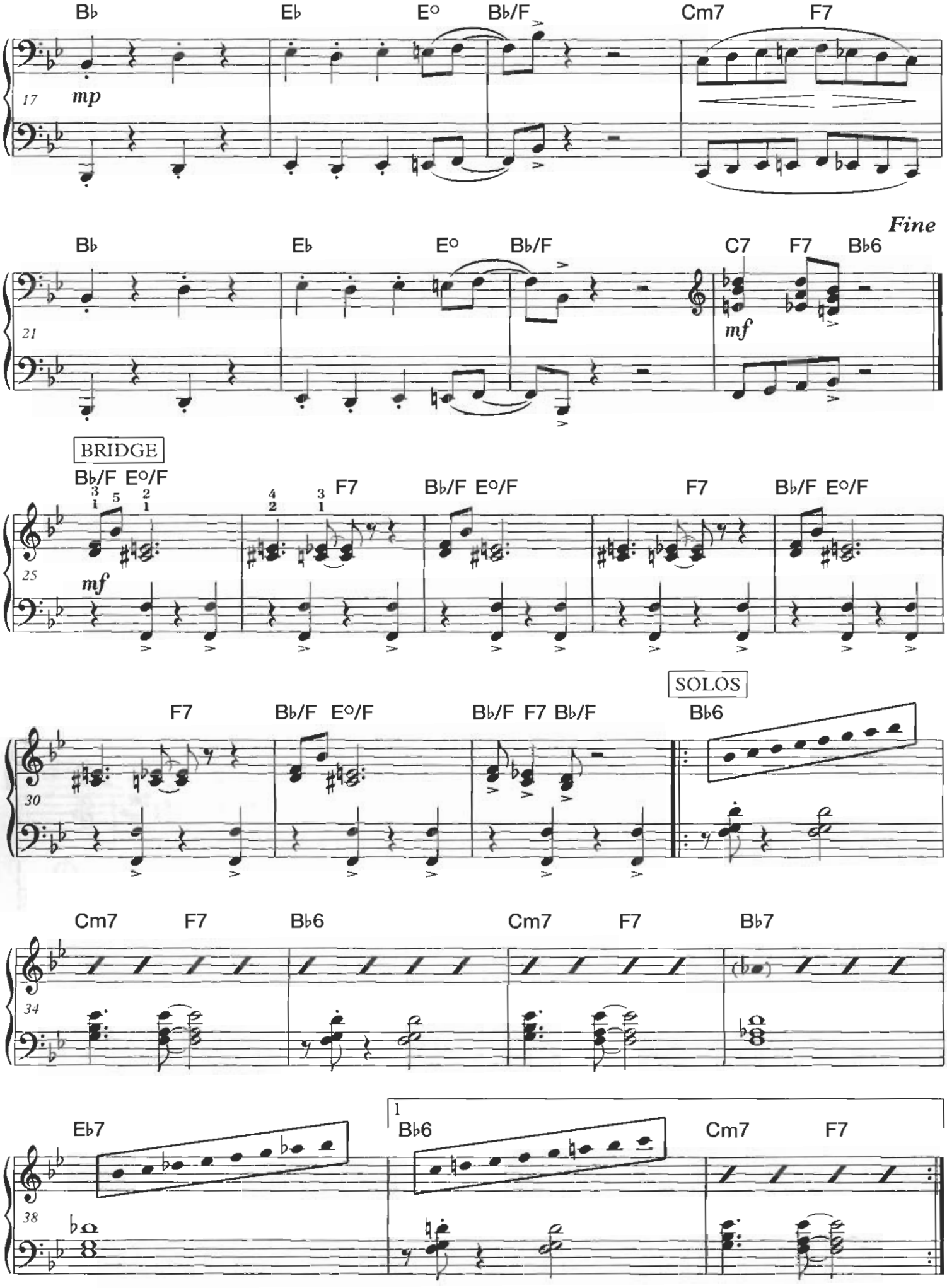
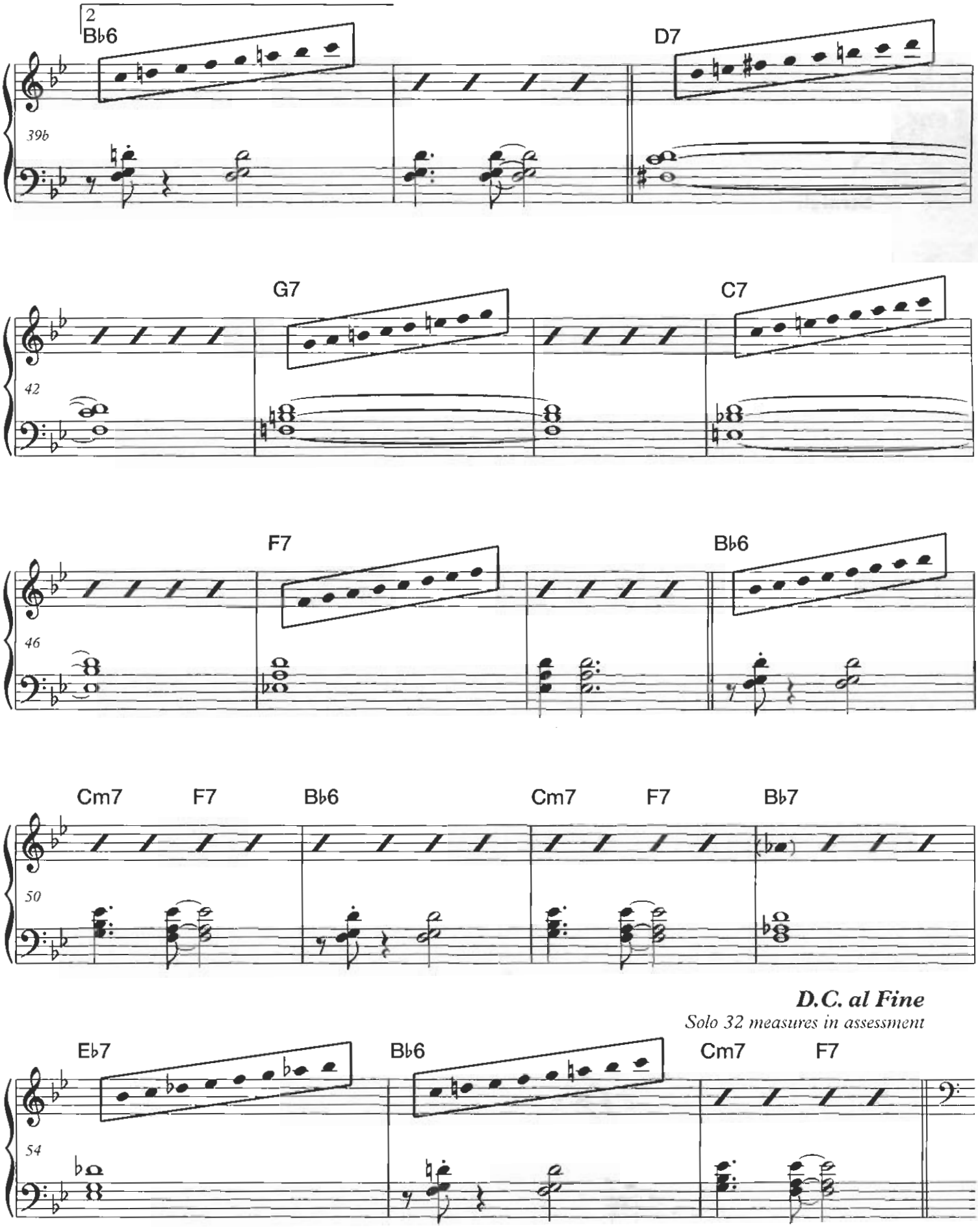
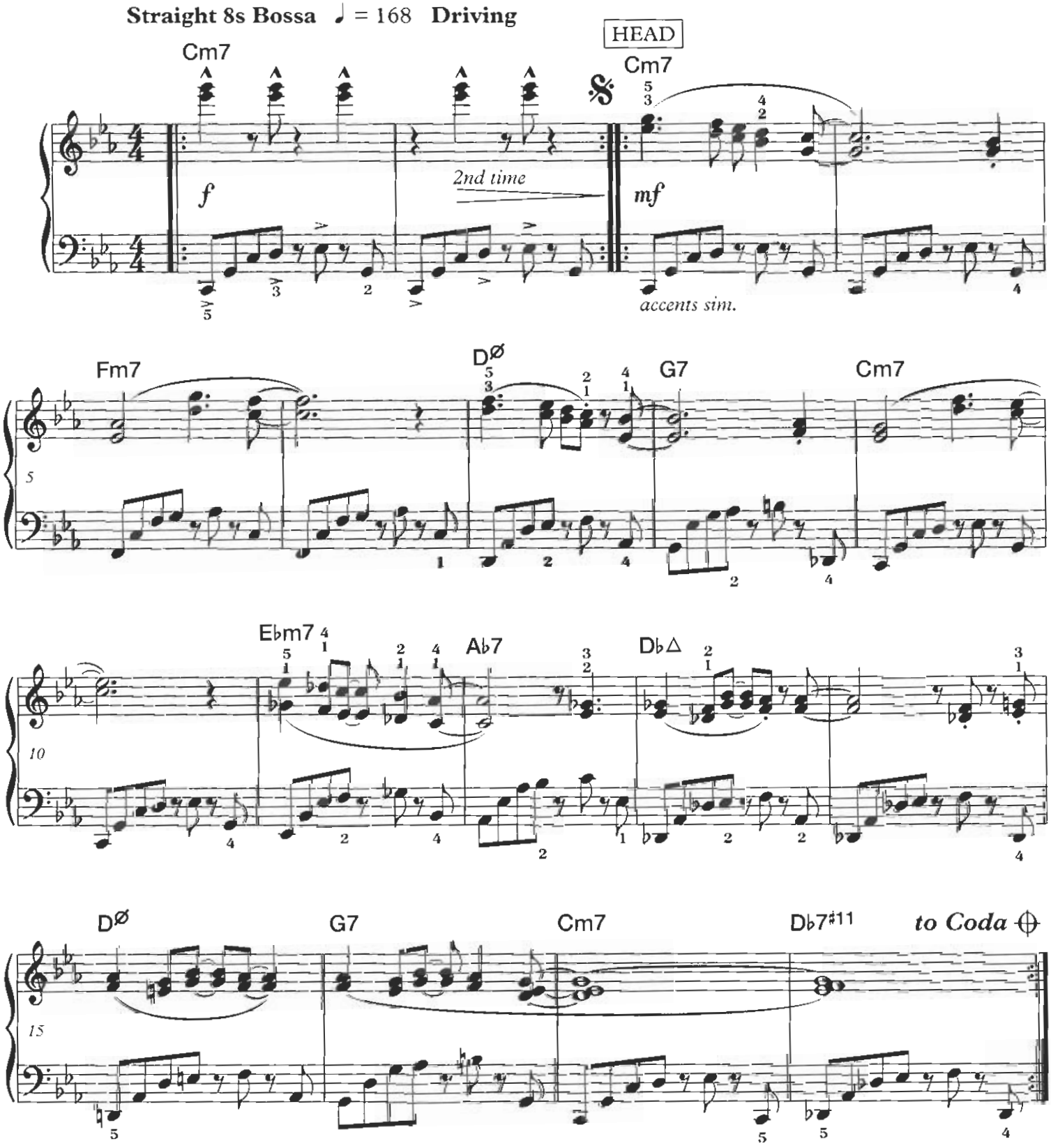

B♭
E♭
E°
B♭/F
Cm7
F7
17
mp
Fine
B♭
E♭
E°
B♭/F
C7
F7
B♭6
21
mf
BRIDGE
B♭/F E°/F
F7
B♭/F E°/F
F7
B♭/F E°/F
25
mf
F7
B♭/F E°/F
B♭/F F7 B♭/F
SOLOS
B♭6
30
Cm7
F7
B♭6
Cm7
F7
B♭7
34
E♭7
1
B♭6
Cm7
F7
38



• 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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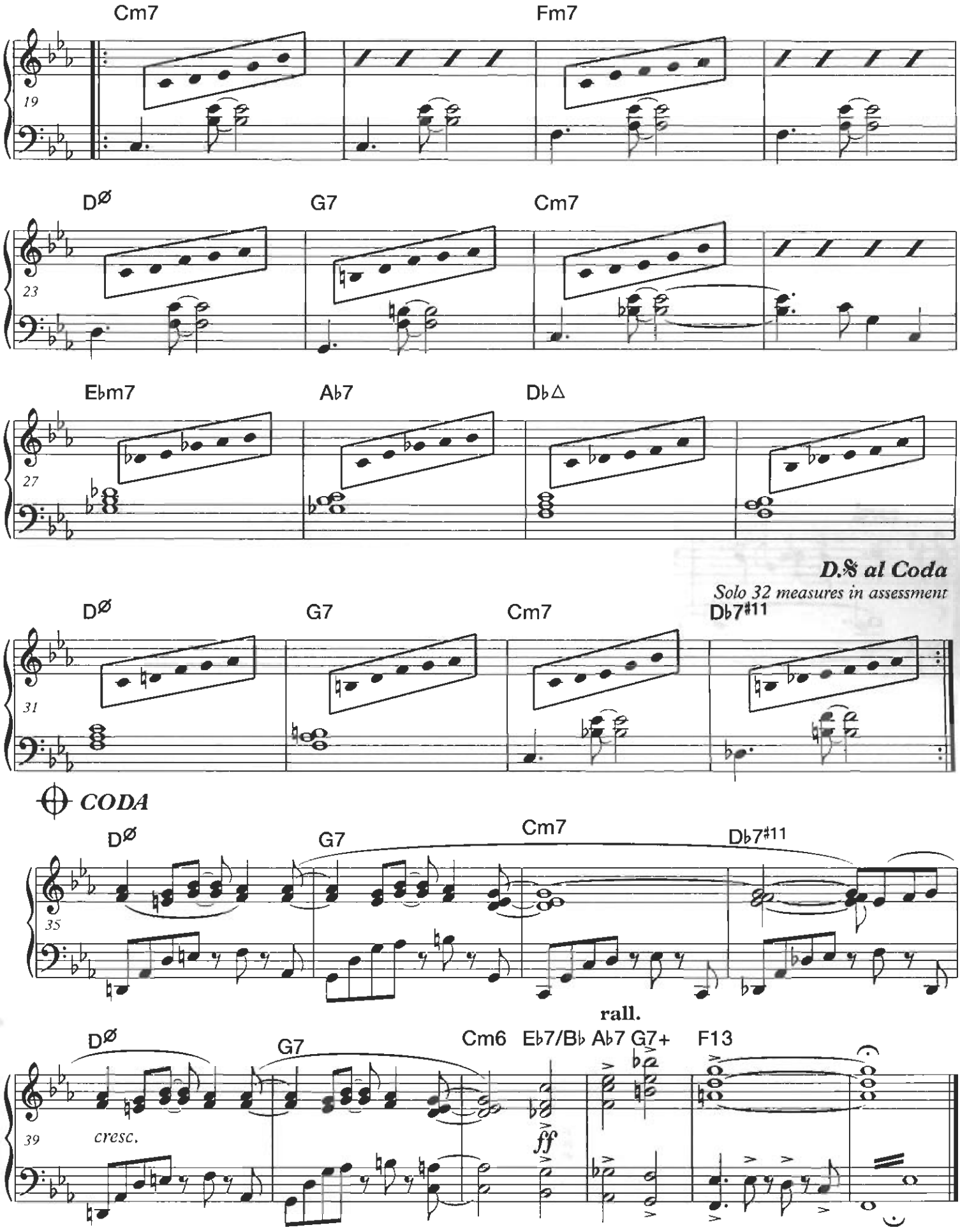


• NOTES: Also try improvising using the minor pentatonic on C.

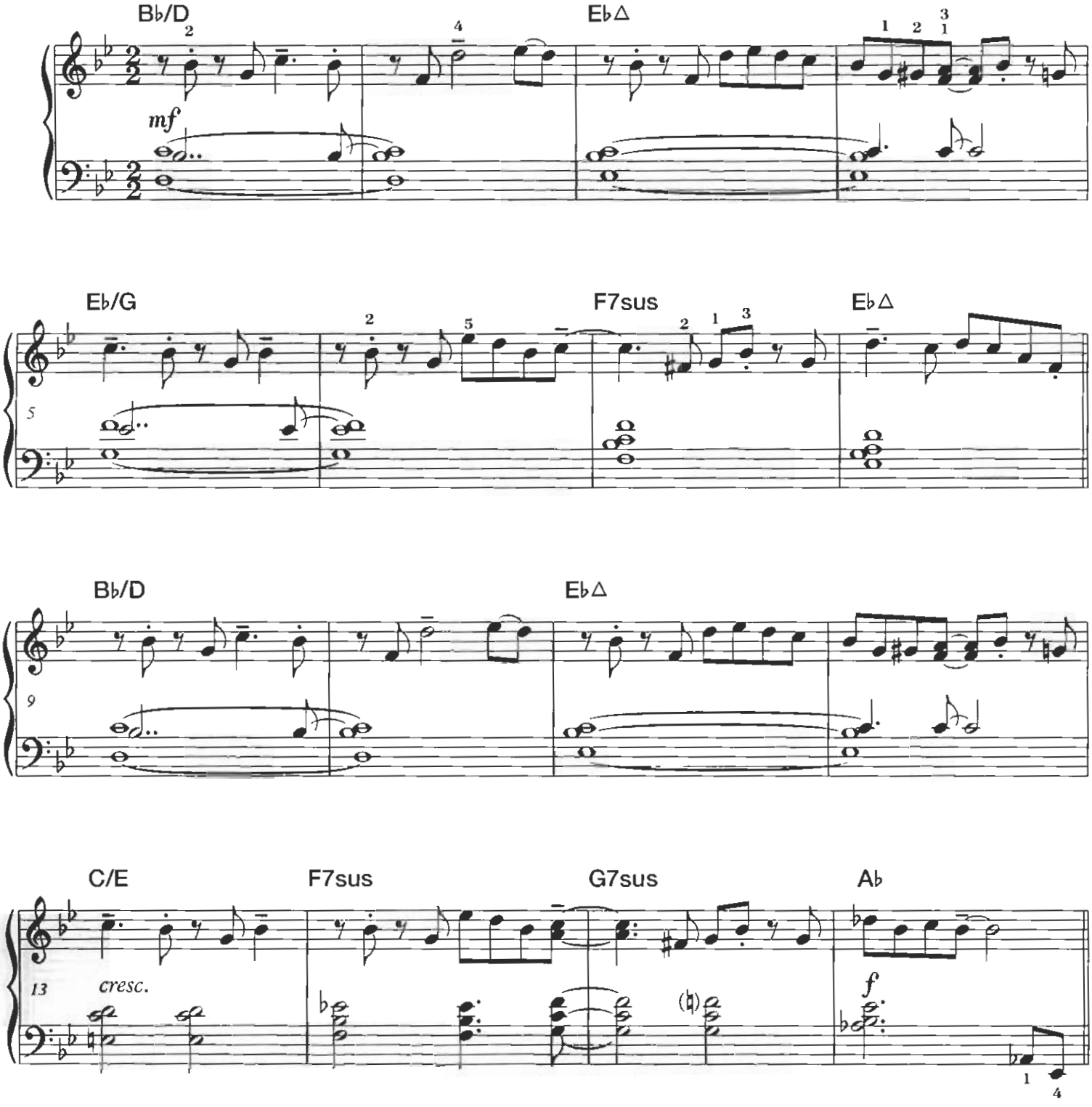
• RELATED LISTENING: Michel Camilo: "Blue Bossa" from Michel Camilo [Portrait]

OLEO

Sonny Rollins arr. Phil Peskett

Straight 8s ♩ = 92 **Light**

HEAD



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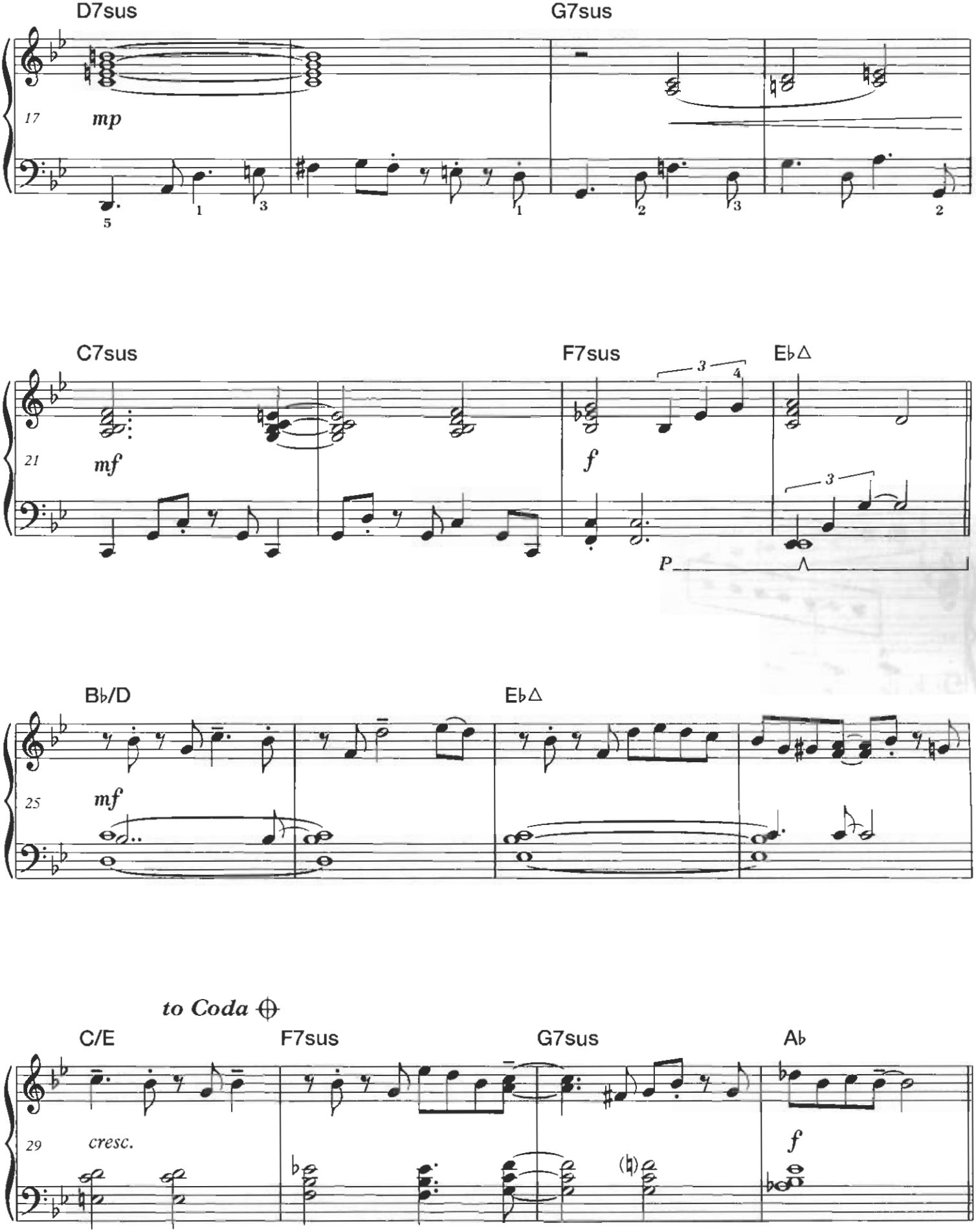
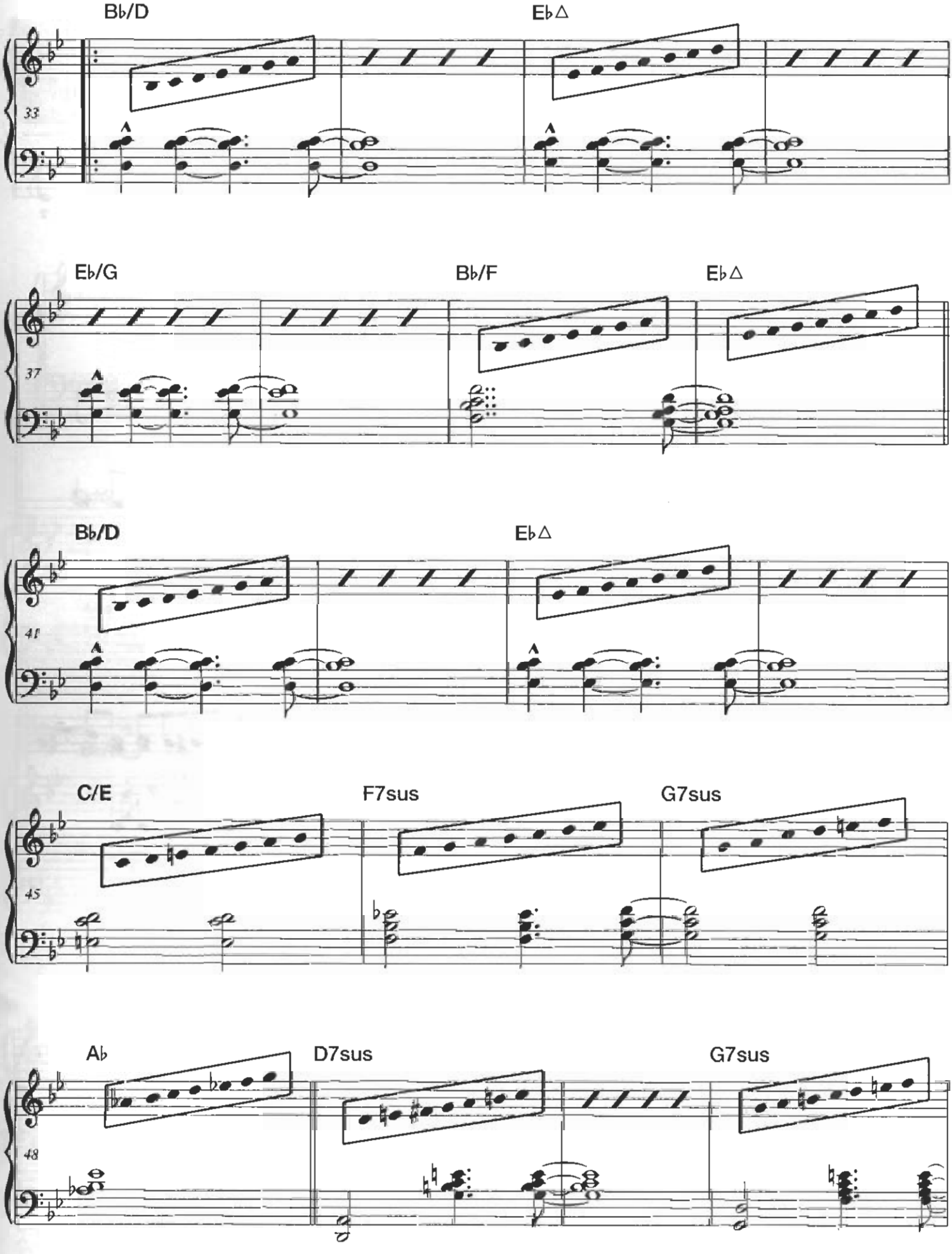
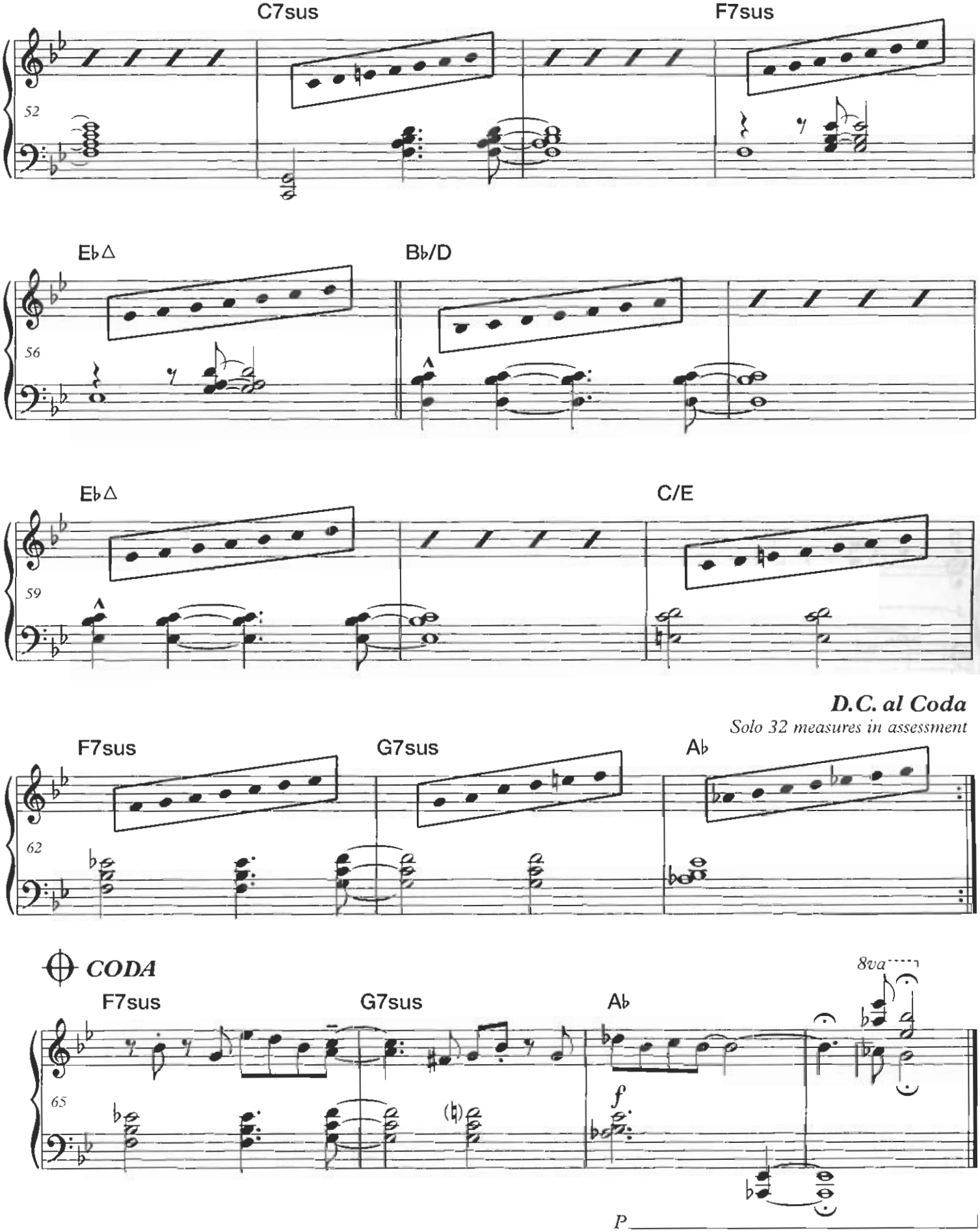

D7sus
G7sus
17
mp
C7sus
F7sus
E♭△
21
mf
f
3
4
3
P
B♭/D
E♭△
25
mf
to Coda
C/E
F7sus
G7sus
A♭
29
cresc.
f

SOLOS



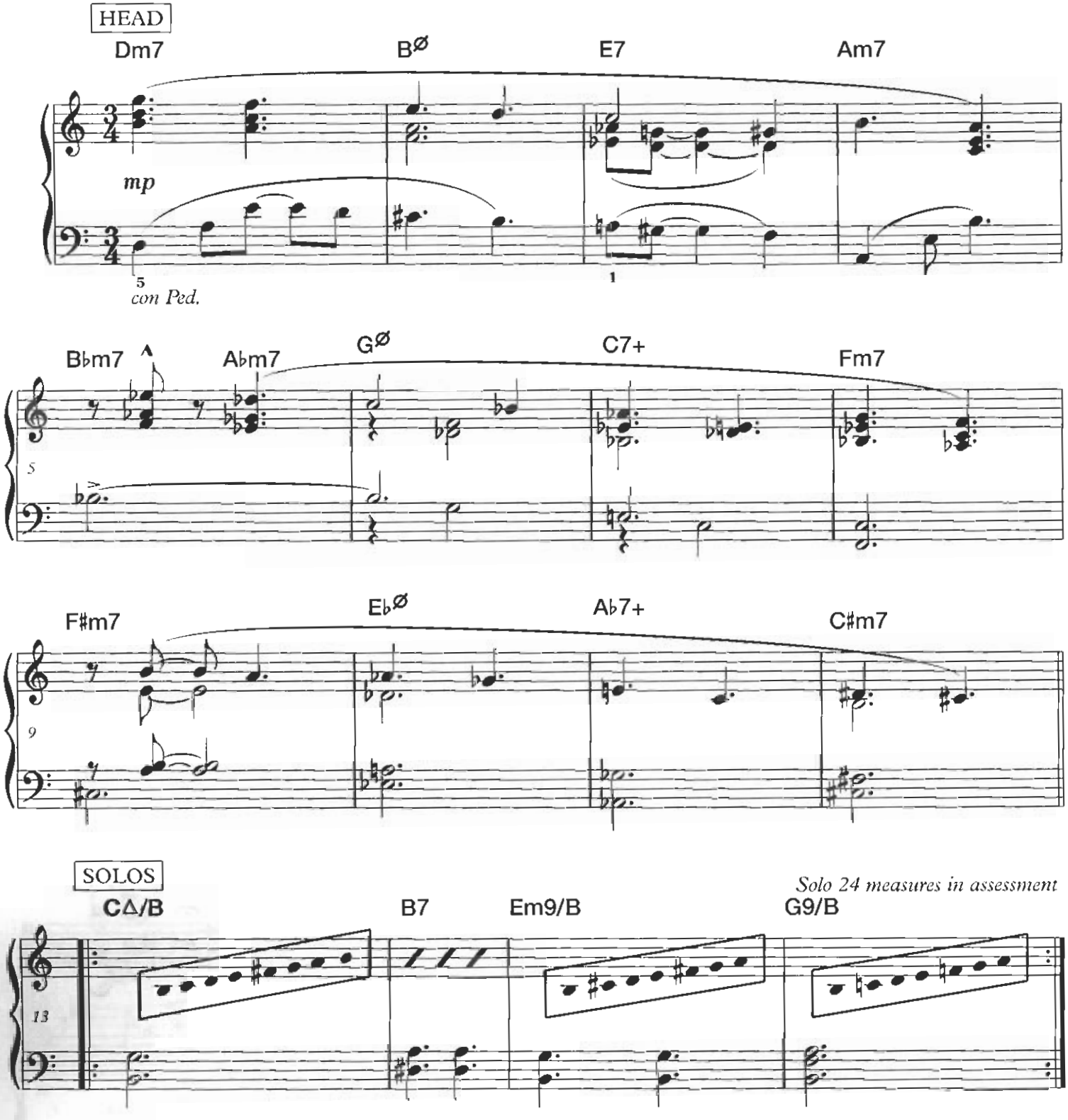


• RELATED LISTENING: Sonny Rollins: "Oleo" from Saxophone Colossus [Original Jazz Classics]

34SKIDOO

Bill Evans arr. Nikki Iles

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



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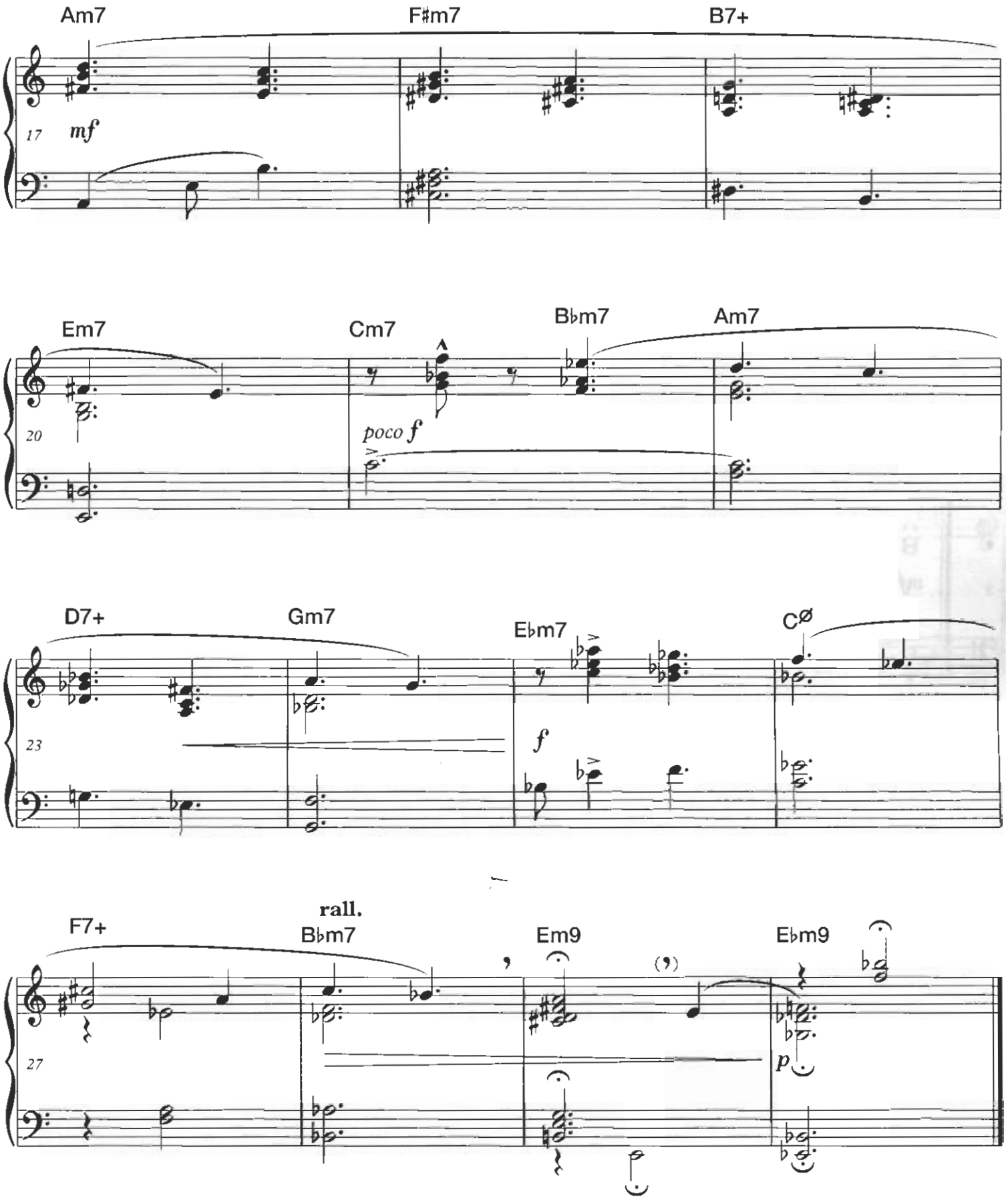
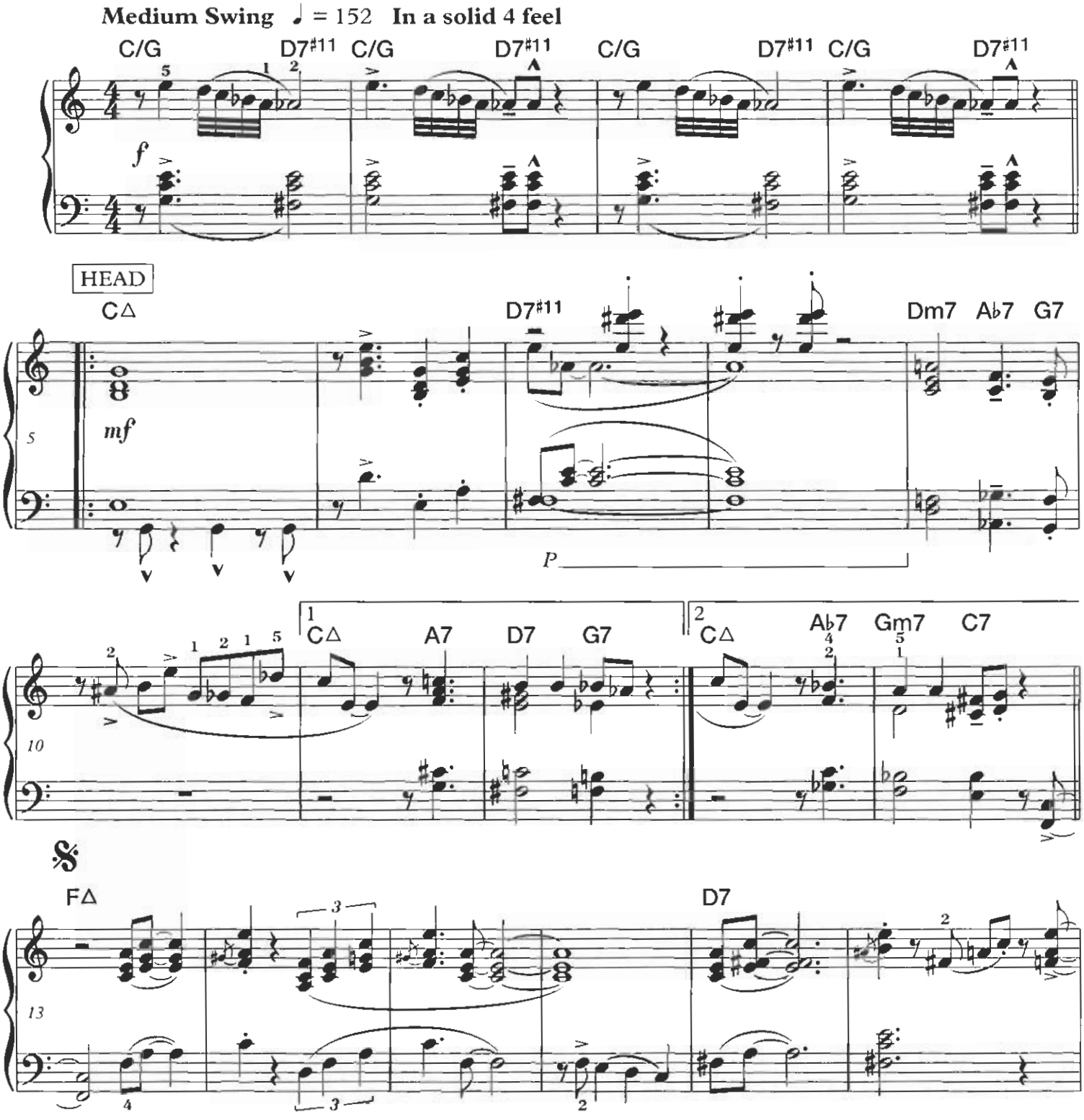


• NOTES: Try varying major and minor 2nds, 3rds and 6ths over the B pedal in your solo.

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

*TAKE THE "A" TRAIN

Billy Strayhorn arr. Eddie Harvey & Nikki Iles



* Minus One – Track 25

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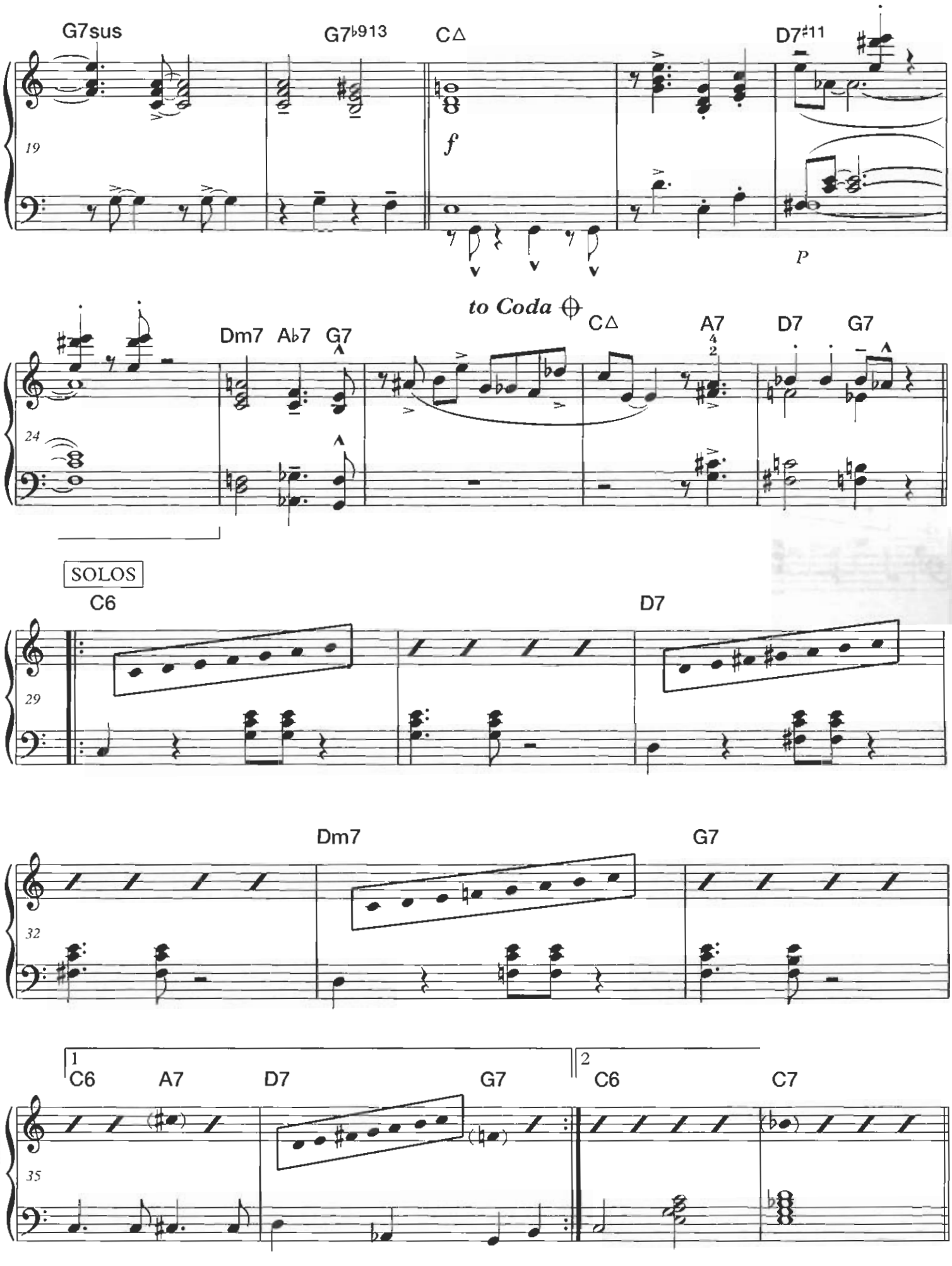
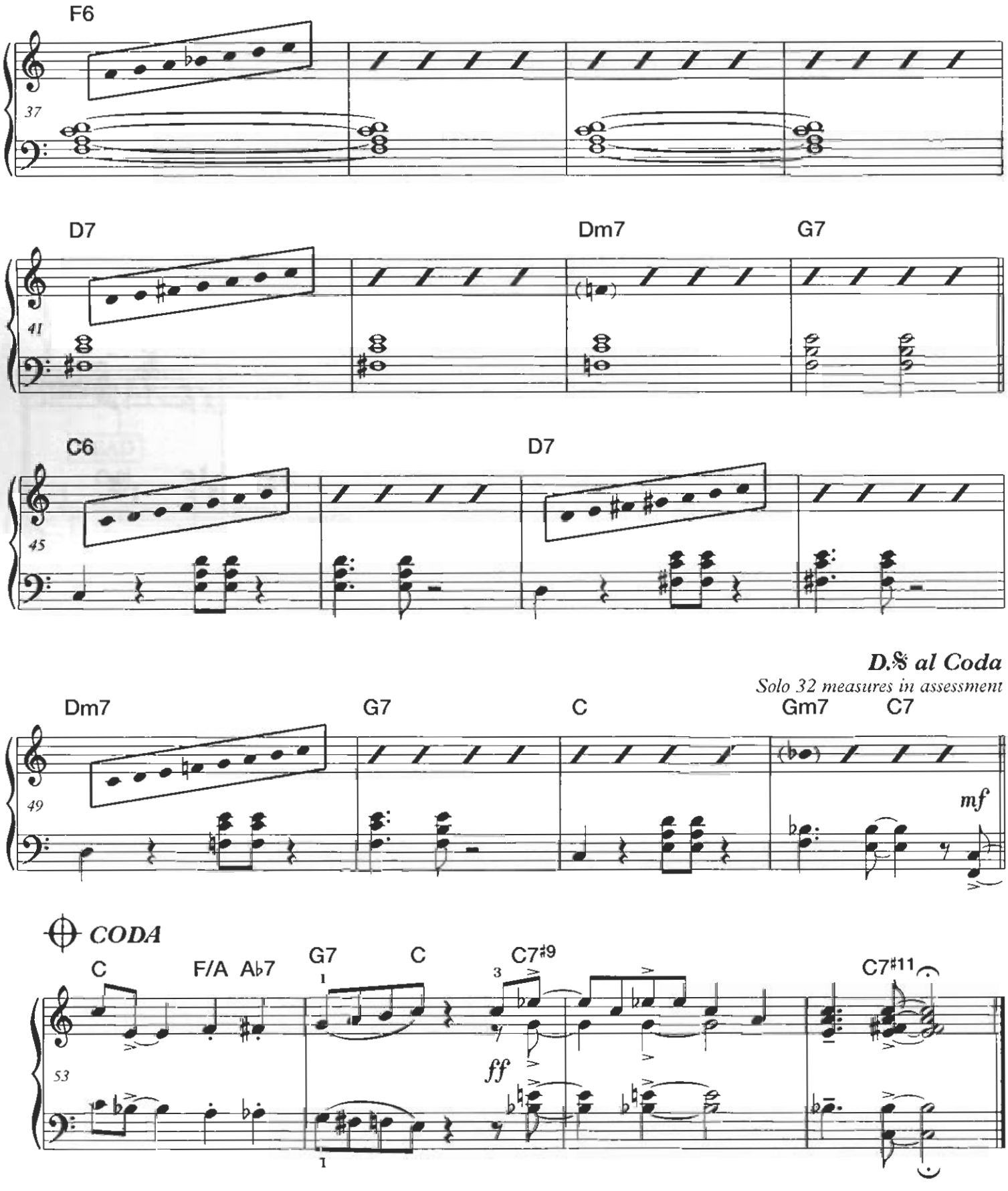

G7sus
G7♭913
C△
D7♯11
19
f
P
to Coda
Dm7
A♭7
G7
C△
A7
D7
G7
24
SOLOS
C6
D7
29
Dm7
G7
32
1
C6
A7
D7
G7
2
C6
C7
35



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

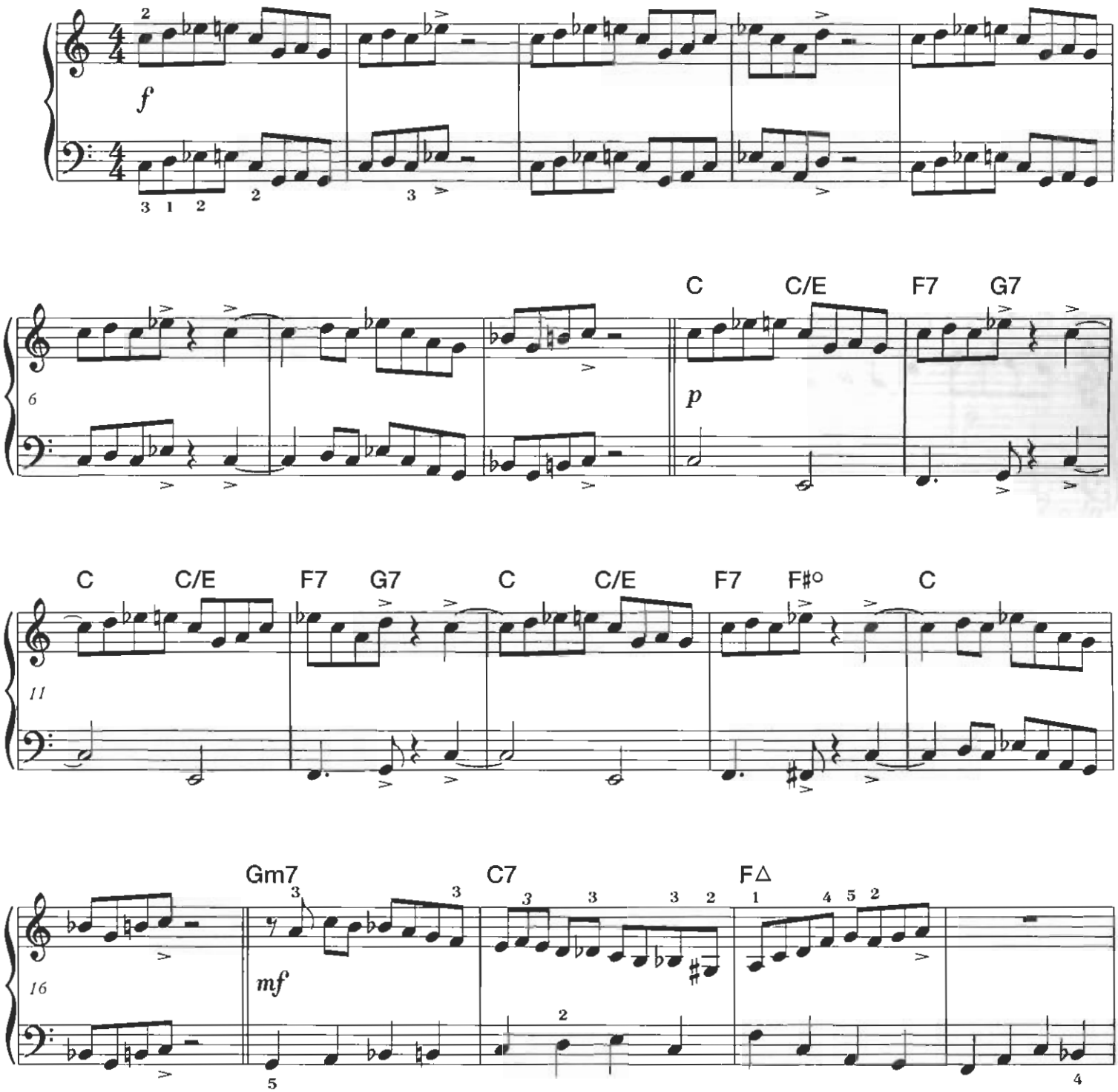
• RELATED LISTENING: Duke Ellington and his Orchestra: "Take the "A" Train" from The Popular Duke Ellington [RCA Victor]

*AN OSCAR FOR OSCAR

Richard Michael

Swing ♩ = 184 (minimum) **Bright**

HEAD



* Minus One – Track 26

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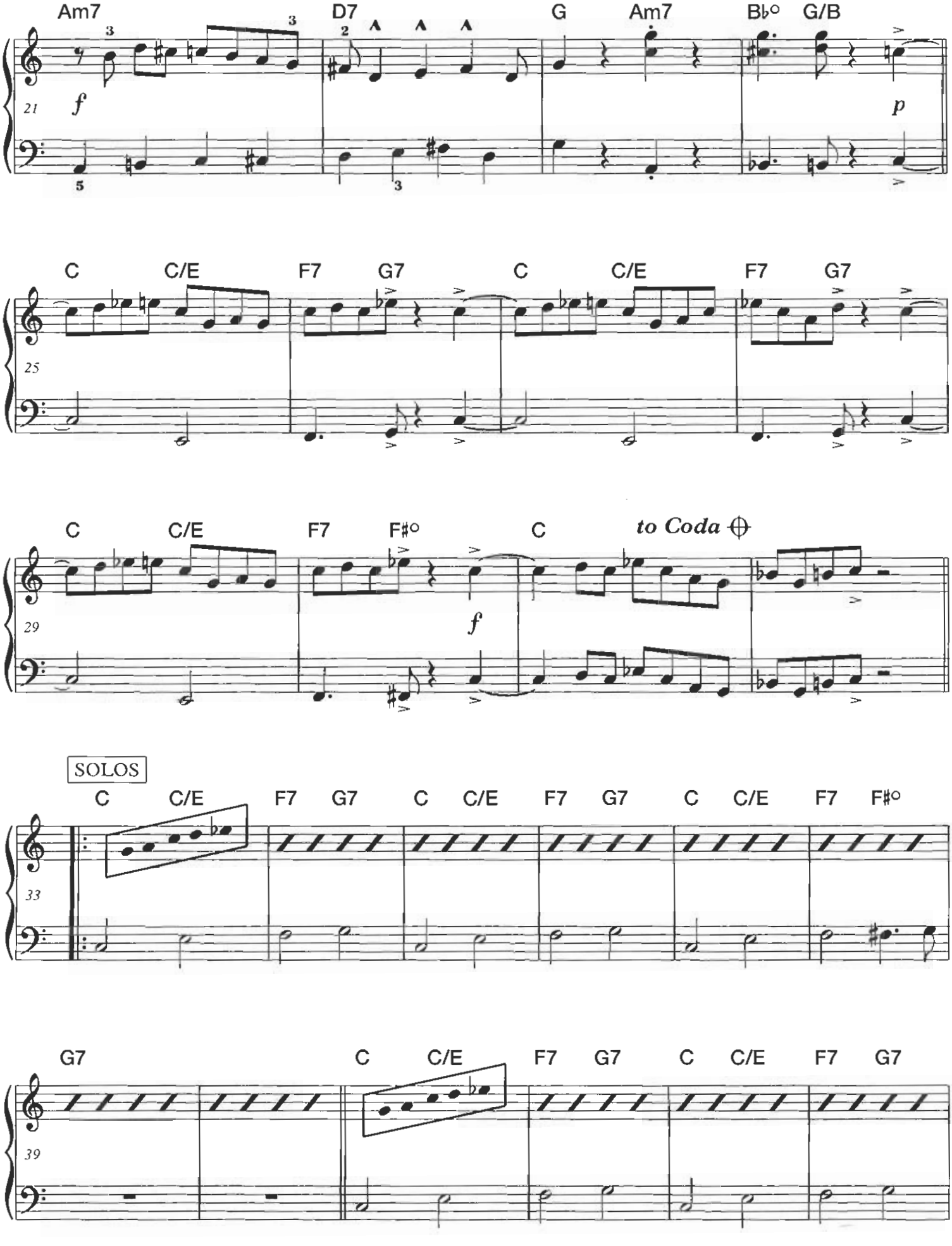
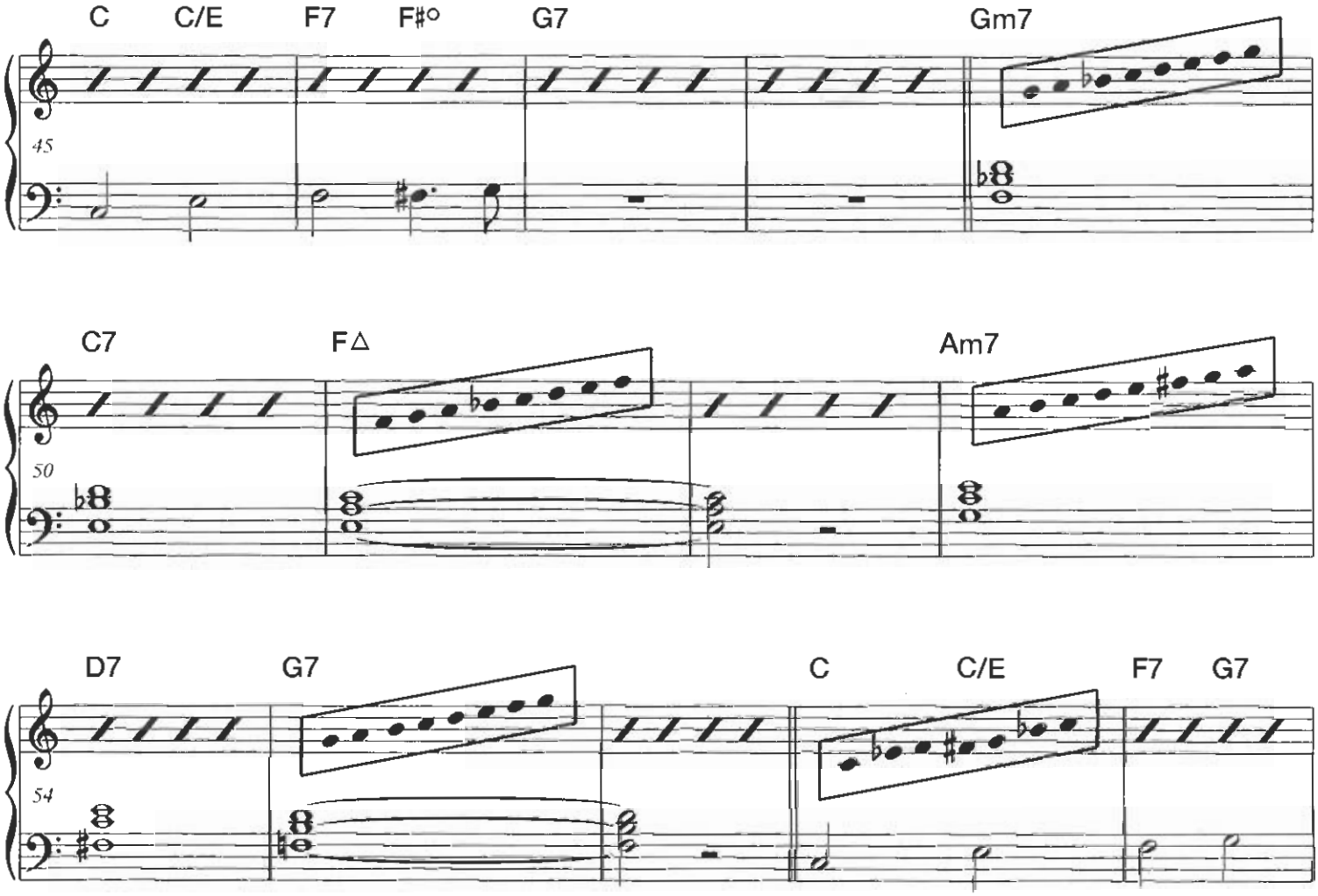
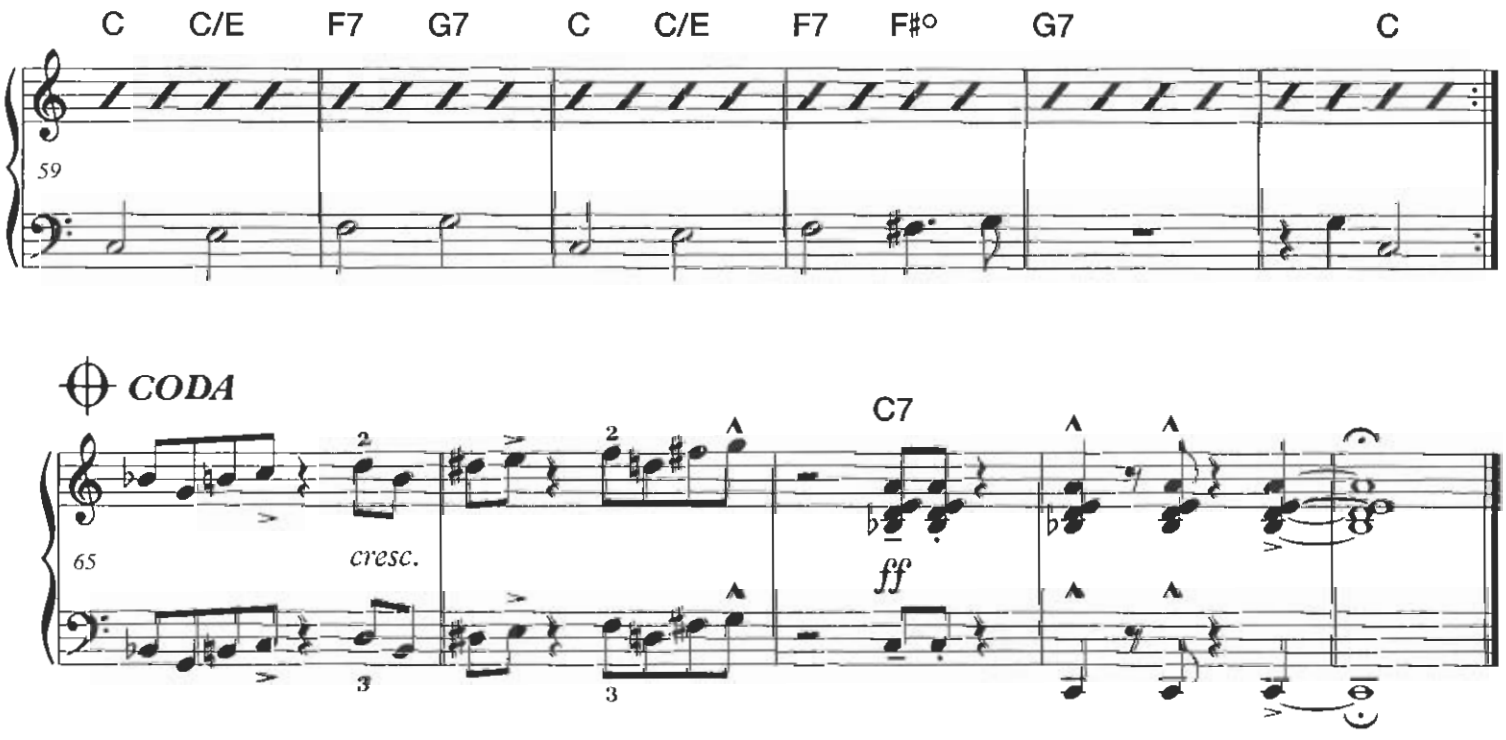

Am7
D7
G
Am7
B♭°
G/B
21
f
p
C
C/E
F7
G7
C
C/E
F7
G7
25
C
C/E
F7
F♯°
C
to Coda
29
f
SOLOS
C
C/E
F7
G7
C
C/E
F7
G7
C
C/E
F7
F♯°
33
G7
C
C/E
F7
G7
C
C/E
F7
G7
39



D.C. al Coda

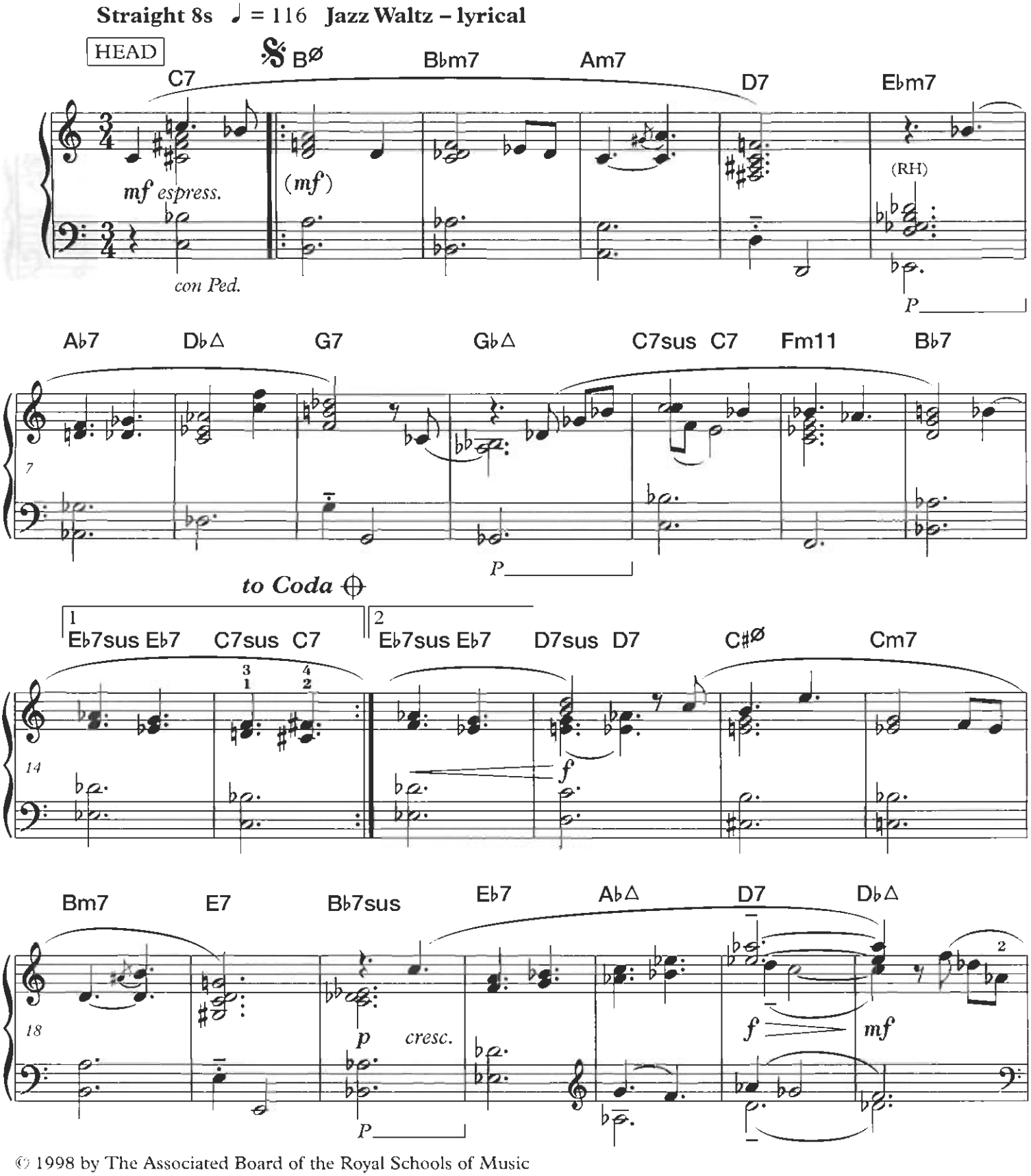
Solo 32 measures in assessment



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

SO LONG

Chris Batchelor



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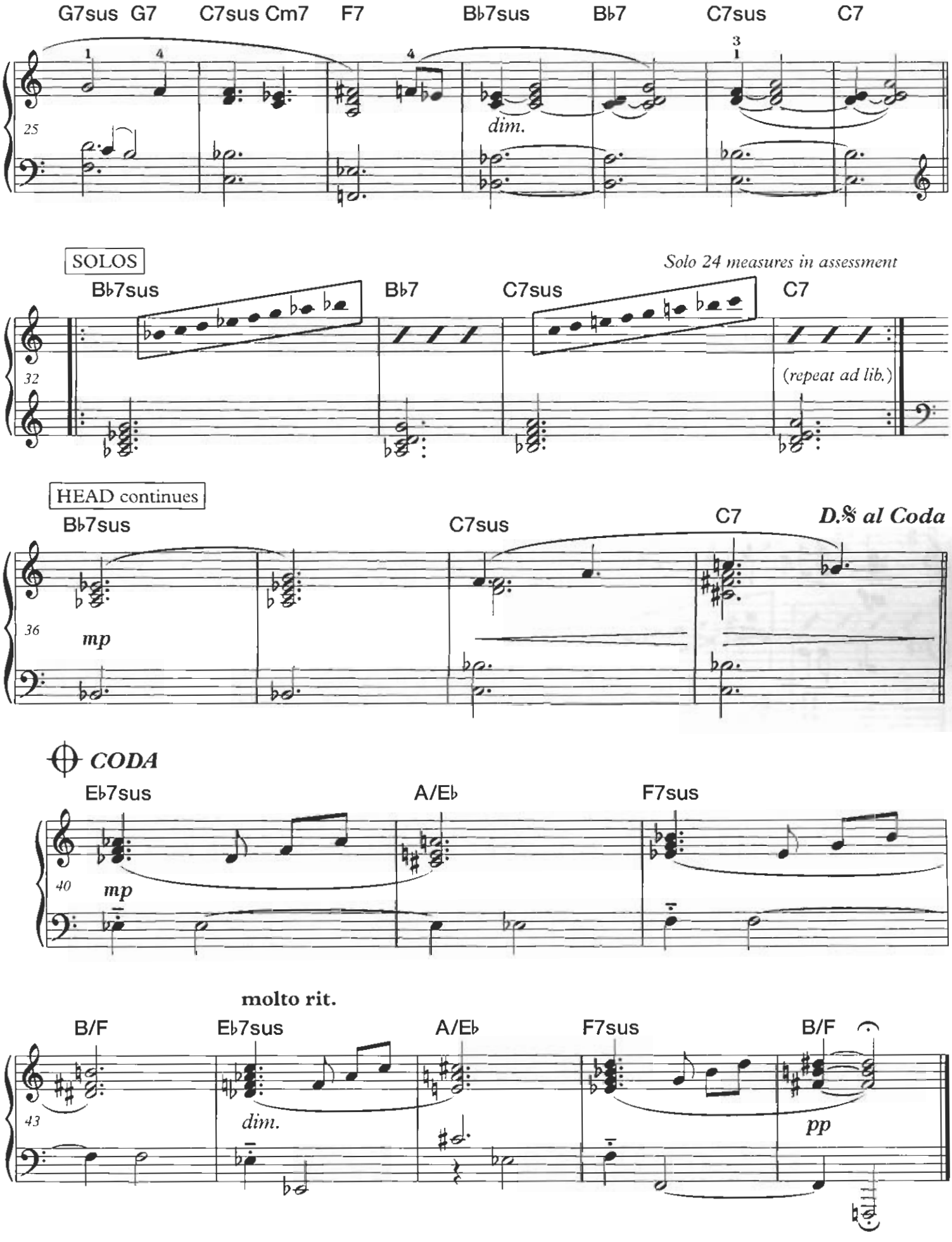
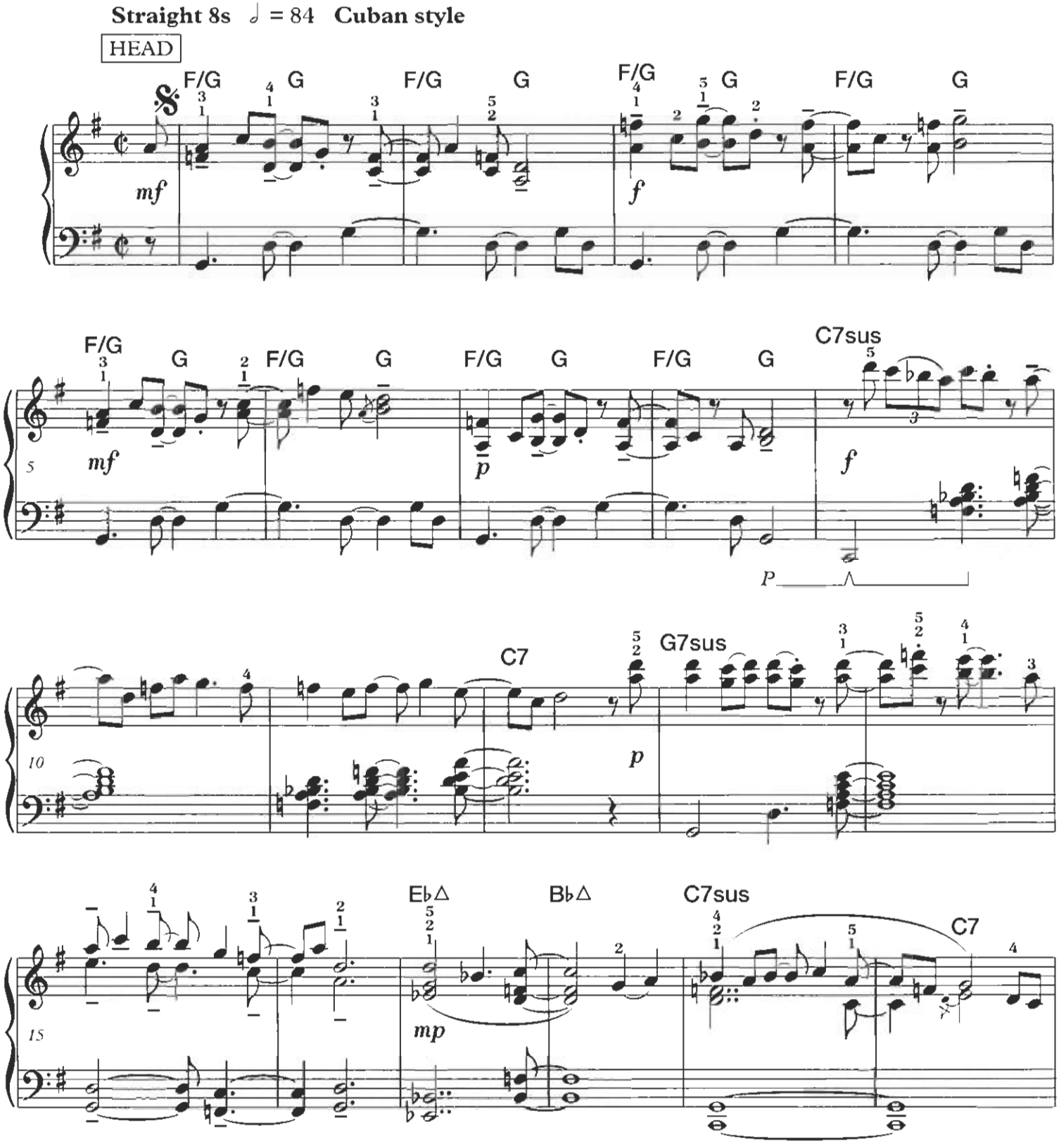


• RELATED LISTENING: The Bill Evans Trio: *At the Village Vanguard* [Riverside]

MAMBO COUNTRY

Terry Seabrook



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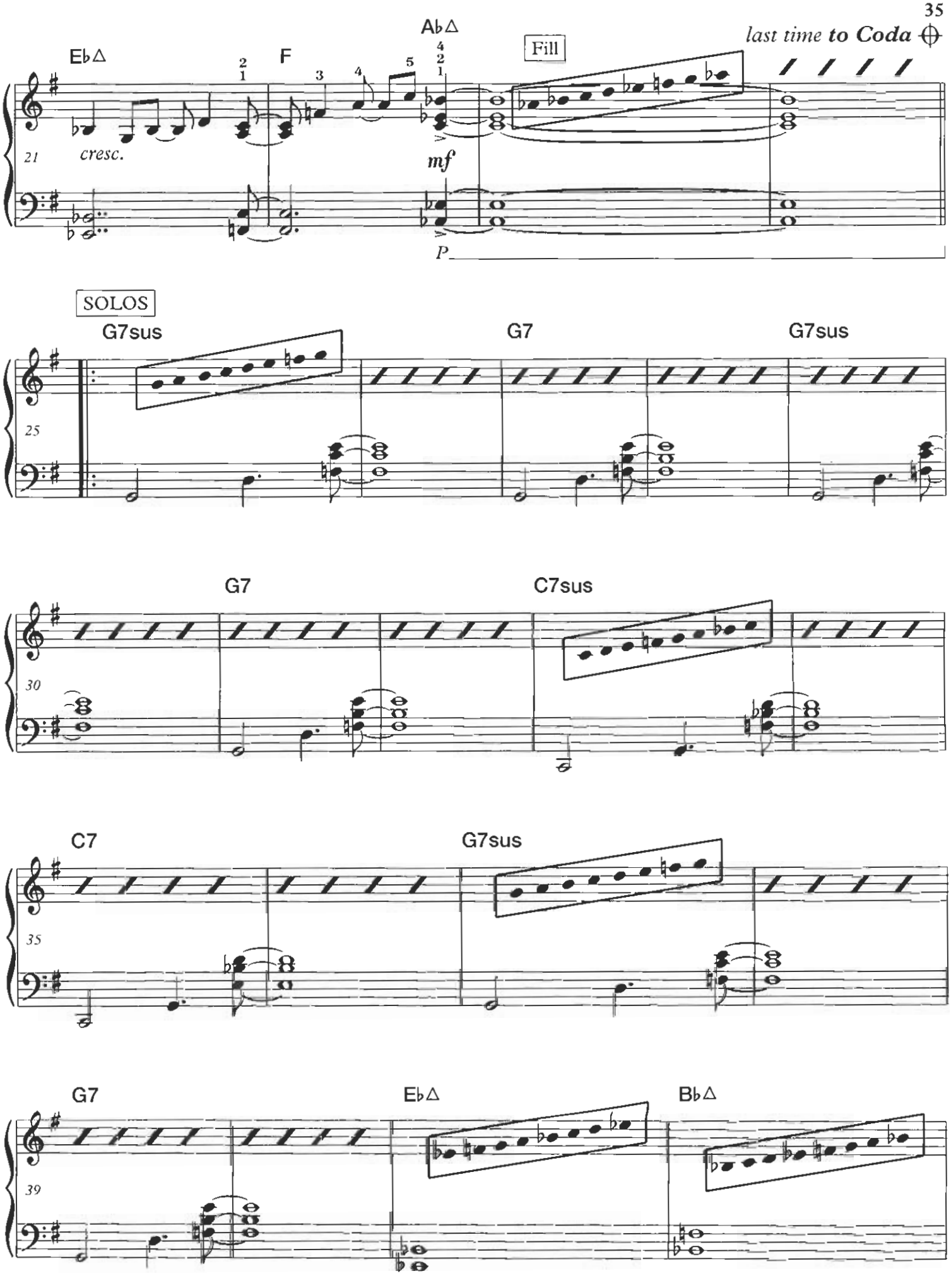
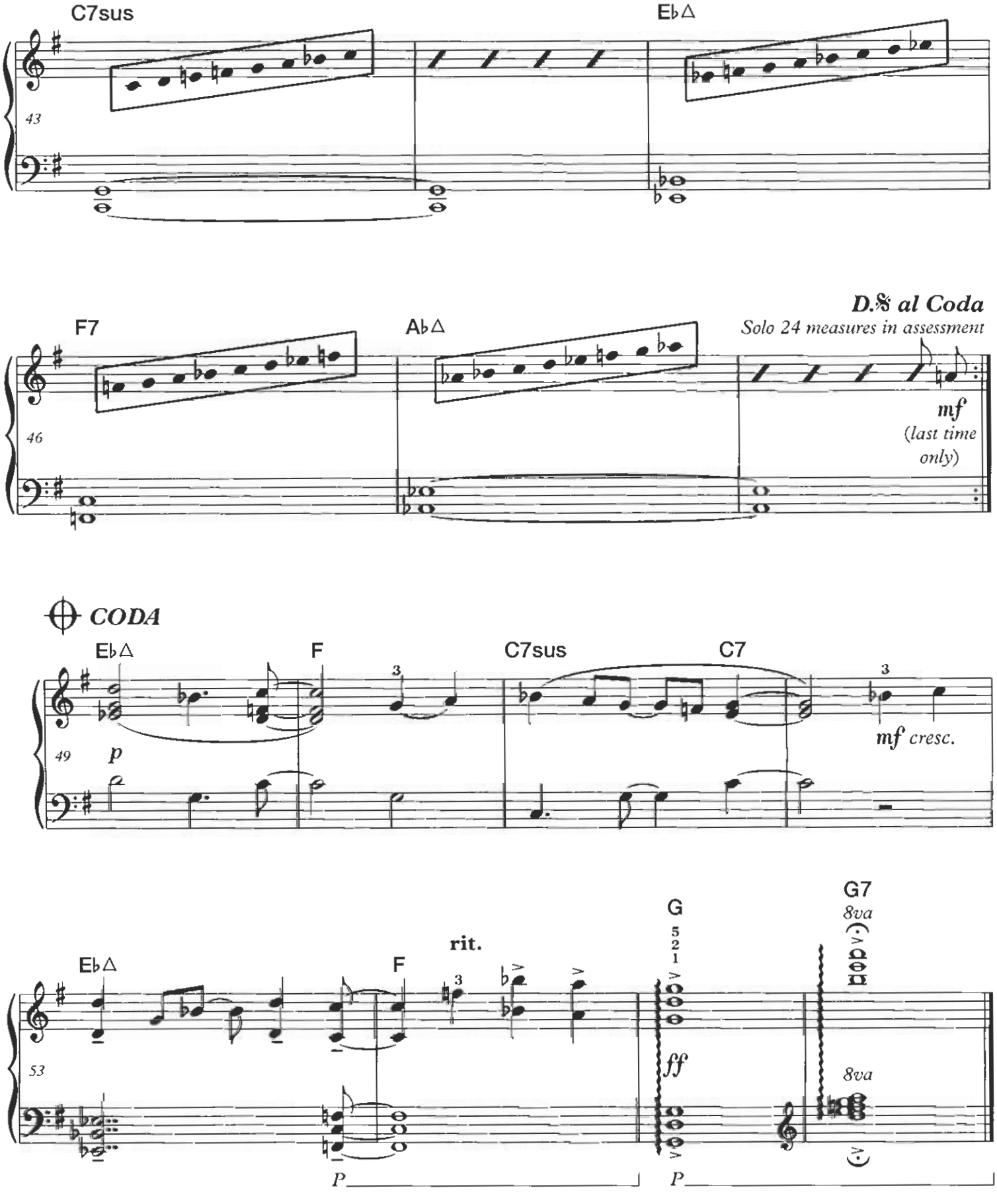
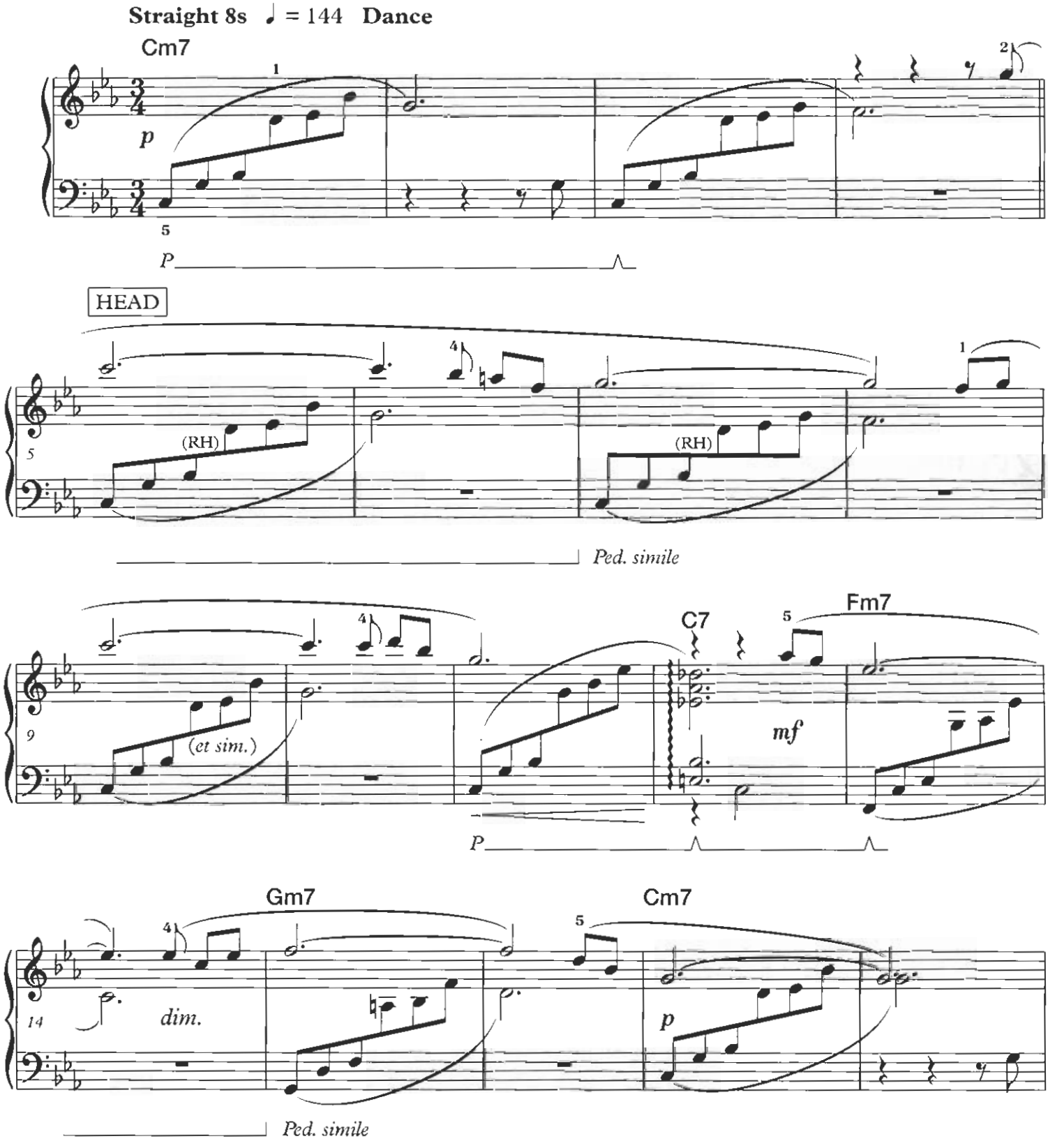

last time to Coda
E♭△
A♭△
F
Fill
cresc.
mf
P
SOLOS
G7sus
G7
G7sus
G7
C7sus
C7
G7sus
G7
E♭△
B♭△



• RELATED LISTENING: Dizzy Gillespie: "Manteca" from *Dizzy Gillespie & his Big Band in Concert* [GNP Crescendo]

WALTZ FOR AUTUMN

Terry Seabrook



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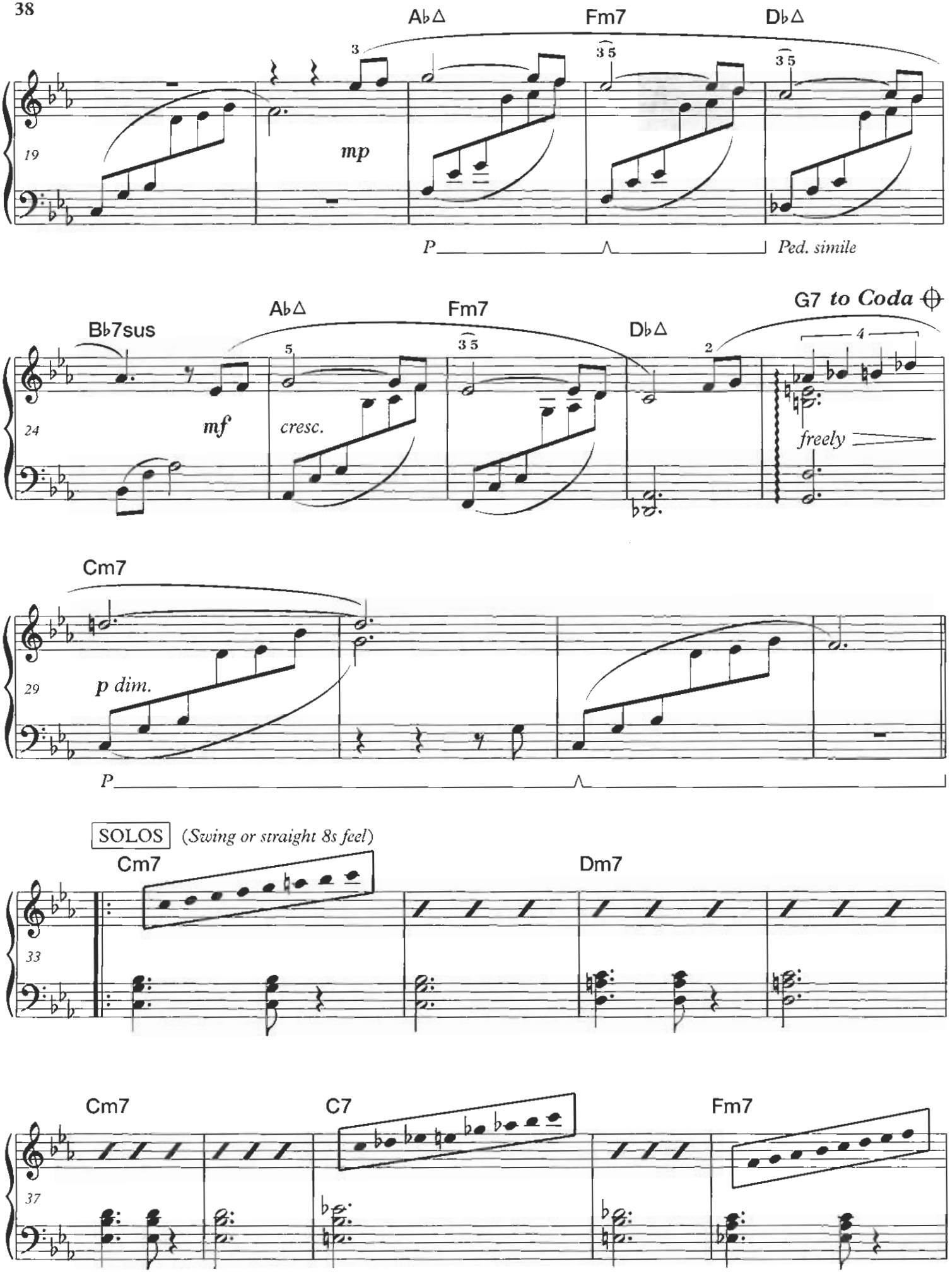
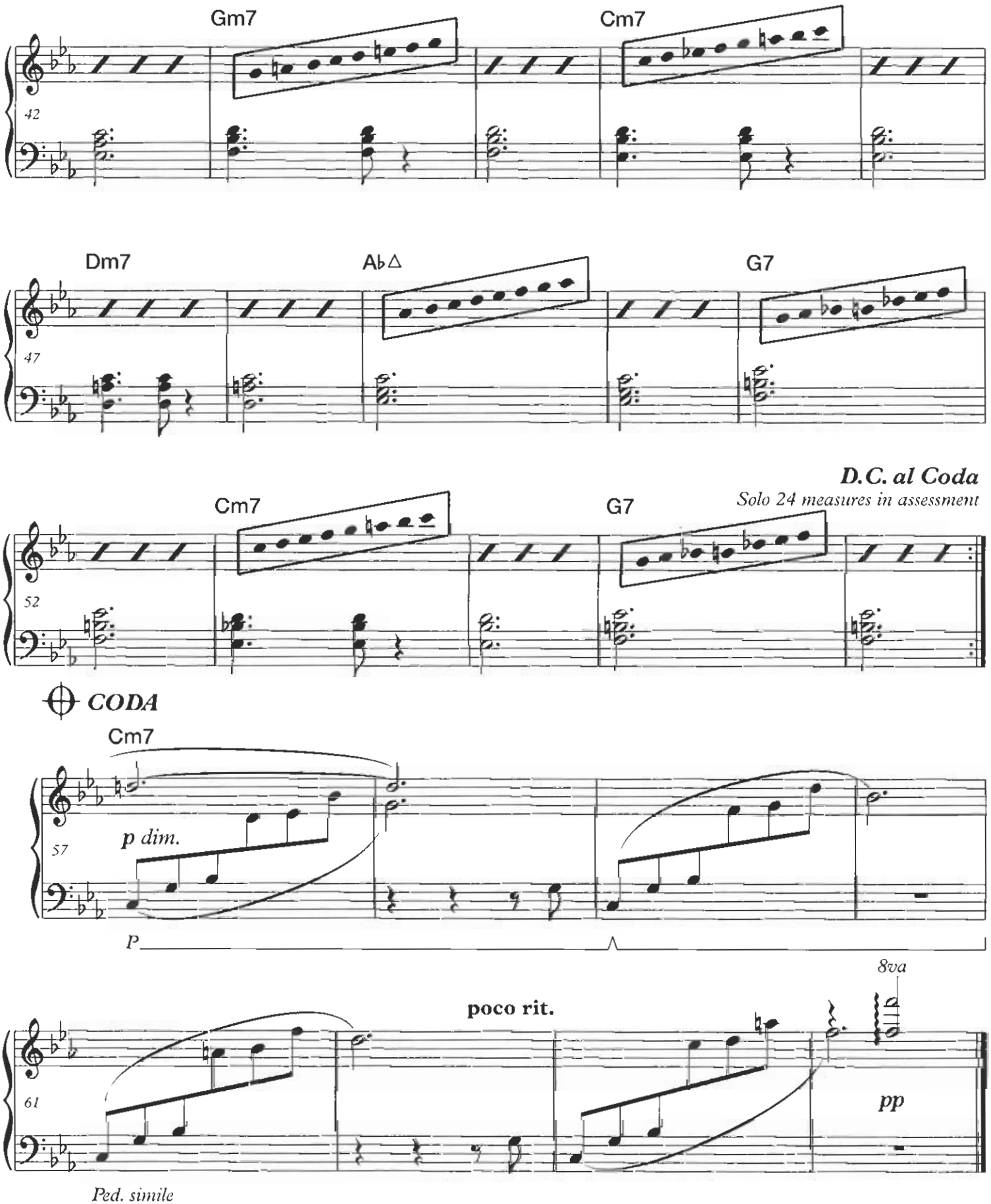

A♭△
Fm7
D♭△
19
mp
P
Ped. simile
B♭7sus
A♭△
Fm7
D♭△
G7 to Coda
24
mf
cresc.
freely
Cm7
29
p dim.
P
SOLOS
(Swing or straight 8s feel)
Cm7
Dm7
33
Cm7
C7
Fm7
37

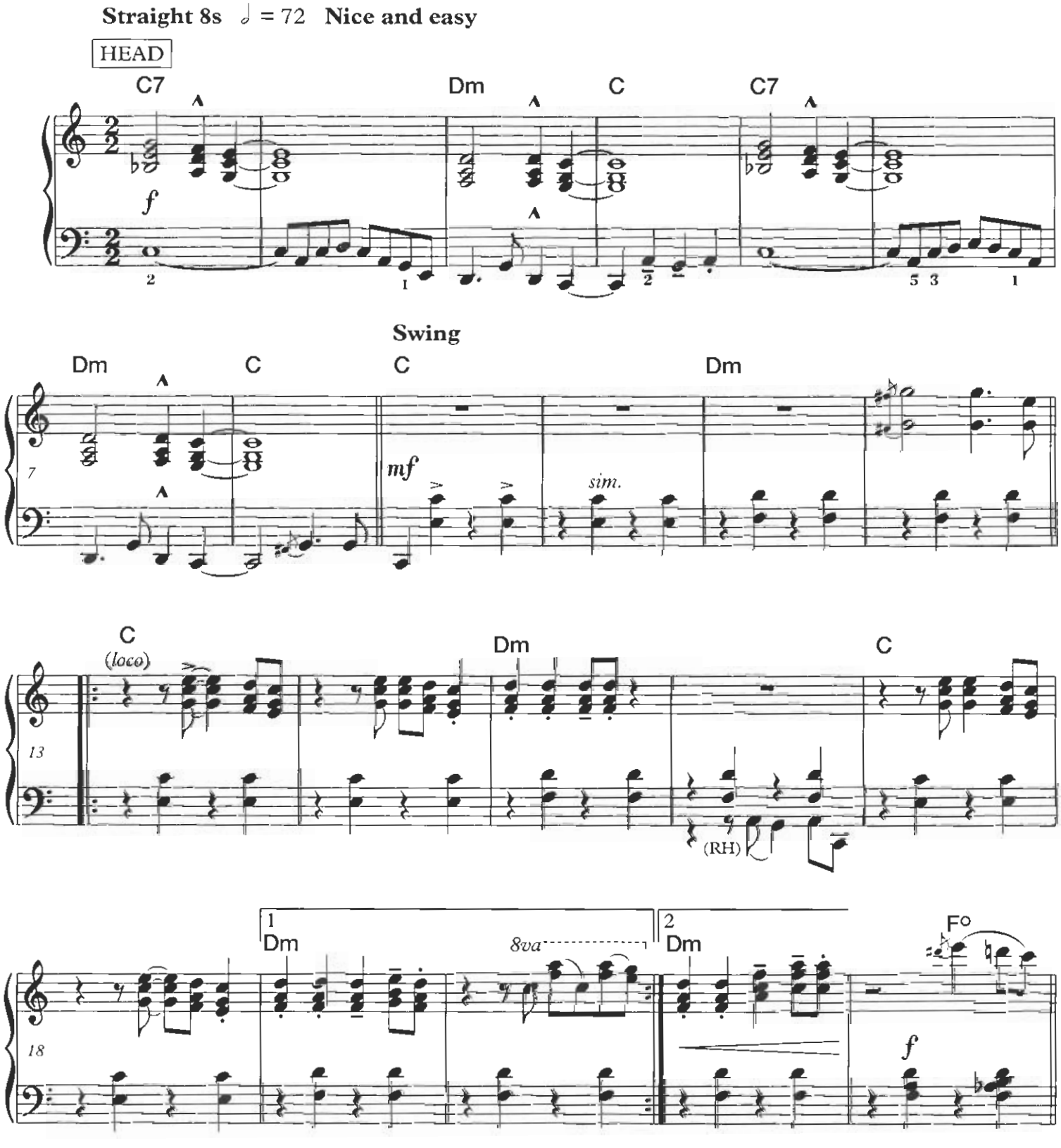


• NOTES: Also try improvising using the blues scale on C and, in the Dm7 measures, Dorian on D. The scale in measures 51 and 55 is a scale of "G altered".

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

CHOPS

Chris Batchelor



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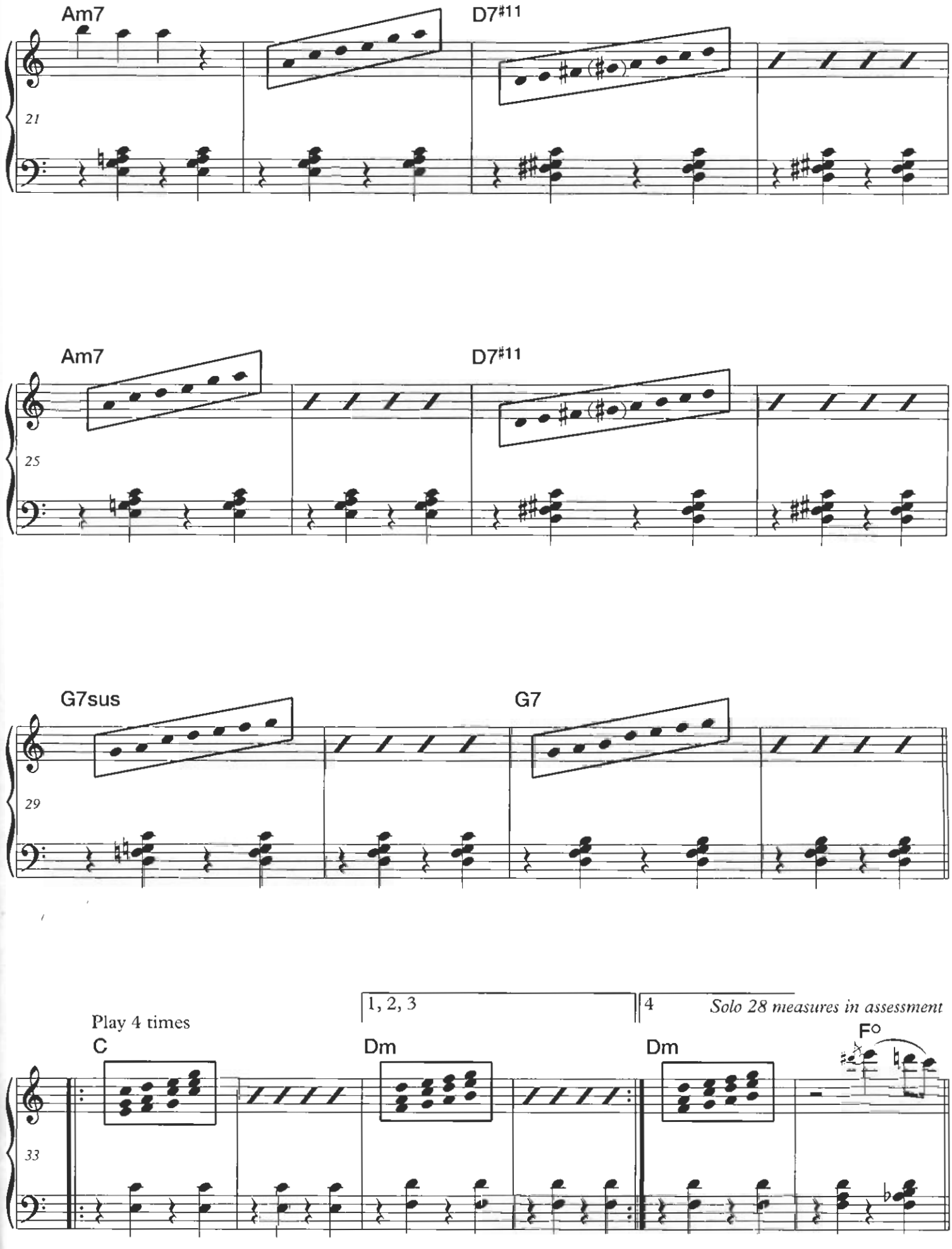
SOLOS

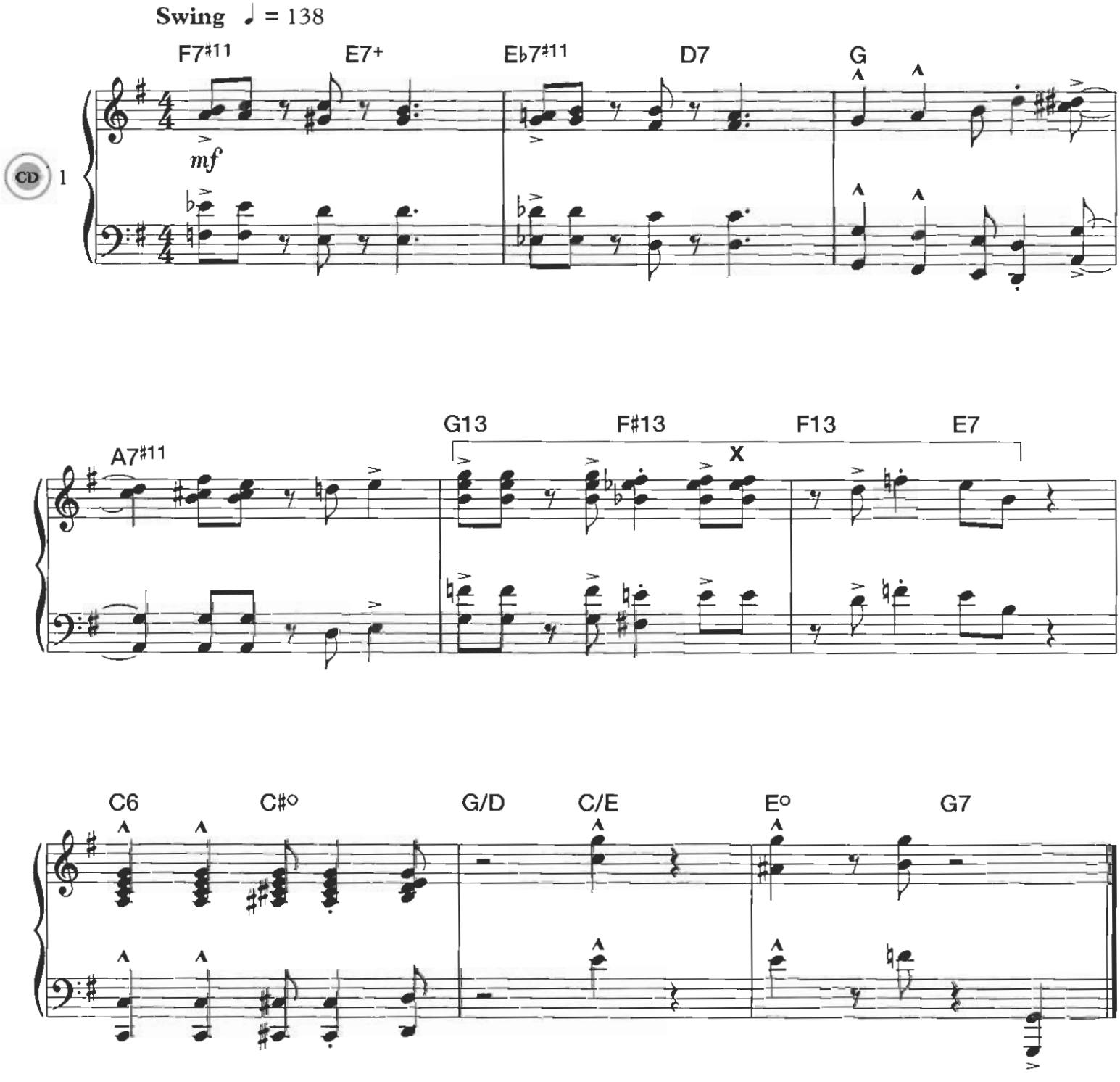

Am7
D7#11
21
Am7
D7#11
25
G7sus
G7
29
Play 4 times
C
1, 2, 3
Dm
4
Dm
Solo 28 measures in assessment
F°
33

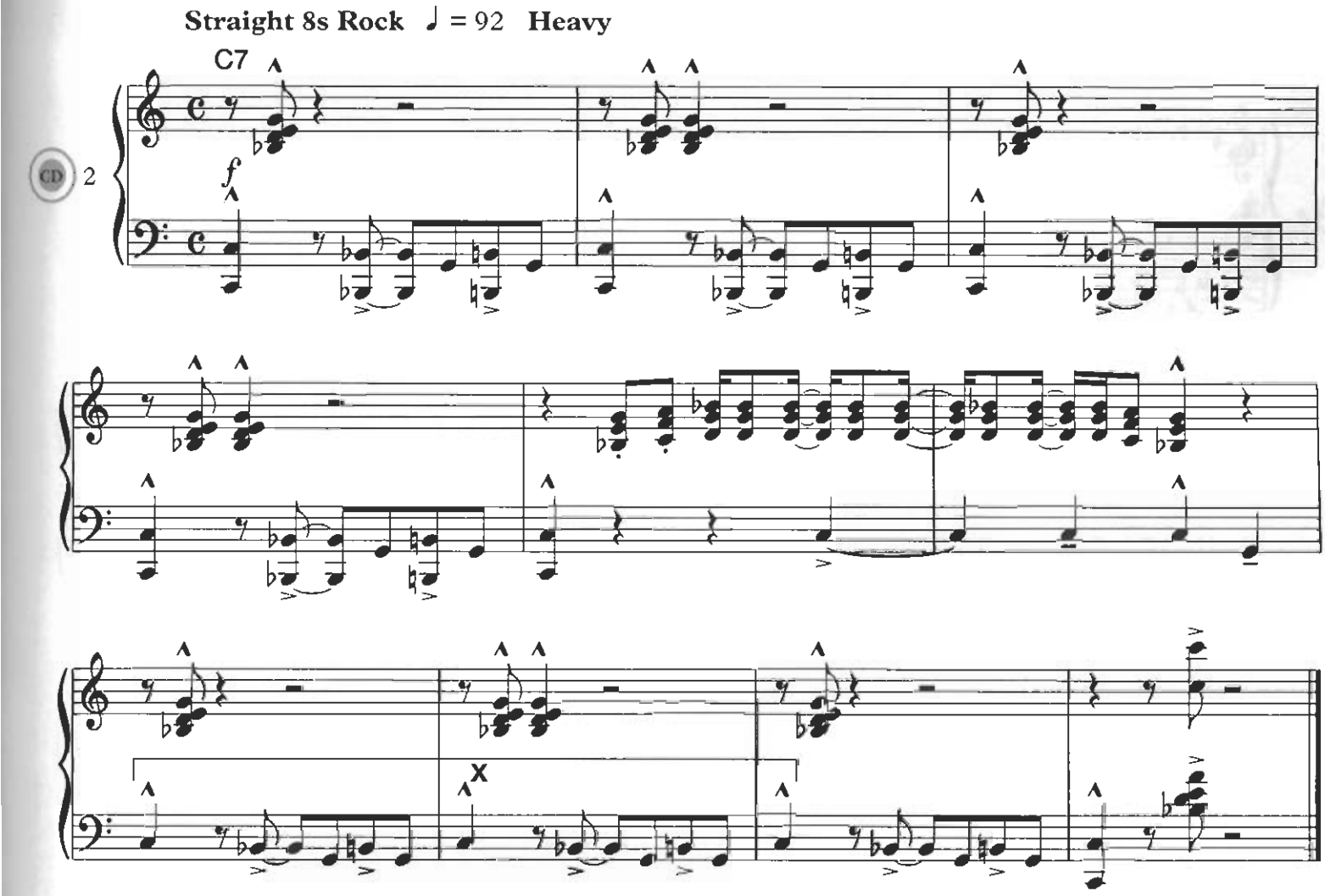
Test A

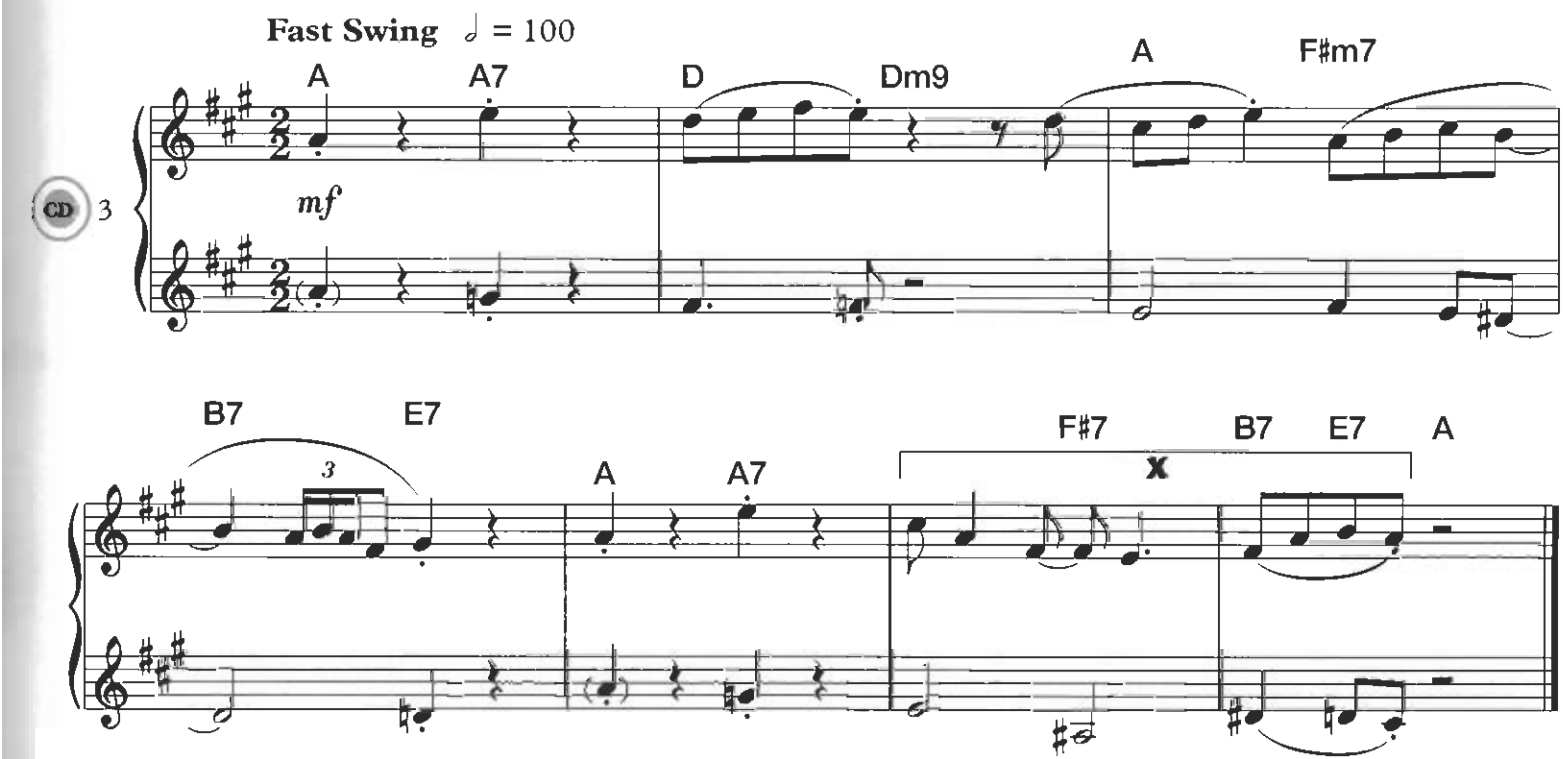
A1 To state the time of a passage of music in 2, 3, 4 or 5 time played by the examiner and to identify the groove as swing, rock or Latin.

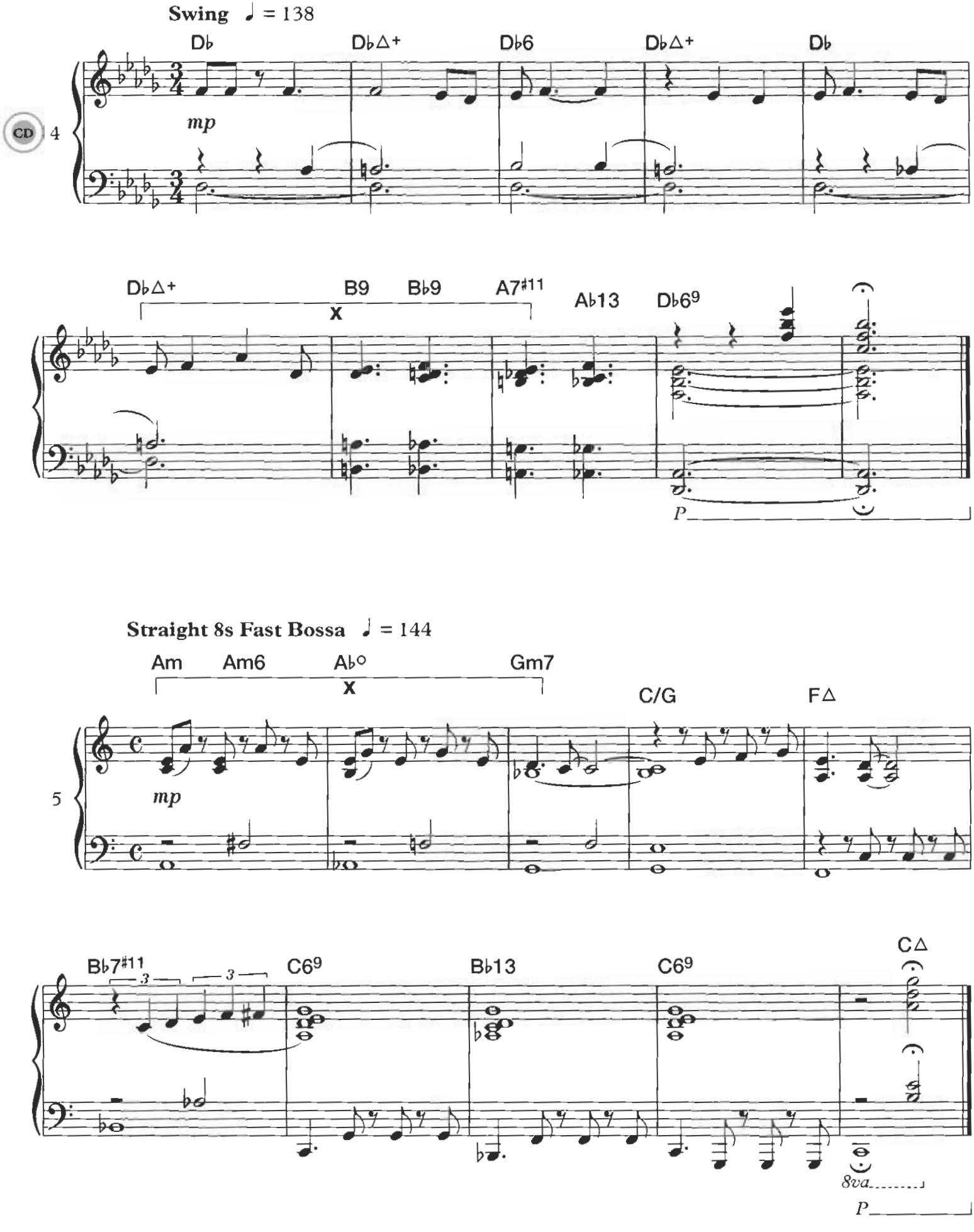
A2 To clap on a set eighth note of each measure, chosen by the examiner, while the above passage is played again. The examiner will first state the time and count in the candidate.

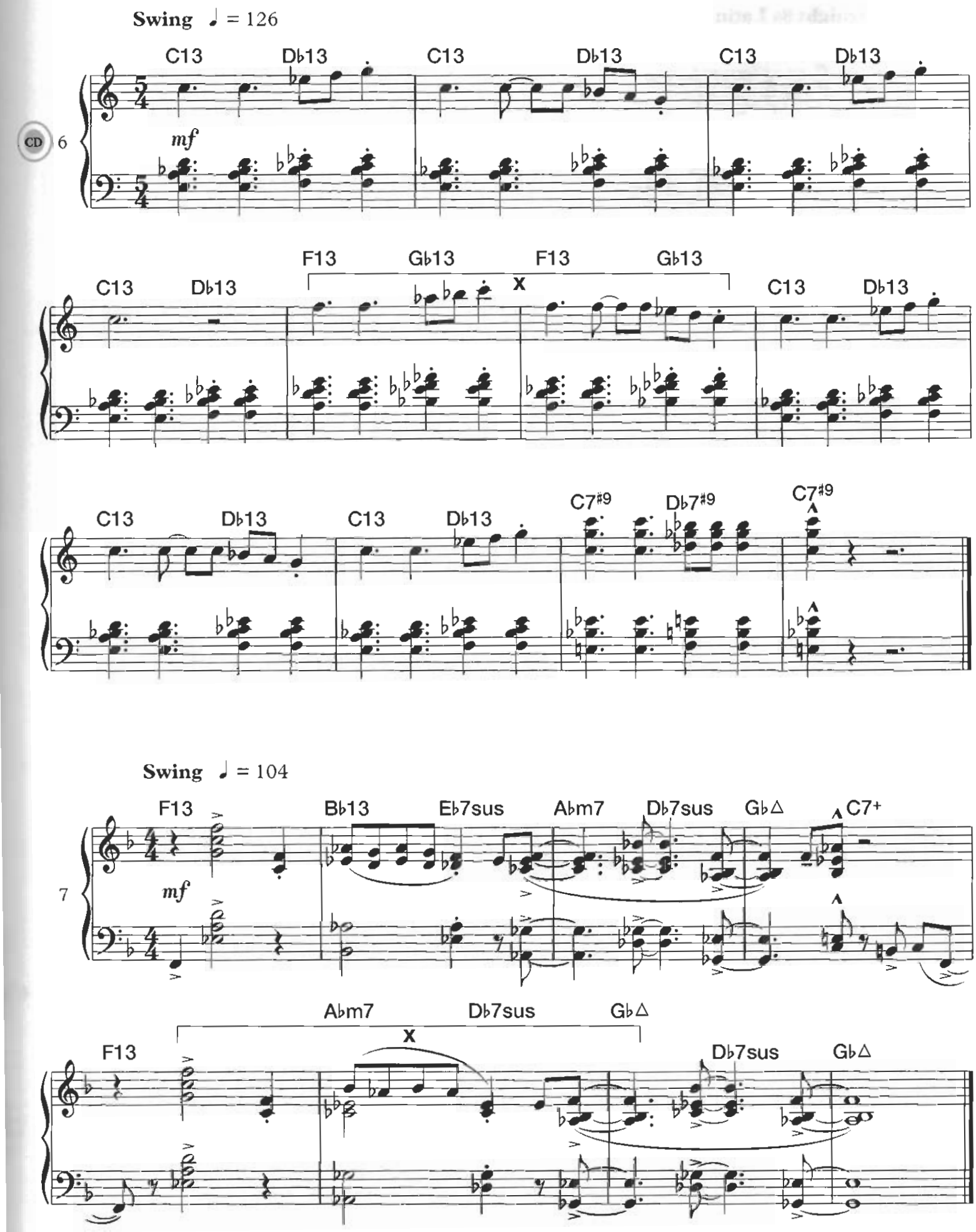
A3 To clap the rhythm of a short, single-line extract (marked "X") from the above passage played twice by the examiner.

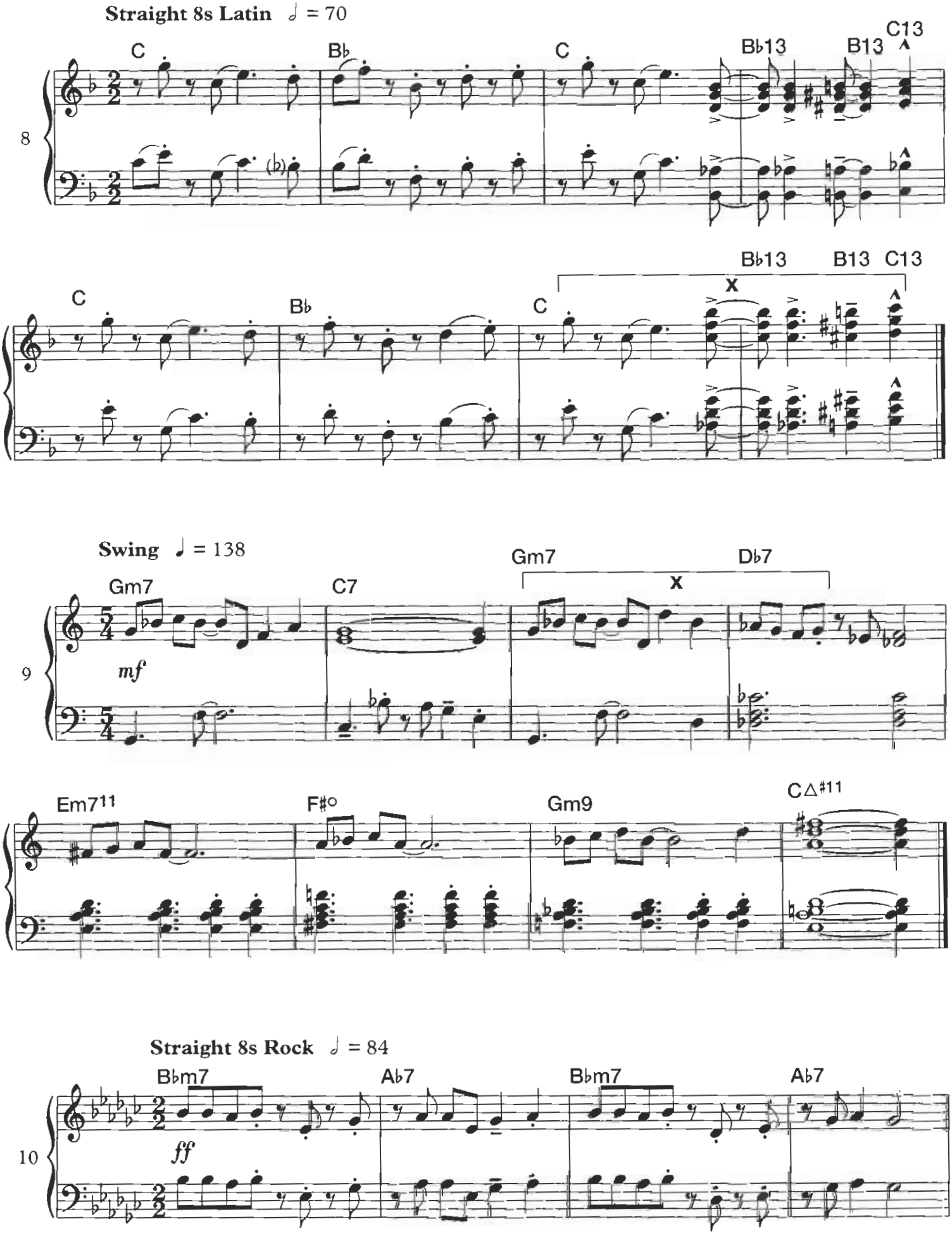


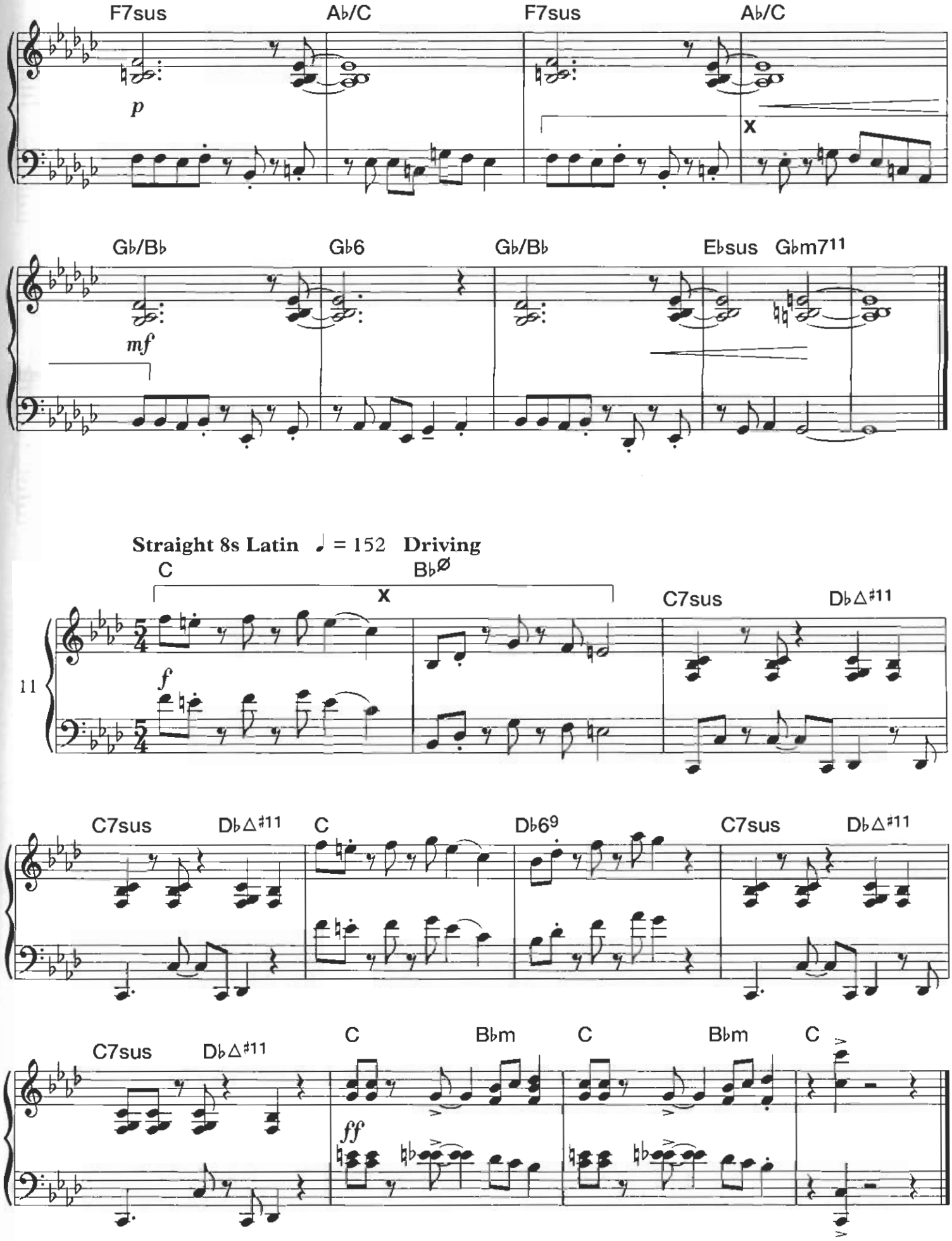

Straight 8s Rock ♩ = 92 Heavy
C7
f
CD 2
X

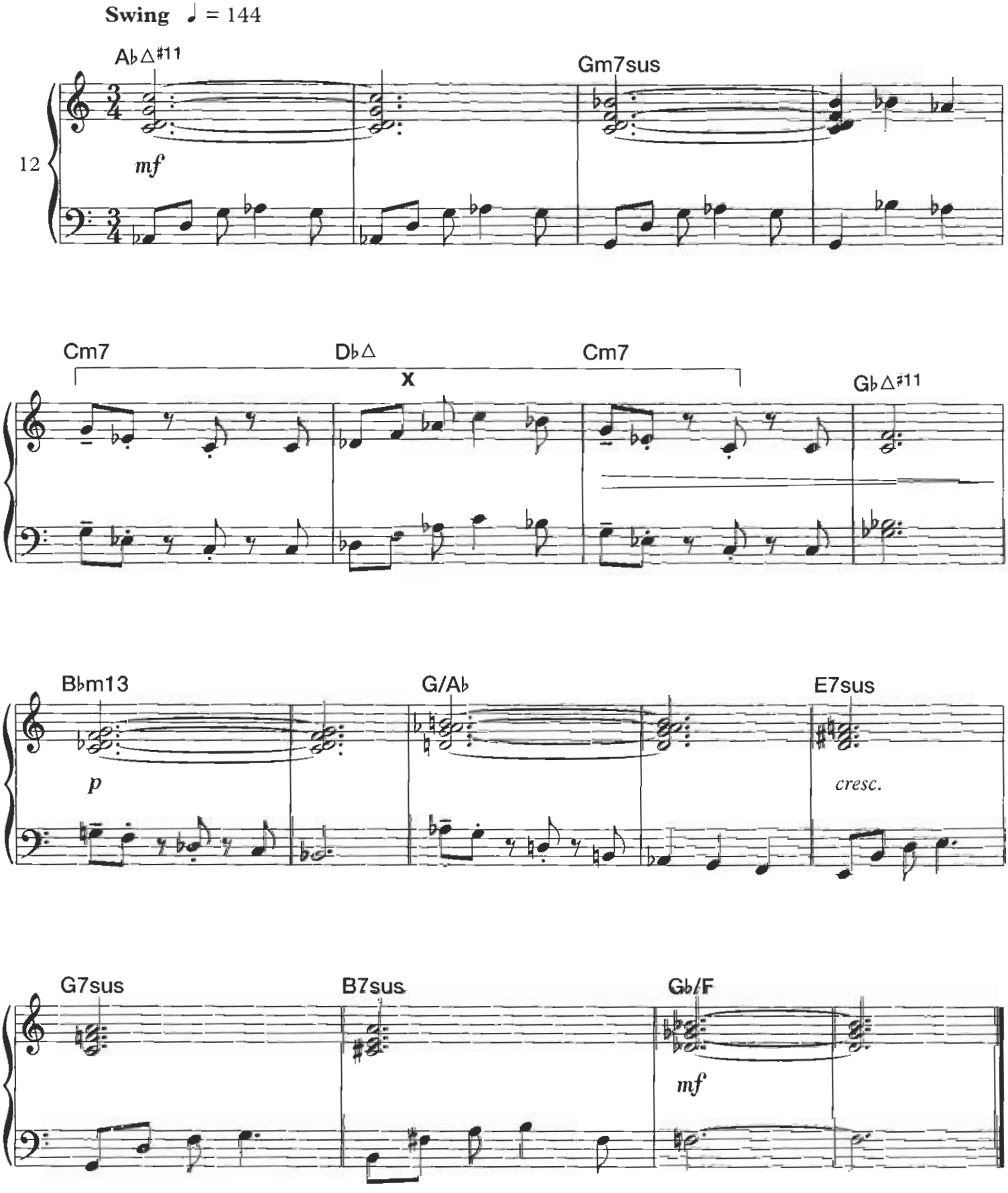

Fast Swing ♩ = 100
A
A7
D
Dm9
A
F♯m7
mf
CD 3
B7
E7
3
A
A7
F♯7
B7
E7
A
X

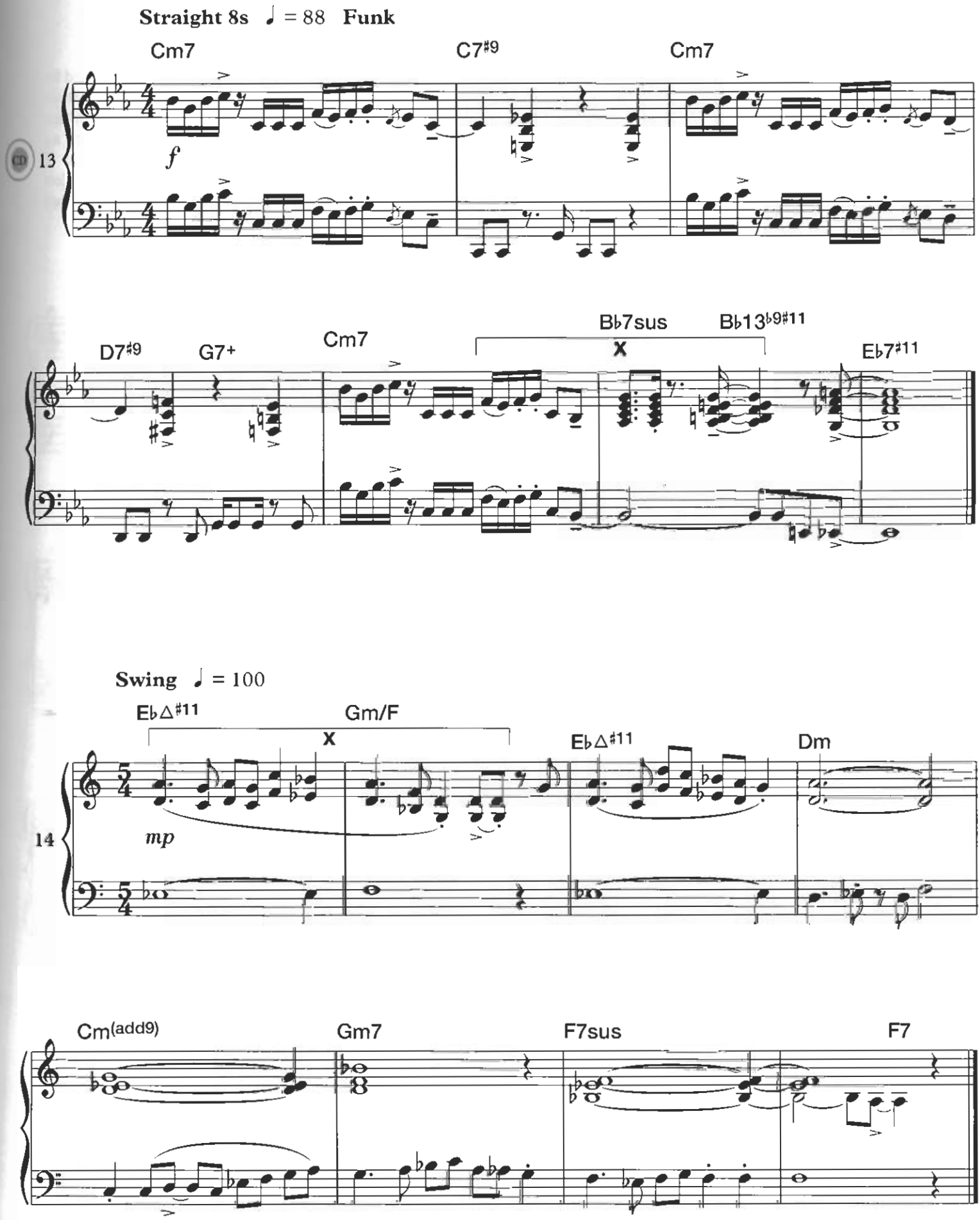

Swing ♩ = 138
Db
Db△+
Db6
Db△+
Db
CD 4
mp
Db△+
B9
Bb9
A7#11
Ab13
Db6/9
x
P
Straight 8s Fast Bossa ♩ = 144
Am
Am6
Ab°
Gm7
C/G
F△
x
5
mp
Bb7#11
3
3
C6/9
Bb13
C6/9
C△
8va
P


Swing ♩ = 126
C13
Db13
C13
Db13
C13
Db13
CD 6
mf
F13
Gb13
F13
Gb13
X
C13
Db13
C13
Db13
C13
Db13
C13
Db13
C7#9
Db7#9
C7#9
Swing ♩ = 104
F13
Bb13
Eb7sus
Ab m7
Db7sus
Gb△
C7+
7
mf
Ab m7
Db7sus
Gb△
X
F13
Db7sus
Gb△


Straight 8s Latin ♩ = 70
C
B♭
C
B♭13
B13
C13
8
C
B♭
C
B♭13
B13
C13
X
Swing ♩ = 138
Gm7
C7
Gm7
D♭7
X
9
mf
Em7♯11
F♯°
Gm9
C△♯11
Straight 8s Rock ♩ = 84
B♭m7
A♭7
B♭m7
A♭7
10
ff


F7sus
A♭/C
F7sus
A♭/C
p
x
G♭/B♭
G♭6
G♭/B♭
E♭sus
G♭m7¹¹
mf
Straight 8s Latin ♩ = 152 Driving
C
B♭ø
x
C7sus
D♭△♯11
11
f
C7sus
D♭△♯11
C
D♭6⁹
C7sus
D♭△♯11
C7sus
D♭△♯11
C
B♭m
C
B♭m
C
ff

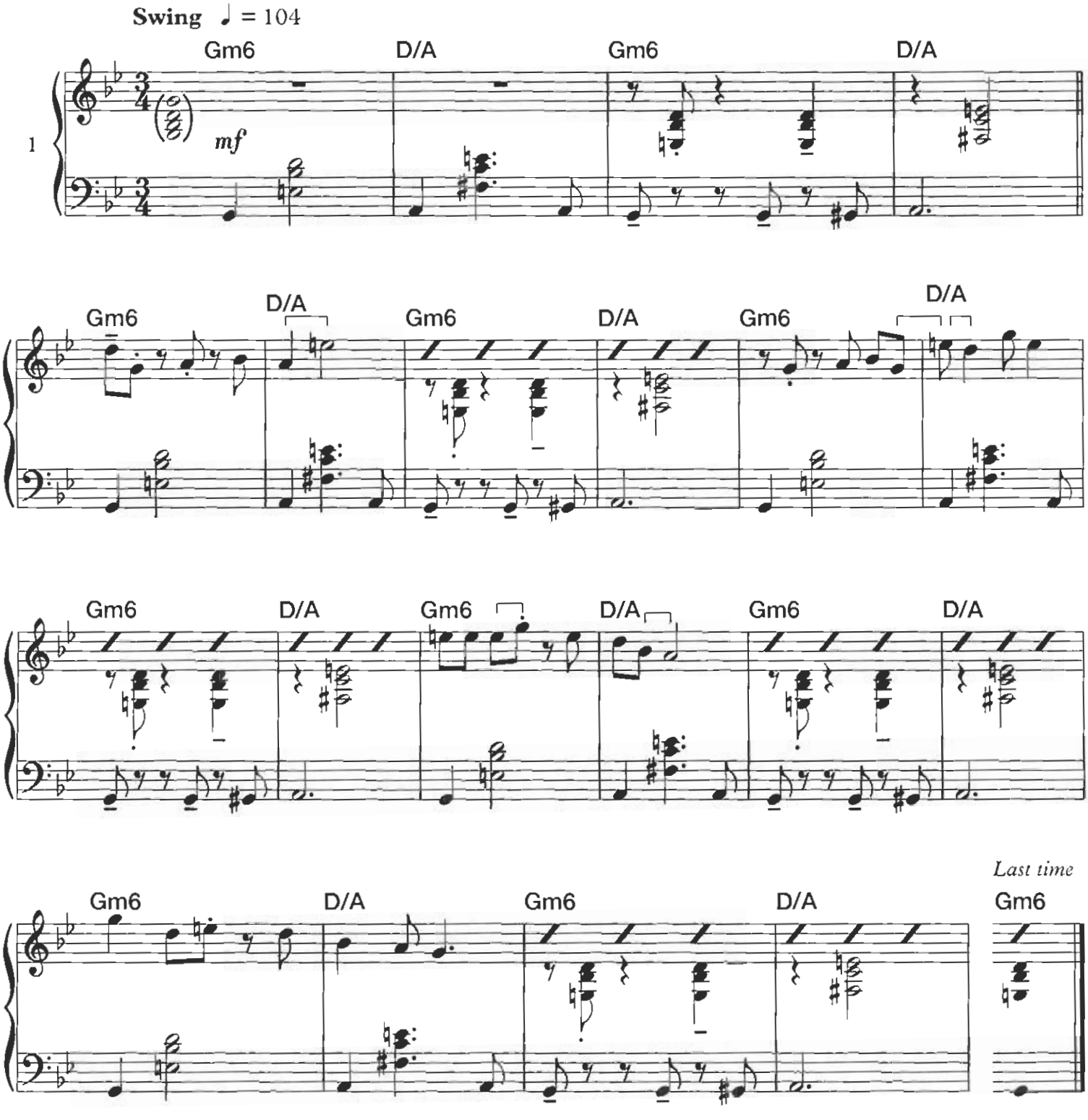

Swing ♩ = 144
A♭△♯11
Gm7sus
12
mf
Cm7
D♭△
Cm7
x
G♭△♯11
B♭m13
G/A♭
E7sus
p
cresc.
G7sus
B7sus
G♭/F
mf

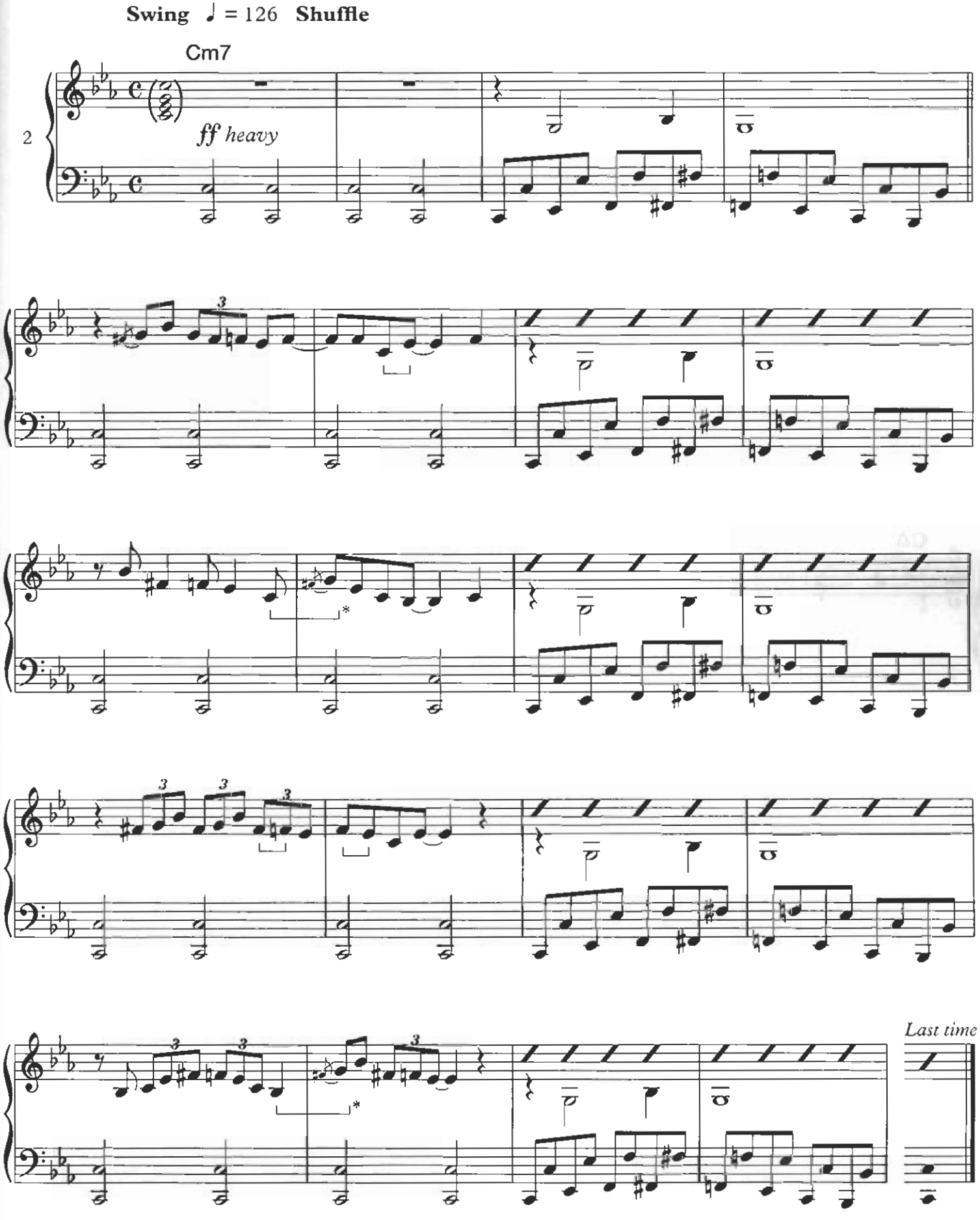

Straight 8s ♩ = 88 Funk
Cm7
C7♯9
Cm7
13
f
D7♯9
G7+
Cm7
B♭7sus
B♭13♭9♯11
X
E♭7♯11
Swing ♩ = 100
E♭△♯11
Gm/F
X
E♭△♯11
Dm
14
mp
Cm(add9)
Gm7
F7sus
F7

Test B

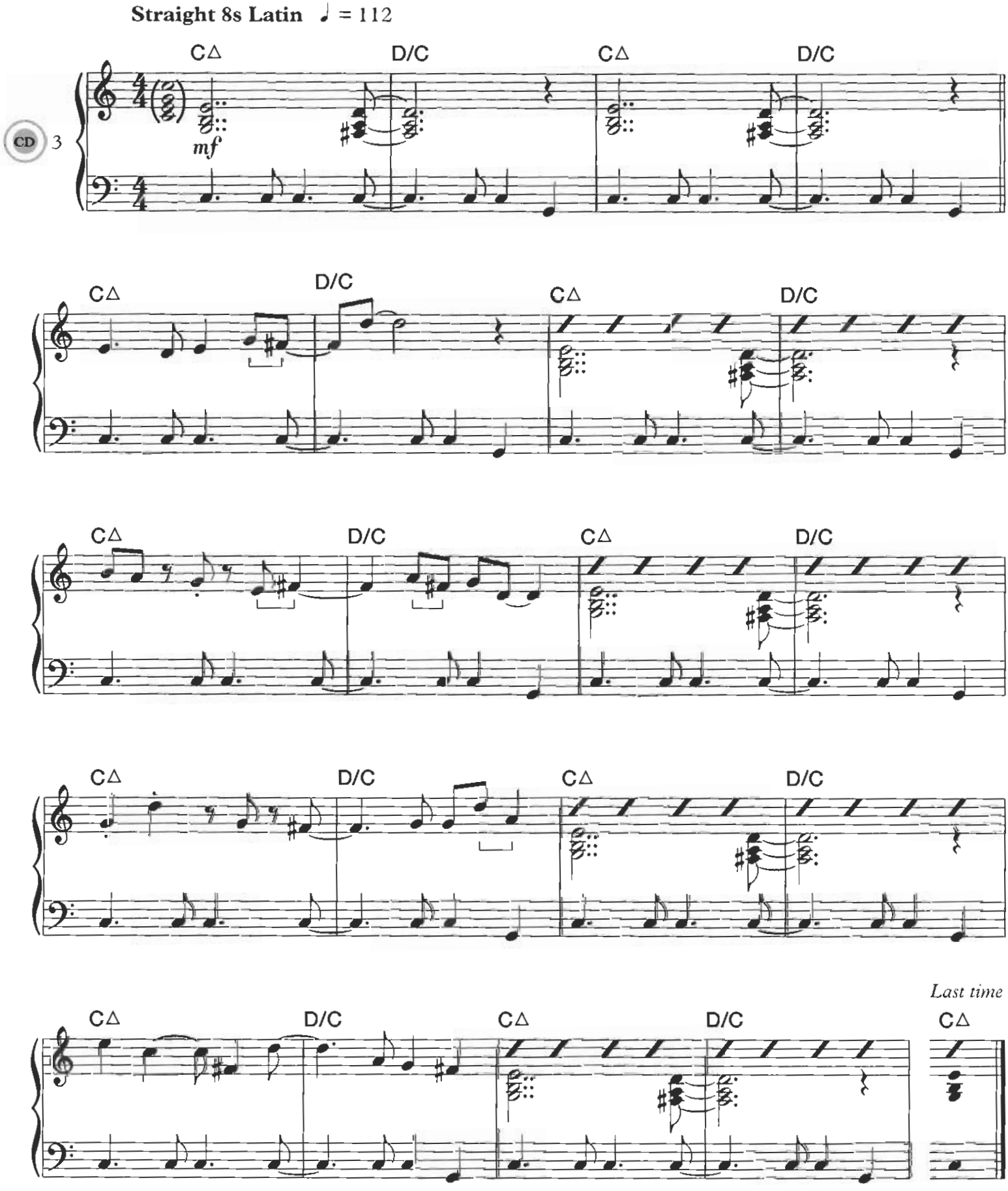
B1 To sing or play improvised answering phrases to four two-measure phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded, and the pulse given. The examiner will then play four measures introductory groove, before playing the first phrase to which the candidate should respond, and continue with an accompanying groove throughout the test.

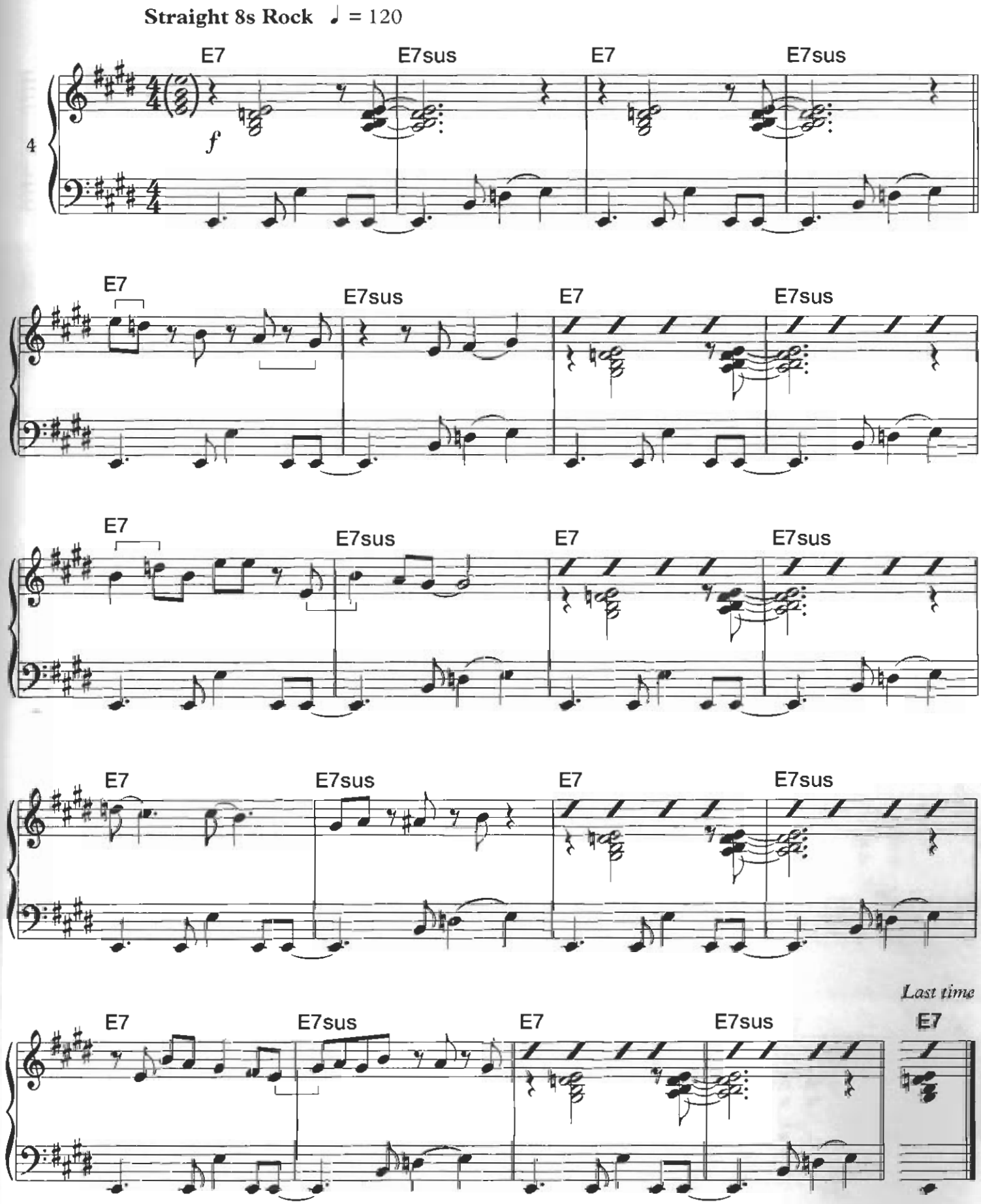
B2 To sing and identify two melodic intervals limited to a major and minor second, major and minor third, perfect fourth, perfect fifth, and major and minor sixth, as used in the above four short phrases, after the examiner has played them twice.



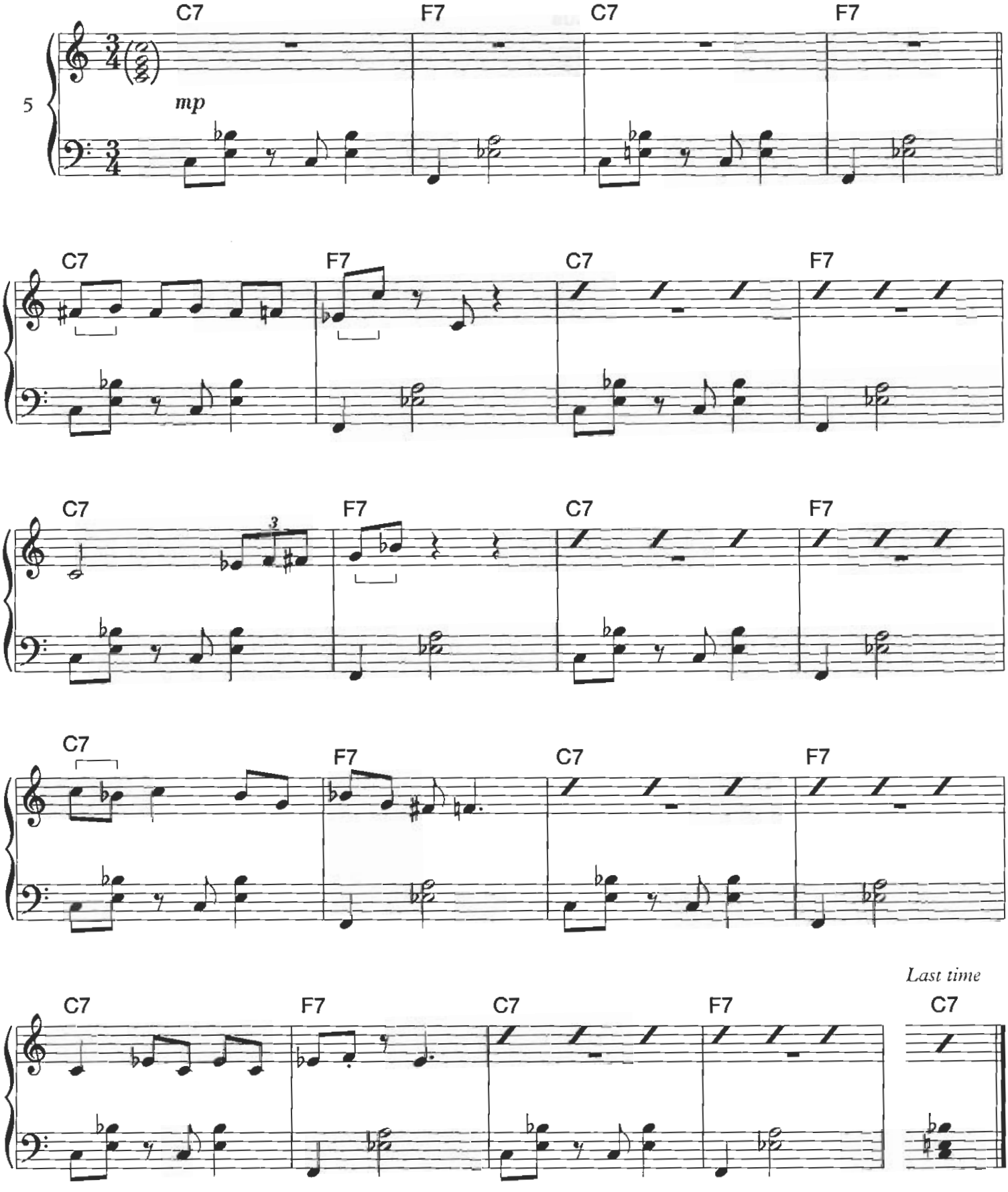


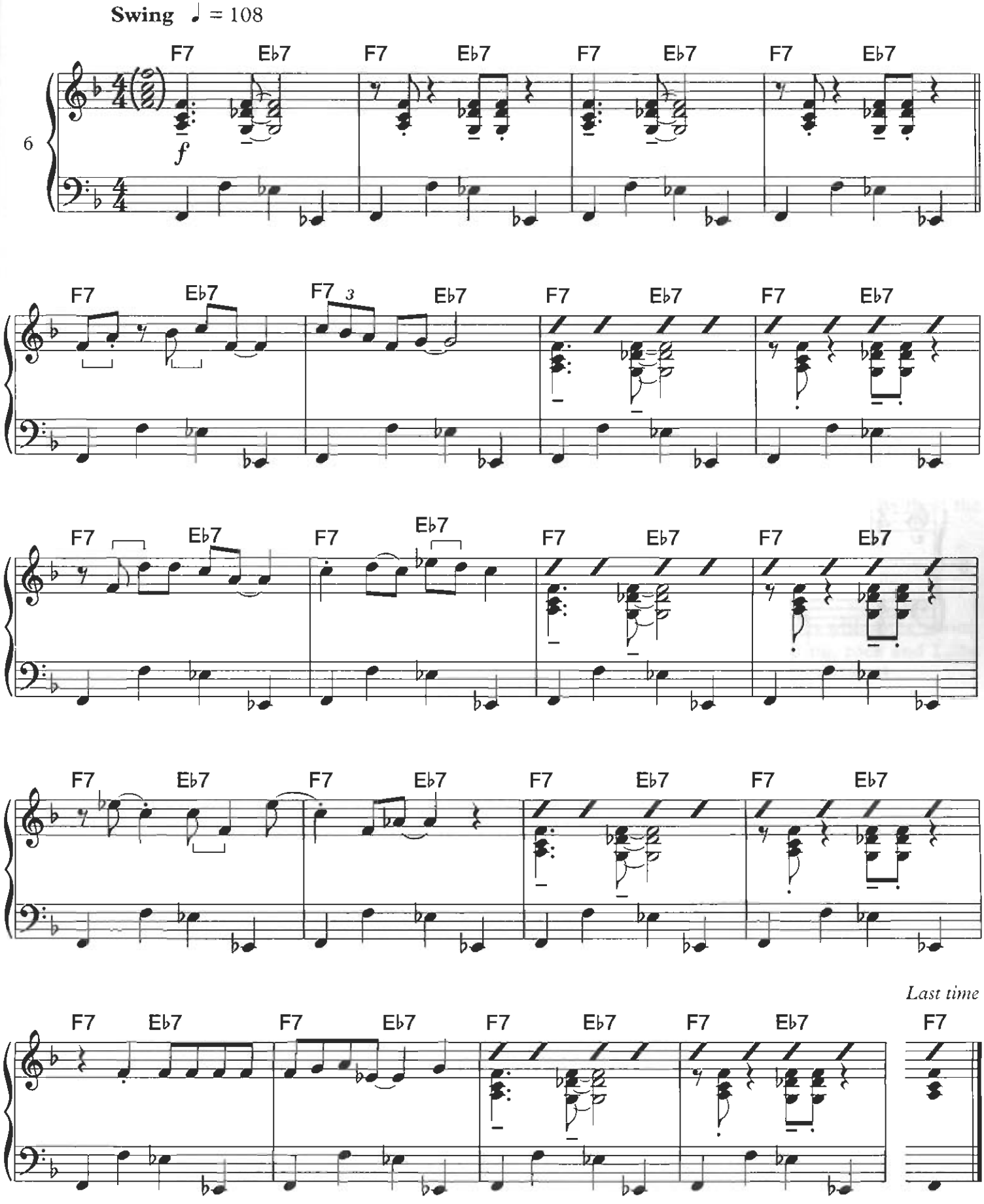
* omit grace-note for interval test


Straight 8s Latin ♩ = 112
CD 3
C△
D/C
mf
Last time


Straight 8s Rock ♩ = 120
E7
E7sus
E7
E7sus
4
f
E7
E7sus
E7
E7sus
E7
E7sus
E7
E7sus
E7
E7sus
E7
E7sus
Last time
E7

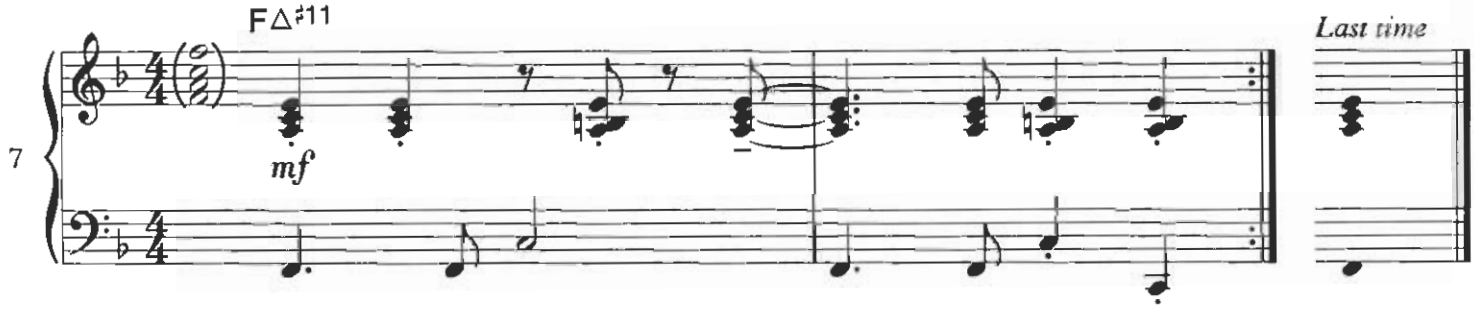
Swing ♩ = 144 **Quasi 'The Waltz you Swang'**



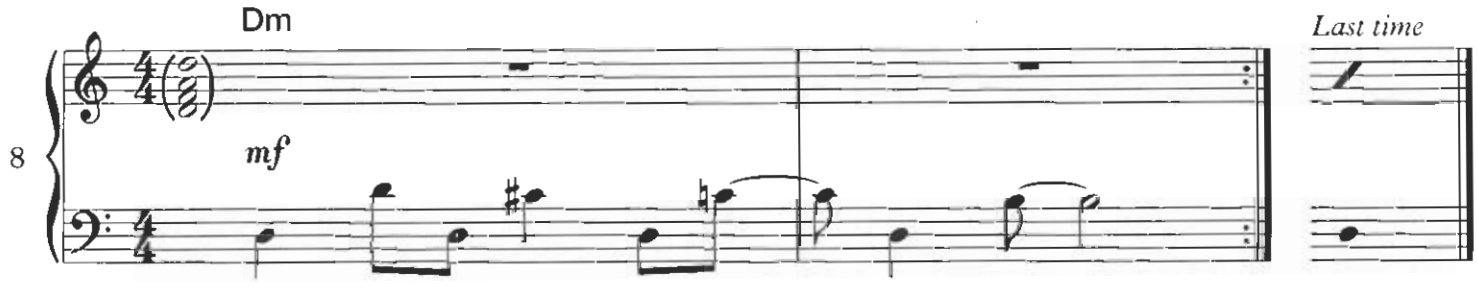

Swing ♩ = 108
6
F7 E♭7 F7 E♭7 F7 E♭7 F7 E♭7
f
F7 E♭7 F7 3 E♭7 F7 E♭7 F7 E♭7
F7 E♭7 F7 E♭7 F7 E♭7 F7 E♭7
F7 E♭7 F7 E♭7 F7 E♭7 F7 E♭7
Last time
F7 E♭7 F7 E♭7 F7 E♭7 F7 E♭7 F7

These extra grooves provide further practice for Test B. Get your teacher or friend to invent two-measure right-hand questions over them and improvise your own two-measure answers.

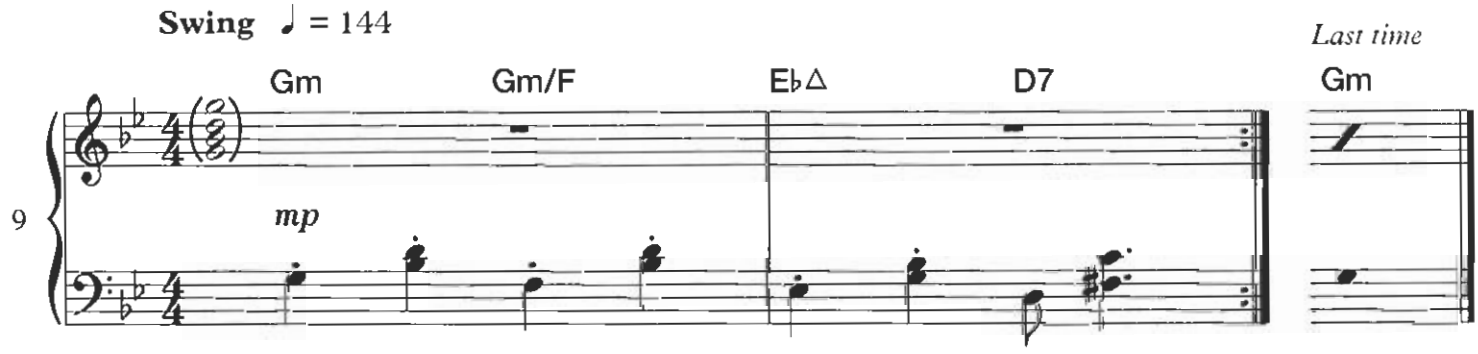
Straight 8s Latin ♩ = 112



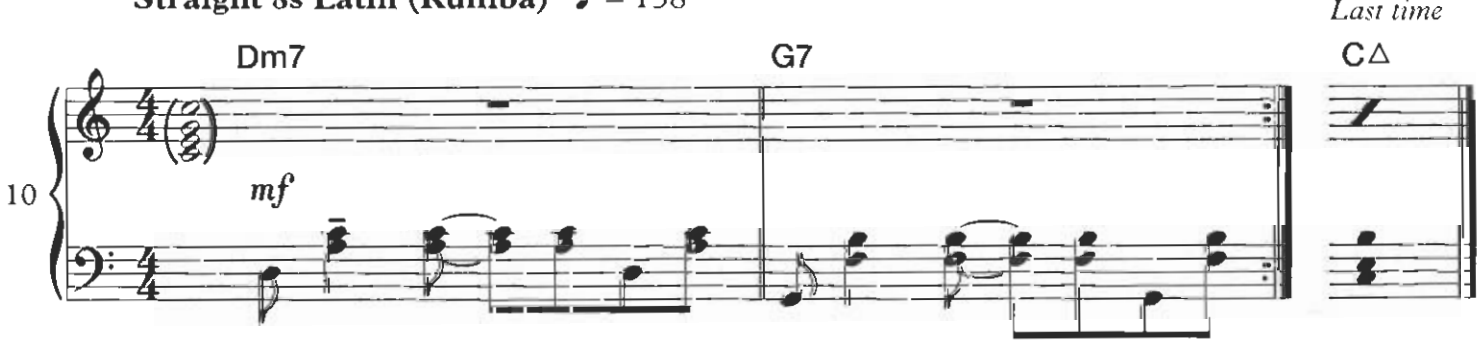
Straight 8s Rock ♩ = 100



Swing ♩ = 144



Straight 8s Latin (Rumba) ♩ = 138



Quick Studies

Playing unprepared in a lively, creative, musical and accurate way is at the very heart of jazz playing. All musicians have their own vocabulary which they use as a basis for their playing; but they must also be able to improvise spontaneously, or "unprepared", on a piece previously unheard. The quick study tests help you prepare for the real demands of unrehearsed situations which are so often a feature of the jazz musician's life.

Jazz is an aural tradition, and the ability to pick up new material and recreate it by ear as well as from notation is vital. Some of the most interesting repertoire cannot be written down satisfactorily, and listening and copying is often the only way to get inside the style of the music, its phrasing, its inflections and its expressive embellishments. Reading staff notation is therefore just one of several ways in which you can learn jazz repertoire; recordings, friends and teachers are other important sources, and the option of doing the quick study by ear is also available. Ask another musician to test you.

In order to learn and really understand the style and the repertoire of jazz from the inside, jazz musicians should regularly practise both reading music fluently and musically from the page and copying music fluently and musically directly from what they hear.

The practice tests

- GROOVES – The practice tests cover a wide range of musical styles within the idiom. You will play in both swing and straight eighth notes and use swing, rock and Latin grooves. The tempo, indicated by a metronome mark, should also be followed.

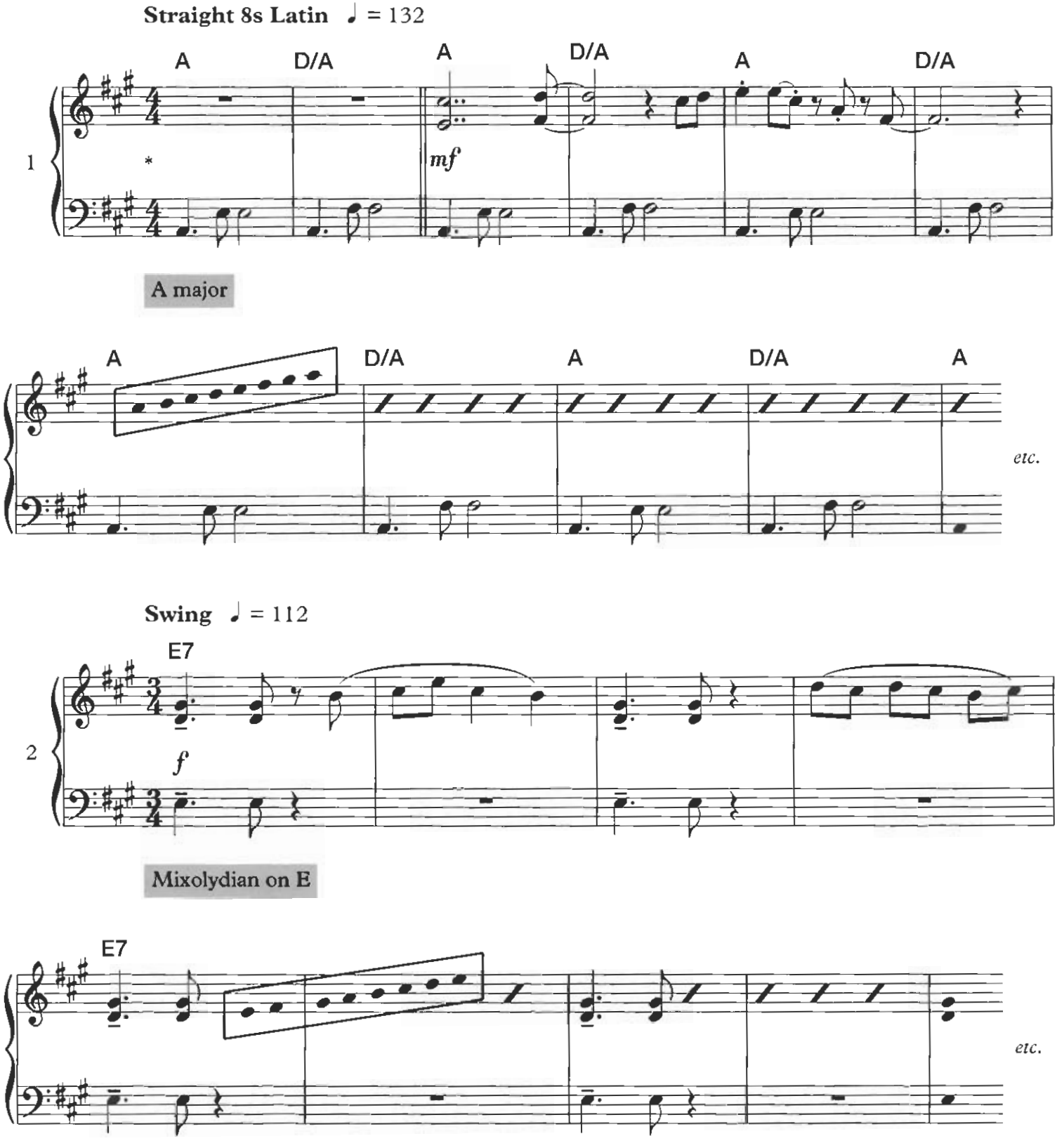
- THE SCALE OR MODE AND GUIDELINE PITCHES – You will be given the scale or mode of the test before playing and, although other pitches may be incorporated as desired, this should form the basis of your improvisation. As in the pieces, guideline pitches are given for those reading from the page, while the name of the relevant scale or mode is given and the initial pitch sounded and named for those working by ear. It is expected that you will be able to use the pitches more flexibly as you progress, working from small three or four-note pitch groups to full scales as fluency and control develop. As a starting-point you might find it useful to try using the same pitches as those in the short head for your improvisation.

- KEY SIGNATURES – At Level 5, where the studies are longer, a sense of key or mode emerges. This is reflected in the key signature given.

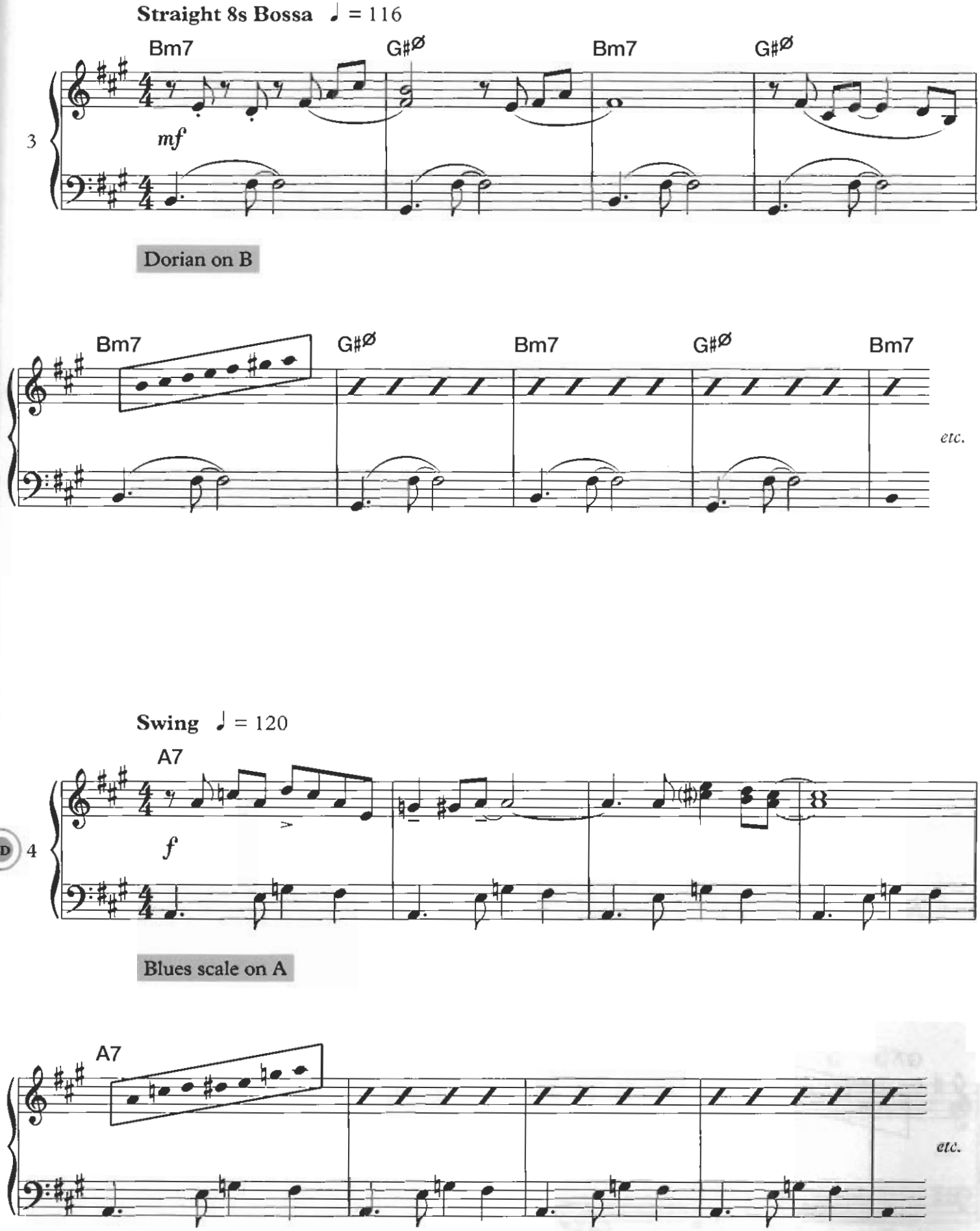
Ideally you should practise doing the quick studies both ways – by ear *and* from notation – as both are essential jazz skills. Ultimately, however, a successful performance of the quick study depends on the accurate rendition of the head and a suitable and musical improvisation, not on whether you did it by ear or notation.

The CD illustrates how the quick study will be taken in the optional assessment by both "by ear" and "from notation" candidates. Each recorded test is indicated by the symbol in this book. For additional information about the assessment, see JAZZ PIANO FROM SCRATCH or the ABRSM ASSESSMENT PROGRAM.

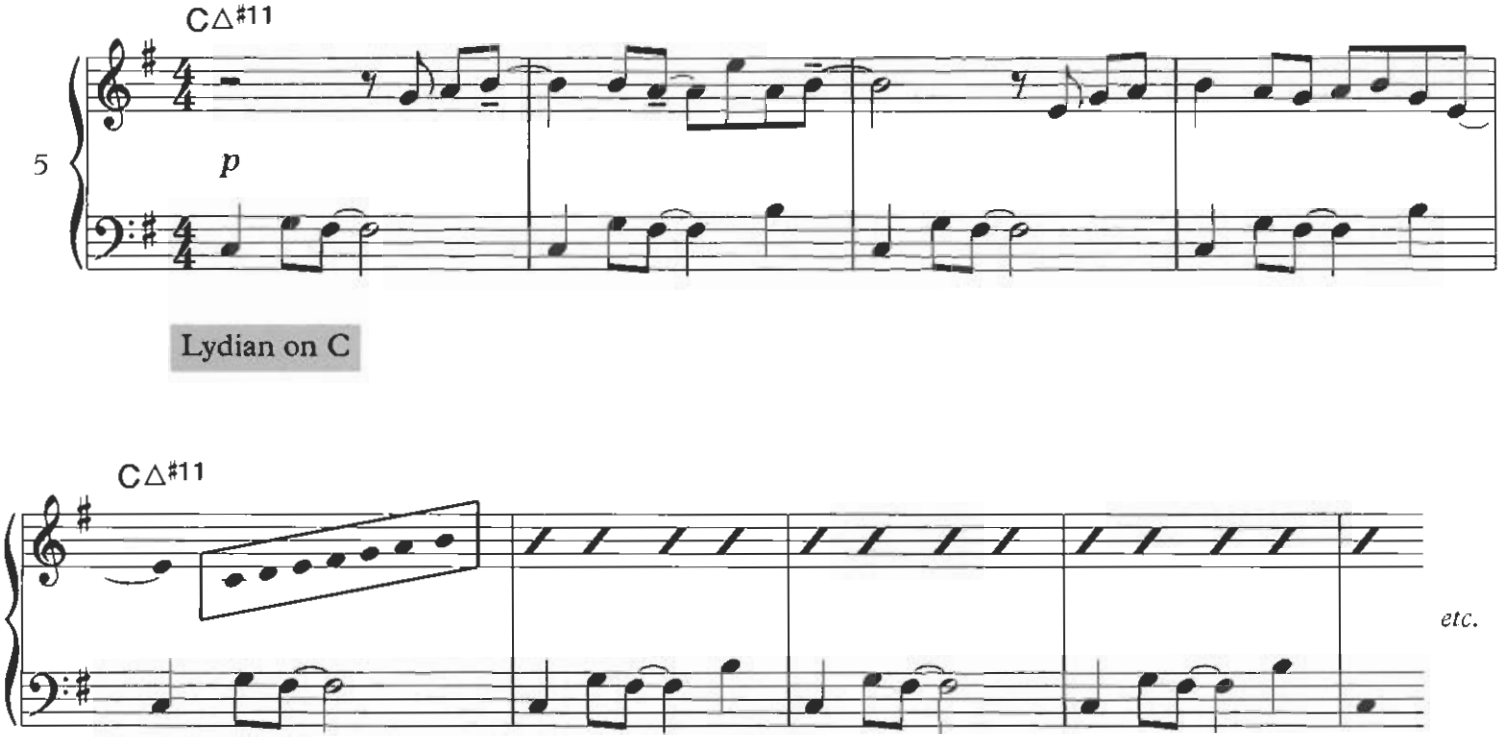
To play *either* at sight *or* by ear (see Introduction), at the choice of the candidate, a four-measure passage and improvise a four-measure continuation based on the scale indicated and used for measures 1 to 4. This scale will be any one of those set up to and including this Level. The first four measures will be fully notated in 3 or 4 time and within the range of a tenth in the right-hand part. The left-hand part throughout will consist of a simple bass line, while the right-hand melodic part may include two-note chords. Chord symbols will also be provided.



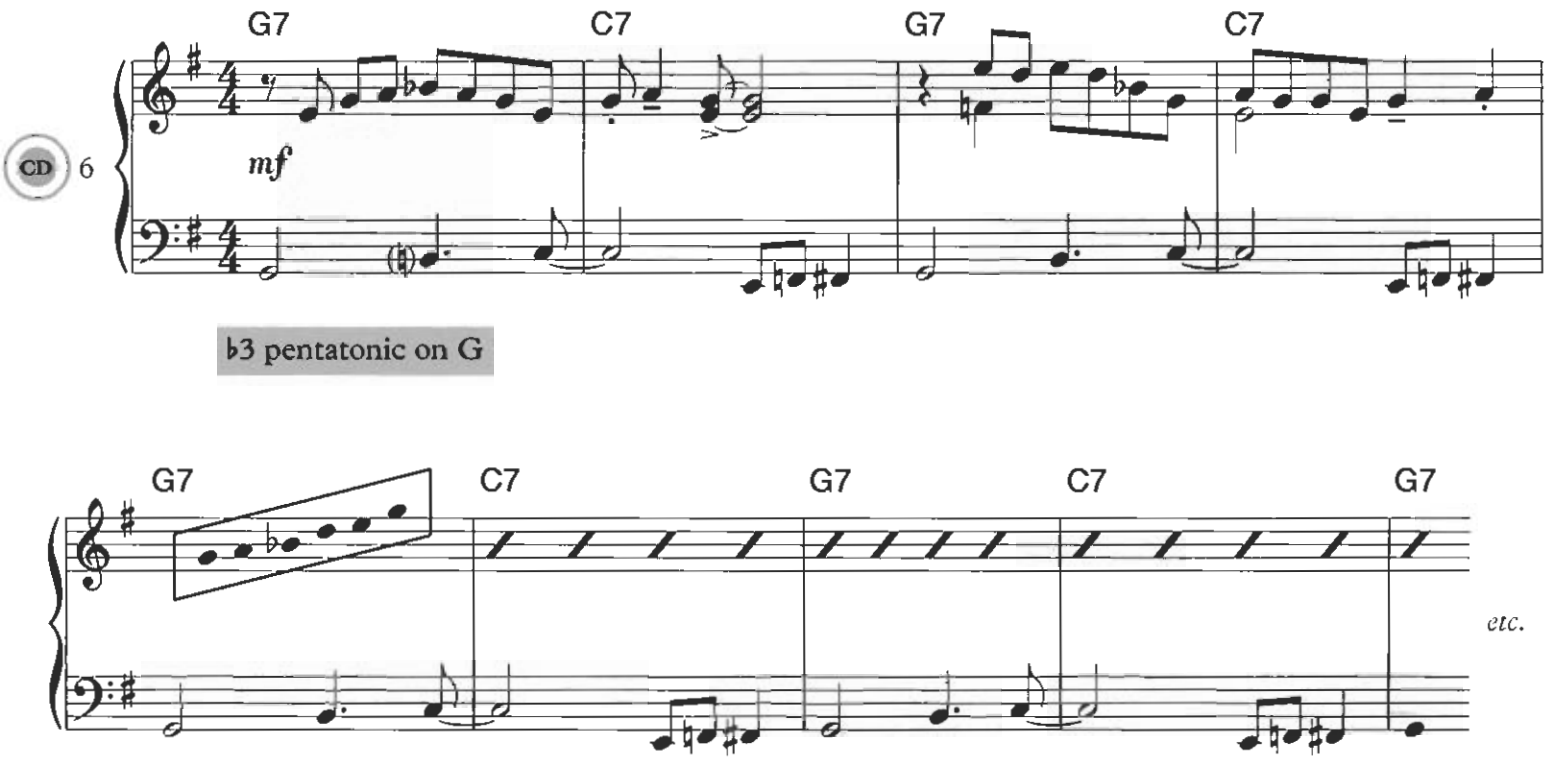
* Example of introductory groove by for ear candidate (see Introduction).

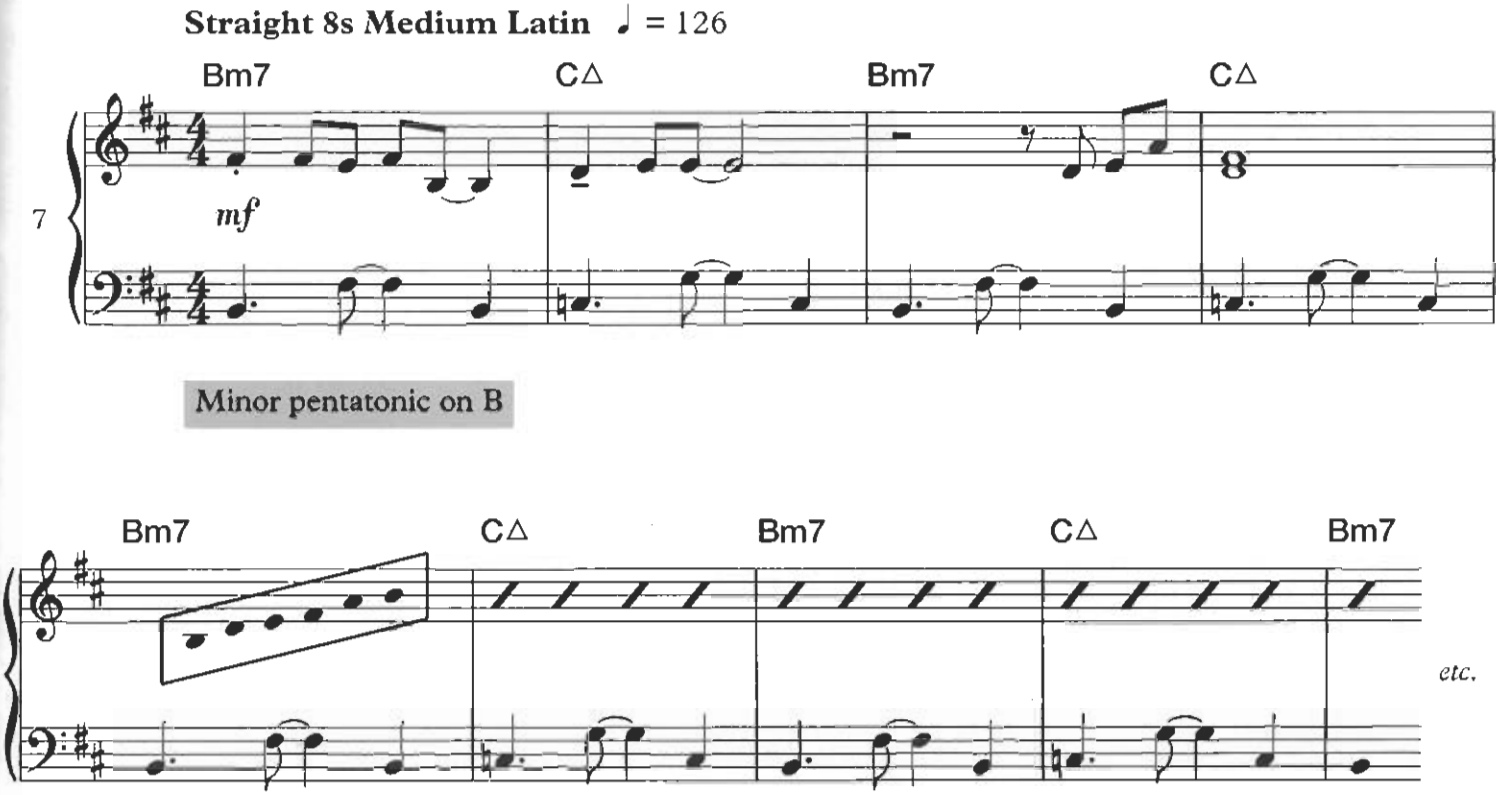

Straight 8s Bossa ♩ = 116
Bm7
G♯ø
Bm7
G♯ø
3
mf
Dorian on B
Bm7
G♯ø
Bm7
G♯ø
Bm7
etc.
Swing ♩ = 120
A7
CD 4
f
Blues scale on A
A7
etc.

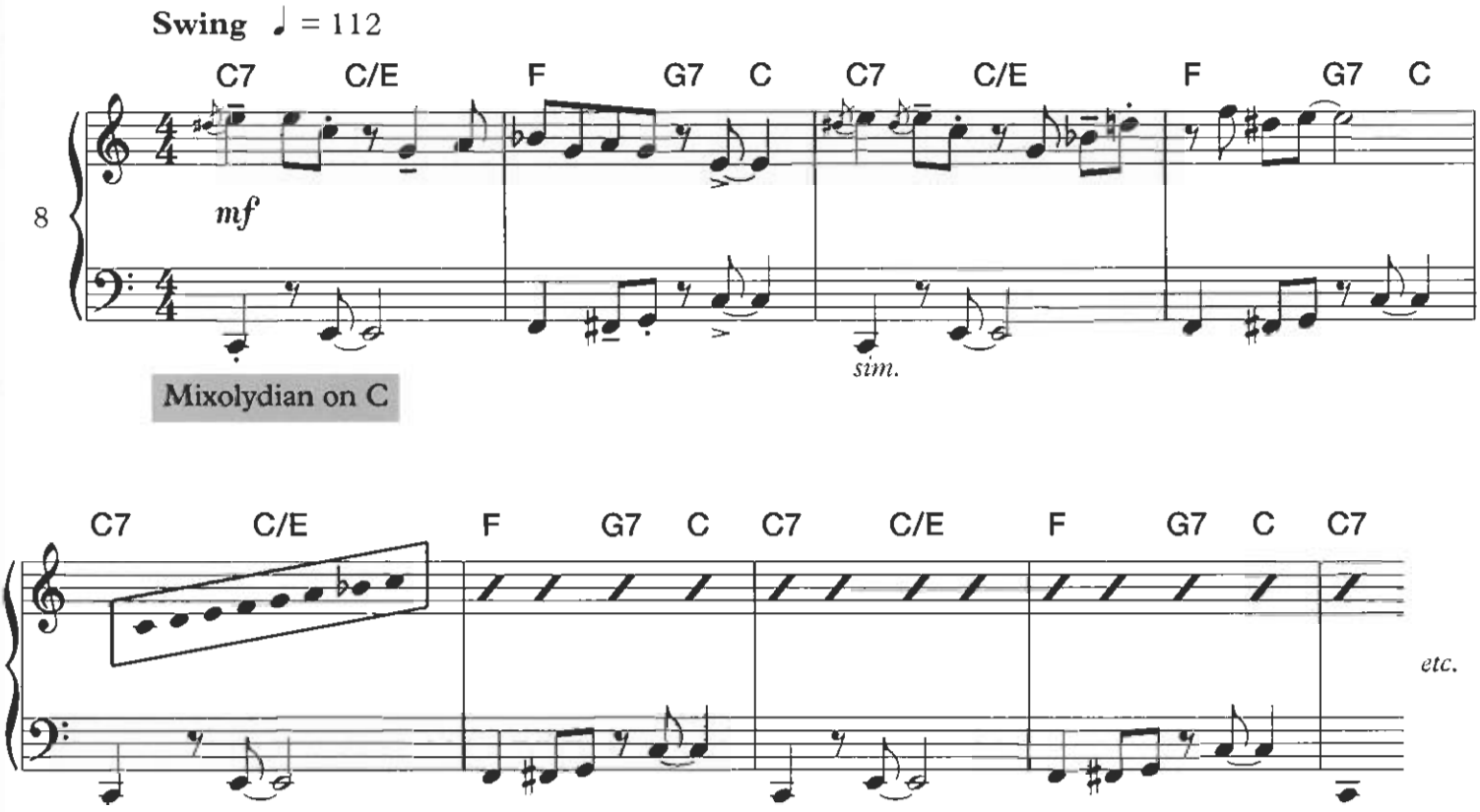
Straight 8s Latin ♩ = 84

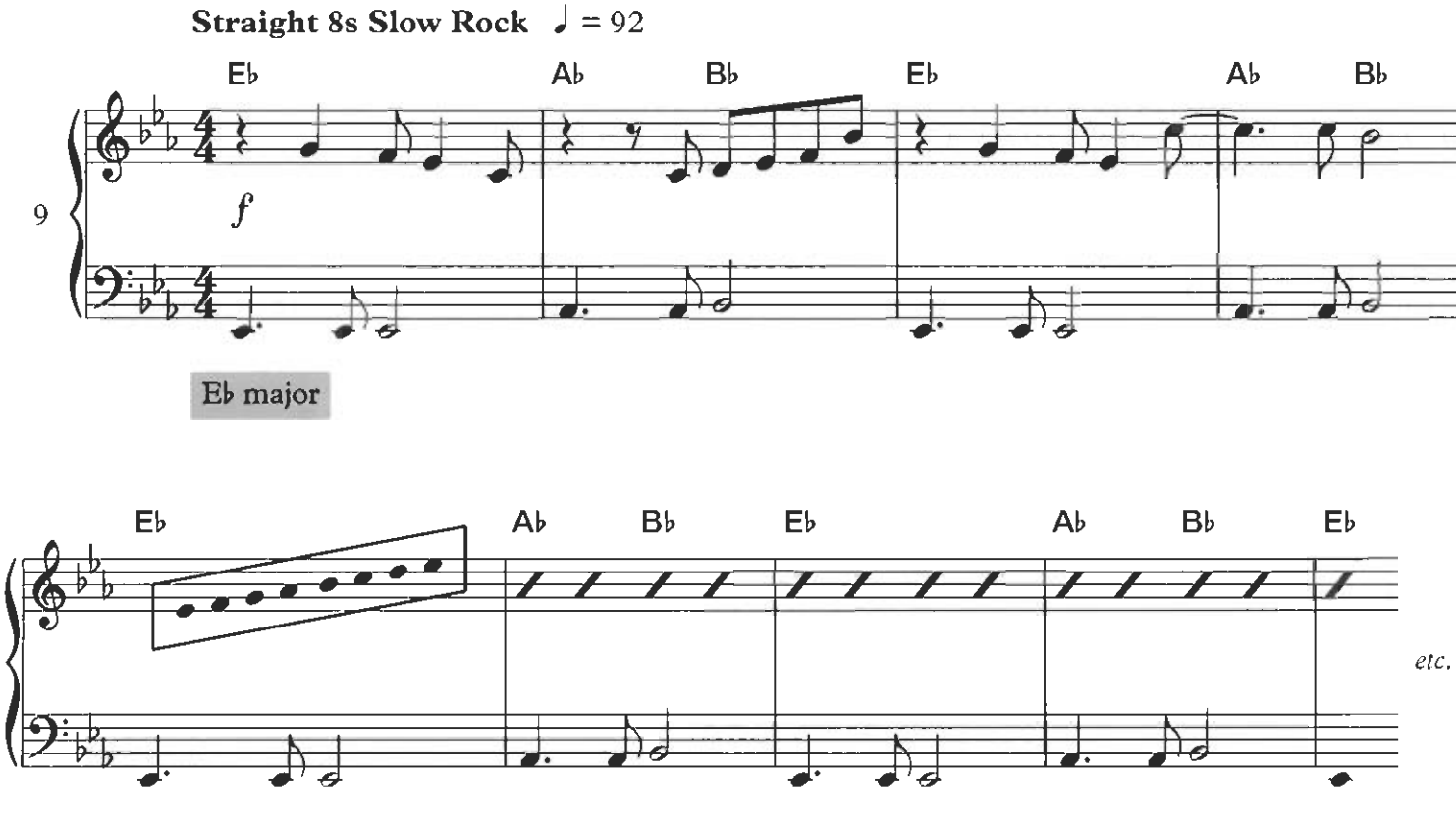


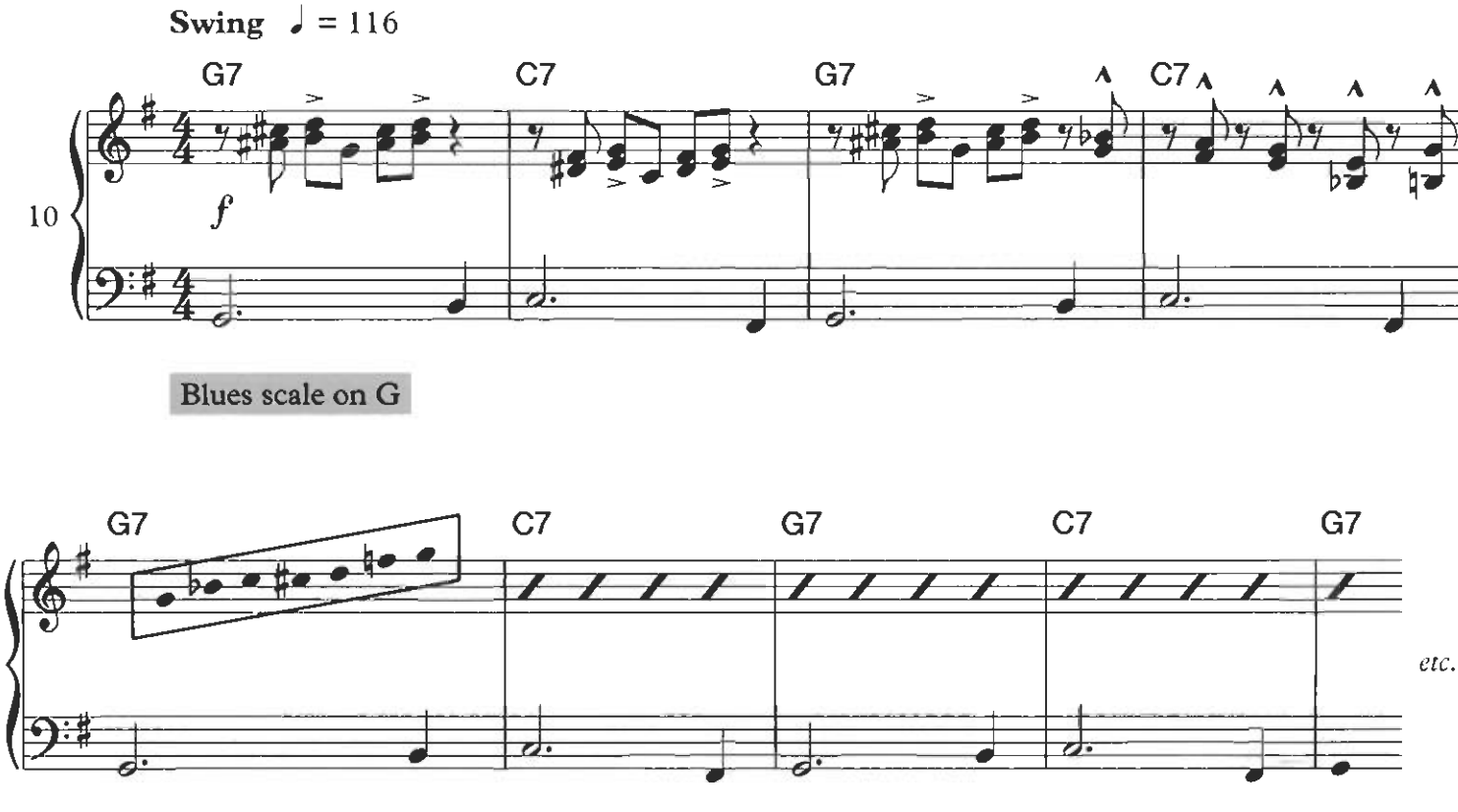
Straight 8s Rock ♩ = 120 **Funky**

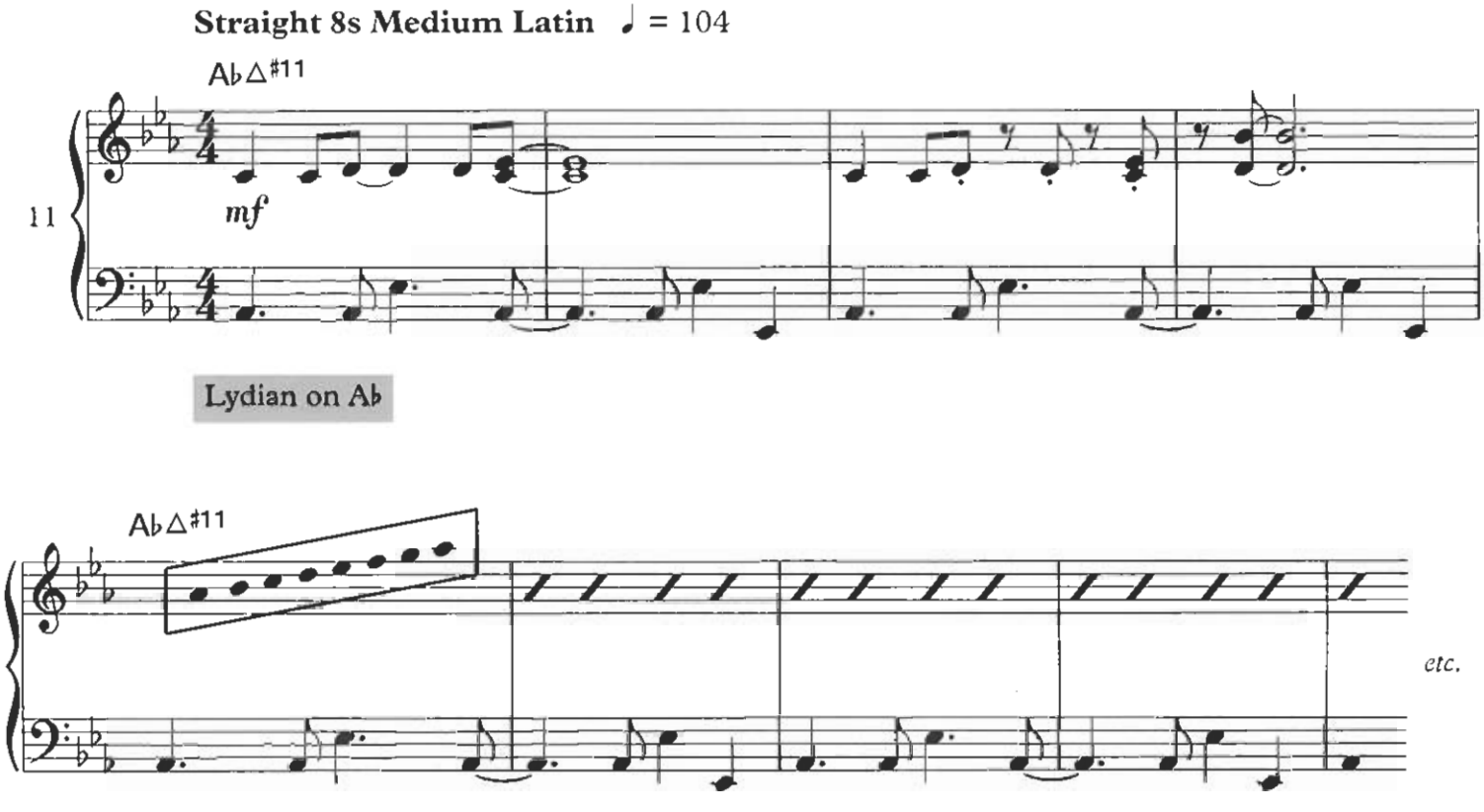


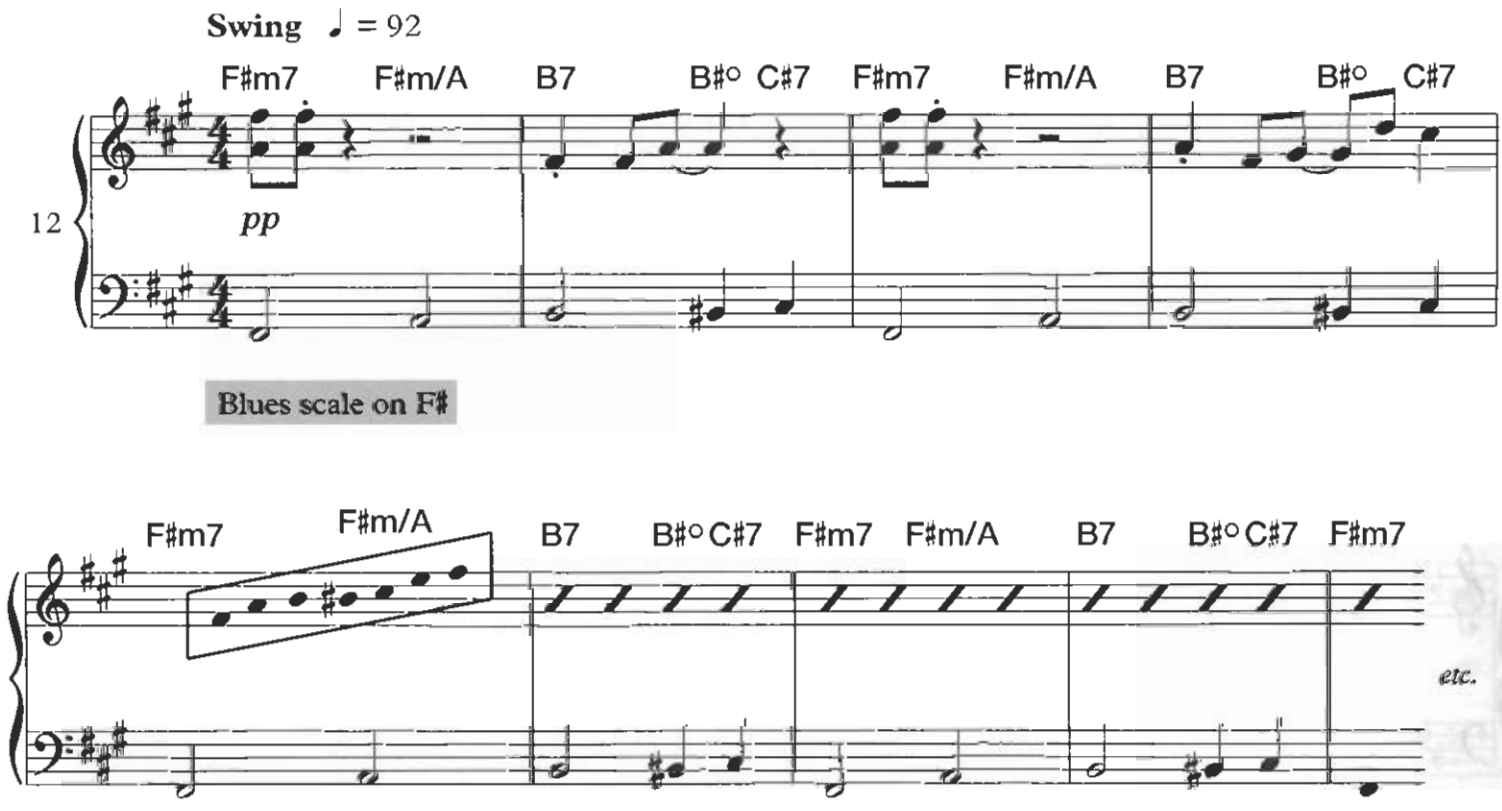

Straight 8s Medium Latin ♩ = 126
Bm7
C△
Bm7
C△
7
mf
Minor pentatonic on B
Bm7
C△
Bm7
C△
Bm7
etc.

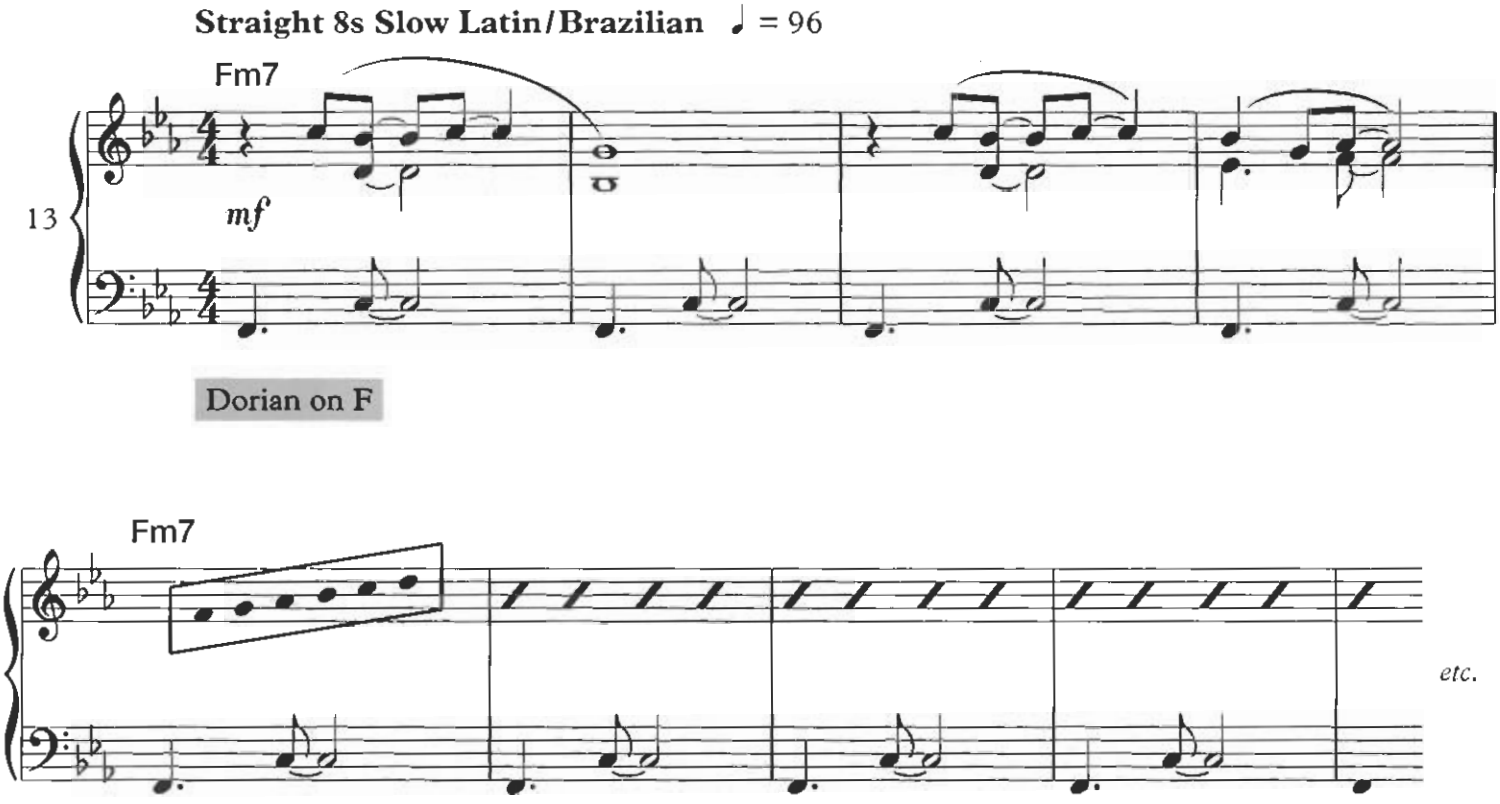

Swing ♩ = 112
C7
C/E
F
G7
C
C7
C/E
F
G7
C
8
mf
sim.
Mixolydian on C
C7
C/E
F
G7
C
C7
C/E
F
G7
C
C7
etc.

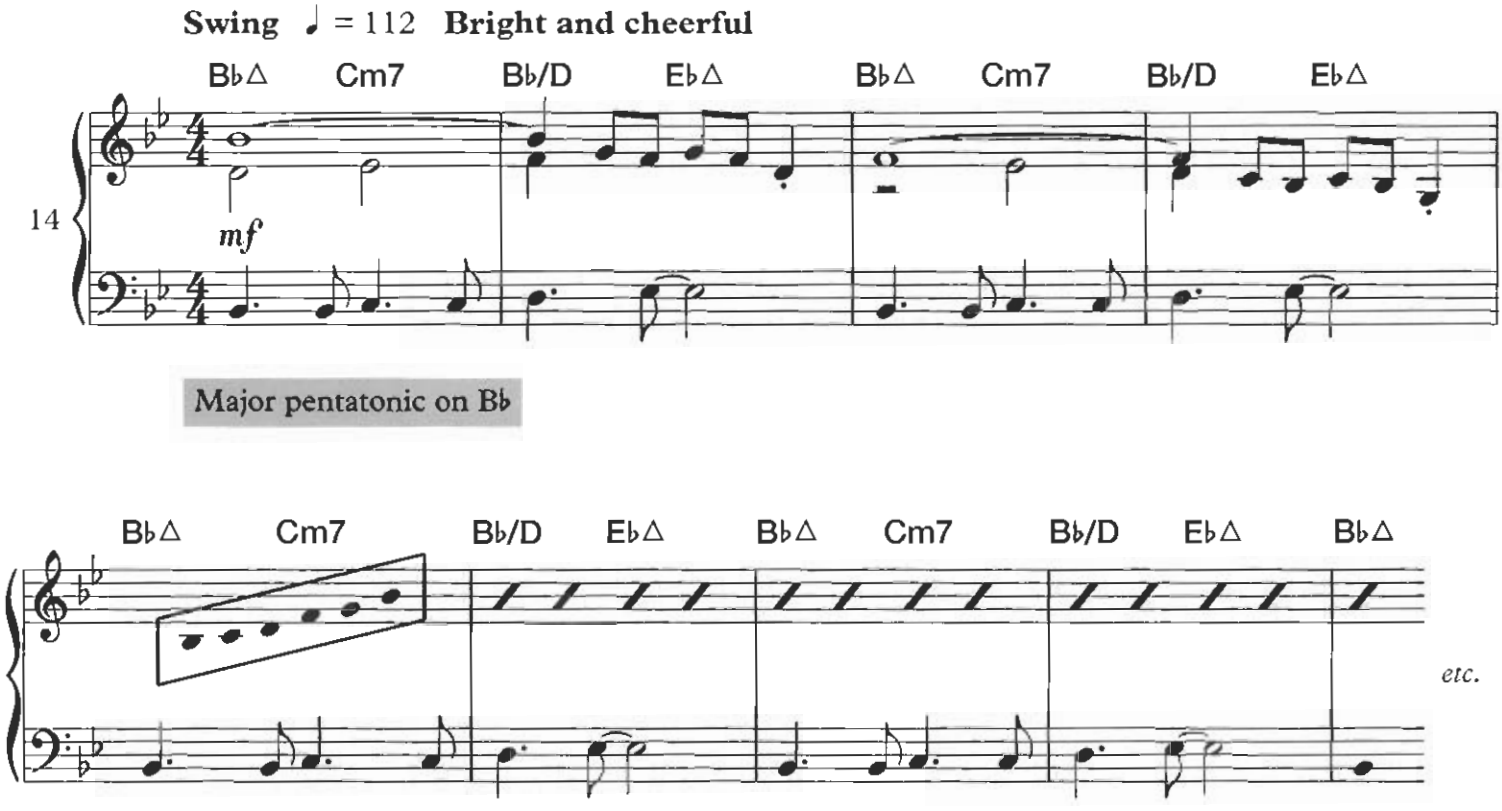

Straight 8s Slow Rock ♩ = 92
E♭
A♭
B♭
E♭
A♭
B♭
9
f
E♭ major
E♭
A♭
B♭
E♭
A♭
B♭
E♭
etc.


Swing ♩ = 116
G7
C7
G7
C7
10
f
Blues scale on G
G7
C7
G7
C7
G7
etc.

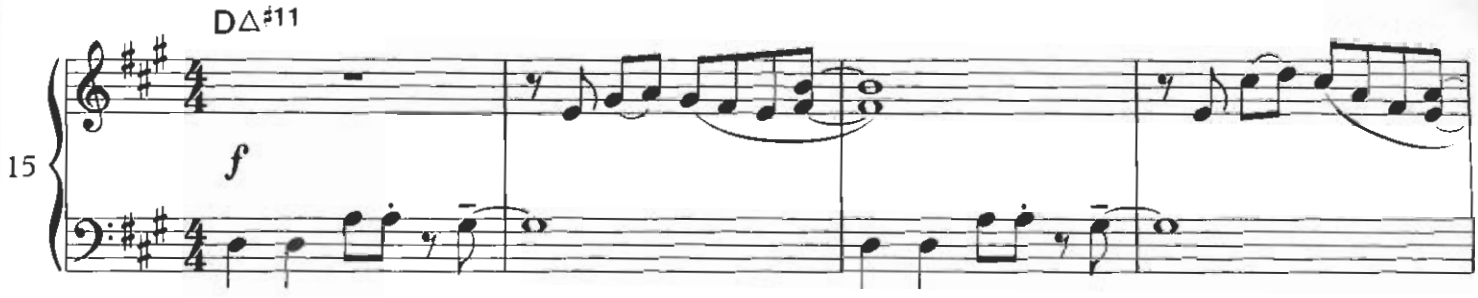

Straight 8s Medium Latin ♩ = 104
A♭△♯11
11
mf
Lydian on A♭
A♭△♯11
etc.


Swing ♩ = 92
F♯m7 F♯m/A B7 B♯° C♯7 F♯m7 F♯m/A B7 B♯° C♯7
12
pp
Blues scale on F♯
F♯m7 F♯m/A B7 B♯° C♯7 F♯m7 F♯m/A B7 B♯° C♯7 F♯m7
etc.

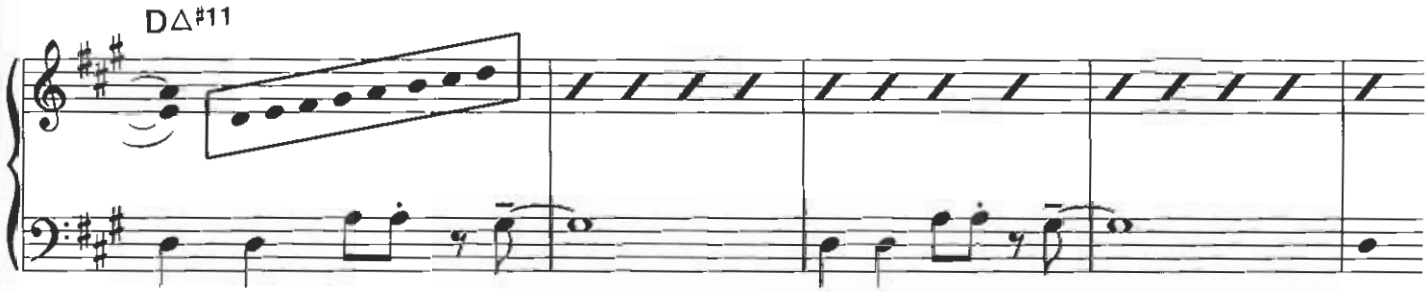

Straight 8s Slow Latin/Brazilian ♩ = 96
Fm7
13
mf
Dorian on F
Fm7
etc.


Swing ♩ = 112 Bright and cheerful
B♭△ Cm7 B♭/D E♭△ B♭△ Cm7 B♭/D E♭△
14
mf
Major pentatonic on B♭
B♭△ Cm7 B♭/D E♭△ B♭△ Cm7 B♭/D E♭△ B♭△
etc.

Straight 8s Rock ♩ = 116

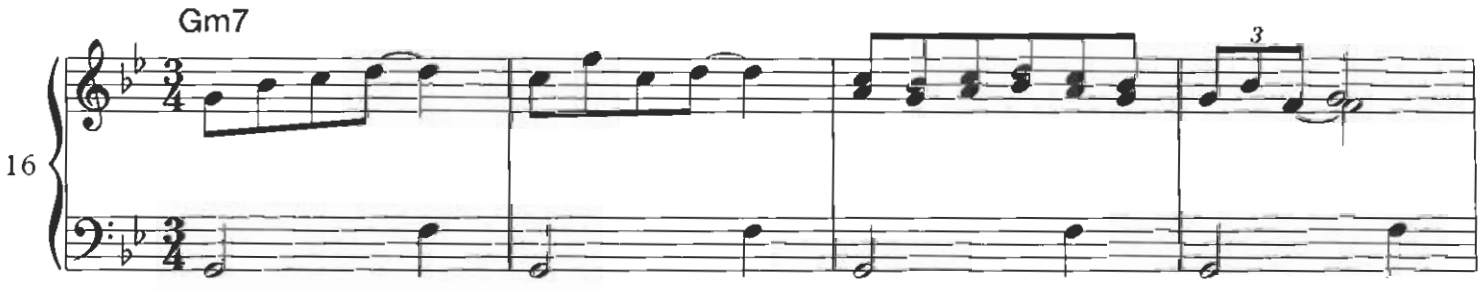


Lydian on D

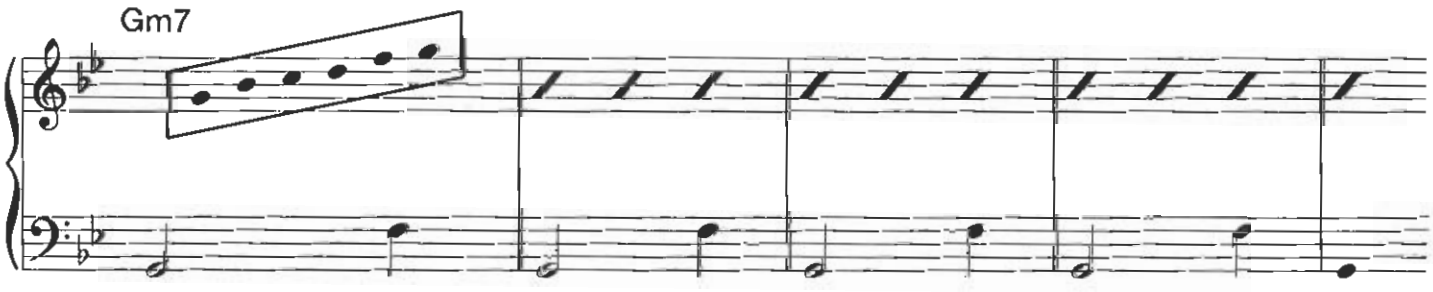


etc.

Swing ♩ = 120

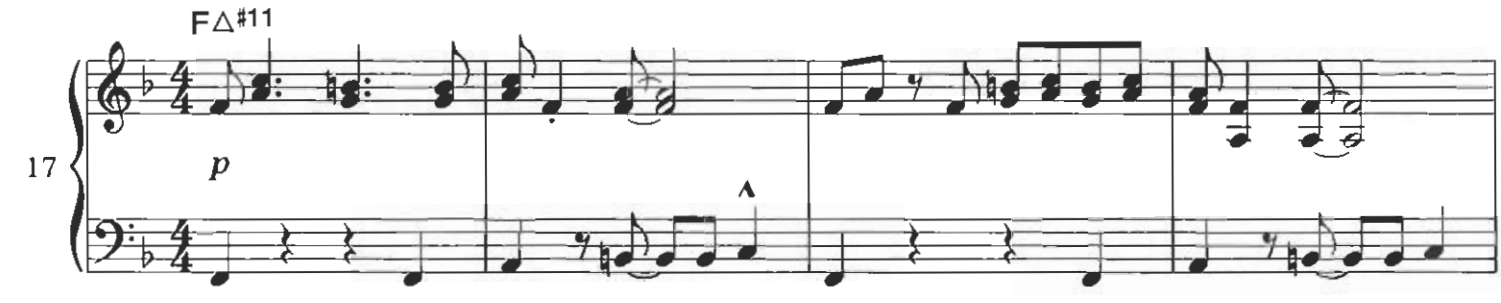


Minor pentatonic on G

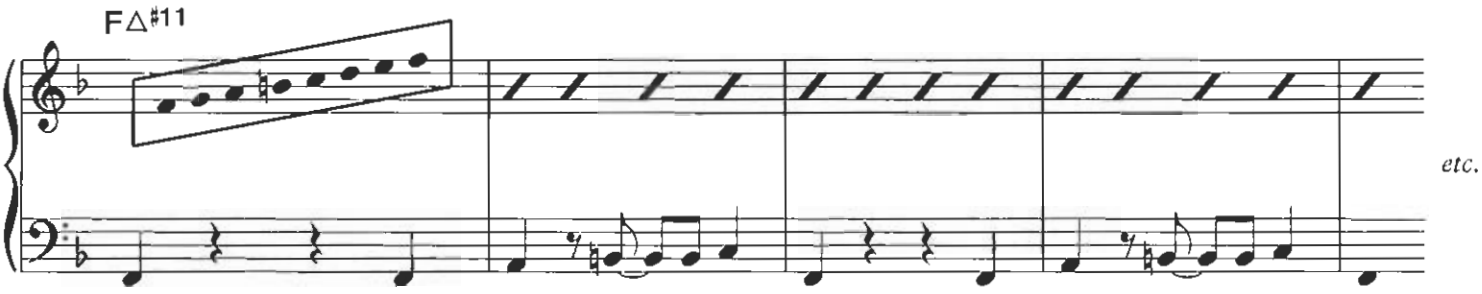


etc.

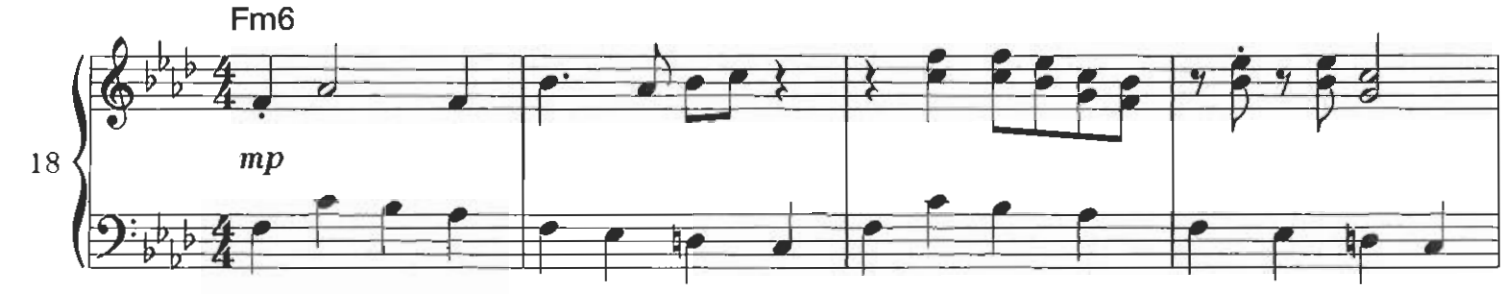
Straight 8s Rock ♩ = 132



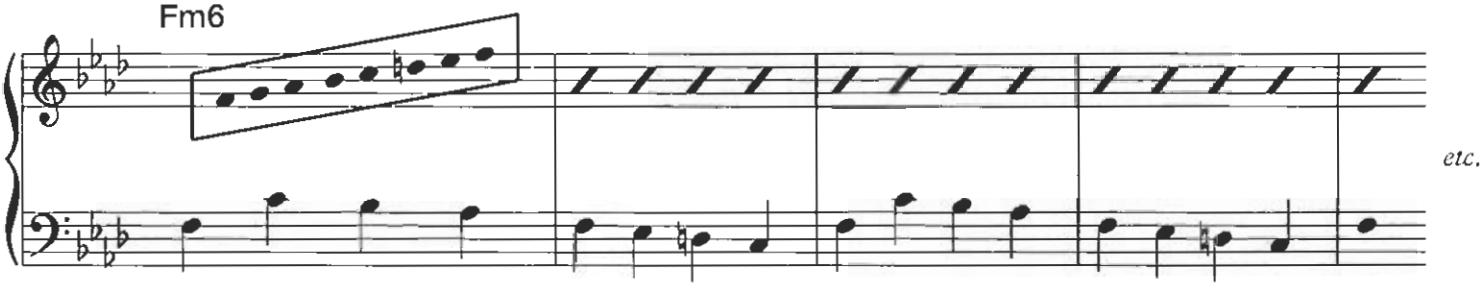
Lydian on F

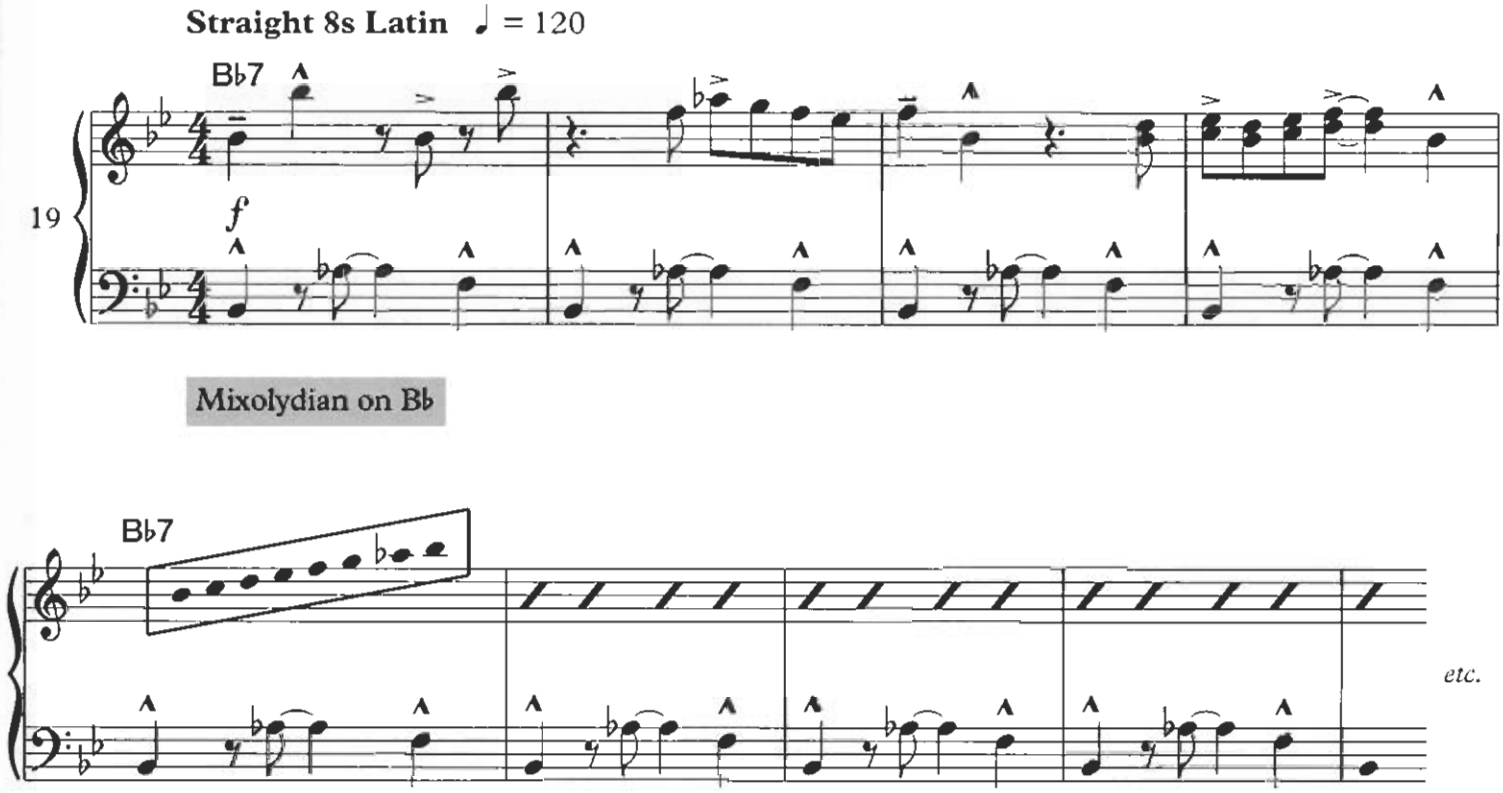


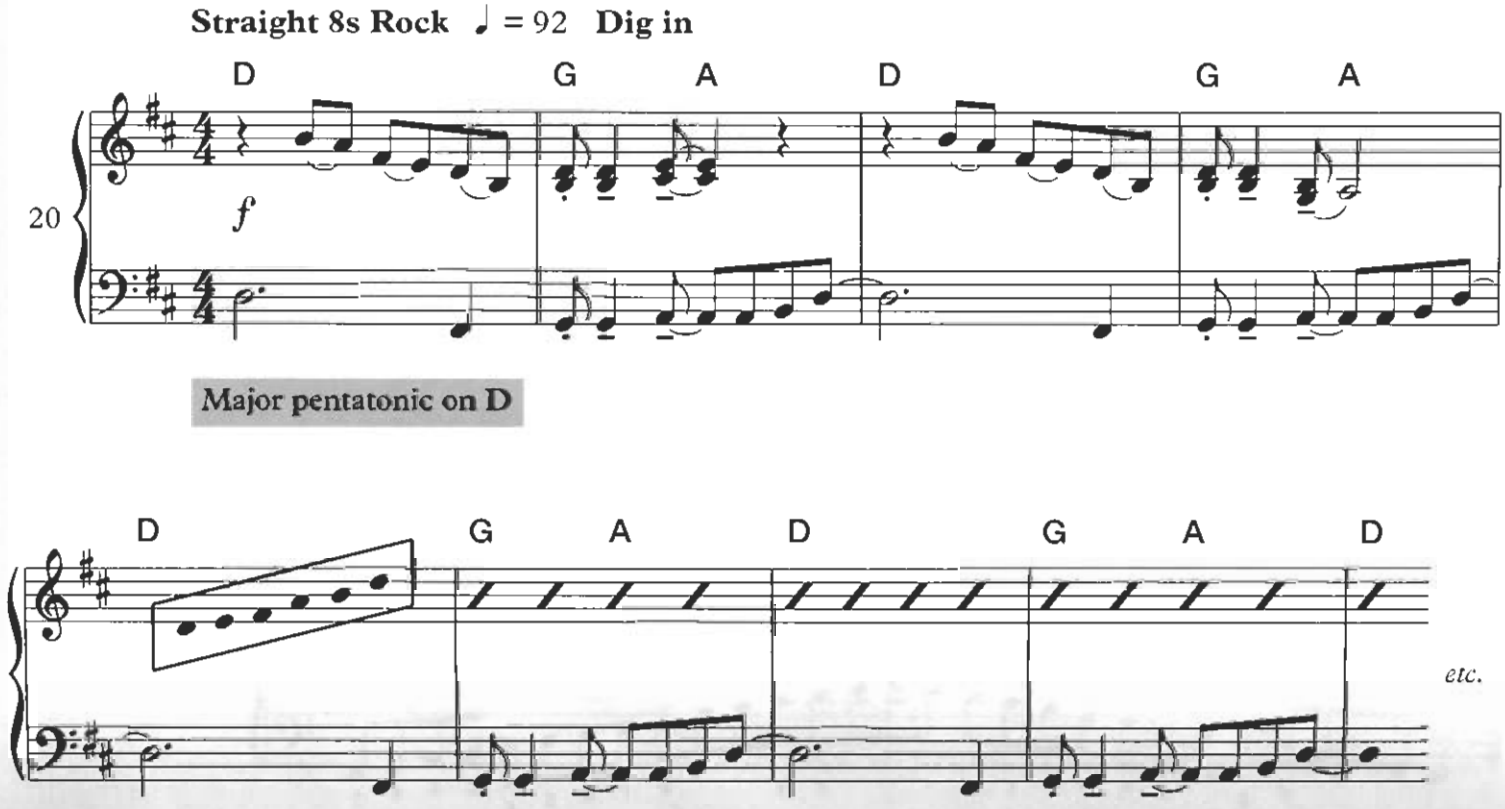
Swing ♩ = 126



Dorian on F




Straight 8s Latin ♩ = 120
B♭7
19
f
Mixolydian on B♭
B♭7
etc.


Straight 8s Rock ♩ = 92 Dig in
D
G
A
D
G
A
20
f
Major pentatonic on D
D
G
A
D
G
A
D
etc.

Dorsey and Glenn Miller.

syncopation stressing notes other than the main beats of the measure

tendency tones another name for guide tones

ten-to-ten name for the characteristic swing rhythm played on the ride cymbal of a drum-kit. In 4/4 it is heard as:

Traditional jazz see New Orleans jazz

triad chord formed from the root, 3rd and 5th degrees of a scale

triad over bass note style of harmony, where chords are created by choosing a bass note and a triad to go above it, which creates a particular modal context for improvising. Used particularly after 1950 as a way of widening the available palette of chords and voicings. Also a way of notating these chords, e.g. B♭/C = a triad of B♭ over a C bass note. (see also chord symbol)

triad tones tones 1, 3 and 5 of a given triad, often used to create the backbone of an improvisation over that triad

turnaround chordal progression at the end of a section or solo and leading to the next section or back to the head. (I)–VI–II–V is a typical example.

twelve-bar blues chord sequence lasting twelve measures which became popular and standardized in the early part of the century and has formed the basis of much popular music and jazz since then. Also implies a particular melodic vocabulary and a way of playing.

II–V–I "two-five-one"; name of a common chord progression using the chords IIm7–V7–IΔ

upbeat see downbeat

up swing see swing (1)

vamp repeated phrase, often containing a particular rhythmic, melodic and harmonic character or idea; useful to improvise over and often found in the introductions to tunes or as a holding device at particular points in jazz forms

voicings The spacing, layout and combination of notes in a chord which helps produce the characteristic sonorities within different jazz styles

walking bass often on the (plucked) string bass, a steady quarter note line at the bottom of a swing texture which defines a swing groove and creates the harmonic basis by stating and interacting with the roots, triad tones and other notes in the harmony

CD Track Listing

TRIO TAKES
1. Chops
2. That Monday Morning Feeling
3. 34Skidoo

PIECES: BLUES
4. Introduction
5. All Blues
6. All Blues (embellished version)
7. Crossover Blues
8. Lemon Cornette
9. That Monday Morning Feeling
10. Jamming with Jools

PIECES: STANDARDS
11. Introduction
12. Christopher Columbus
13. Blue Bossa
14. Oleo
15. 34Skidoo
16. Take the "A" Train

PIECES: CONTEMPORARY JAZZ
17. Introduction
18. An Oscar for Oscar
19. So Long
20. Mambo Country
21. Waltz for Autumn
22. Chops

PIECES: MINUS ONE TRACKS
23. Introduction
24. All Blues
25. Take the "A" Train
26. An Oscar for Oscar

ROUTINES OF MINUS ONE TRACKS
All Blues: 2 solos; Coda bars played 3 times
Take the "A" Train: 2 solos; chords bars 51-2, first time: C A7 D7 G7
An Oscar for Oscar: 3 solos

AURAL TESTS
exam set
27. Introduction
28. Test A (book no. 1)
29. Test B: sung response (book no. 3)
30. Test B: played response (book no. 3)
31. Test B: intervals (book no. 3)

practice tests
32. Introduction
33. Test A1 (trio)
34. Test A2
35. Test A3
36. Test A4
37. Test A6
38. Test A13 (trio)

QUICK STUDIES
39. Introduction
40. No. 6 by ear
41. No. 4 at sight

SCALES
42. Introduction
43. Dorian on B, hands together, straight
44. Mixolydian on E, right hand, swing
45. Lydian on D, right hand, straight
46. A major, hands together, straight
47. Major pentatonic on B♭, hands together, swing
48. Minor pentatonic on B, right hand, straight
49. Blues on F♯, left hand, swing
50. Chromatic on C, hands together, straight
51. E major arpeggio, hands together, straight
52. F minor arpeggio, right hand, swing
53. D7 broken chord, right hand, straight
54. Bm7 broken chord, left hand, swing

Presenter: Geoffrey Smith
Pianists: Charles Beale, Pat Churchill, Michael Garrick, Nikki Iles
Drums: Trevor Tomkins *Bass:* Tim Wells *Exam "candidates":* John Hayward, Nathan Hayward