

A|B|R|S M
PUBLISHING

JAZZ PIANO PIECES GRADE 2

The Jazz Piano and Jazz Ensembles Syllabus sets out in detail the requirements of the exams, especially those for scales, aural tests and the quick study. It also contains the assessment criteria. The syllabus is obtainable from music dealers or from The Associated Board of the Royal Schools of Music, 14 Bedford Square, London WC1B 3JG (please send a stamped addressed C5 envelope).

Scales and Arpeggios

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

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

Dorian on A; Mixolydian on D; G major (two octaves)

Major pentatonic on F; \flat 3 pentatonic on C; Minor pentatonic on A (five notes)

Blues scale on D (one octave)

CHROMATIC SCALE: with each hand separately, beginning on D (one octave)

ARPEGGIOS: the common chords of D major and G minor, in root position only, with each hand separately (two octaves).

Three Pieces

One chosen by the candidate from each of the three lists: Blues, Standards and Contemporary Jazz.

HEAD. On the first playing the fully notated head should be closely followed, but it may also be interpreted more flexibly, with variation in details of melody, rhythm, voicing, phrasing, etc., provided the result is coherent, stylish, musical and does not alter the technical level.

SOLO. The guideline right-hand pitches and left-hand part are given solely as a starting-point and to indicate the style. It is expected that candidates will expand upon the given musical materials as their experience allows, also using other pitches, voicings and figurations.

AFTER THE SOLO(S). Everything after the solo(s) may be embellished in a number of ways, from a few simple additions or variations to a more extensive reworking. Exact repetition should be avoided, so as to achieve a more interesting result.

At Grade 1 such embellishment might mean making small melodic or rhythmic changes or varying dynamics or phrasing. At Grade 3 players might change the octaves at which material is played, introduce fills or revoice chords. At Grade 5 harmony may be varied or enriched with extensions, melodic lines may be thickened or ornamented, and rhythms and phrasing reinterpreted. Or none of the above and a completely different set of embellishments! Players have a range of options at all grades and may offer any musical embellishments in keeping with the style.

RELATED LISTENING. Every effort was made to ensure that the CDs listed at the foot of each piece were available at the time of going to press. However, jazz recordings regularly go in and out of print, and if the one cited has now been deleted look for a compilation album by the same artist on the same record label, or buy a related album by the same musician or band.

Quick Study

To play a two-bar passage for one hand only and improvise a two-bar continuation (see the syllabus for full details). The quick study may be played at sight or by ear.

Aural Tests

See the syllabus for full details of the aural tests for the grade.

The volumes of pieces and scales are published by the Board, together with books of sample quick studies and aural tests and a range of other support materials. Full details are given on the back cover of this volume.

NOTE: the Jazz Piano exams will initially be available only in the UK.

© 1998 by The Associated Board of the Royal Schools of Music

No part of this publication may be copied or reproduced in any form or by any means without the prior permission of the publishers.

Music origination by Barnes Music Engraving Ltd

Printed in England by Caligraving Ltd, Thetford, Norfolk.

JAZZ PIANO PIECES GRADE 2

Edited by Charles Beale

Blues

1	DUKE ELLINGTON, arr. <i>Richard Michael</i> C Jam Blues	2
2	TIM RICHARDS On-Off Boogie	4
3	PETE CHURCHILL Blue Lullaby	6
4	EDDIE HARVEY Good Time Blues	8
5	CHARLIE PARKER, arr. <i>Richard Michael</i> Now's the Time	10

Standards

1	SIGMUND ROMBERG, arr. <i>Malcolm Miles</i> Softly as in a Morning Sunrise	12
2	SONNY ROLLINS, arr. <i>Lewis Riley</i> St Thomas	14
3	MCCOY TYNER, arr. <i>Nikki Iles</i> Contemplation	16
4	JON HENDRICKS & BOBBY TIMMONS, arr. <i>Pete Churchill</i> Moanin'	18
5	BOB HAGGART & RAY BAUDUC, arr. <i>Eddie Harvey</i> The Big Noise from Winnetka	20

Contemporary Jazz

1	MARTIN SPEAKE Becky's Song	22
2	MICHAEL GARRICK Swing it and C	24
3	NIKKI ILES The Firefly	26
4	PETE CHURCHILL The Orchard	28
5	PHIL PESKETT Hard Science	30

A CD for Grade 2 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, 'C Jam Blues', 'Moanin'' and 'Becky's Song', are also presented on the CD in 'minus one' versions, for you to play along with bass and drums.

C JAM BLUES

Duke Ellington arr. Richard Michael

Medium Swing $\text{♩} = 144$ Driving

HEAD

C7 F7 C7

F7 C7

to Coda ⊕

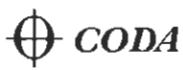
Dm7 G7 C7

SOLOS

A musical score for piano. The top staff is in treble clef, showing a C7 chord (C, E, G, B) followed by a bass line consisting of eighth notes on the A, G, and F strings. The middle staff is in bass clef, showing a F7 chord (F, A, C, E) followed by a bass line consisting of eighth notes on the D, C, and B strings. The bottom staff is in treble clef, showing a C7 chord (C, E, G, B) followed by a bass line consisting of eighth notes on the A, G, and F strings.

D.C. al Coda
Solo 12 bars in exam

D.C. al Coda



Musical score for piano showing measures 25-28. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 25 starts with a G7 chord, followed by a C7 chord. Measure 26 starts with a G7+ chord, followed by a C7 chord. Measure 27 starts with a G7+ chord, followed by a C7 chord. Measure 28 ends with a C7 chord. The score includes dynamic markings such as *p* (piano) and *f* (forte). Measure numbers 25, 26, 27, and 28 are indicated above the staves.

- RELATED LISTENING: Duke Ellington: 'C Jam Blues' (many versions available)

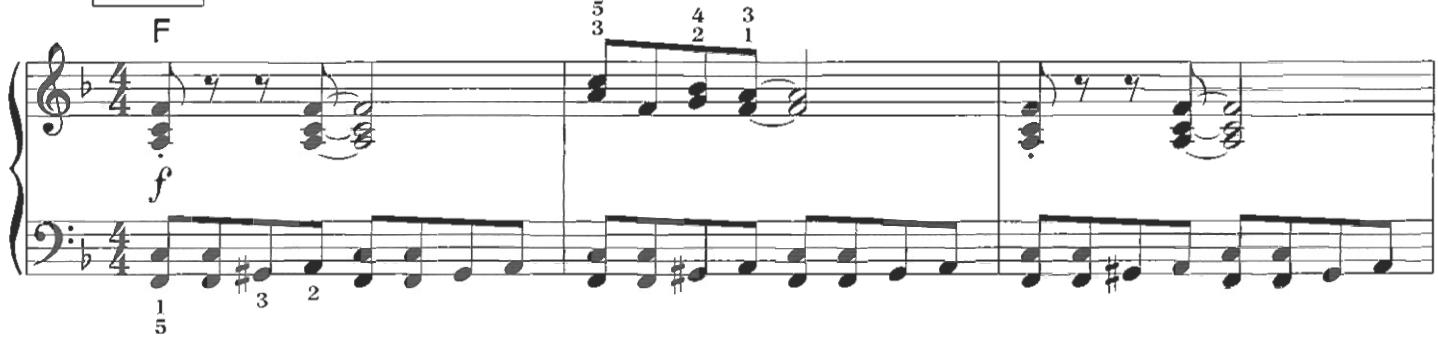
ON-OFF BOOGIE

Tim Richards

Straight 8s $\text{♩} = 112$ Steady

HEAD

F



f

B♭



to Coda ⊕

F



C

F



C

P

SOLOS**F**

13

B_b**F**

17

D.C. al Coda*Solo 12 bars in exam***C****F****C**

21

⊕ CODA**C****F****F7**

25

• NOTES: This piece takes its name from the placement of the right-hand chords in bar 1 on on- and off-beats. The grace-note in bar 4 is optional, but should be played on the beat, together with the top note (C).

• RELATED LISTENING: Pinetop Smith: 'Pinetop's Blues' and 'Pinetop's Boogie Woogie' from The Piano Blues: Vocalion 1928-30 [Magpie]

BLUE LULLABY

Pete Churchill

Medium Swing $\text{♩} = 160$ Lightly rocking – ebb and flow

Dm7

Musical score for Dm7 chord, measures 1-4. Treble and bass staves. Measure 1: Treble starts with a grace note, bass has a dotted half note. Measure 2: Treble has a eighth-note pair, bass has a dotted half note. Measure 3: Treble has a eighth-note pair, bass has a dotted half note. Measure 4: Treble has a eighth-note pair, bass has a dotted half note.

HEAD
Dm7

Musical score for Dm7 chord, measures 5-8. Treble and bass staves. Measures 5-6: Treble has eighth-note pairs, bass has eighth-note pairs. Measures 7-8: Treble has eighth-note pairs, bass has eighth-note pairs.

Gm7

Musical score for Gm7 chord, measures 9-12. Treble and bass staves. Measures 9-10: Treble has eighth-note pairs, bass has eighth-note pairs. Measures 11-12: Treble has eighth-note pairs, bass has eighth-note pairs.

Dm7

E \emptyset

Musical score for Dm7 and E \emptyset chords, measures 13-16. Treble and bass staves. Measures 13-14: Treble has eighth-note pairs, bass has eighth-note pairs. Measures 15-16: Treble has eighth-note pairs, bass has eighth-note pairs.

Dm/A

A7sus

to Coda \oplus

Musical score for Dm/A and A7sus chords, measures 17-20. Treble and bass staves. Measures 17-18: Treble has eighth-note pairs, bass has eighth-note pairs. Measures 19-20: Treble has eighth-note pairs, bass has eighth-note pairs.

Break

SOLOS

7

Dm7

29

Dm7

Gm7

34

Gm7

Dm7

39

Dm7

E^øA7sus^{b9}

44

E^ø

A7sus^{b9}

Dm7

D. & al Coda

Solo 24 bars in exam

49

Dm7

CODA

molto rit.

E^ø

Dm/A

A7sus

Dm7

53

E^ø

Dm/A

A7sus

Dm7

pp

P

- NOTES: Also try improvising using Dorian on D, and explore using the notes B and B♭ to reflect the left-hand chords.

- RELATED LISTENING: Freddie Hubbard: 'Little Sunflower' from *Hip Art* [Hip Hop Essence]

GOOD TIME BLUES

Eddie Harvey

Straight 8s Latin Rock $\text{♩} = 120$ Heavy throughout

HEAD

4
mf
C7 1
F7
C7
F7

4
C7 F7 C7 2
F7 B♭7
5

7
F7 B♭7 C7 F7 C7 C♯7
8 9 10 11 12
to Coda \oplus

10
D7 G7 C7 F7 C7 G7
11 12 13 14 15

SOLOS

F7

C7

18

D.S al Coda

Solo 12 bars in exam

Musical score for piano showing measures 22-25. The score includes two staves: treble and bass. Measure 22 starts with a D7 chord (F#) in the bass. Measure 23 starts with a G7 chord (C) in the bass. Measure 24 starts with a C7 chord (G) in the bass. Measure 25 starts with a G7 chord (C) in the bass. The vocal line consists of eighth-note patterns. The piano accompaniment includes sustained notes and eighth-note chords.

 CODA

Musical score for piano showing measures 26-29. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 26 starts with a D7 chord (D, F#, A, C) followed by a G7 chord (G, B, D, E). Measure 27 begins with a C7 chord (C, E, G, B) followed by an F7 chord (F, A, C, E). Measure 28 starts with a G7 chord (G, B, D, E). Measure 29 concludes with a C7 chord (C, E, G, B).

• RELATED LISTENING: Ramsey Lewis: 'The In Crowd' from The Best of the Ramsey Lewis Trio [MCA]

NOW'S THE TIME

Charlie Parker arr. Richard Michael

Medium Swing $\text{♩} = 126$ No frills

HEAD ♪

F7

B♭7

F7

B♭7

B°

F7

to Coda ♫

G7

C7

F7

C7

SOLOS

Musical score for piano showing chords F7, Bb7, and F7. The score includes a treble clef, a bass clef, a key signature of one flat, and a measure number 13. The first measure shows a F7 chord (root position) with a melodic line consisting of three eighth notes followed by a sixteenth note. The second measure shows a Bb7 chord (root position) with a melodic line consisting of two eighth notes and a sixteenth note. The third measure shows an F7 chord (root position) with a melodic line consisting of three eighth notes followed by a sixteenth note.

Musical score for piano showing three chords:

- B_b7**: Treble clef, B-flat key signature. Chord notes: B_b, D, F, A_b. Bass note: B_b.
- B°**: Treble clef, no key signature. Chord notes: B, D, F-sharp, A. Bass note: B.
- F7**: Treble clef, F major key signature. Chord notes: F, A, C, E. Bass note: F.

The score includes a measure number 17 and a bass staff below the treble staff.

D.S al Coda

Solo 12 bars in exam

Musical score for piano showing chords Gm7, C7, F7, and C7. The score includes a treble clef, a bass clef, a key signature of one flat, and a time signature of common time. The page number 21 is indicated. The right hand part shows a melodic line with a dynamic marking *mf* and a note instruction "(last time only)". The left hand part shows harmonic bass notes.

- Ø CODA

G7 C7 F7

25

- RELATED LISTENING: Charlie Parker: 'Now's the Time' from Bird's Best Bop on Verve [Verve] or Bird: The Original Recordings of Charlie Parker [Verve]

SOFTLY AS IN A MORNING SUNRISE

Sigmund Romberg arr. Malcolm Miles

Medium Swing $\text{♩} = 126$ Light

Dm

Dm

A7

HEAD

Dm

A7

Dm

A7

Dm

A7

Dm

SOLO

Dm A7 Dm A7

17 8 8 8

Solo 7 bars in exam

Dm A7 Dm

21 8 8

HEAD continues

F F#o Gm

25 4 5 2 2 1

mf f ff

A7sus A7 Dm A7

30 4 5 2 2 1

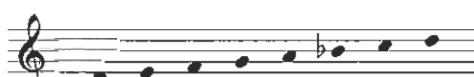
mp 8

Dm A7 Dm A7 Dm A7 Dm6

35 5 2 5 2 1

pp

• NOTES: Also explore the notes of Aeolian on D in your solo:



• RELATED LISTENING: Sonny Rollins: 'Softly as in a Morning Sunrise' from *A Night at the Village Vanguard* [Blue Note]

ST THOMAS

Sonny Rollins arr. Lewis Riley

Straight 8s $\text{♩} = 76$ Bright Calypso

HEAD

Musical score for the first section of "ST THOMAS". The key signature is C major (no sharps or flats). The time signature is 2/2. The tempo is indicated as Straight 8s with $\text{♩} = 76$. The arrangement is labeled "Bright Calypso". The section is titled "HEAD". The melody consists of two staves: a treble staff and a bass staff. The treble staff starts with a C note, followed by a sixteenth-note pattern (two pairs of eighth notes), then Em7, Am7, Dm7 (with a 2 over 1 bass note), G7, and C. The bass staff follows a similar pattern with sustained notes and bass line. Measure numbers 1 through 5 are indicated below the bass staff.

Continuation of the musical score for "ST THOMAS". The section continues from the previous page. The key signature remains C major. The time signature is 2/2. The melody continues with the same pattern of chords and bass line. Measure numbers 5 through 9 are indicated below the bass staff.

Continuation of the musical score for "ST THOMAS". The section continues from the previous page. The key signature changes to E♭ major (one flat). The time signature is 2/2. The melody includes chords E♭, A7, Dm7, and G7. The bass line continues. Measure numbers 9 through 13 are indicated below the bass staff. The section ends with a "to Coda" instruction and a circle symbol.

Continuation of the musical score for "ST THOMAS". The section continues from the previous page. The key signature changes to F♯ major (one sharp). The time signature is 2/2. The melody includes chords C, C7, F7, F♯, C/G, G7, and C. The bass line continues. Measure numbers 13 through 17 are indicated below the bass staff.

SOLOS Swing (optional)

17

C Em7 Am7 Dm7 G7 C

21

C Em7 Am7 Dm7 G7 C

25

E∅ A7 Dm7 G7

b8

D.C. al Coda

C Solo 16 bars in exam

29

C7 F F♯° C/G G7

b8

CODA

33

C C7 F7 F♯° C/G G7 C

• RELATED LISTENING: Sonny Rollins: 'St Thomas' from *Saxophone Collosus* [Original Jazz Classics]

CONTEMPLATION

McCoy Tyner arr. Nikki Iles

Straight 8s $\text{♩} = 80$ Reflective

HEAD

Am7

3/4 time signature. Treble and bass staves. Dynamics: *p*, *mf*, *p*. Pedal markings: *con Ped.* Measure 1: Treble staff has a grace note. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

3/4 time signature. Treble and bass staves. Dynamics: *p*, *p*. Pedal markings: *con Ped.* Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

3/4 time signature. Treble and bass staves. Dynamics: *p*, *mf*, *p*. Pedal markings: *con Ped.* Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

3/4 time signature. Treble and bass staves. Dynamics: *f*. Pedal markings: *con Ped.* Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes.

SOLOS

Am7

FΔ

Solo 8 bars in exam

HEAD continues

Em7

5
1 >

5
2

dim.

5

Am7

f

FΔ

25

30

Am7

p

• RELATED LISTENING: McCoy Tyner: 'Contemplation' from The Real McCoy [Blue Note]

MOANIN'

Jon Hendricks & Bobby Timmons arr. Pete Churchill

Medium Swing $\text{♩} = 104$ With coolth

HEAD

Musical score for the Head section of "Moanin'". The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature is 4/4. The melody starts with a treble clef, a dynamic of *mp*, and a tempo of $\text{♩} = 104$. The first measure shows eighth-note patterns. Measures 2 and 3 show G and Dm7 chords respectively. Measure 4 starts with a bass line. Measures 5 and 6 show G and Dm7 chords again. Measure 7 ends with a bass line.

Break

Musical score for the Break section of "Moanin'". The score continues from the Head section. Measures 8 and 9 show eighth-note patterns. Measures 10 and 11 show G and Dm7 chords respectively. Measure 12 ends with a bass line. A bracket labeled "Break" covers measures 10 through 12.

SOLO

Dm7

Musical score for the Solo section of "Moanin'". The score consists of two staves: treble and bass. The key signature is A major. The time signature is 4/4. The melody starts with a treble clef and a dynamic of *mf*. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 show Dm7 chords. Measure 17 ends with a bass line. A bracket labeled "Solo 8 bars in exam" covers measures 13 through 17.

D7

Musical score for the D7 section of "Moanin'". The score consists of two staves: treble and bass. The key signature is A major. The time signature is 4/4. The melody starts with a treble clef and a dynamic of *mf*. Measures 18 and 19 show eighth-note patterns. Measures 20 and 21 show D7 chords. Measure 22 ends with a bass line.

HEAD continues

Musical score for the Head continuing section of "Moanin'". The score consists of two staves: treble and bass. The key signature is A major. The time signature is 4/4. The melody starts with a treble clef and a dynamic of *mf*. Measures 23 and 24 show F7 chords. Measures 25 and 26 show E7 chords. Measures 27 and 28 show Eb7 chords. Measures 29 and 30 show D7sus chords. Measures 31 and 32 show D7 chords. Measure 33 ends with a bass line.

© 1960 by Key Music Ltd

Key Music Ltd, Onward House, 11 Uxbridge Street, London W8 7TQ. All rights controlled for British Commonwealth (excluding Canada, Australia and New Zealand).

21 3
4

22 3
4

23 3
4

24 3
4

Break

sub. mp

Solo

Dm7

25

26

27

28 3

Solo 8 bars in exam

29

30

31

32 3

mp

HEAD continues

Dm7 G Dm7

33

34

35

36 3

G Dm7

G Dm7

37

38

39

40 3

D7 D7#9

P

• NOTES: Also try improvising using Dorian on D.

• RELATED LISTENING: Art Blakey and the Jazz Messengers: "Moanin'" from *Moanin'* [Blue Note]. Also available on *The Best of Art Blakey and the Jazz Messengers* [Blue Note].

THE BIG NOISE FROM WINNETKA

Bob Haggart & Ray Bauduc arr. Eddie Harvey

Swing ♩ = 152 Driving

Am7

Fill

mf
(lightly)

4 5

5

p

6

HEAD

Am7 5
3

9 mf

10

to Coda ♪

13

5 3 4 5

© Copyright 1941 by Warner Bros. Music

Publisher for the United Kingdom and British Commonwealth (excluding Canada, Newfoundland, Australasia and New Zealand) and South Africa: Lafleur Music Ltd. Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

SOLOS

Am7

17

D.S. al Coda*Solo 8 bars in exam*

21

CODA

Am7

25 *mp*

D/F#

Am

29 *p*

• RELATED LISTENING: Ray Bauduc & Bob Haggart from Bob Crosby & his Bobcats: 'The Big Noise from Winnetka' from *The Big Noise* [Halycon]

BECKY'S SONG

Martin Speake

Straight 8s Calypso $\text{♩} = 63$ Light

HEAD

F 5
B_b
C 5
F 2

p

F 5
B_b
C 2
F 1 2

B_b
C7
F
F7sus F7

mf

B_b
A7
Dm7
C7sus C7

13
mp

F B_b C F to Coda ⊕

F B_b C F

SOLOS

D. § al Coda
Solo 8 bars in exam

F B_b C F

⊕ CODA

F B_b C F

• RELATED LISTENING: Arrow: 'Limbo Calypso' from *The Best of Arrow, Volume 2* [Arrow]

SWING IT AND C

Michael Garrick

Swing $\text{♩} = 96$ Slow Jazz Waltz

C

Piano score for section C. Treble staff: Measure 1 starts with a quarter note followed by eighth-note pairs. Bass staff: Measure 1 consists of eighth-note pairs.

HEAD

Piano score for the Head. Treble staff: Measures 3, 5, and 7 show eighth-note pairs. Bass staff: Measures 3, 5, and 7 show eighth-note pairs.

Piano score. Treble staff: Measures 1, 3, and 5 show eighth-note pairs. Bass staff: Measures 1, 3, and 5 show eighth-note pairs.

Piano score. Treble staff: Measures 1, 3, and 5 show eighth-note pairs. Bass staff: Measures 1, 3, and 5 show eighth-note pairs. Measure 4 shows a sixteenth-note pattern.

14

cresc.

f

1

This section shows four measures of piano music. The treble staff begins with a eighth note followed by a sixteenth note, then a quarter note, then a half note. The bass staff has a dotted half note. Measure 15 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 16 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 17 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 18 begins with a dynamic crescendo (cresc.) and a dynamic fortissimo (f).

Fine

18

mf

1

This section shows four measures of piano music. The treble staff begins with a eighth note followed by a sixteenth note, then a quarter note, then a half note. The bass staff has a dotted half note. Measure 19 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 20 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 21 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 22 begins with a dynamic mezzo-forte (mf).

SOLOS

22

This section shows four measures of piano music. The treble staff begins with a eighth note followed by a sixteenth note, then a quarter note, then a half note. The bass staff has a dotted half note. Measure 23 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 24 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 25 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note.

D.8 al Fine

Solo 8 bars in exam

26

This section shows four measures of piano music. The treble staff begins with a eighth note followed by a sixteenth note, then a quarter note, then a half note. The bass staff has a dotted half note. Measure 27 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 28 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note. Measure 29 starts with a eighth note followed by a sixteenth note, then a quarter note, then a half note.

• RELATED LISTENING: Michael Garrick Trio: 'Swallows on the Water' from *A Lady in Waiting* [JAZA]

THE FIREFLY

Nikki Iles

Straight 8s $\text{♩} = 120$ Lively

D C D C

HEAD

D/A

C/G

D/A

C D

to Coda ⊕

GΔ

C

B♭

C D

3

mp

Musical score for piano showing measures 17-21. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17 starts with a forte dynamic. Measure 18 begins with a forte dynamic. Measure 19 starts with a forte dynamic. Measure 20 starts with a forte dynamic. Measure 21 starts with a forte dynamic.

SOLOS

Musical score page 21, measures 11-15. The score consists of two staves. The top staff is in treble clef and has a key signature of two sharps. The bottom staff is in bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a melodic line in the upper staff, indicated by a bracket labeled 'D'. Measures 13-15 are labeled 'C' and show eighth-note patterns in the upper staff.

D.S al Coda

Solo 16 bars in exam

Musical score for piano in G major (two sharps) and common time. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a measure number 25. The bottom staff shows a bass clef. The score is divided into sections labeled 'D' and 'C'. Section 'D' contains four measures of eighth-note patterns. Section 'C' contains four measures of eighth-note patterns. Following section 'C' is a section labeled 'Solo 16 bars in exam'.

⊕ CODA

Coda

B \flat △ F/A G C D/A

29

f

sva

The musical score shows the Coda section starting at measure 29. The top staff is in treble clef, B-flat major (two sharps), and common time. The bottom staff is in bass clef, B-flat major (two sharps). The Coda consists of measures B \flat △, F/A, G, C, D/A, and ends with a dynamic *f* and a performance instruction *sva*. Measures B \flat △, F/A, G, and C are primarily for the right hand, while D/A and the ending are for both hands.

- NOTES: Also try improvising using Dorian on D in bars 21-2 and the b3 pentatonic on C in bars 23-4.
 - RELATED LISTENING: Ornette Coleman: "Ramblin'" from Change of the Century [Atlantic]

THE ORCHARD

Pete Churchill

Straight 8s $\text{♩} = 92$ Gently unfolding

HEAD

F/A G \sharp \circ Am/G F \sharp \emptyset

mp

C/F C/E Dm7 G7sus G \sharp \circ

5

\S

F/A G \sharp \circ Am/G

9

F \sharp \emptyset C/F C/E

12

to Coda ⊕

Dm7 AbΔ^{#11} C/G G7sus G^{#o}

15

SOLOS

F/A G^{#o} Am/G F^{#Ø}

19

*D. § al Coda**Solo 8 bars in exam*

G/F C/E Dm7 G7sus G7

23

⊕ CODA

C/G F^{#Ø} C/G G7 C

27

• RELATED LISTENING: Jan Garbarek: 'Twelve Moons' from *Twelve Moons* [ECM]

HARD SCIENCE

Phil Peskett

Straight 8s $\text{♩} = 120$ Groove hard

HEAD



D7^{#9}

8va bassa ad lib.

D7^{#9} G7sus A7sus D7^{#9}

to Coda \oplus

G7sus

A7sus

B♭Δ

Am7

G

cresc.

f

8

SOLOS

D7 G7sus A7sus D7 G7sus A7sus

D. § al Coda*Solo 8 bars in exam*

D7 G7sus A7sus D7 G7sus A7sus

CODA

B♭Δ Am7 G B♭Δ Am7 D7♯⁹

(8va bassa ad lib.)

• RELATED LISTENING: Herbie Hancock: 'Cantaloupe Island' from *Cantaloupe Island* [Blue Note]. Also available on *The Best of Herbie Hancock* [Blue Note]

JAZZ PIANO PIECES GRADE 2

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

Duke Ellington

The Associated Board responds with ‘Jazz Piano’, a comprehensive introduction to the world of jazz. A pioneering set of publications and a rigorously planned syllabus provide the building blocks you need to play jazz with imagination, understanding and style and to improvise effectively right from the start.

Five books of graded pieces provide a wealth of jazz repertoire for you to play, from the great African-American tradition to the vibrant, dynamic and multi-cultural nature of jazz today. Throughout, there is a huge range of styles: funky rock grooves, up tempo swing tunes, calypsos, a bossa and other latin pieces, jazz waltzes, modal pieces, bebop style, gospel style, a rag, free jazz. There are classic tunes by the jazz greats including Duke Ellington, Miles Davis, Bill Evans and Thelonious Monk. And there are brand-new pieces specially commissioned from professional British jazz pianists and educators, providing an exciting snapshot of the contemporary scene.

Within each album there are 15 pieces presented in three categories – blues, standards and contemporary jazz. Each piece provides a head which contains all the characteristic voicings, phrasing and rhythmic patterns needed for a stylish performance. An improvised section follows, where guideline pitches and left-hand voicings are given as a practical starting-point for your own solos. Accessible, student-centred and at the highest musical standards, these pieces will get you playing jazz confidently and creatively.

Pieces, scales, quick studies, CDs, aural tests, how-to book – this set of materials provides a complete progressive method for playing jazz piano from scratch. So ‘give that rhythm everything you got!’

JAZZ PIANO TITLES

Jazz Piano Pieces, Grades 1–5 (one book per grade)

Jazz Piano Scales, Grades 1–5

Jazz Piano Aural Tests, Grades 1–3, Grades 4–5 (two books)

Jazz Piano Quick Studies, Grades 1–5

Jazz Piano: The CD, Grades 1–5 (one CD per grade)

Jazz Piano from Scratch: A how-to guide for students and teachers (book and CD) Charles Beale

A|B|R|S|M
PUBLISHING

The Associated Board
of the Royal Schools of Music
(Publishing) Limited

14 Bedford Square
London WC1B 3JG
United Kingdom
www.abrsmpublishing.co.uk

LEWIS EARTH LTD
09 524 4113
00049 AA
\$21.95 inc GST

JAZZ PIANO PIECES GR
2/ABRSM

