

OAKRIDGE BRANCH

JAZZ PIANO

LEVEL 1

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Contents

3 Introduction

Tunes

Blues

- 4 BEDFORD SQUARE BLUES
- 6 O, LORD, PLEASE DON'T LET THEM DROP
THAT ATOMIC BOMB ON ME
- 8 BAGS' GROOVE
- 10 SLINKY THING
- 12 PROVE YOU GROOVE

Standards

- 14 PERDIDO
- 16 INCHWORM
- 18 JEAN PIERRE
- 20 (OLD MAN FROM) THE OLD COUNTRY
- 22 IS YOU IS, OR IS YOU AIN'T (MA' BABY)

Contemporary Jazz

- 24 BOTTLE JUNCTION
- 25 BLUE AUTUMN
- 26 HE IS SADLY MELTING
- 27 HERE WE GO AGAIN
- 28 YOKATE

30 Aural Tests

- 31 Test A
- 39 Test B
- 41 Test C

46 Quick Studies

49 Scales and Arpeggios

52 Glossary

56 CD Track Listing

BEDFORD SQUARE BLUES

Richard Michael

Medium Swing ♩ = 126 Cheerful

* HEAD

The musical score for "Bedford Square Blues" is written for piano in 4/4 time, key of D major. It is marked "Medium Swing" with a tempo of 126 beats per minute and is labeled "Cheerful". The score is divided into three systems of piano accompaniment. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. Chords are indicated above the staff: G7, C7, G7, C7, G7, D7, C7, and G7. Dynamics include piano (p), forte (f), and fortissimo (ff). The score ends with a Coda symbol.

* See Glossary

SOLOS

G7

13

C7

G7

17

D7

C7

G7

*D.C. al Coda**Solo 12 measures in assessment*

21

⊕ CODA

G7

25

O, LORD, PLEASE DON'T LET THEM DROP THAT ATOMIC BOMB ON ME

Charles Mingus arr. Nikki Iles

Slow Swing ♩ = 80 Lazy

HEAD

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system is marked 'HEAD' and 'mp' (mezzo-piano). It begins with a C major chord and a 4-measure phrase in the right hand, with fingerings 4, 1, 5, 1. The bass line starts with a 4-measure rest, followed by a 4-measure phrase. The second system begins with an F major chord and continues with similar phrasing. The third system begins with a Dm7 chord, followed by a G7sus chord, and ends with a C major chord. The score includes various musical notations such as chords, fingerings, and dynamics.

SOLOS

C7

13

F7

C7

17

Dm7

G7

C7

Solo 12 measures in assessment

21

HEAD continues

Dm7

G7sus

C

Db7

C7

Fill

25

• NOTES: Also try improvising using the major pentatonic on G.

• RELATED LISTENING: Charles Mingus: "O, Lord, Please don't let them drop that Atomic Bomb on me" from Oh Yeah! [Atlantic]

* BAGS! GROOVE

Milt Jackson arr. Richard Michael

Medium Swing ♩ = 108 With a light touch but grooving

HEAD

The musical score is written for piano and features a melody in the treble clef and a bass line in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as Medium Swing with a quarter note equal to 108 beats per minute. The arrangement is by Richard Michael of Milt Jackson's original. The score is divided into three systems. The first system (measures 1-4) begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. Chords G7, C7, and G7 are indicated above the staff. Dynamics include *mp* (measures 1-2) and *p* (measure 4). The second system (measures 5-8) continues the melody and bass line. Chords C7 and G7 are indicated. The section ends with "to Coda" and a Coda symbol. The third system (measures 9-12) continues the melody and bass line. Chords D7, C7, and G7 are indicated. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as fingerings (1, 2, 5) and articulation marks.

* Minus One – Track 24

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SOLOS

G7

13

C7

G7

17

D7

C7

G7

D. al Coda*Solo 12 measures in assessment*

21

mp
(last time only)

⊕ CODA

D7

C7

G7

25

SLINKY THING

Simon Whiteside

Slow Swing ♩ = 104 Slow and slinky

Dm7 5 1

pp *p*

HEAD

Dm7

4 3 3 1 3

G7 Dm7

9 4 3 1 3

Bb7 A7 Dm7 A7

13 *cresc.* *f* *to Coda* ⊕

5 2 4 1 3

SOLOS

Dm7

17

(σ)

G7

Dm7

21

*D. al Coda**Solo 12 measures in assessment*

Bb7

A7

Dm7

A7

25

p
(last time only)

CODA

rit.

Dm7

A7

Dm7¹¹

Fill

29

sub. p

p

• NOTES: Also try improvising using Dorian on D, and explore using the notes A and Ab.

• RELATED LISTENING: The Nat King Cole Trio: "The Frim Fram Sauce" from The Best of the Nat King Cole Trio [Capitol]

PROVE YOU GROOVE

Phil Peskett

Straight 8s Rock ♩ = 108 **Solid, insistent**

HEAD

G7
5 2 1 3
mp cresc. throughout

C7
1 2

G7 *to Coda ⊕ Am7*
2 3 1 2 1 2

D7 **G7** **D7**
5 1 (3) 5 1
mp *ff*
5 4

SOLOS

G7

C7

G7

D.C. al Coda*Solo 12 measures in assessment*

Am7

D7

G7

D7

CODA

Am7

D7

G7

rit.

Ab7 G7

• NOTES: Also try playing the opening left-hand pattern in your solo, e.g.

in the G7 measures and

in measures 17 and 18.

• RELATED LISTENING: Herbie Hancock: "Watermelon Man" from *Takin' Off* [Blue Note]

* PERDIDO

Juan Tizol arr. Richard Michael

Medium Swing ♩ = 104 Grooving

HEAD

First system (measures 1-4):
 Treble clef: Measure 1 (Dm7, piano), Measure 2 (G7), Measure 3 (C), Measure 4 (C).
 Bass clef: Continuous eighth-note accompaniment.

Second system (measures 5-8):
 Treble clef: Measure 5 (Dm7), Measure 6 (G7), Measure 7 (C), Measure 8 (C).
 Bass clef: Continuous eighth-note accompaniment.

SOLOS

First system (measures 9-12):
 Treble clef: Measure 9 (Dm7), Measure 10 (G7), Measure 11 (C), Measure 12 (C).
 Bass clef: Continuous eighth-note accompaniment.

Second system (measures 13-16):
 Treble clef: Measure 13 (Dm7), Measure 14 (G7), Measure 15 (C), Measure 16 (C).
 Bass clef: Continuous eighth-note accompaniment.

Solo 7 measures in assessment

First system (measures 17-20):
 Treble clef: Measure 17 (Dm7), Measure 18 (G7), Measure 19 (C), Measure 20 (C).
 Bass clef: Continuous eighth-note accompaniment.

Second system (measures 21-24):
 Treble clef: Measure 21 (Dm7), Measure 22 (G7), Measure 23 (C), Measure 24 (C).
 Bass clef: Continuous eighth-note accompaniment.

* Minus One - Track 25

Words by Harry Lenk and Ervin Drake Music by Juan Tizol

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HEAD continues

17 *p*

E7 A7

21 *f*

D7 G7

25

Dm7 G7 C

29 *ff*

Dm7 G7 C

• NOTES: Also try playing some left-hand vamps in your solo, e.g.

in measures 9-10.

• RELATED LISTENING: Duke Ellington: "Perdido" from *In a Mellow Tone* [RCA]

INCHWORM

Frank Loesser arr. Nikki Iles

Medium/Slow Swing ♩ = 96 Jazz Waltz

HEAD

Chord symbols and dynamics for the first system (measures 1-5):

- Measure 1: G (mf)
- Measure 2: F
- Measure 3: G
- Measure 4: F
- Measure 5: G (3)

Chord symbols and dynamics for the second system (measures 6-10):

- Measure 6: C/E (6)
- Measure 7: G/D (3)
- Measure 8: D7sus
- Measure 9: D7 (p)
- Measure 10: Gm/D

Chord symbols and dynamics for the third system (measures 11-15):

- Measure 11: G/D (11)
- Measure 12: Gm/D
- Measure 13: G
- Measure 14: C/E (mf)
- Measure 15: G/D (2)

Additional chord symbols for measures 15-16:

- Measure 15: D7
- Measure 16: Gsus
- Measure 17: G

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SOLOS

G7/D

Gm7/D

Solo 8 measures in assessment

HEAD continues

G/D

Gm/D

G/D

Gm/D

G

C/E

G/D

D7

rall.
Gsus

G

JEAN PIERRE

Miles Davis arr. Charles Beale

Straight 8s ♩ = 84 Slow funk – quiet, insistent

C7



HEAD



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SOLOS

13 *sub. p*

17

Solo 8 measures in assessment

HEAD continues

21 *pp*

ppp

• NOTES: Explore using the notes E and Eb in your solo.

• RELATED LISTENING: Miles Davis: "Jean Pierre" from *We Want Miles* [Columbia]

(OLD MAN FROM) THE OLD COUNTRY

Nat Adderley & Curtis R. Lewis arr. Phil Peskett

Swing ♩ = 126 Smooth and lyrical

HEAD

The musical score is written for piano in 4/4 time, featuring a swing feel. It consists of three systems of music, each with a treble and bass staff joined by a brace. The key signature has one flat (B-flat).

- System 1:** Chords are Dm, Gm/D, C#°/D, and Dm. The melody in the treble staff starts with a quarter rest, followed by eighth notes. The bass staff has a half note '5' in the first measure, a half note '1' in the second, a half note '2' in the third, and a half note '4' in the fourth. Dynamics include *mp*.
- System 2:** Chords are BbΔ, C7sus, and F. The melody continues with eighth notes. The bass staff has a half note '5' in the first measure, a half note '1' in the second, a half note '3' in the third, and a half note '1' in the fourth. Dynamics include *mf*.
- System 3:** Chords are E∅, A7, and Dm7. The melody continues with eighth notes. The bass staff has a half note '9' in the first measure, a half note '1' in the second, a half note '3' in the third, and a half note '1' in the fourth. Dynamics include *p*.

B \flat Δ 2 E7 E \emptyset 5 A7 Dm7 to Coda \oplus

13 *mp cresc.* *f*

G7 Break SOLO Dm7 G7 Dm7 G7

17

Dm7 G7 D7 *Solo 7 measures in assessment* F *D.% al Coda*

22

\oplus CODA G7 Dm7 G7 \sharp 11 *mp* 3 *ff* *P*

26

IS YOU IS, OR IS YOU AIN'T (MA' BABY)

Billy Austin & Louis Jordan arr. Eddie Harvey

Medium Swing ♩ = 152 Bright

HEAD

Am AmΔ Am7 Am6

f

1 2 1 3 1 4

D7 G7 C E7

5 1 4 4

SOLO

Am AmΔ Am7 Am6

9

D7 G7 C C7

13

f

1 5

Solo 8 measures in assessment

HEAD continues

17

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

21 *cresc.*

F Fm C E7

25 *p*

Am Am Δ Am7 Am6

29 *cresc.*

D7 G7 E7 A7

33

D7 G7 C B \flat 7 B7 C7

BOTTLE JUNCTION

Nikki Iles

Medium up Swing ♩ = 108 Playful

HEAD

Musical score for the HEAD section of 'Bottle Junction'. The piece is in 4/4 time, key of G major, and tempo of 108 beats per minute. The score consists of two systems of piano accompaniment. The first system (measures 1-4) features a melody in the right hand with dynamics *mf*, *cresc.*, and *f*. Chords indicated are G/D, D, G/D (straight 8s), and D. The second system (measures 5-8) continues the melody with dynamics *mf*, *cresc.*, and *f*. Chords indicated are A7sus, A7, G/D (swing), and D7sus G. The section concludes with a 'to Coda' instruction and a Coda symbol.

SOLOS

Musical score for the SOLOS section of 'Bottle Junction'. This section is marked 'Solo 12 measures in assessment'. It begins with a G7 chord and a melody in the right hand, marked '(1st time only)'. The bass line provides harmonic support. The section concludes with an F7 chord and a melody in the right hand, marked '(last time only)'. The section ends with a 'D. al Coda' instruction and a Coda symbol.

Musical score for the CODA section of 'Bottle Junction'. The section begins with a Coda symbol and the word 'CODA'. The melody in the right hand starts with a *mf* dynamic and includes a *cresc.* marking. Chords indicated are A7sus, A7, G/D (swing), and D7sus G. The section concludes with a final chord and a Coda symbol.

• RELATED LISTENING: Paul Bley: Footloose [Savoy]

BLUE AUTUMN

Eddie Harvey

Straight 8s Rock ♩ = 120 Melancholy

HEAD

Chords: Dm G/D Dm G/D Dm G/D Dm G/D

5

mp *mf*

Chords: Dm G/D Dm G/D Dm G/D Dm G/D

5

Chords: G7 C7 F7 Bb7 4 Dm G/D Dm G/D

9

1 4 2 3 1 4

to Coda ⊕

f

D.S. al Coda

Solo 8 measures in assessment

SOLOS

Chords: Dm G/D Dm G/D Dm G/D Dm G/D

13

mf (last time only)

⊕ CODA

Chords: Dm G/D Dm G/D Dm G/D Dm

17

• RELATED LISTENING: Gil Evans: Out of the Cool [Impulse!]

HE IS SADLY MELTING

Phil Peskett

Straight 8s ♩ = 66 With resignation

HEAD

First system: C/E, F, C/E. Dynamics: *mp*. Pedal: *P*, *Ped. simile*.

Second system: F, G7sus, D/F#, F, D/F#, G7sus, G7. Dynamics: *cresc.*, *mf*. Pedal: *P*, *Ped. simile*.

SOLOS

First system: C/E, F, C/E, F. Dynamics: *mf*. Pedal: *P*, *Ped. simile*.

Second system: C/E, F, C/E, F. Dynamics: *f*. Pedal: *P*, *Ped. simile*. Solo 8 measures in assessment.

HEAD continues

First system: G7sus, D/F#, F, D/F#. Dynamics: *mf*. Pedal: *P*, *Ped. simile*.

Second system: G7sus, rit., C. Dynamics: *f*, *mp*. Pedal: *P*, *Ped. simile*.

• RELATED LISTENING: Bill Frisell: "Have a Little Faith" from Have a Little Faith [Elektra Nonesuch]

HERE WE GO AGAIN

Michael Garrick

Swing ♩ = 104 Thoughtful

HEAD

Dm7

mf

mp

Em F G Am Dm7

mp cresc. f mp

Fine

SOLOS

Dm7

9

D.C. al Fine

Solo 8 measures in assessment

13

• RELATED LISTENING: Michael Garrick Trio: "Song of the Elms" from Parting is Such [JAZZ]

*YOKATE

Huw Warren

Straight 8s ♩ = 132 Steady African groove

HEAD

1 2 4

G Am/C D G Am/C D G

p

1 4 3

5 *mp bring out melody*

C D G C D G

9 *mf*

C D G C D G

* Minus One – Track 26

SOLOS

F/G

[illegible]

Solo 8 measures in assessment

17

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the treble staff contains a four-measure melodic phrase, which is highlighted by a trapezoidal box. The subsequent three measures of the treble staff are filled with diagonal lines, indicating a continuation of the melody. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the bass staff contains a four-measure accompanimental phrase, which is also highlighted by a trapezoidal box. The subsequent three measures of the bass staff are filled with diagonal lines, indicating a continuation of the accompaniment. The second system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure of the treble staff contains a four-measure melodic phrase, which is highlighted by a trapezoidal box. The subsequent three measures of the treble staff are filled with diagonal lines, indicating a continuation of the melody. The bass staff begins with a bass clef and a key signature of one sharp (F#). The first measure of the bass staff contains a four-measure accompanimental phrase, which is also highlighted by a trapezoidal box. The subsequent three measures of the bass staff are filled with diagonal lines, indicating a continuation of the accompaniment.

HEAD continues

21 *mf*

3


Chord progression: G², C, D, E, G, C, A^b, B^b, G, C

Aural Tests

Aural and musicianship skills are a fundamental part of jazz performance and improvisation. In solo work jazz musicians must hear in their head the rhythmic and harmonic context in which they are working, in order to respond inventively and stylistically to that sound in their improvisation. In ensemble playing musicians must make choices about their role within the overall texture and the notes or rhythms that are most appropriate to play in the light of what they hear. The aural tests are designed to help you to listen to music in this way and to foster working by ear, the best and often the only way to learn jazz. The best approach is to get someone else to play them for you.

The practice tests

The practice tests can also be extended into fun exercises for developing improvisation and other jazz skills. Preparation for the tests involves doing the same activities as learning new pieces or practising the improvised sections, and you should therefore see them as a natural and familiar part of your learning experience. Questions along the lines of “What feel is this in?”, “How many beats in a measure are there?”, “How does this rhythm go?”, “What’s the tune?” and “Can you clap the pulse?” are almost bound to occur in the course of learning pieces and developing improvisation skills.

The chapter on the aural tests in JAZZ PIANO FROM SCRATCH suggests several activities for the development of these vital skills as well as information about the optional assessment. The CD included with this book illustrates how each element of the aural tests will be presented in the assessment and records several of the A Tests. Each recorded test is indicated by the  symbol.

- TEST A – (A1) Clapping the pulse, (A2) Clapping on a specified beat of the measure, (A3) Clapping the rhythm of a short extract
- TEST B – Singing as an echo
- TEST C – Question and answer/improvised answering phrases

Jazz musicians use their aural and analytical skills to fix a clear and detailed inner aural image, or “internal map”, of a piece of music in their heads. This map will provide the structure – important rhythmic, melodic, harmonic and formal features – upon which any successful improvisation will be made.

Developing and working on your aural skills is something that you will continue to do for the rest of your life as a jazz musician. It is a fundamental and hugely satisfying part of jazz.

Test A

- A1** To clap the pulse of a passage of music in 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.
- A2** To clap on the last beat of each measure 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') which will be played twice by the examiner.

Swing ♩ = 86 Boogie

F7

mf

X

Bb7

F7

Medium Swing ♩ = 88 Jazz Waltz

CD 2

$C\Delta$ $C\Delta^+$ $C\Delta$ $C\Delta^+$

p

$A\text{m}9$ $F\Delta$ $E\text{m}7$ $A\text{m}(\text{add}9)$

X

Straight 8s Latin ♩ = 96

CD 3

$G\text{m}6^9$ $G\text{m}\flat6^9$ $G\text{m}6^9$ $G\text{m}\flat6^9$

mp

P *P* *et sim.*

$B\flat\text{m}9$ $E\flat7\text{sus}$ $A\text{m}9$ $D7\text{sus}$ $G\text{m}6^9$ $G\text{m}6$

X

Straight 8s Bossa Nova ♩ = 138

CD 6

mp

Cm Cm/B \flat Fm/A \flat G7 \flat 9 Cm7 Cm/B \flat X

A \emptyset D7 Gm7 C7 Fm9 B \flat 7 E \flat 6

Straight 8s Rock ♩ = 116 Slow and Heavy

CD 7

f

C Δ G7 C Δ G7

C Δ G7 C F/C C F/C C

X

Swing ♩ = 138

8 *mf*

Chord progression: $G\Delta^9$, $B\flat 9^{11}$, $A m$, $A m\Delta$, $A m7$, $D9$

F9 B \flat 9 \sharp 11 E \flat 7+ D9 G(add9)

X

Swing ♩ = 152

9

Example 10-10

Measures 9-16

Chords: Eb/G, Gb°, Fm7, Bb7, Eb/G, Gb°, Fm7, Bb7

Dynamic: *f*

The musical score for 'The Sound of Silence' by Simon & Garfunkel, showing a piano accompaniment. The score is written for piano (p) and includes a variety of chords and melodic lines. The chords are labeled as Eb6, Eb7, Ab6, A°, Bb7sus, and Eb. The melody is written in the right hand, and the bass line is in the left hand. The score includes a variety of musical notation, including eighth notes, quarter notes, and chords. The key signature is Bb major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first measure is marked with a 'p' for piano. The second measure is marked with a 'p' and a '3' for a triplet. The third measure is marked with a 'p' and a '3' for a triplet. The fourth measure is marked with a 'p' and a '3' for a triplet. The fifth measure is marked with a 'p' and a '3' for a triplet. The sixth measure is marked with a 'p' and a '3' for a triplet. The seventh measure is marked with a 'p' and a '3' for a triplet. The eighth measure is marked with a 'p' and a '3' for a triplet. The ninth measure is marked with a 'p' and a '3' for a triplet. The tenth measure is marked with a 'p' and a '3' for a triplet. The eleventh measure is marked with a 'p' and a '3' for a triplet. The twelfth measure is marked with a 'p' and a '3' for a triplet. The thirteenth measure is marked with a 'p' and a '3' for a triplet. The fourteenth measure is marked with a 'p' and a '3' for a triplet. The fifteenth measure is marked with a 'p' and a '3' for a triplet. The sixteenth measure is marked with a 'p' and a '3' for a triplet. The seventeenth measure is marked with a 'p' and a '3' for a triplet. The eighteenth measure is marked with a 'p' and a '3' for a triplet. The nineteenth measure is marked with a 'p' and a '3' for a triplet. The twentieth measure is marked with a 'p' and a '3' for a triplet. The twenty-first measure is marked with a 'p' and a '3' for a triplet. The twenty-second measure is marked with a 'p' and a '3' for a triplet. The twenty-third measure is marked with a 'p' and a '3' for a triplet. The twenty-fourth measure is marked with a 'p' and a '3' for a triplet. The twenty-fifth measure is marked with a 'p' and a '3' for a triplet. The twenty-sixth measure is marked with a 'p' and a '3' for a triplet. The twenty-seventh measure is marked with a 'p' and a '3' for a triplet. The twenty-eighth measure is marked with a 'p' and a '3' for a triplet. The twenty-ninth measure is marked with a 'p' and a '3' for a triplet. The thirtieth measure is marked with a 'p' and a '3' for a triplet. The thirty-first measure is marked with a 'p' and a '3' for a triplet. The thirty-second measure is marked with a 'p' and a '3' for a triplet. The thirty-third measure is marked with a 'p' and a '3' for a triplet. The thirty-fourth measure is marked with a 'p' and a '3' for a triplet. The thirty-fifth measure is marked with a 'p' and a '3' for a triplet. The thirty-sixth measure is marked with a 'p' and a '3' for a triplet. The thirty-seventh measure is marked with a 'p' and a '3' for a triplet. The thirty-eighth measure is marked with a 'p' and a '3' for a triplet. The thirty-ninth measure is marked with a 'p' and a '3' for a triplet. The fortieth measure is marked with a 'p' and a '3' for a triplet. The forty-first measure is marked with a 'p' and a '3' for a triplet. The forty-second measure is marked with a 'p' and a '3' for a triplet. The forty-third measure is marked with a 'p' and a '3' for a triplet. The forty-fourth measure is marked with a 'p' and a '3' for a triplet. The forty-fifth measure is marked with a 'p' and a '3' for a triplet. The forty-sixth measure is marked with a 'p' and a '3' for a triplet. The forty-seventh measure is marked with a 'p' and a '3' for a triplet. The forty-eighth measure is marked with a 'p' and a '3' for a triplet. The forty-ninth measure is marked with a 'p' and a '3' for a triplet. The fiftieth measure is marked with a 'p' and a '3' for a triplet. The fifty-first measure is marked with a 'p' and a '3' for a triplet. The fifty-second measure is marked with a 'p' and a '3' for a triplet. The fifty-third measure is marked with a 'p' and a '3' for a triplet. The fifty-fourth measure is marked with a 'p' and a '3' for a triplet. The fifty-fifth measure is marked with a 'p' and a '3' for a triplet. The fifty-sixth measure is marked with a 'p' and a '3' for a triplet. The fifty-seventh measure is marked with a 'p' and a '3' for a triplet. The fifty-eighth measure is marked with a 'p' and a '3' for a triplet. The fifty-ninth measure is marked with a 'p' and a '3' for a triplet. The sixtieth measure is marked with a 'p' and a '3' for a triplet. The sixty-first measure is marked with a 'p' and a '3' for a triplet. The sixty-second measure is marked with a 'p' and a '3' for a triplet. The sixty-third measure is marked with a 'p' and a '3' for a triplet. The sixty-fourth measure is marked with a 'p' and a '3' for a triplet. The sixty-fifth measure is marked with a 'p' and a '3' for a triplet. The sixty-sixth measure is marked with a 'p' and a '3' for a triplet. The sixty-seventh measure is marked with a 'p' and a '3' for a triplet. The sixty-eighth measure is marked with a 'p' and a '3' for a triplet. The sixty-ninth measure is marked with a 'p' and a '3' for a triplet. The seventieth measure is marked with a 'p' and a '3' for a triplet. The seventy-first measure is marked with a 'p' and a '3' for a triplet. The seventy-second measure is marked with a 'p' and a '3' for a triplet. The seventy-third measure is marked with a 'p' and a '3' for a triplet. The seventy-fourth measure is marked with a 'p' and a '3' for a triplet. The seventy-fifth measure is marked with a 'p' and a '3' for a triplet. The seventy-sixth measure is marked with a 'p' and a '3' for a triplet. The seventy-seventh measure is marked with a 'p' and a '3' for a triplet. The seventy-eighth measure is marked with a 'p' and a '3' for a triplet. The seventy-ninth measure is marked with a 'p' and a '3' for a triplet. The eightieth measure is marked with a 'p' and a '3' for a triplet. The eighty-first measure is marked with a 'p' and a '3' for a triplet. The eighty-second measure is marked with a 'p' and a '3' for a triplet. The eighty-third measure is marked with a 'p' and a '3' for a triplet. The eighty-fourth measure is marked with a 'p' and a '3' for a triplet. The eighty-fifth measure is marked with a 'p' and a '3' for a triplet. The eighty-sixth measure is marked with a 'p' and a '3' for a triplet. The eighty-seventh measure is marked with a 'p' and a '3' for a triplet. The eighty-eighth measure is marked with a 'p' and a '3' for a triplet. The eighty-ninth measure is marked with a 'p' and a '3' for a triplet. The ninetieth measure is marked with a 'p' and a '3' for a triplet. The ninety-first measure is marked with a 'p' and a '3' for a triplet. The ninety-second measure is marked with a 'p' and a '3' for a triplet. The ninety-third measure is marked with a 'p' and a '3' for a triplet. The ninety-fourth measure is marked with a 'p' and a '3' for a triplet. The ninety-fifth measure is marked with a 'p' and a '3' for a triplet. The ninety-sixth measure is marked with a 'p' and a '3' for a triplet. The ninety-seventh measure is marked with a 'p' and a '3' for a triplet. The ninety-eighth measure is marked with a 'p' and a '3' for a triplet. The ninety-ninth measure is marked with a 'p' and a '3' for a triplet. The hundredth measure is marked with a 'p' and a '3' for a triplet.

Swing ♩ = 100

10 *mf*

Bb7 G7#9 C∅ F7#9 X D∅ G7

C∅ F7 Bb7 Bb13#11

Straight 8s Latin ♩ = 116

11 *mf*

Bm7 Bb∅

Am7 X Ab7+

GΔ F#7 Bm Bm(add9) *P*

Straight 8s Latin ♩ = 120

12

D7

X

f

This block contains the first system of music, measures 12 and 13. It is in 4/4 time with a key signature of two sharps (F# and C#). Measure 12 features a piano introduction marked 'f' (forte) and a bracket labeled 'X' spanning the first four eighth notes. Measure 13 continues the melodic line in the right hand and has a whole note chord in the left hand.

Am

D7

This block contains the second system of music, measures 14 and 15. Measure 14 has a piano introduction marked 'Am' (A minor) and a melodic line in the right hand. Measure 15 features a piano introduction marked 'D7' and a whole note chord in the right hand, with a whole note bass line in the left hand.

Swing ♩ = 132

13

C7

Bb7

Ab7

f

This block contains the third system of music, measures 16, 17, and 18. It is in 4/4 time with a key signature of one flat (Bb). Measure 16 has a piano introduction marked 'C7' and 'f' (forte). Measures 17 and 18 feature piano introductions marked 'Bb7' and 'Ab7' respectively, with melodic lines in the right hand and bass lines in the left hand.

G7

C7

A7+

Dm7

This block contains the fourth system of music, measures 19, 20, 21, and 22. Measure 19 has a piano introduction marked 'G7'. Measures 20, 21, and 22 feature piano introductions marked 'C7', 'A7+', and 'Dm7' respectively, with melodic lines in the right hand and bass lines in the left hand.

G7

C7

F

F#°

G7

C13#11

X

P

This block contains the fifth system of music, measures 23, 24, 25, and 26. Measure 23 has a piano introduction marked 'G7'. Measure 24 has a piano introduction marked 'C7'. Measure 25 has piano introductions marked 'F' and 'F#°'. Measure 26 has a piano introduction marked 'G7' and 'C13#11'. A bracket labeled 'X' spans measures 24 and 25, and a piano introduction marked 'P' (piano) is at the end of measure 26.

Swing ♩ = 112

14 *p*

Dm Dm/C B \emptyset B \flat 7 A7

Dm Dm/C B \emptyset E7 A7 Dm Dm/C B \emptyset B \flat 7

E7 \sharp 9 A7 Dm X Dm Δ

Test B

To sing, as an echo, four two-measure phrases limited to a range of a third in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded and a two-measure count-in given.

Swing ♩ = 100

1

Straight 8s Rock ♩ = 112

2

Swing ♩ = 138

3

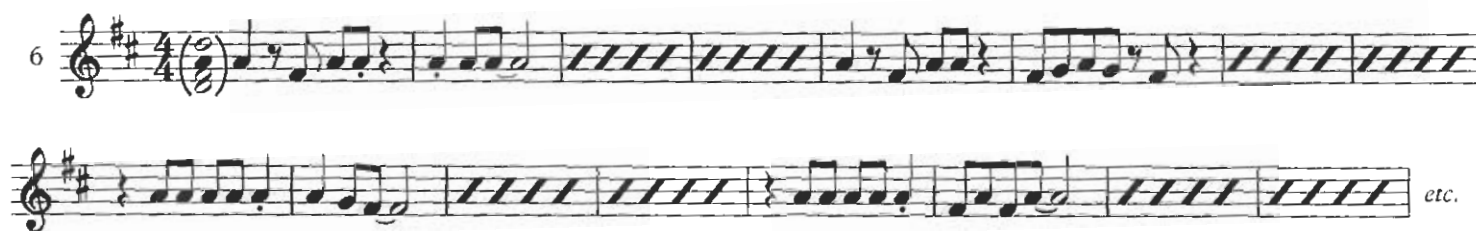
Straight 8s Bossa ♩ = 96

4

Swing ♩ = 120

5

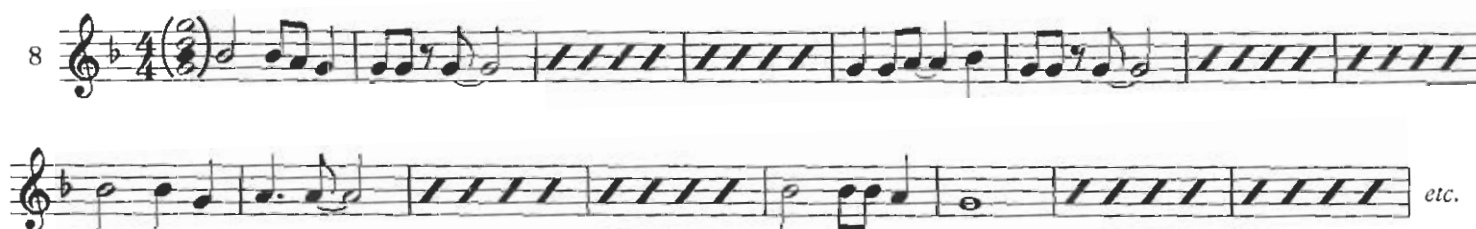
Swing ♩ = 120



Swing ♩ = 92 Jazz Waltz



Straight 8s Bossa ♩ = 104



Swing ♩ = 132 Jazz Waltz



Straight 8s Latin ♩ = 100



Test C

To sing or play improvised answering phrases to four two-measure phrases limited to a range of a fourth (though the answers need not be similarly limited) 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. Your response will have to be played up an octave. If you choose to play this test in the assessment you will be able to use a scale that has appeared in the assessment program by your level. Some of the specimen tests have been written specifically for the singing option and use scales outside of the assessment program requirements.

Swing ♩ = 92 **Groovy**

C13

CD 1

mf

Last time

Straight 8s Latin ♩ = 108

Swing ♩ = 92

4

mf

Dm7¹¹ Am7 Dm7¹¹ Am7

Dm7¹¹ Am7 Dm7¹¹ Am7

Dm7¹¹ Am7 Dm7¹¹ Am7

Dm7¹¹ Am7 Dm7¹¹ Am7

Dm7¹¹ Am7 Dm7¹¹ Am7

Last time
Dm7¹¹

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

Straight 8s Rock ♩ = 120

5

D7 G7 D7 G7

f

Last time
D7

Straight 8s Latin ♩ = 104

6

E7sus

mf

Last time

Swing ♩ = 92

7

Gm7 C7

mf

Last time
Gm7

Straight 8s Slow Latin ♩ = 84

8

Am7 FΔ

mp

Last time
Am7

CD Track Listing

TRIO TAKES

1. Prove You Groove
2. Is You Is, or Is You Ain't (Ma' Baby)
3. He Is Sadly Melting

PIECES: BLUES

4. Introduction
5. Bedford Square Blues
6. O, Lord, Please Don't Let Them Drop
That Atomic Bomb on Me
7. O, Lord, Please Don't Let Them Drop
That Atomic Bomb on Me (embellished version)
8. Bags' Groove
9. Slinky Thing
10. Prove You Groove

PIECES: STANDARDS

11. Introduction
12. Perdido
13. Inchworm
14. Jean Pierre
15. (Old Man from) The Old Country
16. Is You Is, or Is You Ain't (Ma' Baby)

PIECES: CONTEMPORARY JAZZ

17. Introduction
18. Bottle Junction
19. Blue Autumn
20. He Is Sadly Melting
21. Here We Go Again
22. Yokate

PIECES: MINUS ONE TRACKS

23. Introduction
24. Bags' Groove
25. Perdido
26. Yokate

ROUTINES OF MINUS ONE TRACKS

Bags' Groove: 4 solos
Perdido: 8 solos
Yokate: 8 solos

AURAL TESTS

exam set

27. Introduction
28. Test A (book no. 1)
29. Test B (book no. 1)
30. Test C: sung response (book no. 1)
31. Test C: played response (book no. 1)

practice tests

32. Introduction
33. Test A1
34. Test A2
35. Test A3 (trio)
36. Test A4
37. Test A5 (trio)
38. Test A6
39. Test A7

QUICK STUDIES

40. Introduction
41. No. 11 by ear
42. No. 9 at sight

SCALES

43. Introduction
44. Dorian on D, right hand, straight
45. Mixolydian on G, left hand, swing
46. C major, right hand, swing
47. Major pentatonic on C, right hand, straight
48. $\flat 3$ pentatonic on G, left hand, swing
49. G major arpeggio, left hand, straight
50. D minor arpeggio, right hand, swing

Presenter: Geoffrey Smith

Pianists: Charles Beale, Pete Churchill, Michael Garrick, Nikki Iles

Drums: Trevor Tomkins Bass: Tim Wells Exam "candidates": John Hayward, Nathan Hayward