OAKRIDGE BRANCH

JAZZ PIANO
LEVEL 1

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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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

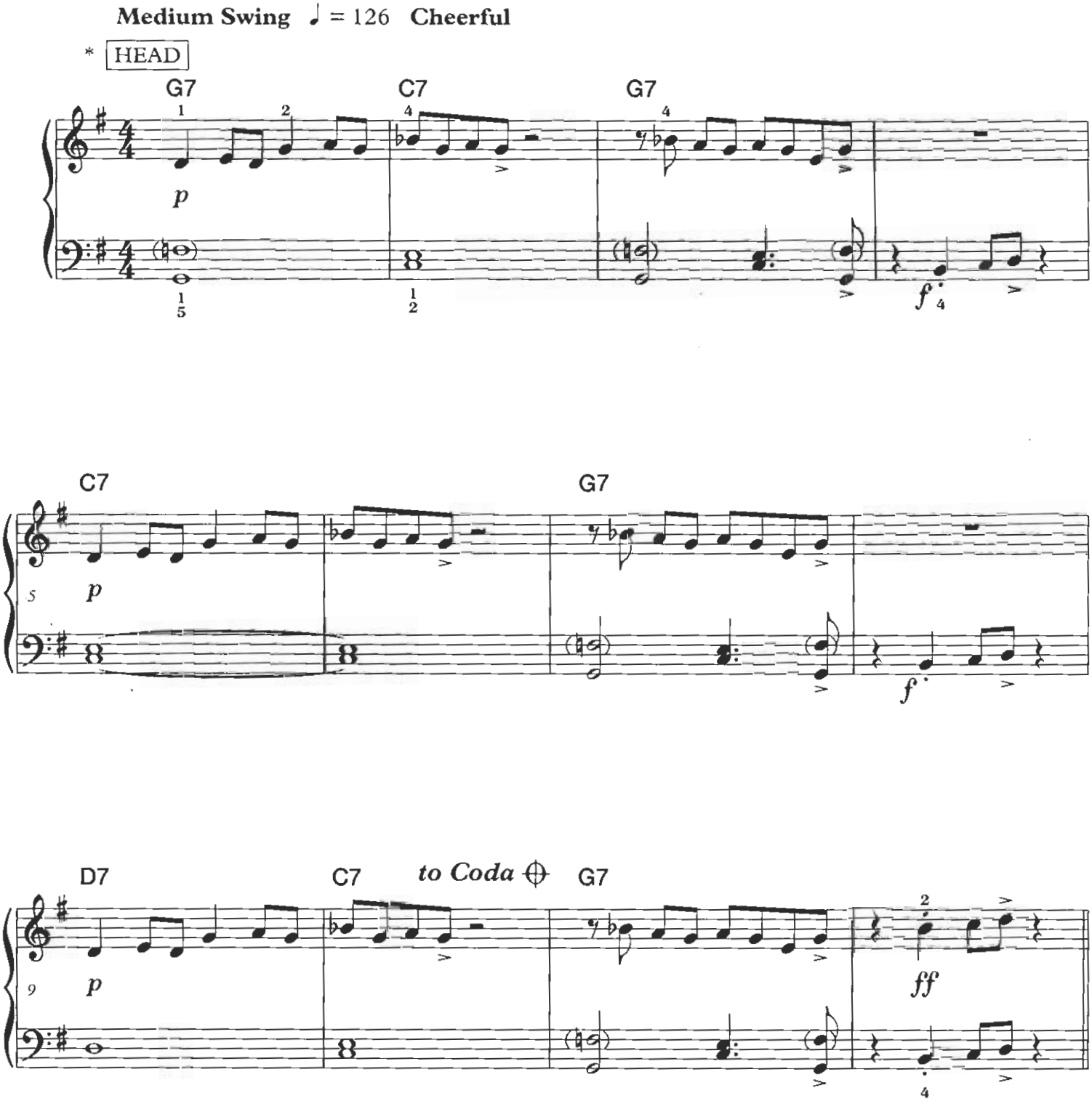
49 Scales and Arpeggios

52 Glossary

56 CD Track Listing

BEDFORD SQUARE BLUES

Richard Michael



* See Glossary

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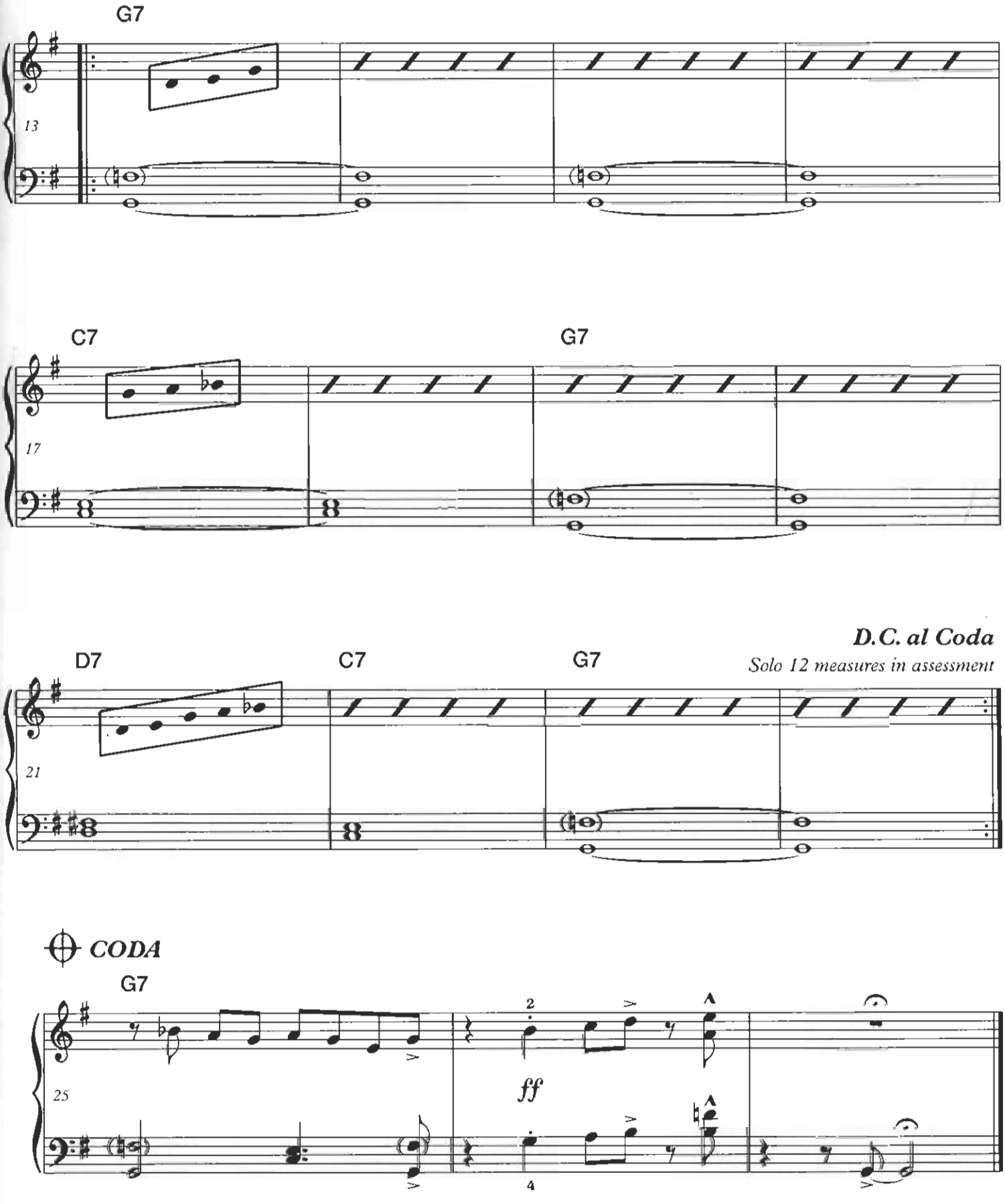
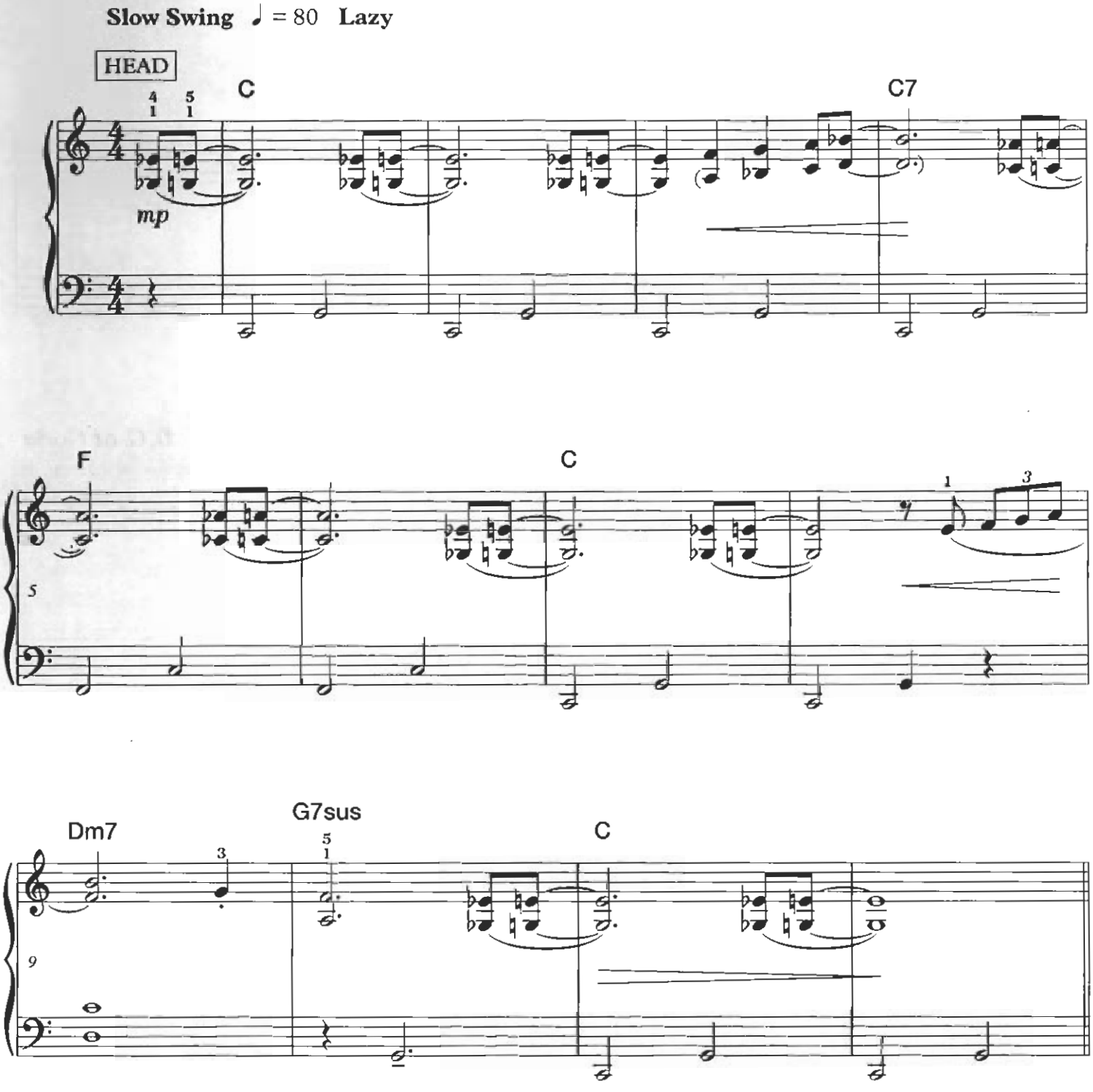
SOLOS



• RELATED LISTENING: Count Basie: "Blues for Joel" from Kansas City Shout [Pablo]

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

Charles Mingus arr. Nikki Iles



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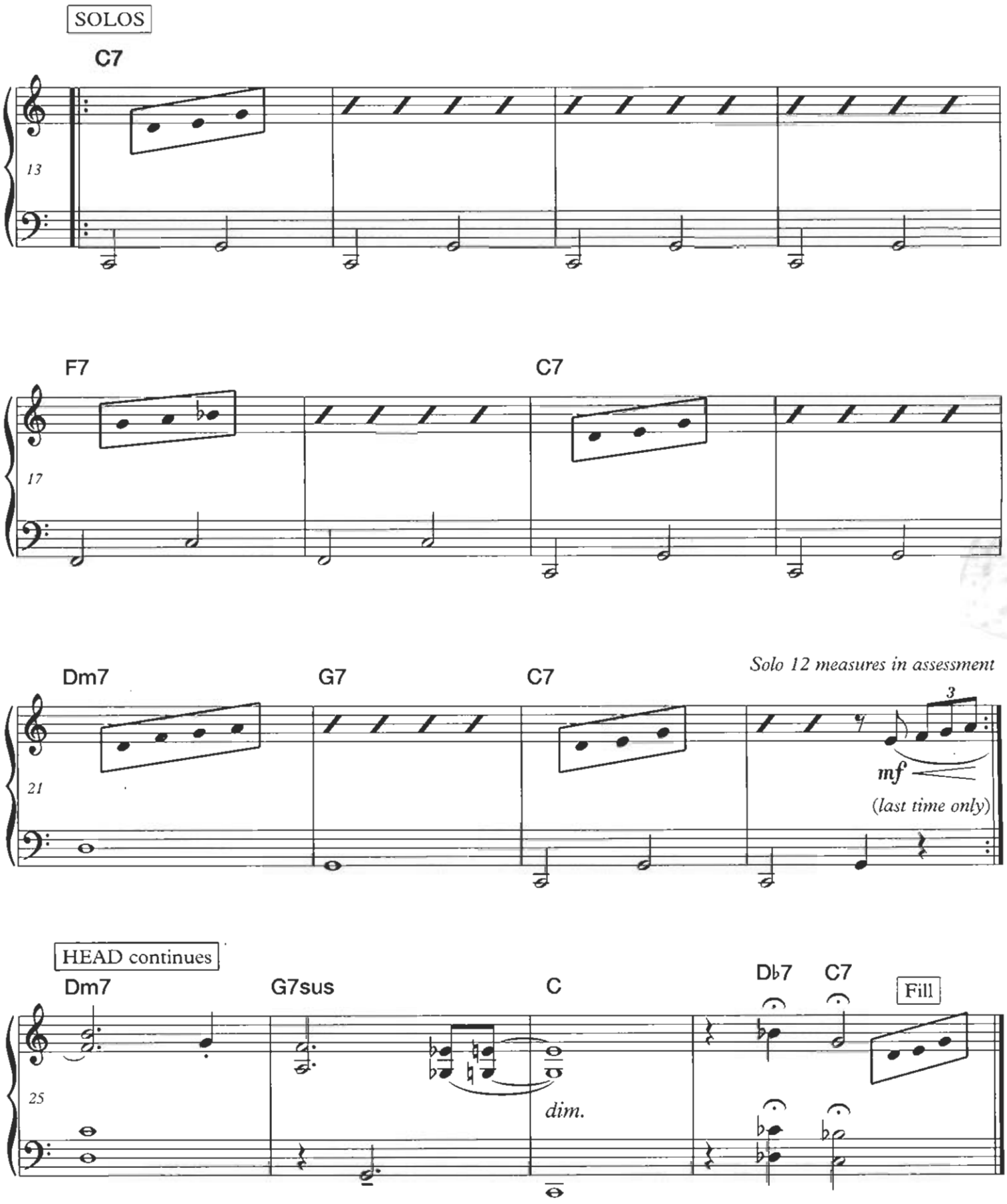


• NOTES: Also try improvising using the major pentatonic on C.

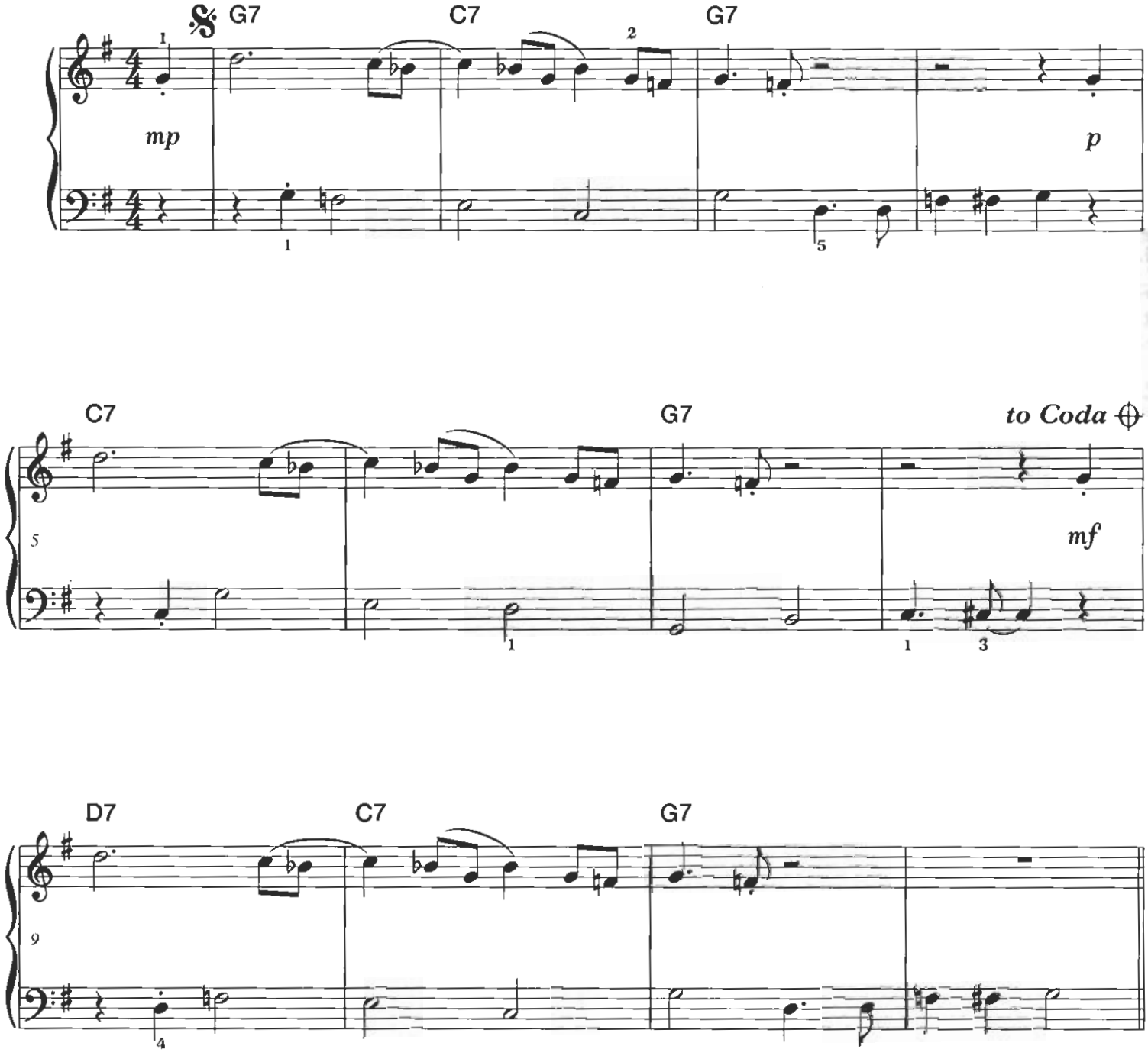
• RELATED LISTENING: Charles Mingus: "O, Lord, Please don't let them drop that Atomic Bomb on me" from Oh Yeah! [Atlantic]

*BAGS' GROOVE

Milt Jackson arr. Richard Michael

Medium Swing ♩ = 108 **With a light touch but grooving**

HEAD



* Minus One – Track 24

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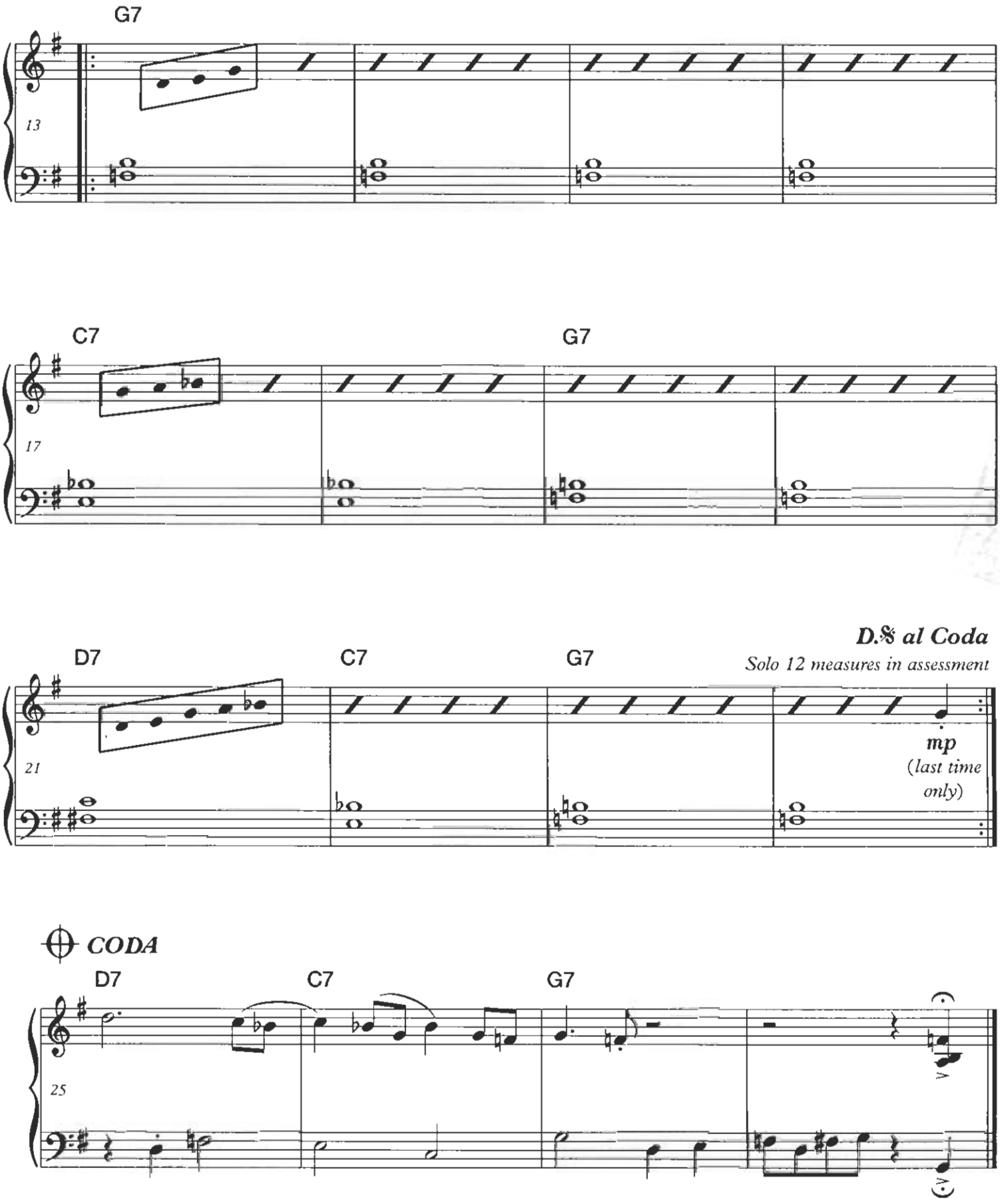
SOLOS

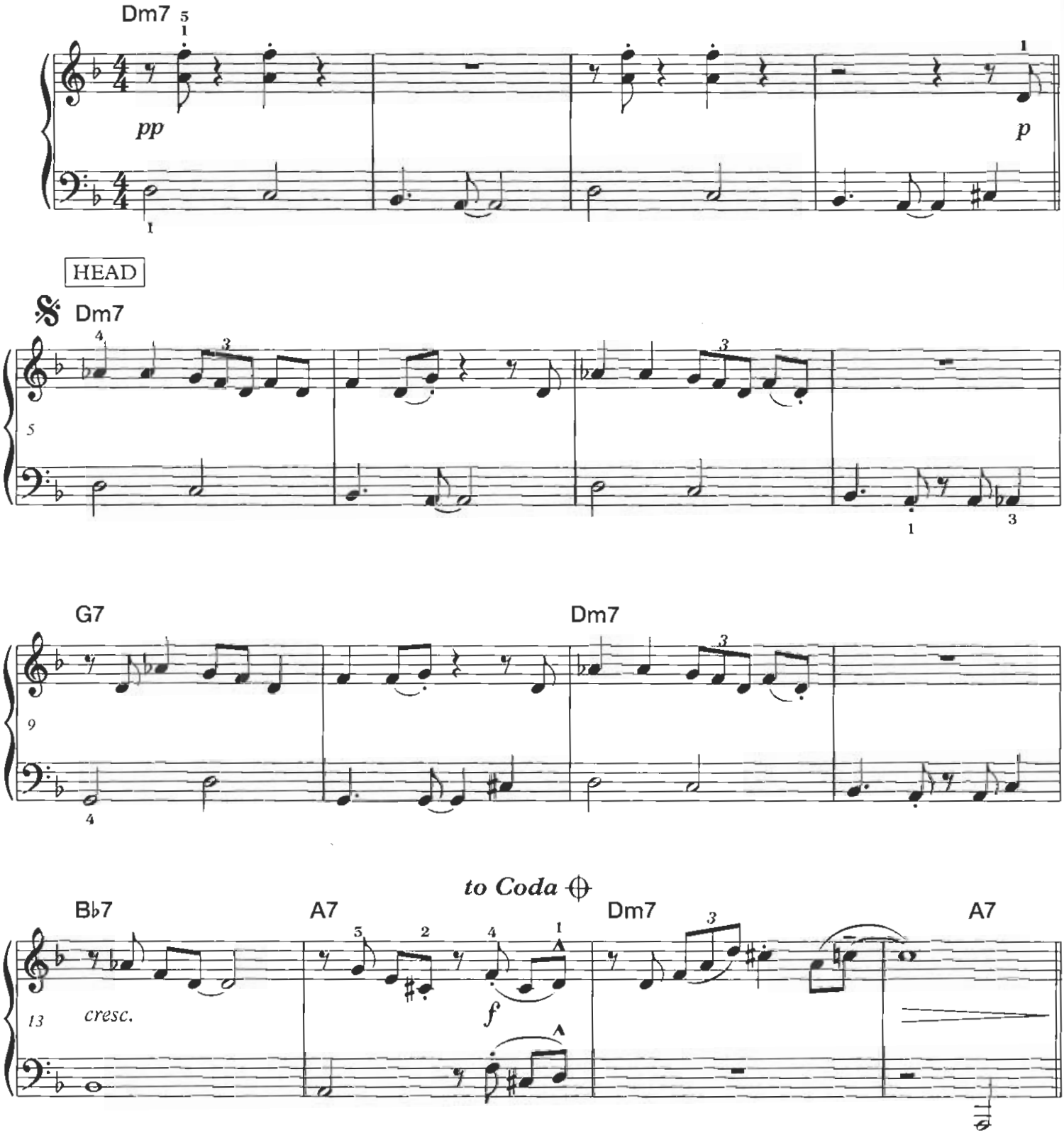


• RELATED LISTENING: The Modern Jazz Quartet: "Bags' Groove" from *Dedicated to Connie* [Atlantic]

SLINKY THING

Simon Whiteside

Slow Swing ♩ = 104 **Slow and slinky**



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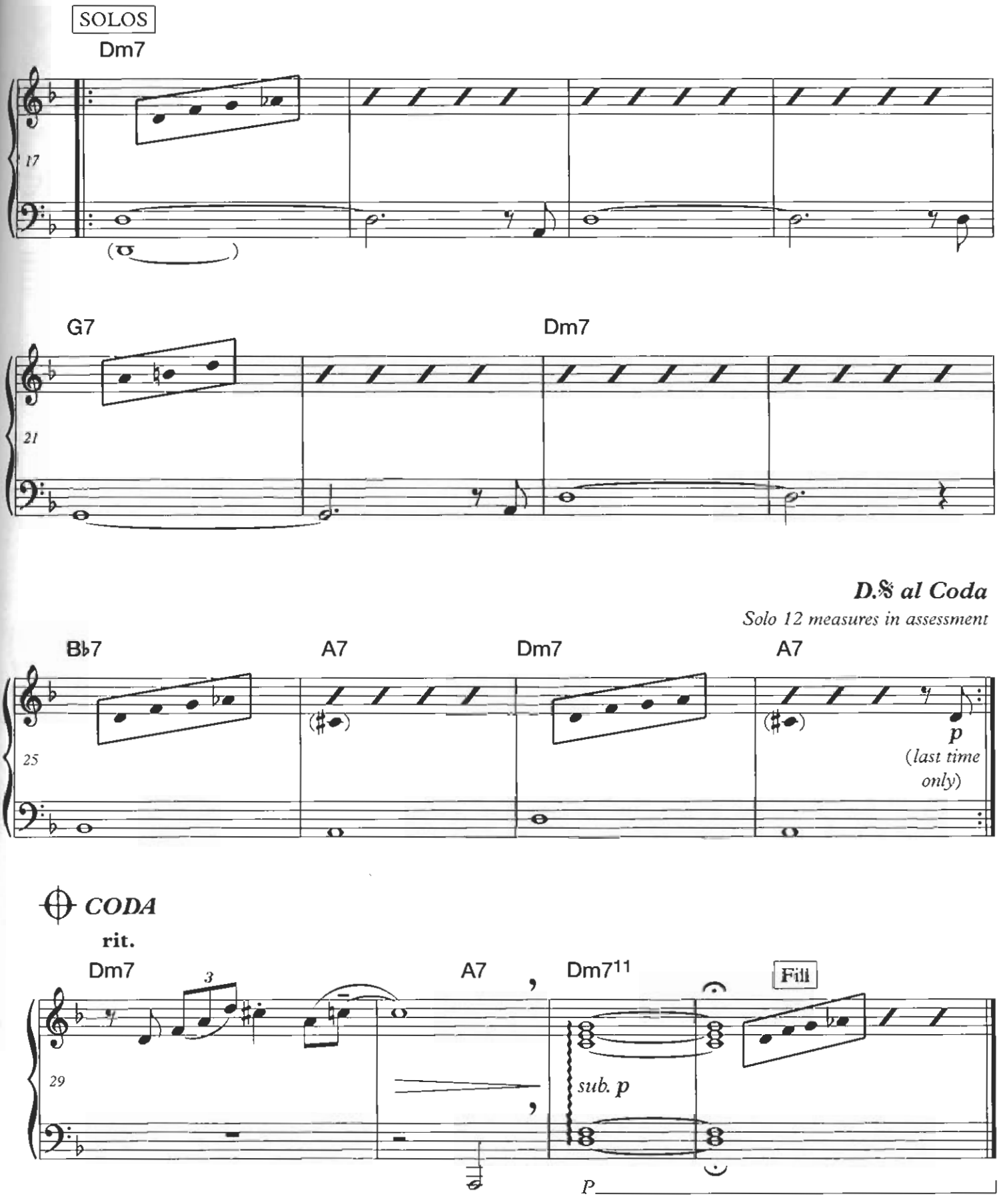


• NOTES: Also try improvising using Dorian on D, and explore using the notes A and A♭.

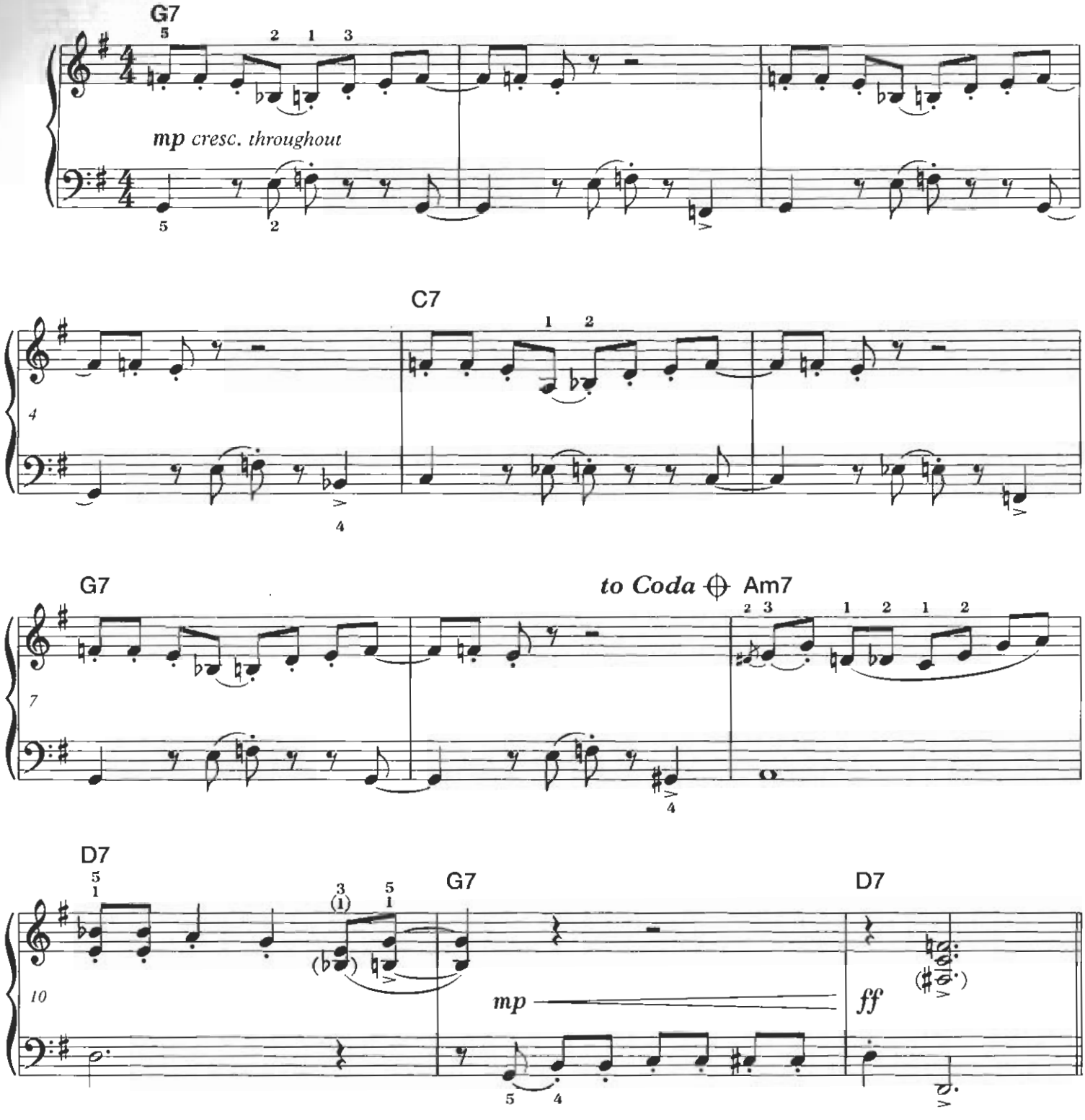
• RELATED LISTENING: The Nat King Cole Trio: "The Frim Fram Sauce" from The Best of the Nat King Cole Trio [Capitol]

PROVE YOU GROOVE

Phil Peskett

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

HEAD



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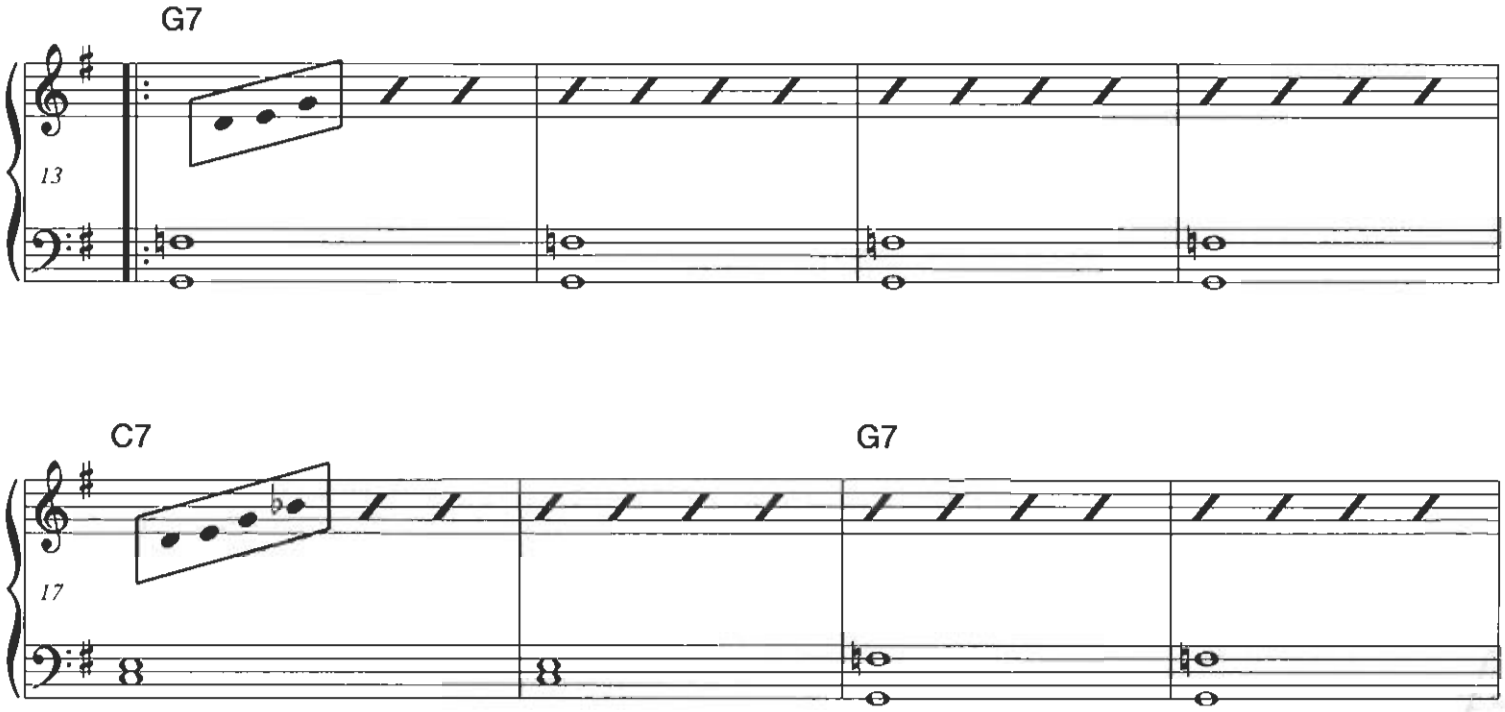
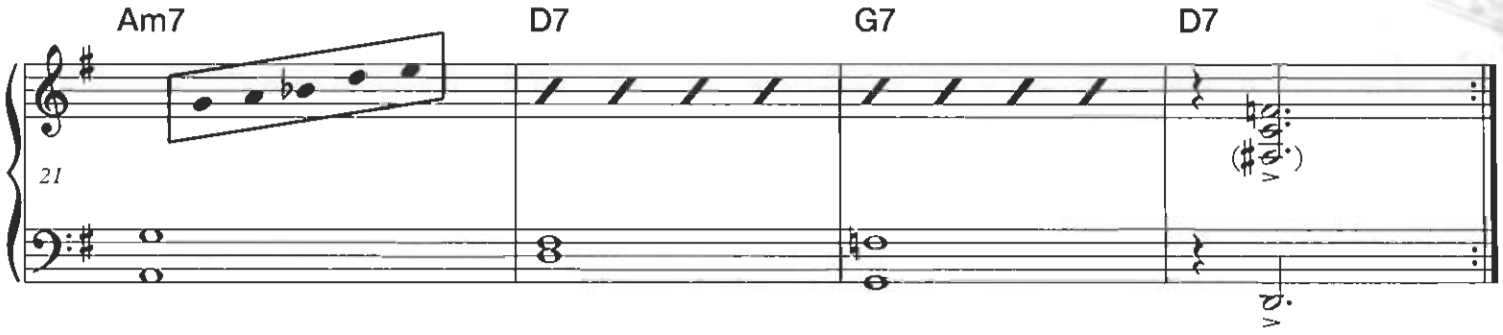
SOLOS

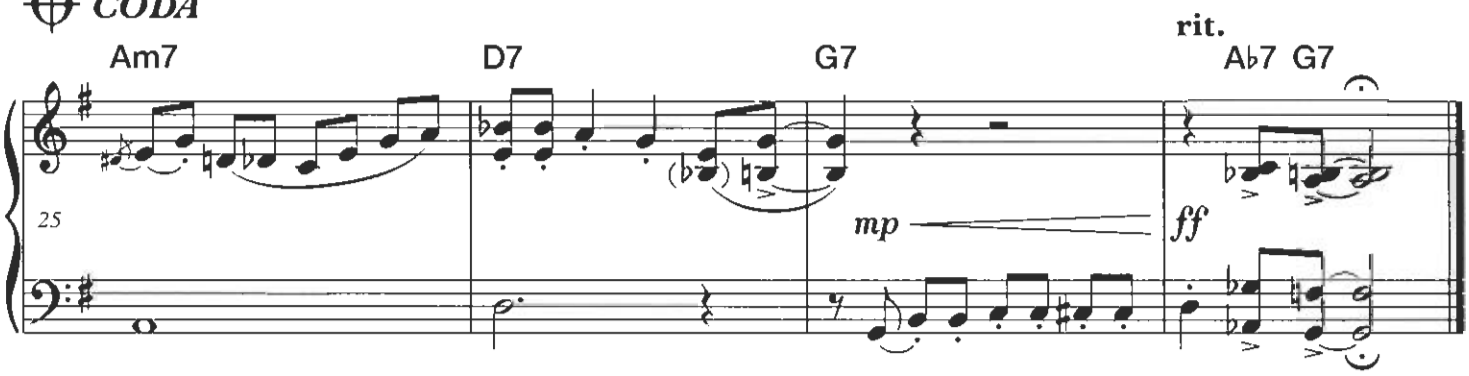


D.C. al Coda

Solo 12 measures in assessment



CODA



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

in the G7 measures and in measures 17 and 18.

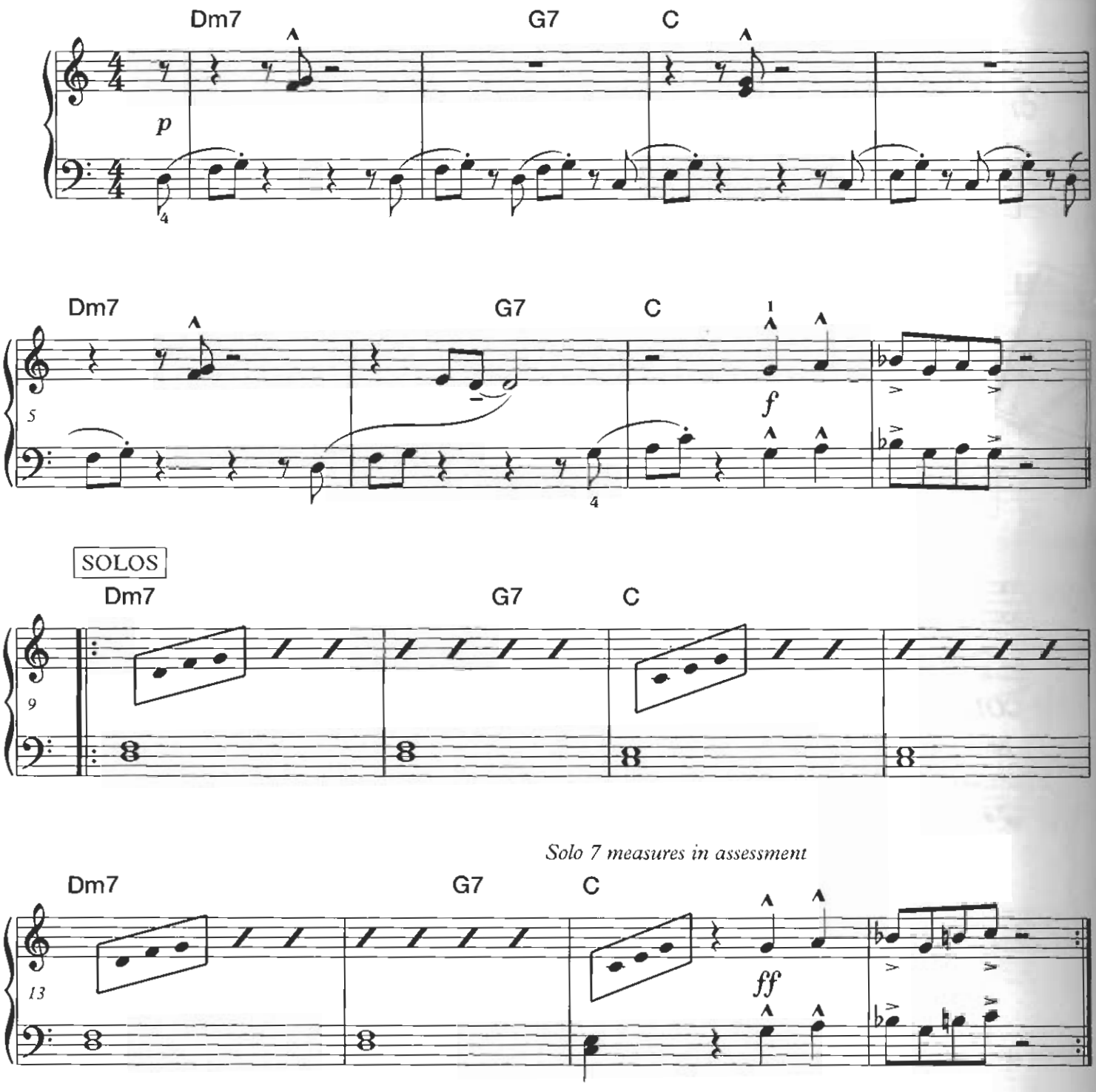
• RELATED LISTENING: Herbie Hancock: "Watermelon Man" from *Takin' Off* [Blue Note]

*PERDIDO

Juan Tizol arr. Richard Michael

Medium Swing ♩ = 104 **Grooving**

HEAD



* Minus One – Track 25

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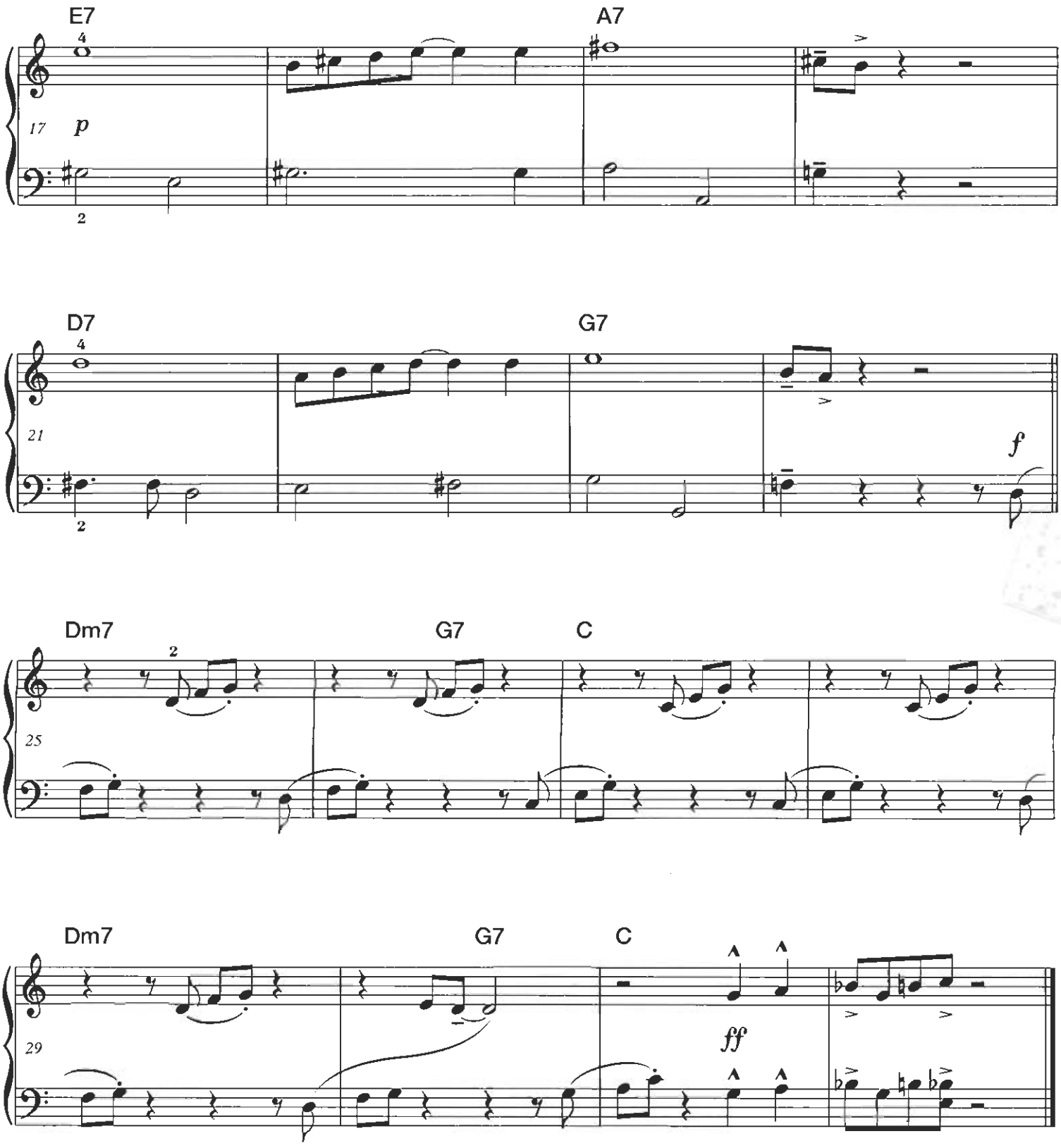
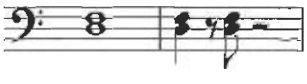


• NOTES: Also try playing some left-hand vamps in your solo, e.g.



in measures 9-10.

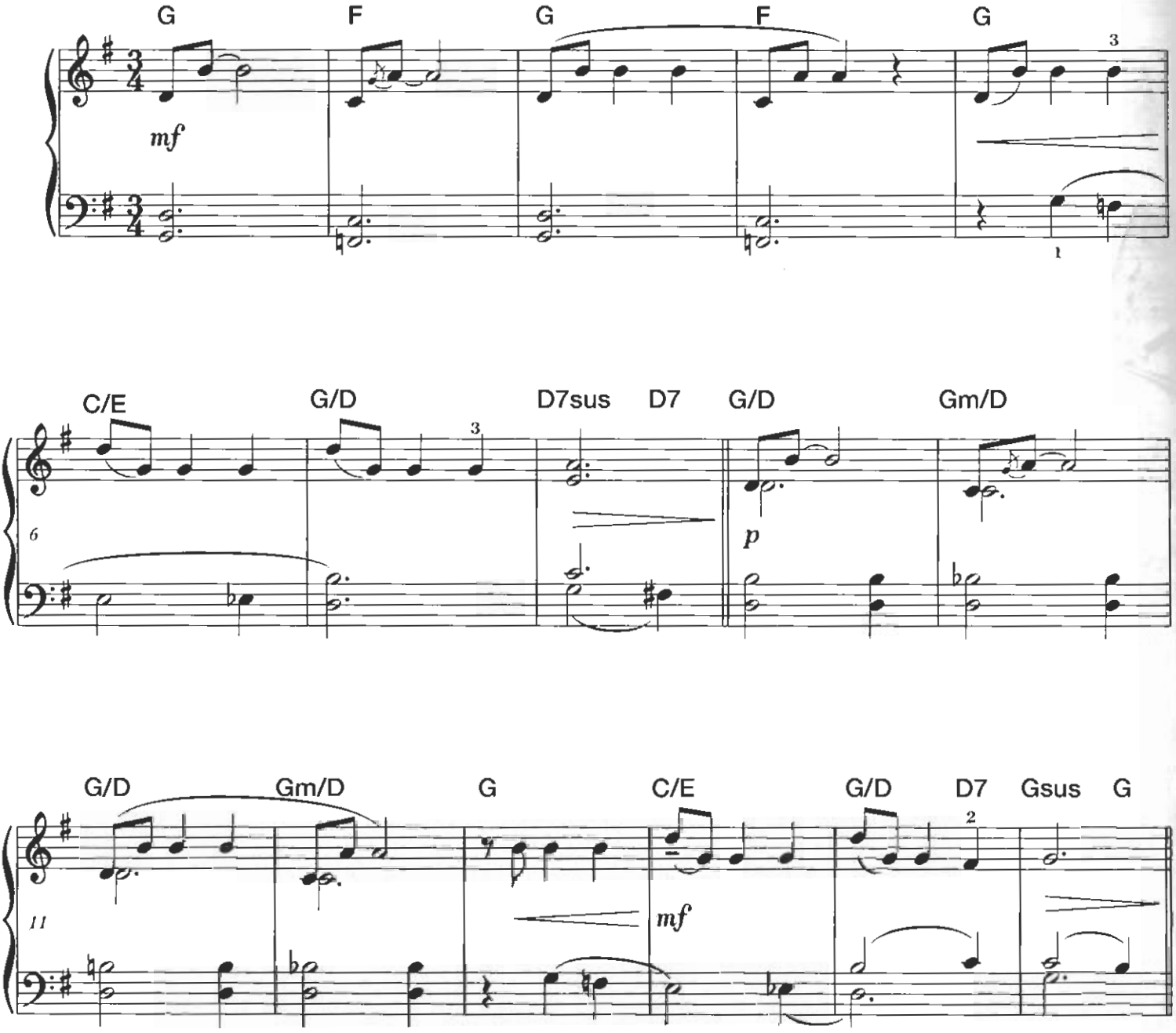
• *RELATED LISTENING: Duke Ellington: "Perdido" from In a Mellotone [RCA]*

INCHWORM

Frank Loesser arr. Nikki Iles

Medium/Slow Swing ♩ = 96 **Jazz Waltz**

HEAD



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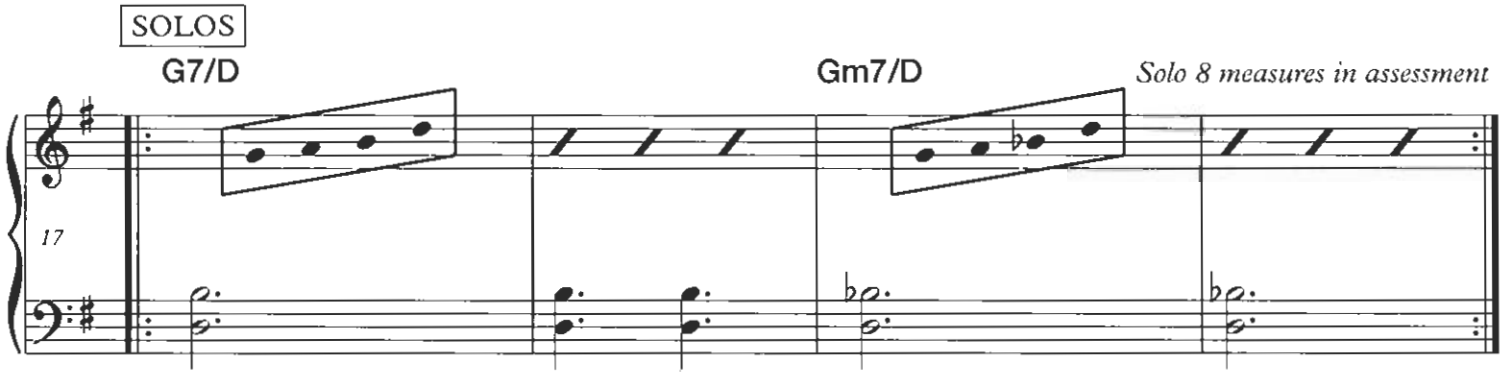
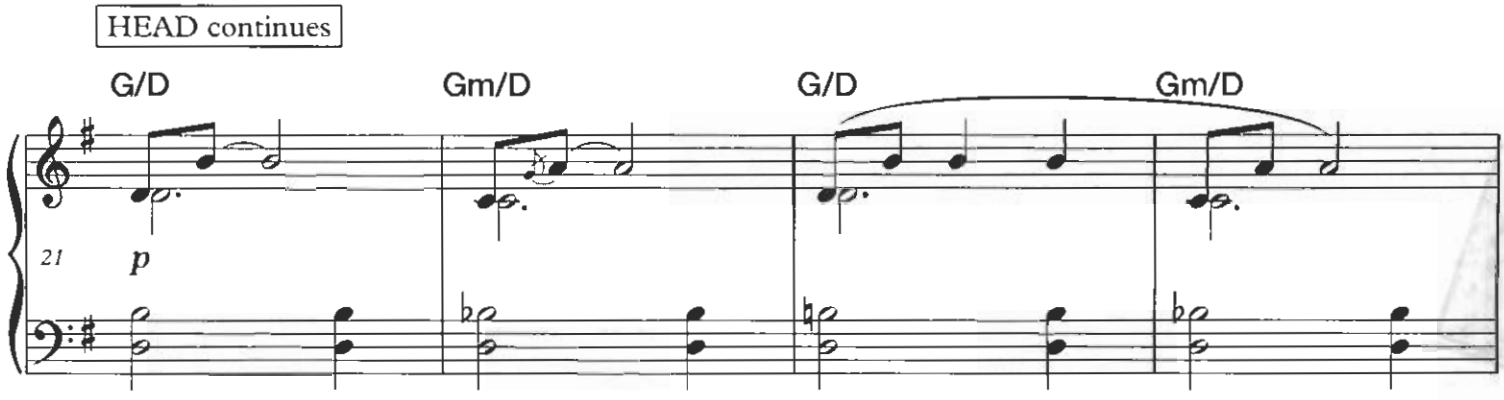
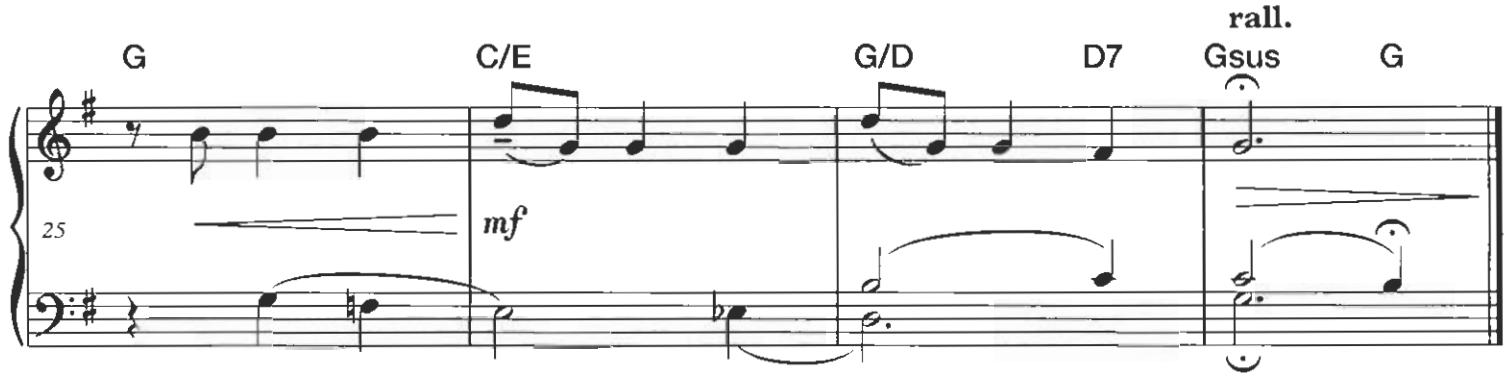




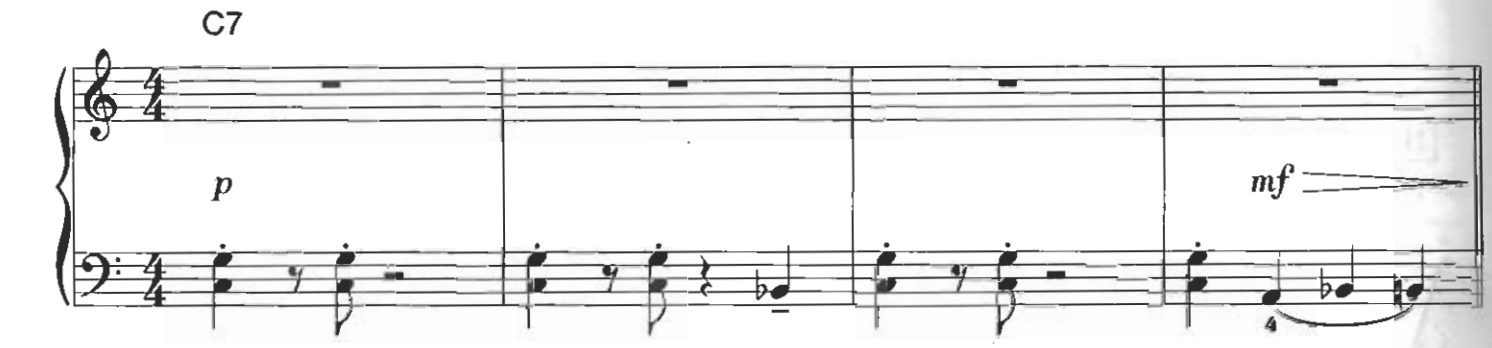


• RELATED LISTENING: Rachelle Ferrell: "Inchworm" from *First Instrument* [Blue Note]

JEAN PIERRE

Miles Davis arr. Charles Beale

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



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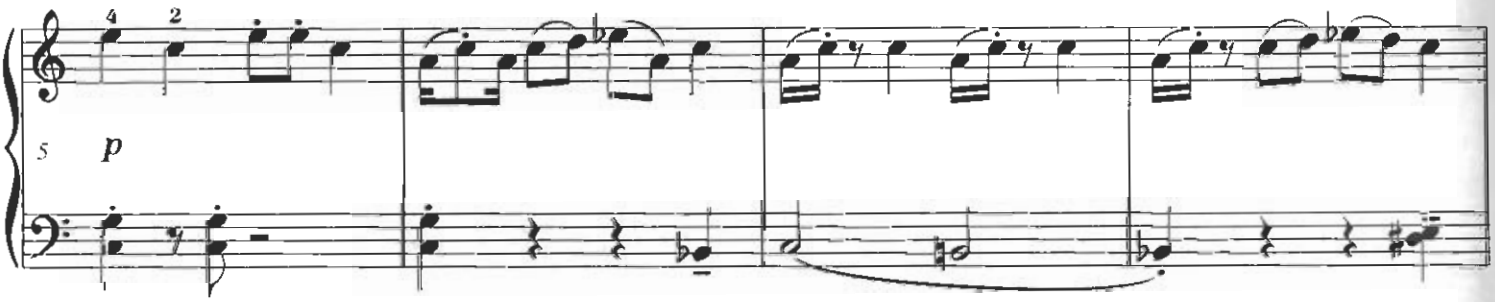

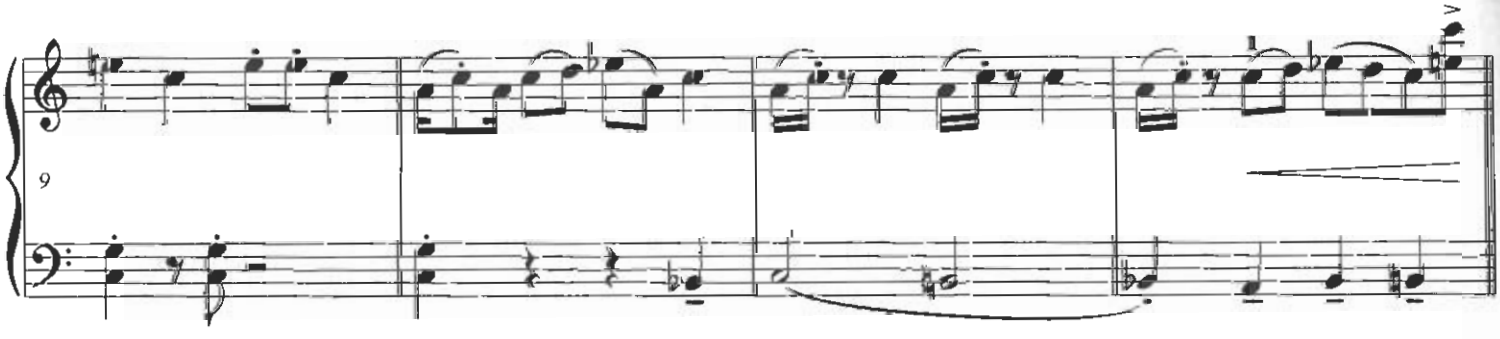

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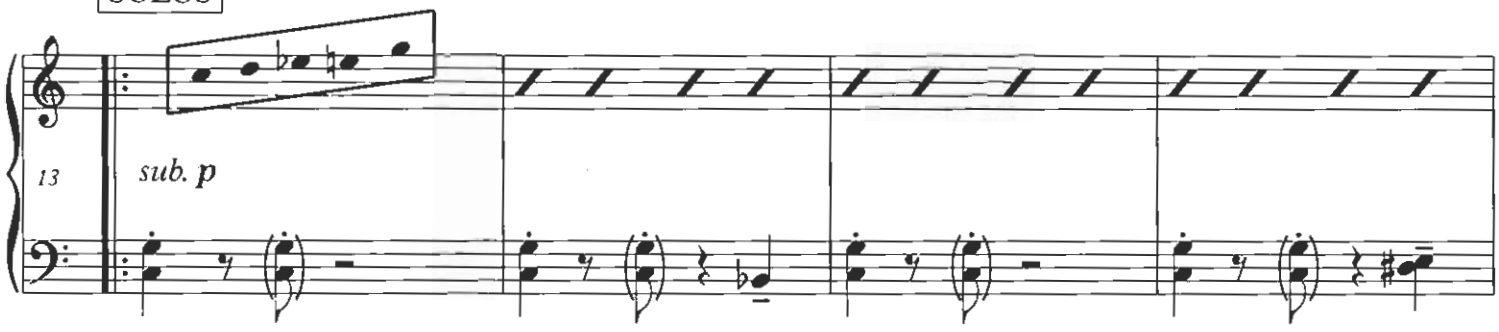
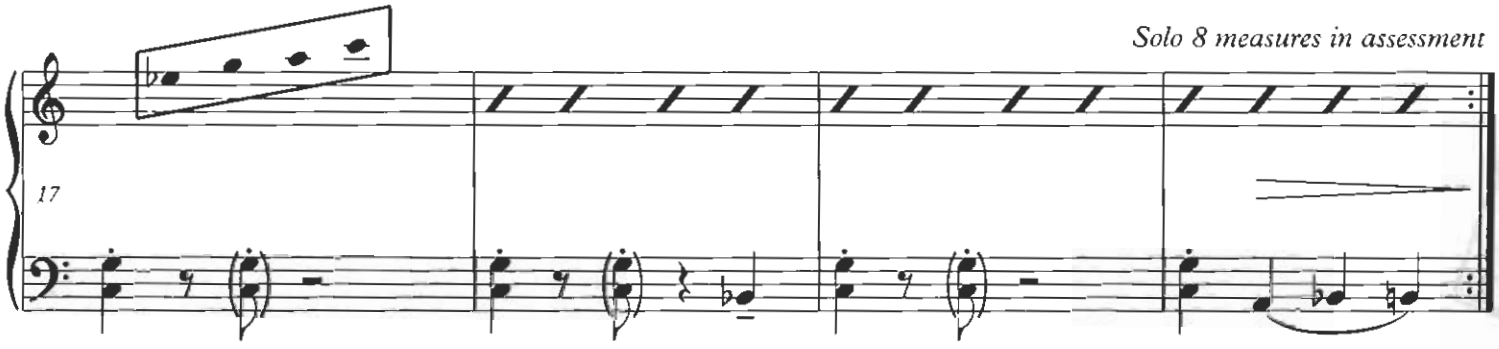
SOLOS



Solo 8 measures in assessment



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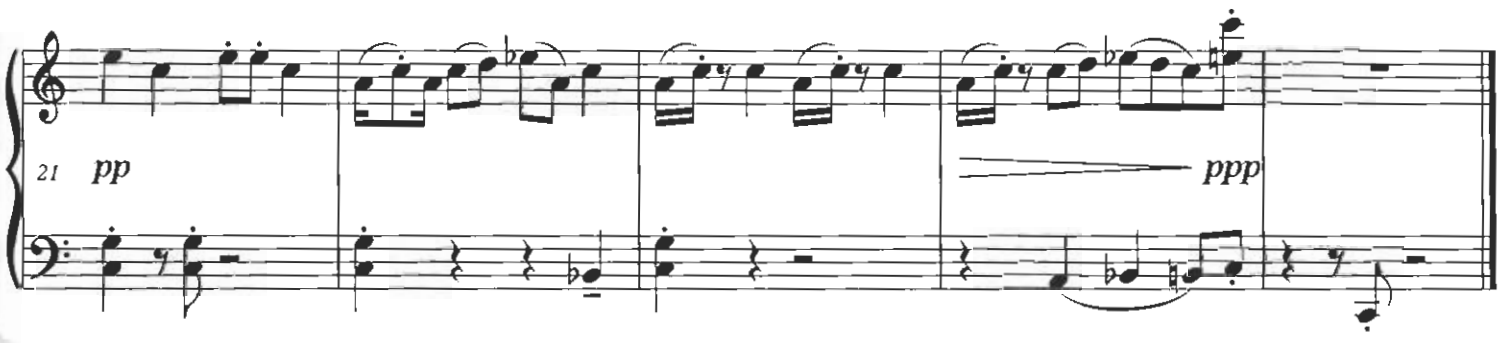
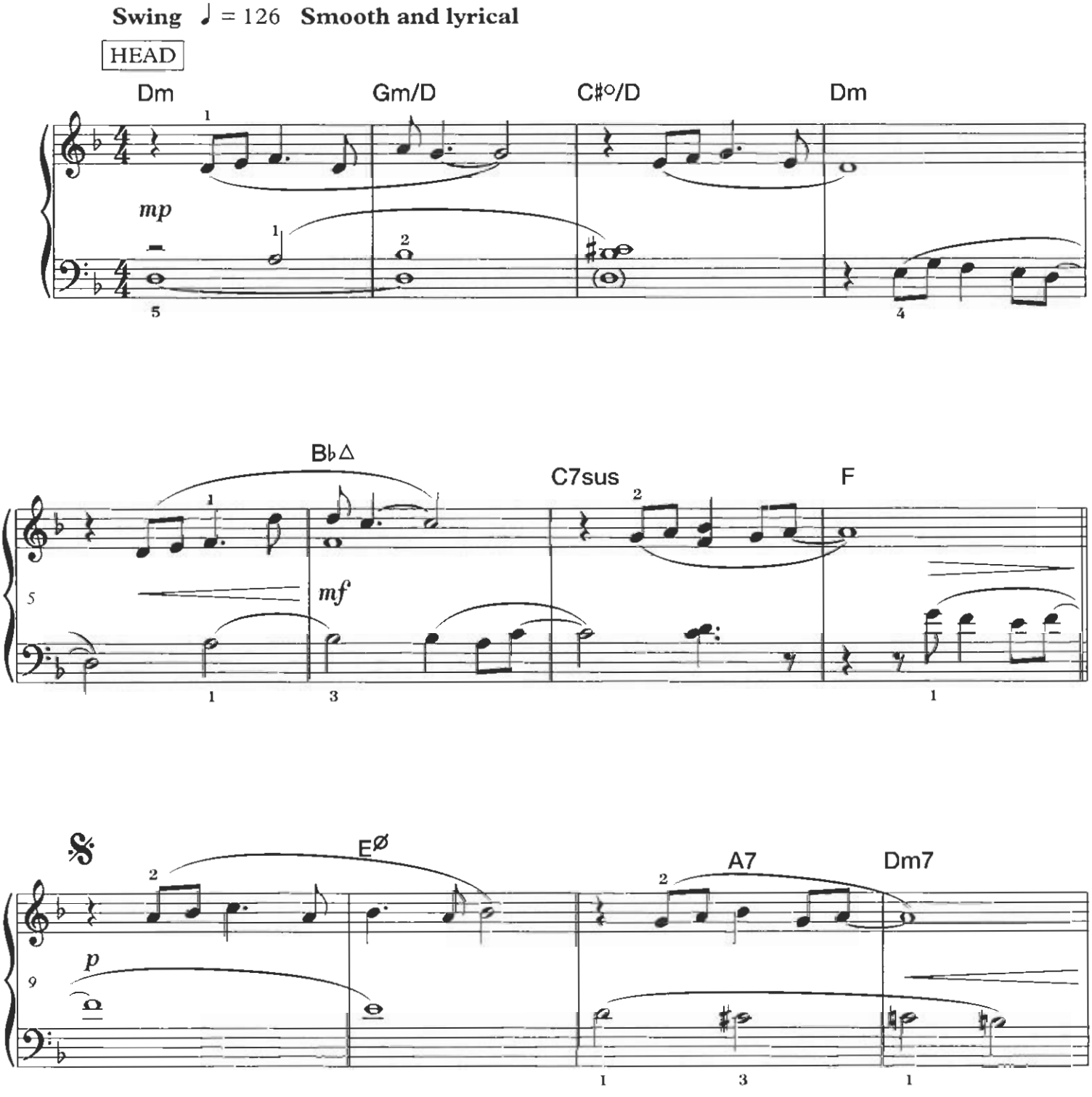


• NOTES: Explore using the notes E and E♭ in your solo.

• 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



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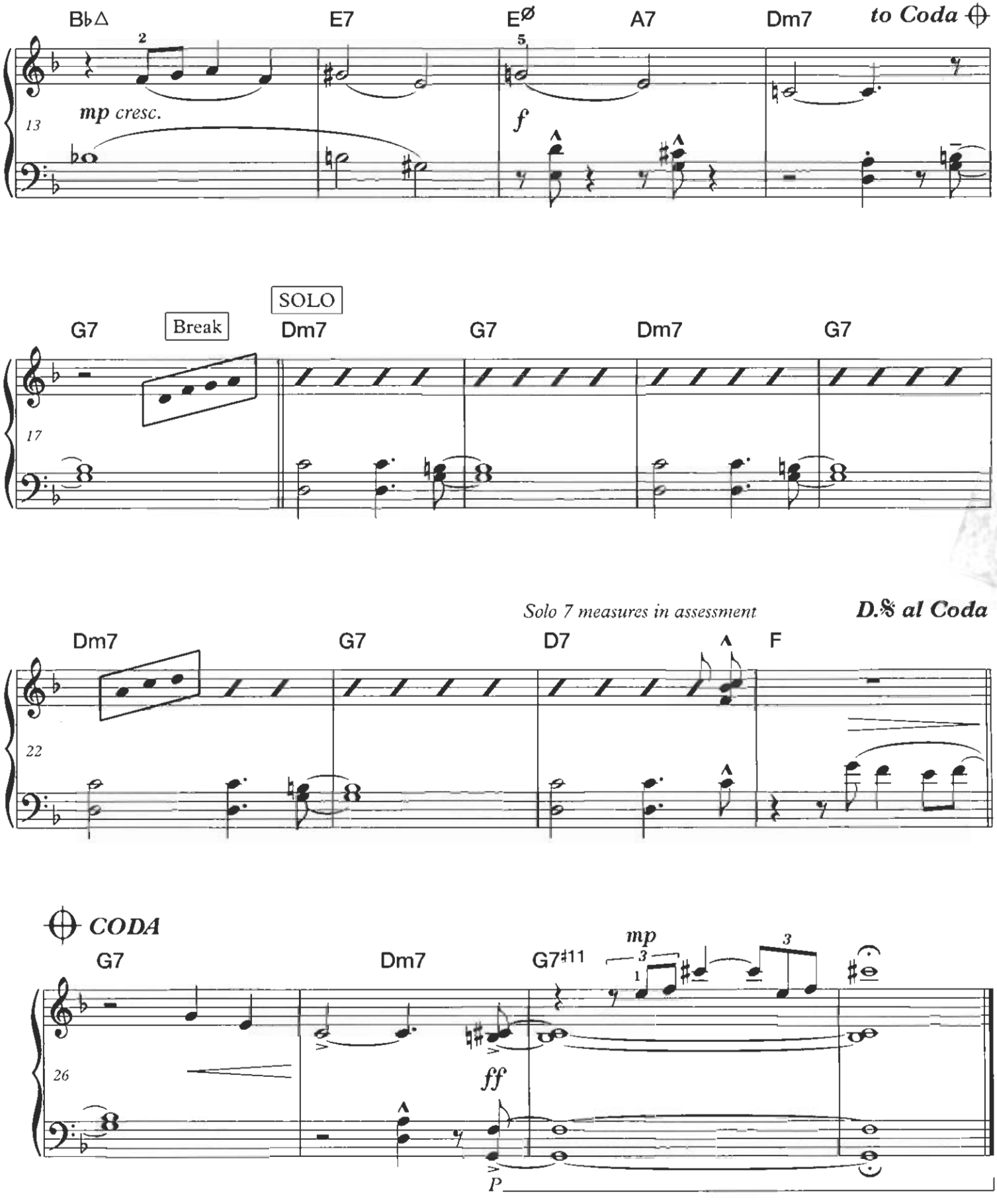


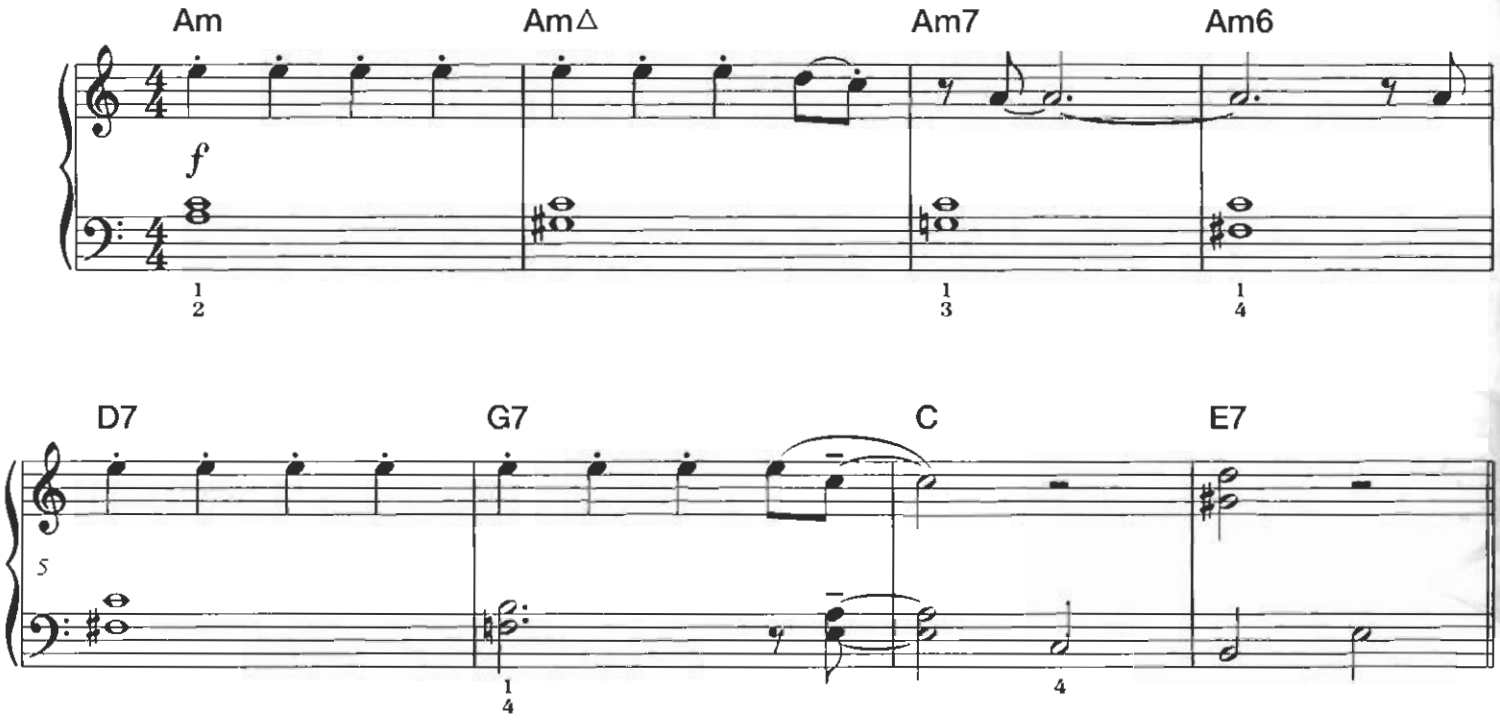
• RELATED LISTENING: Keith Jarrett: "(Old Man from) The Old Country" from Standards Live [ECM]

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

Billy Austin & Louis Jordan arr. Eddie Harvey

Medium Swing ♩ = 152 **Bright**

HEAD



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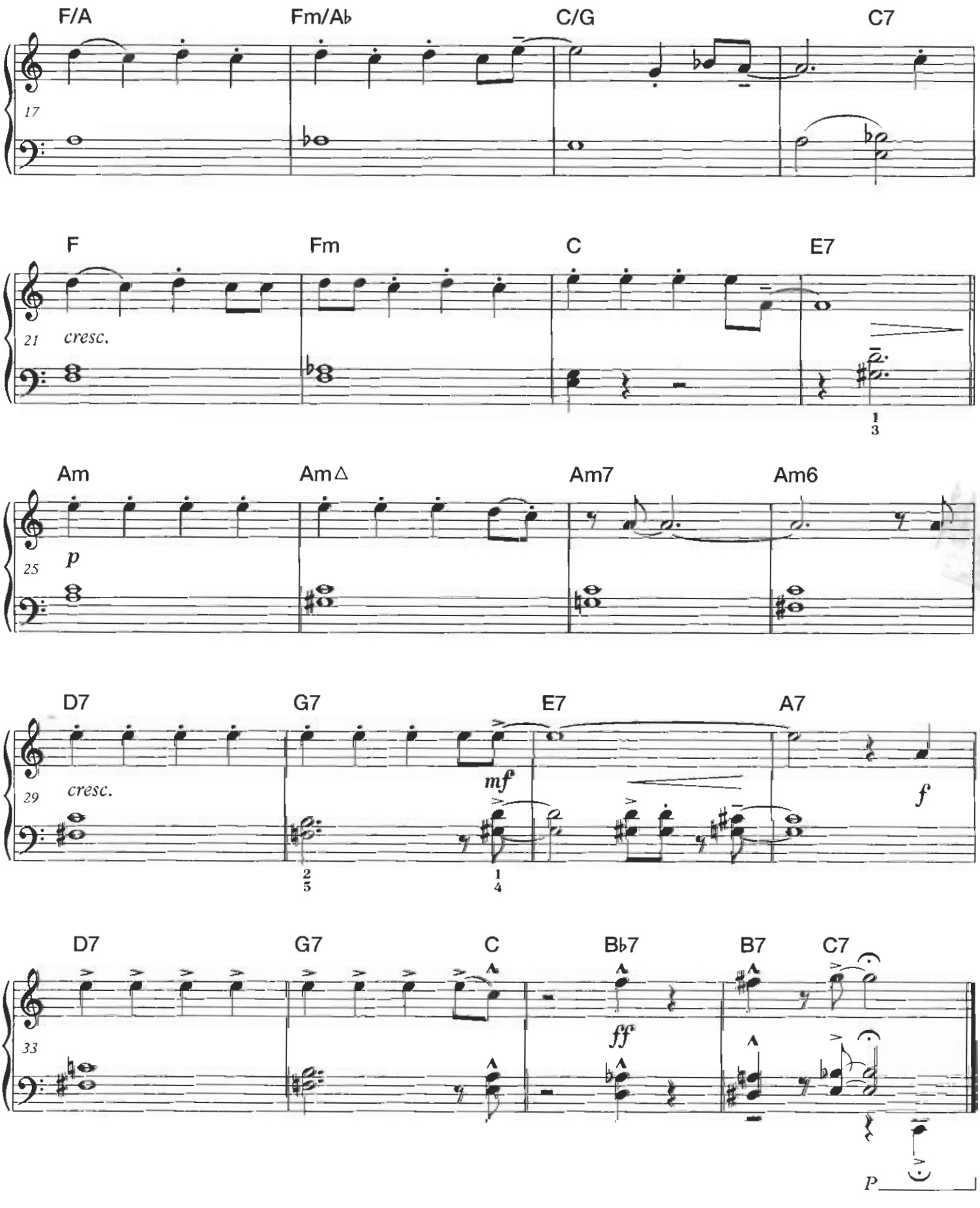
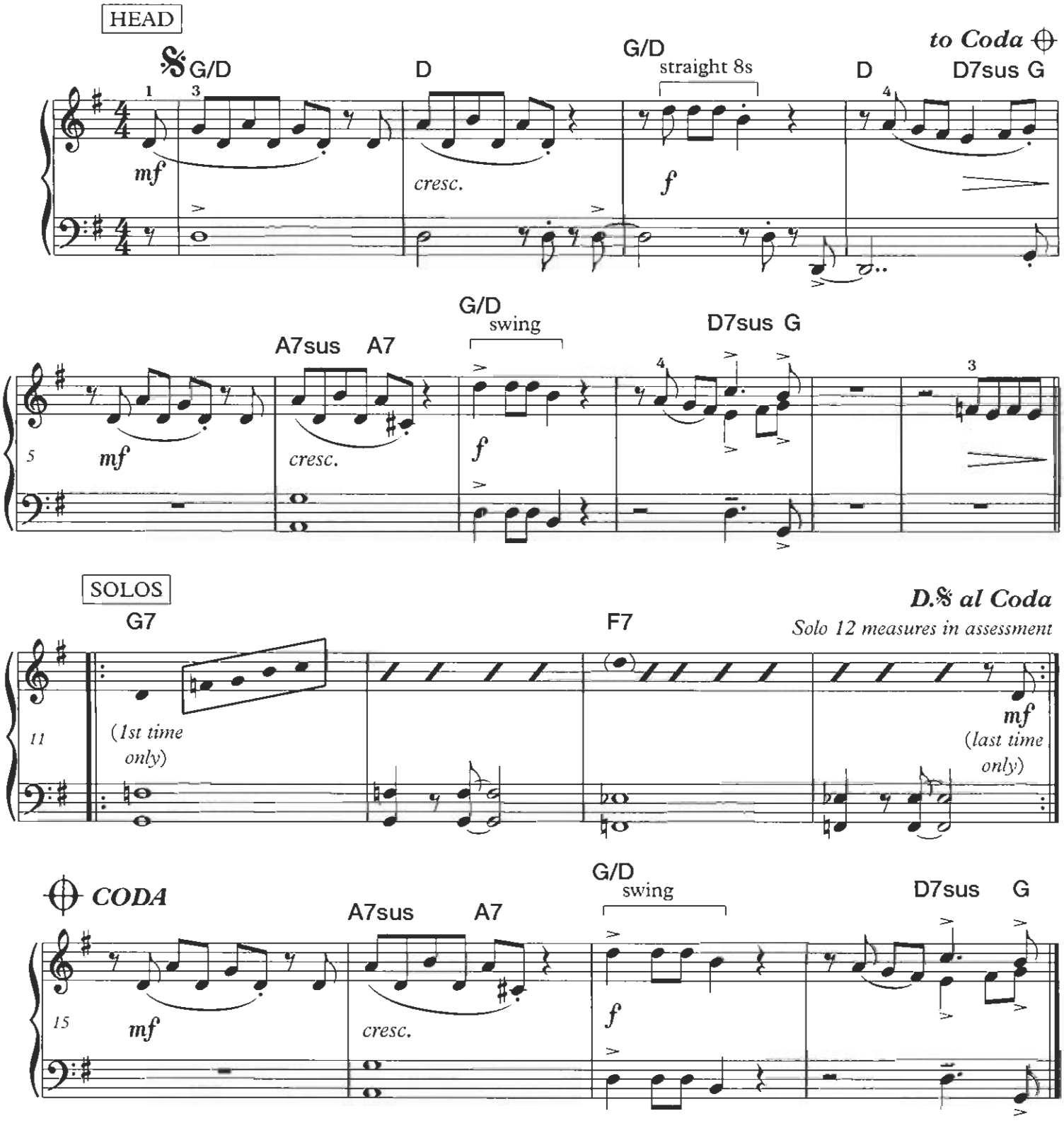


• RELATED LISTENING: The Nat King Cole Trio: "Is you is, or Is you ain't (ma' Baby)" from *Too Marvellous for Words* [Charly]

BOTTLE JUNCTION

Nikki Iles

Medium up Swing ♩ = 108 **Playful**



• RELATED LISTENING: Paul Bley: *Footloose* [Savoy]

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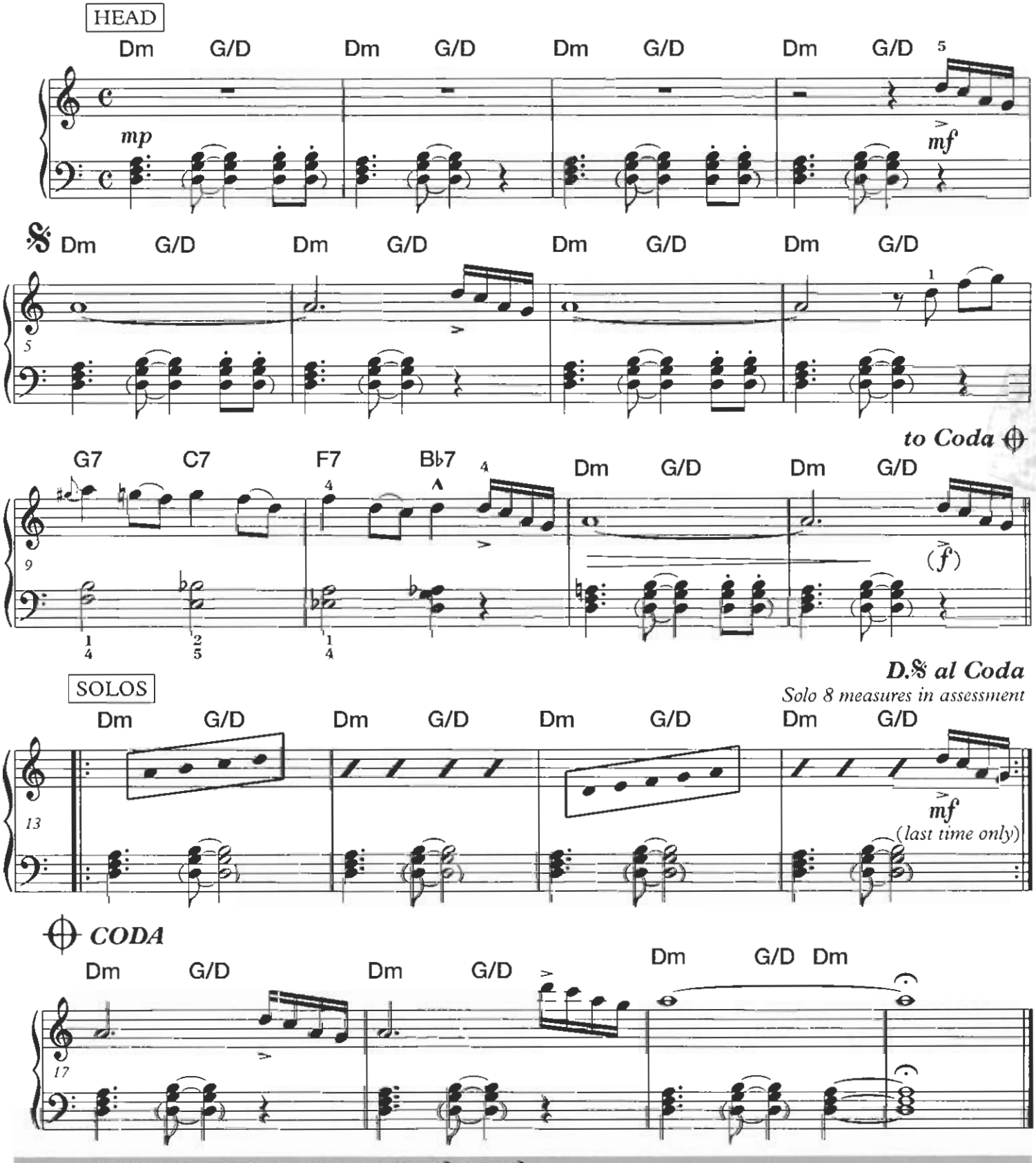
BLUE AUTUMN

Eddie Harvey

Straight 8s Rock ♩ = 120 **Melancholy**



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

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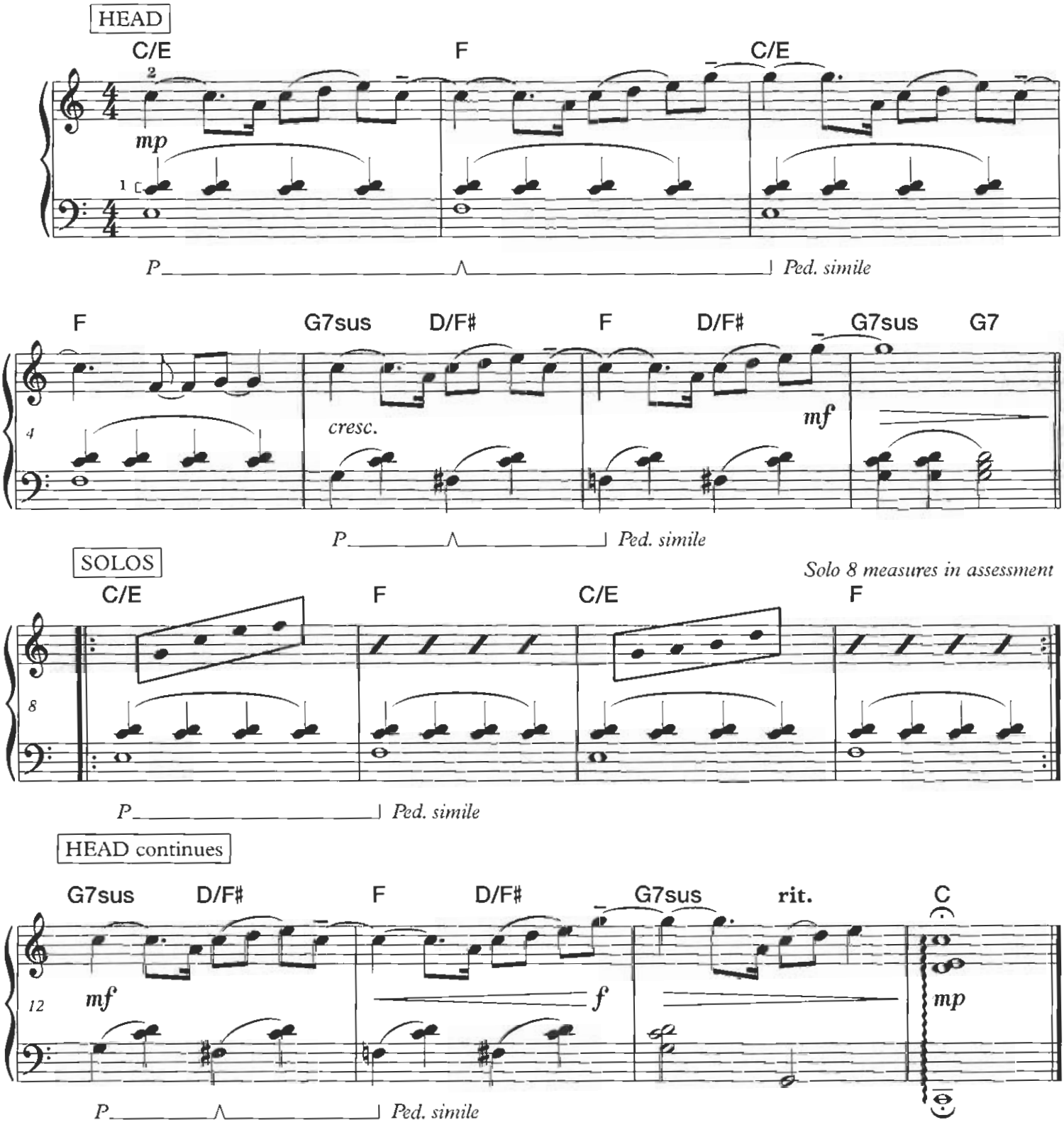
HE IS SADLY MELTING

Phil Peskett

Straight 8s ♩ = 66 **With resignation**



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

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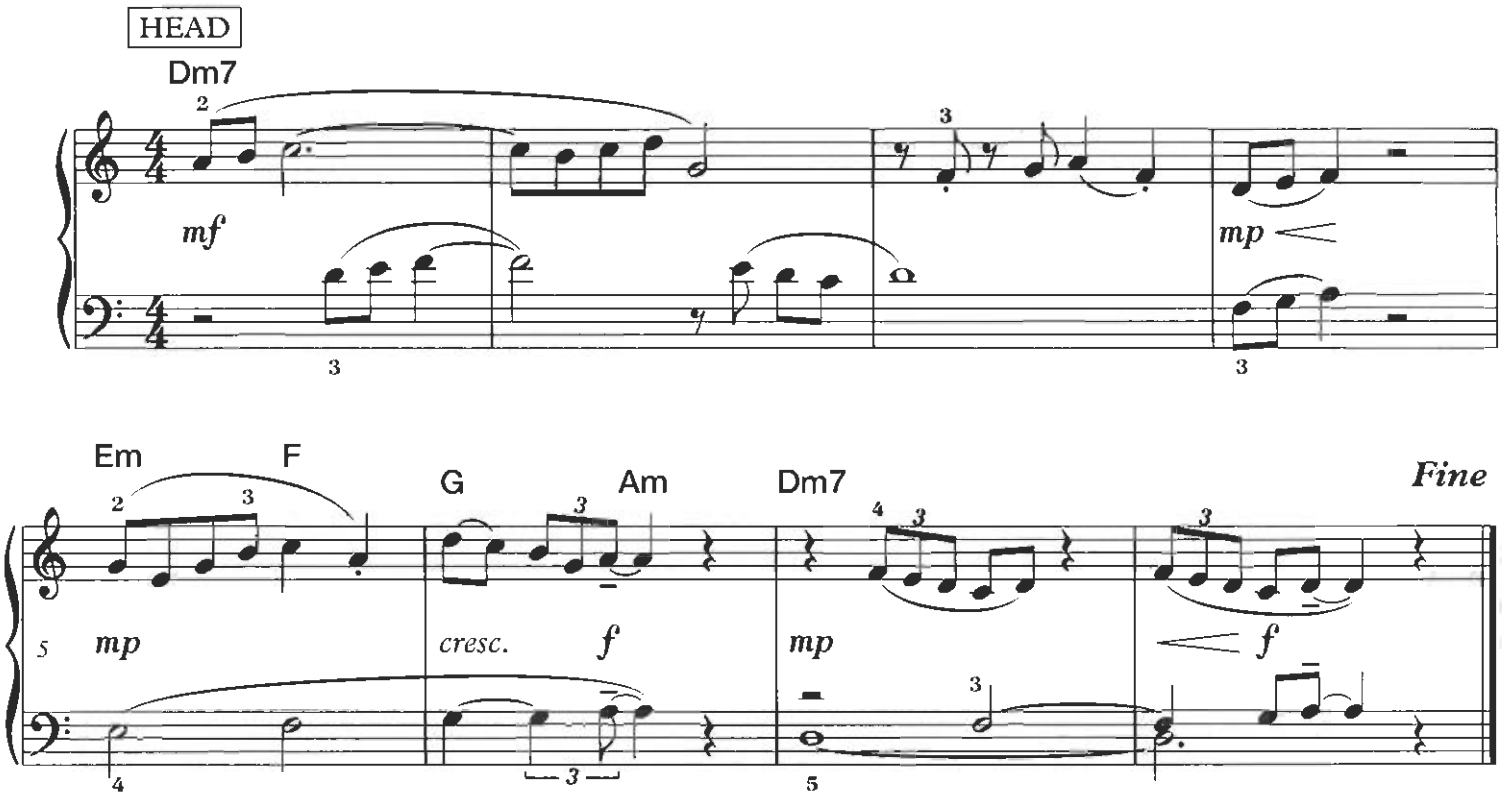
HERE WE GO AGAIN

Michael Garrick

Swing ♩ = 104 **Thoughtful**

HEAD



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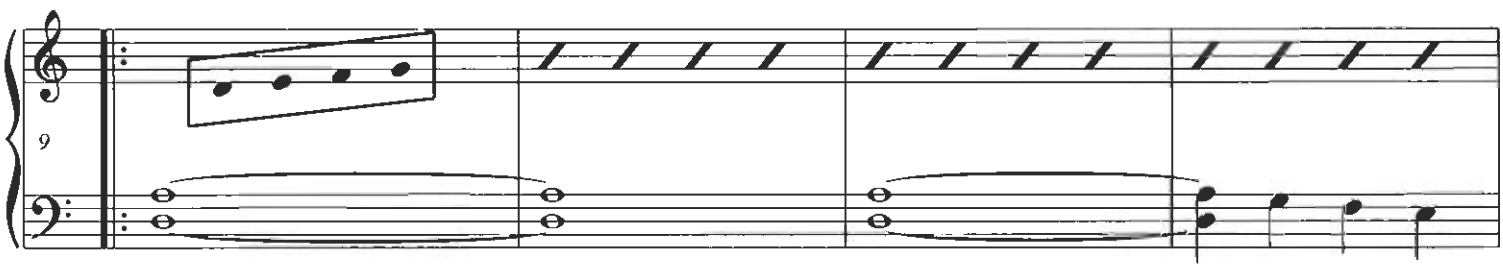
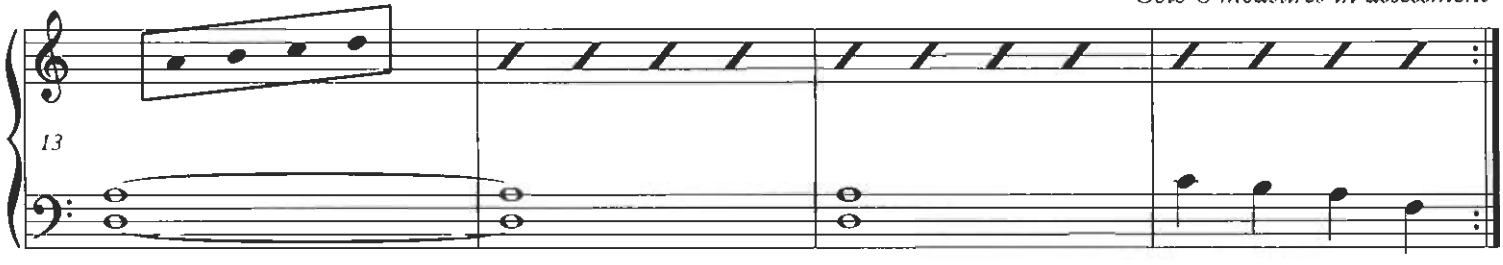


D.C. al Fine

Solo 8 measures in assessment



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

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*YOKATE

Huw Warren

* Minus One – Track 26

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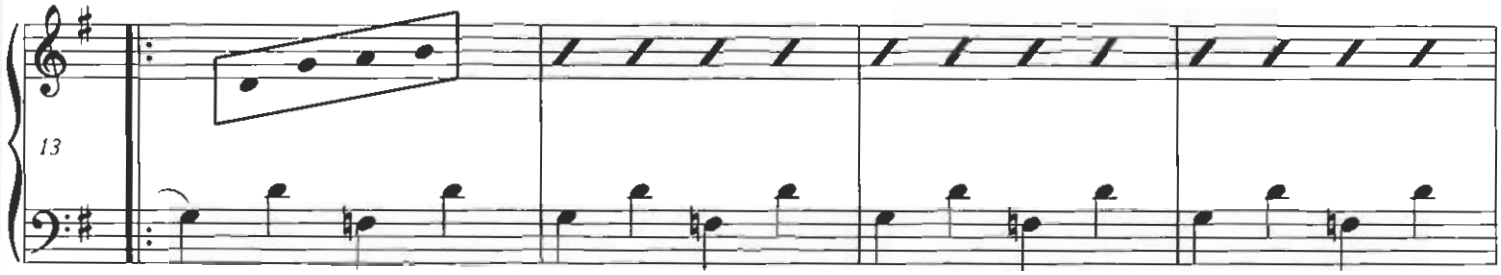
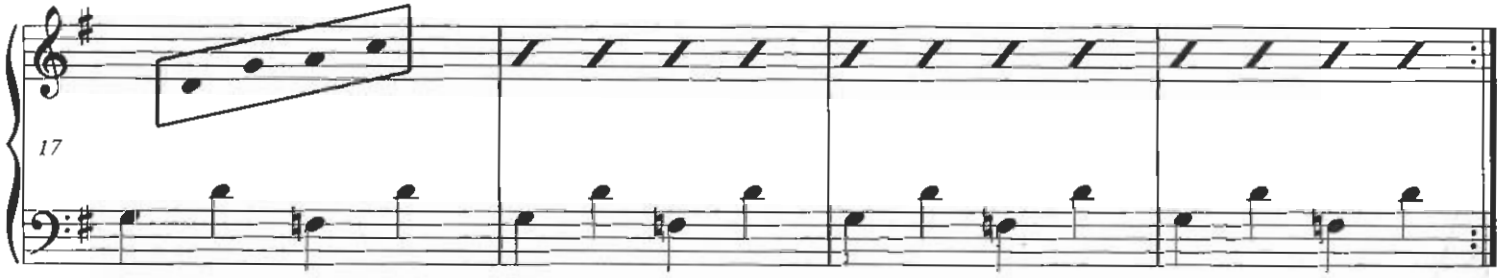
SOLOS

F/G



Solo 8 measures in assessment



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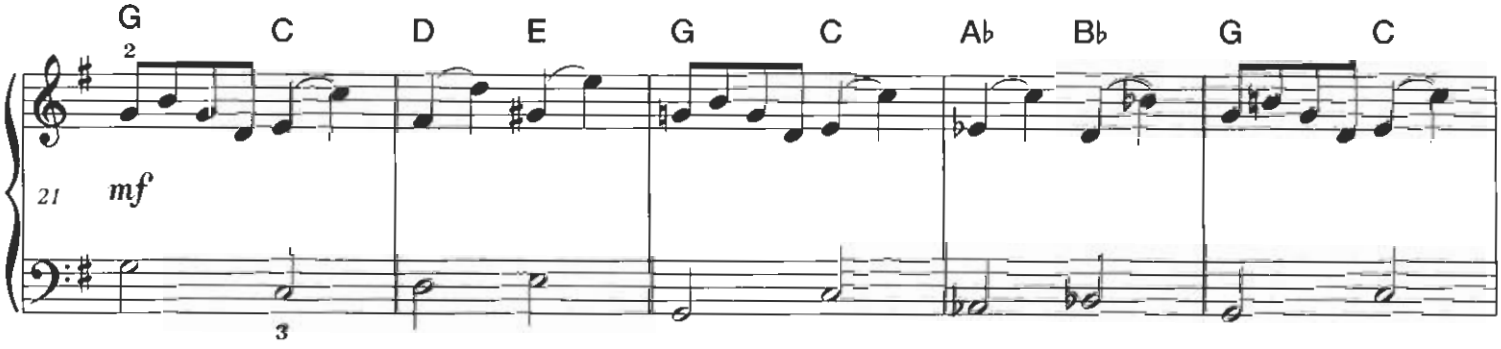
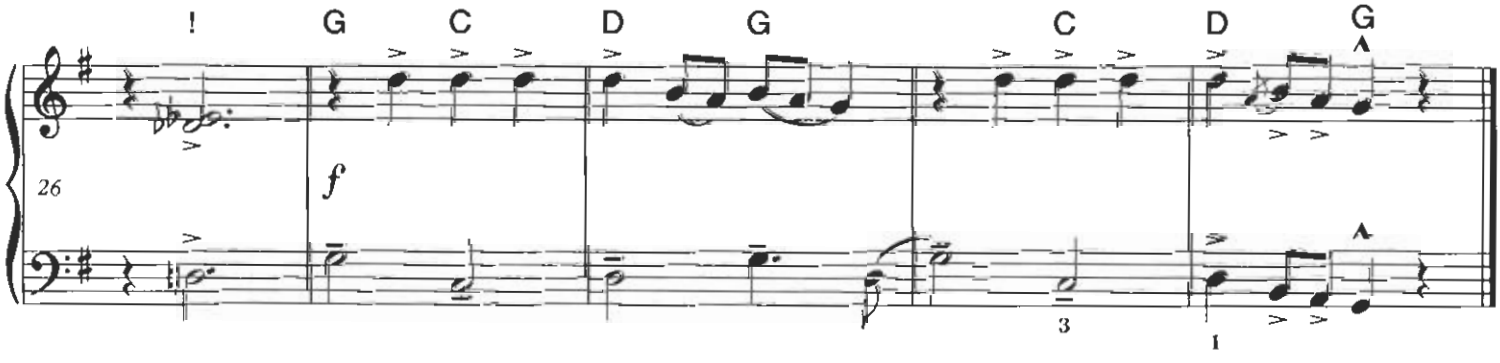




• RELATED LISTENING: Abdullah Ibrahim: "African Sun" from *African Sun* [KAZ]

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 CD 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.

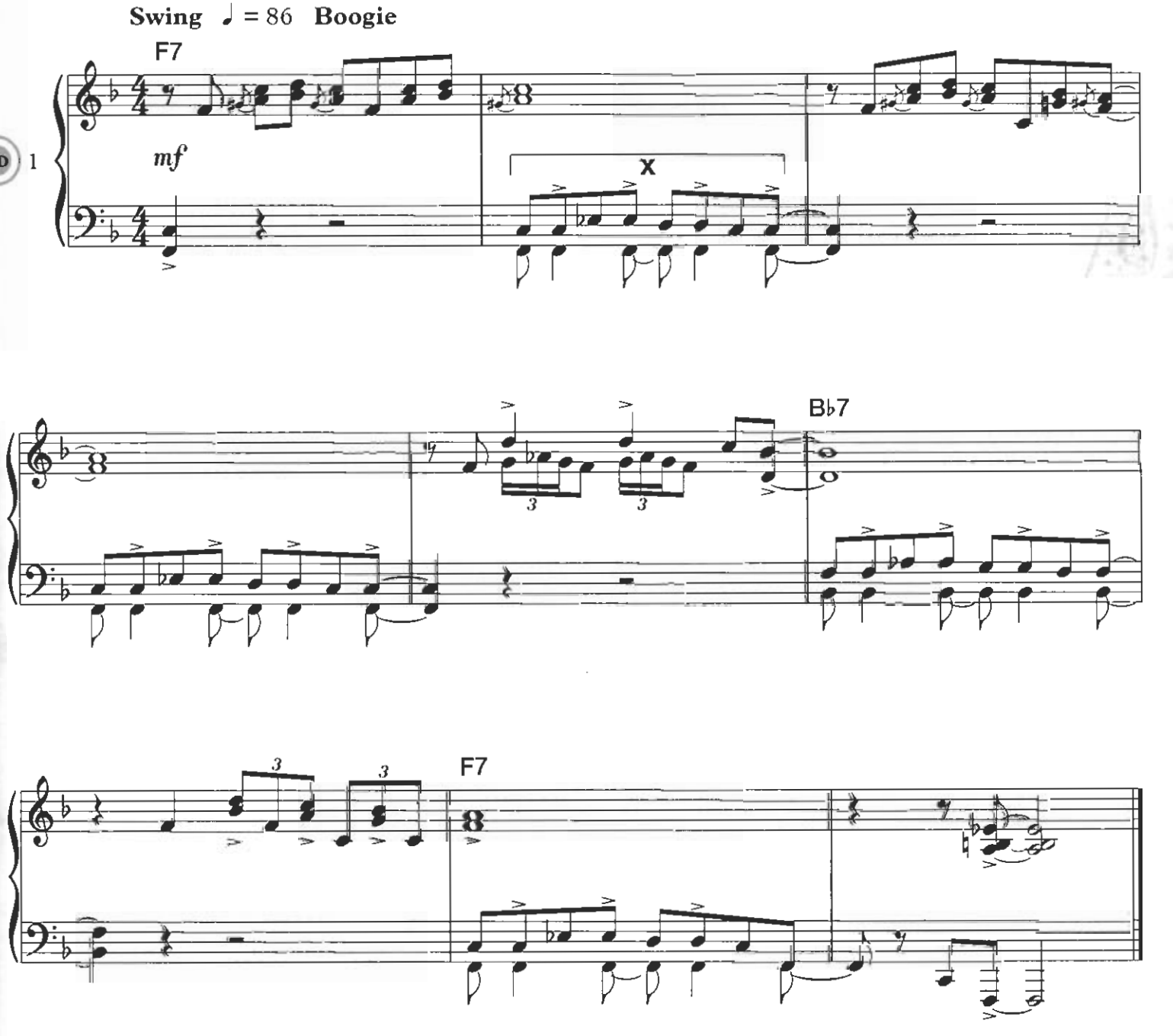
Developing and working on your aural skills is something that you will continue to do for the rest of your life as a jazz musician. It is a fundamental and hugely satisfying part of jazz.

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.



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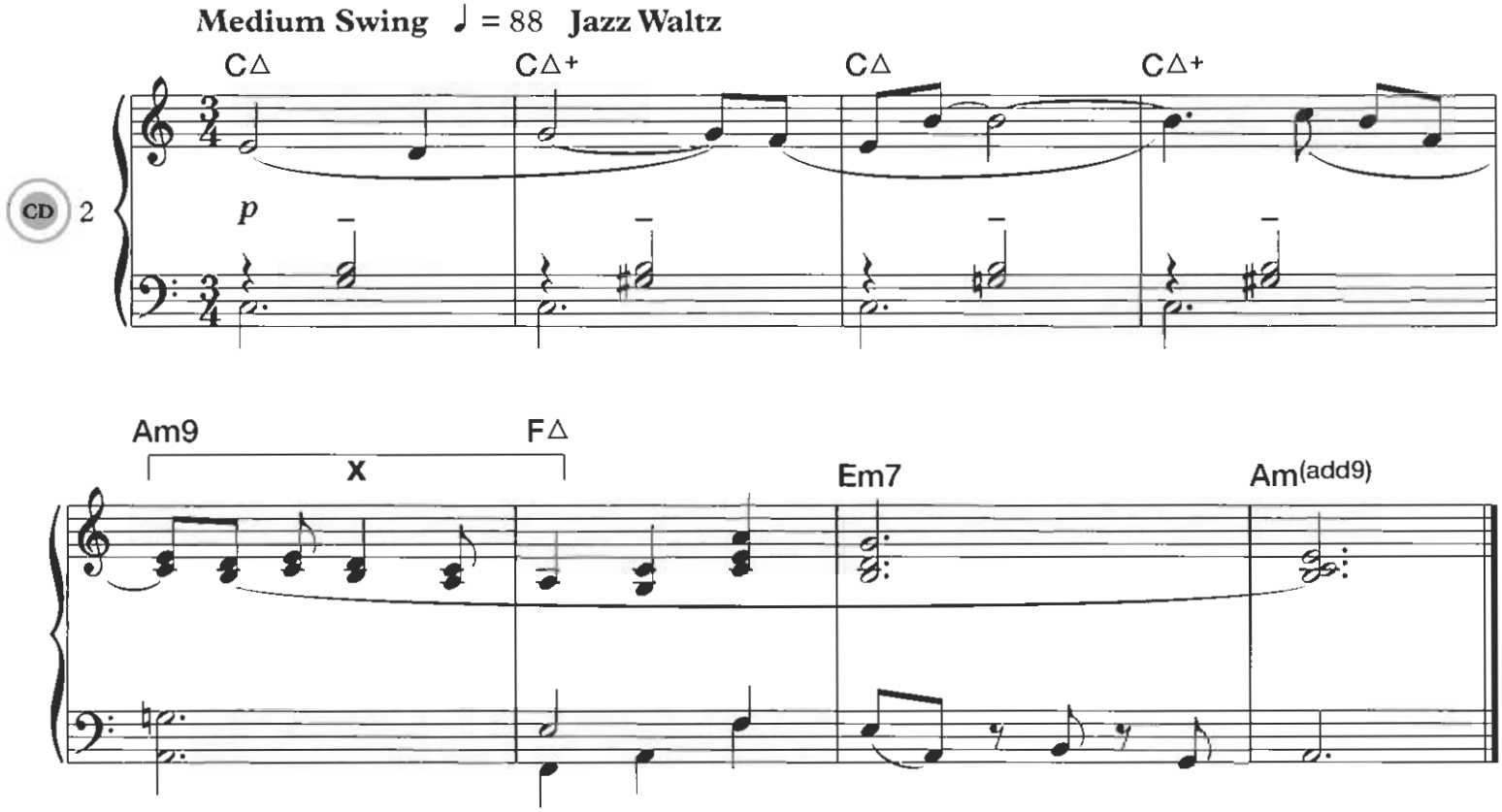
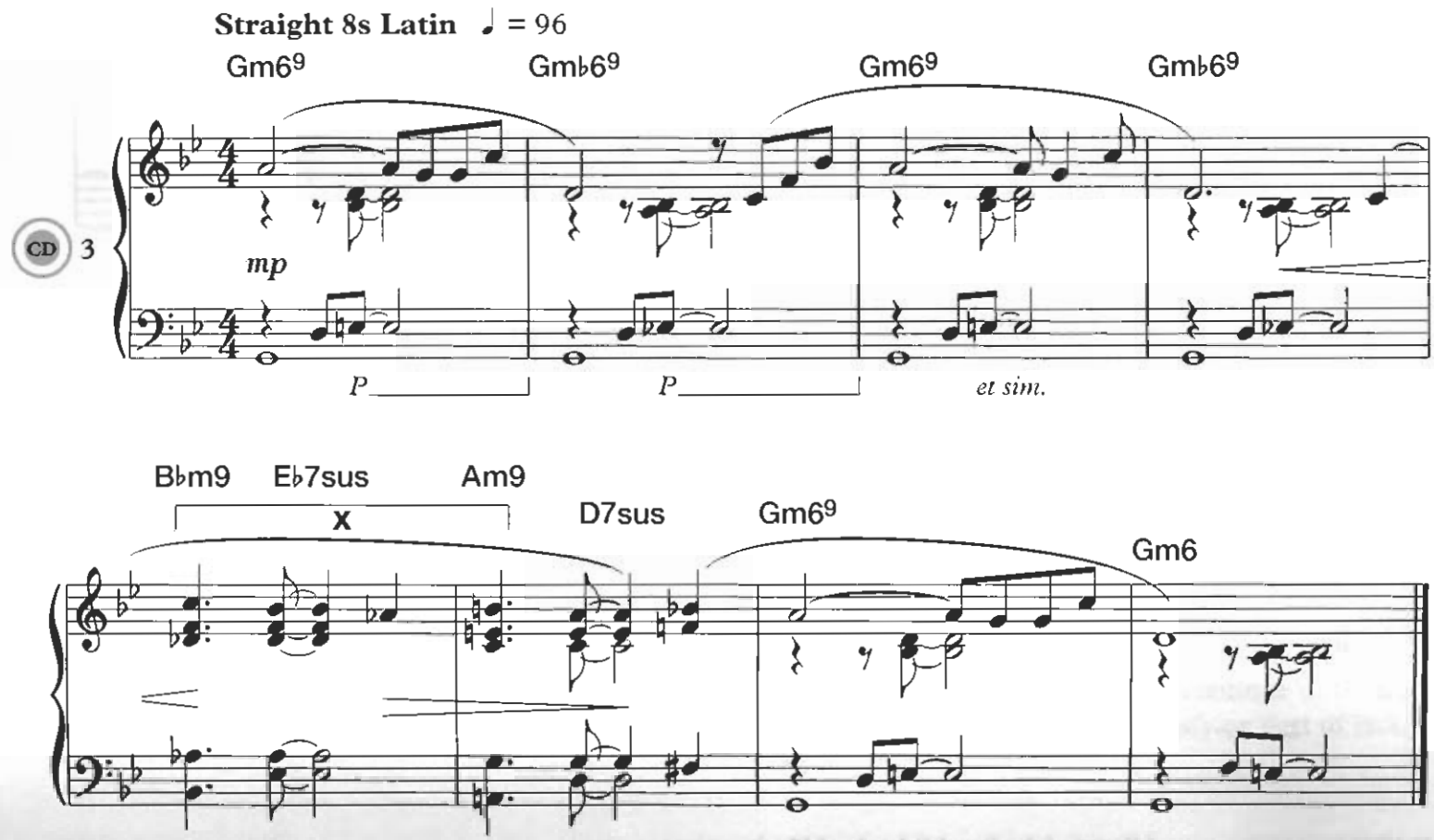
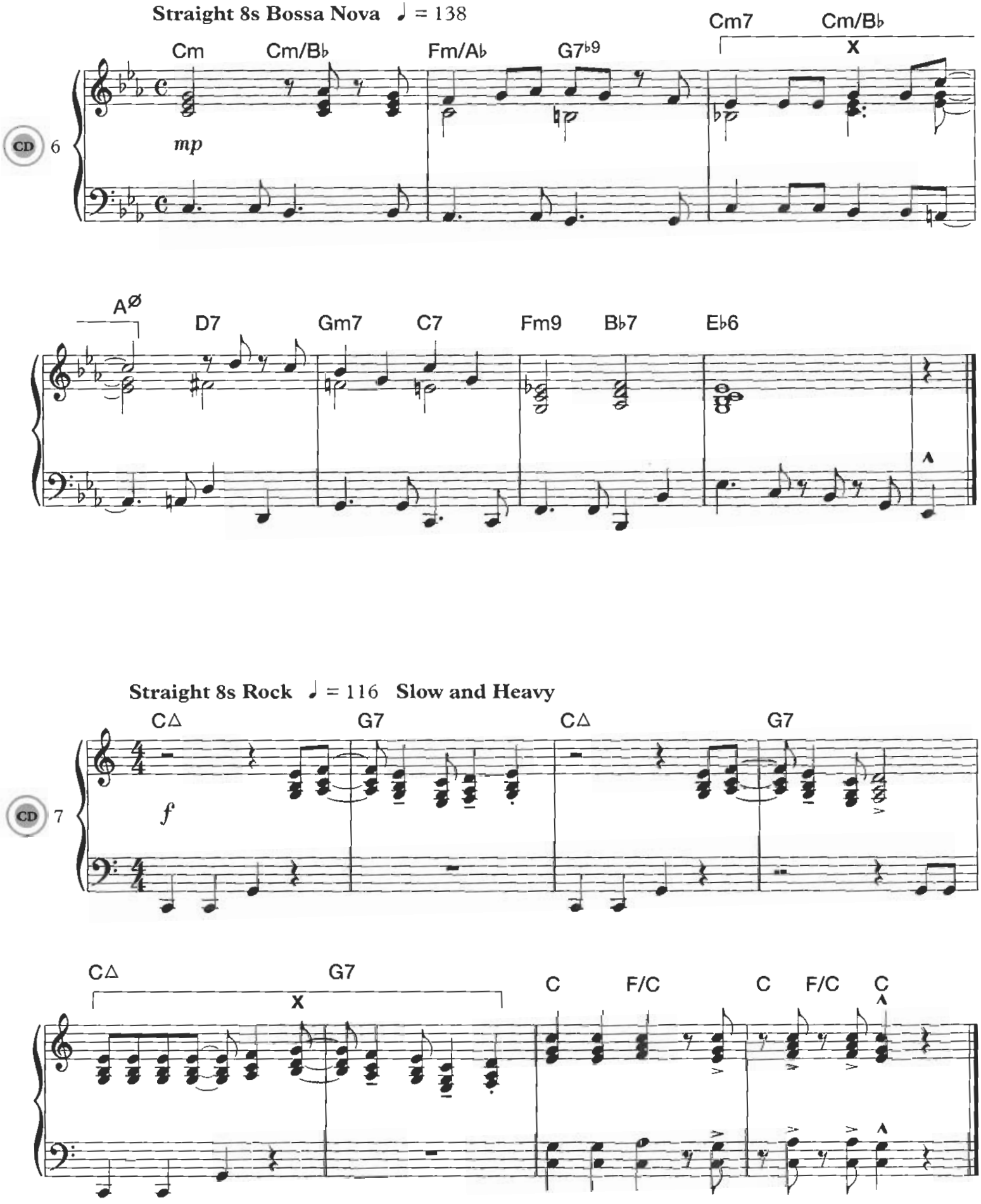
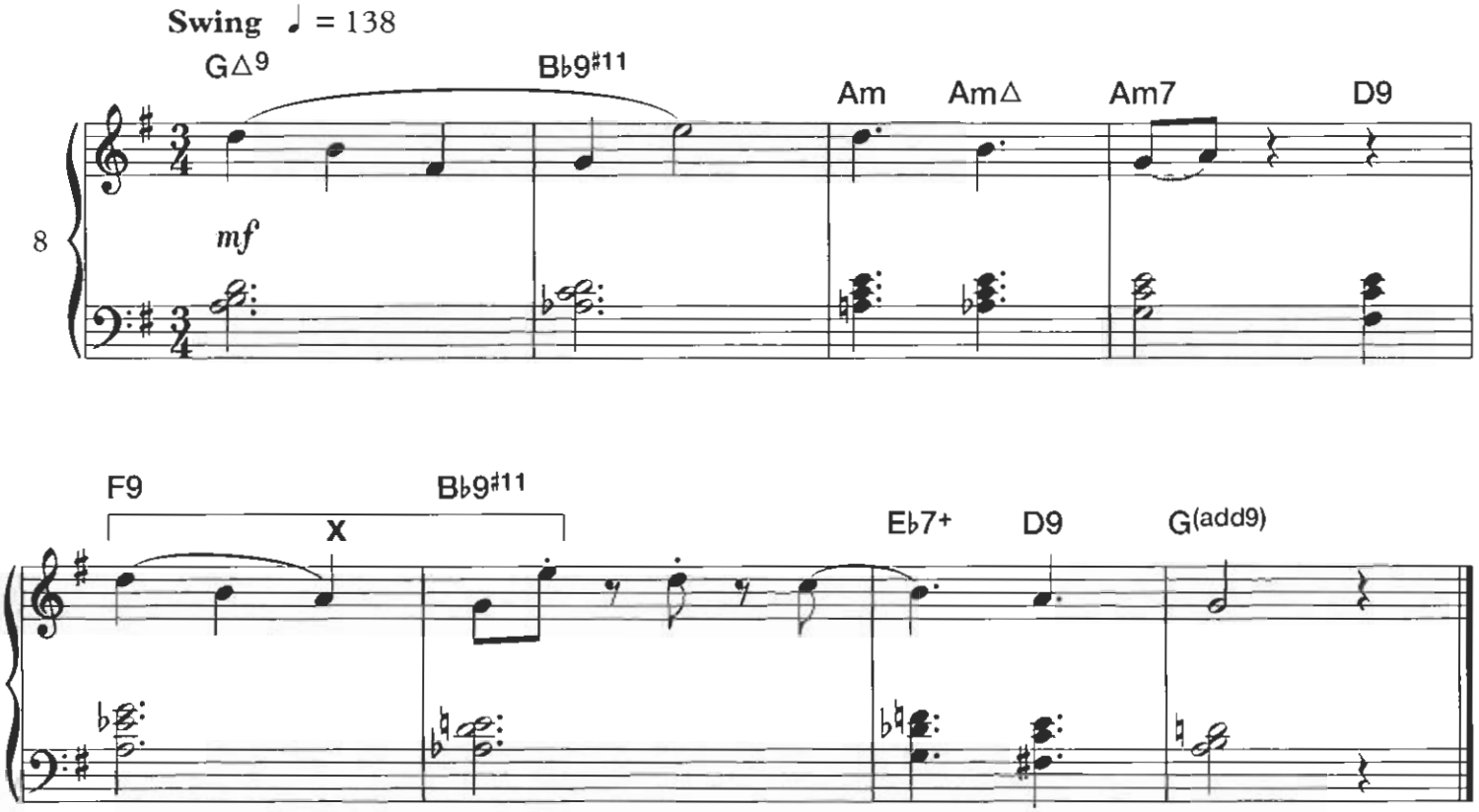
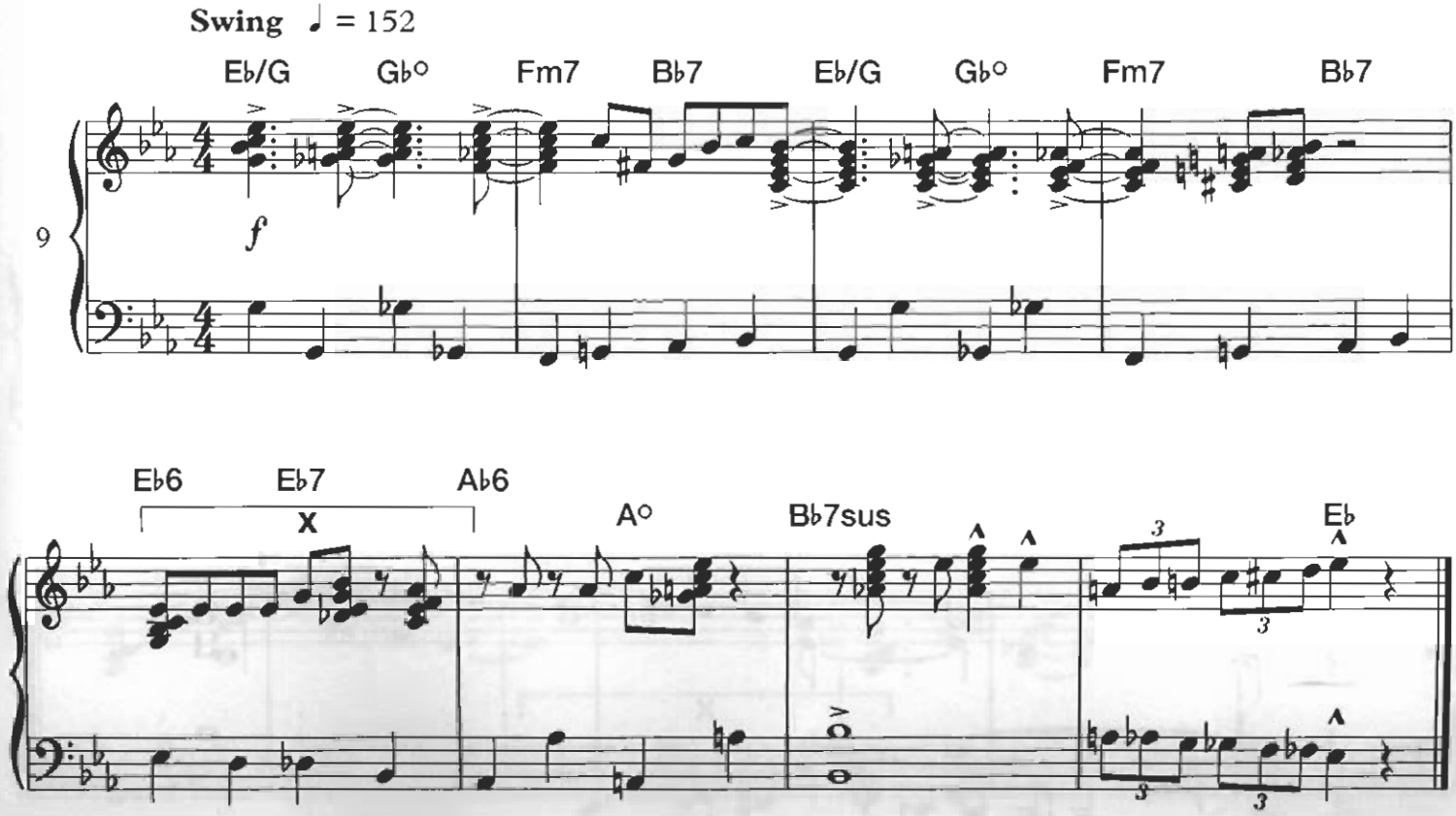
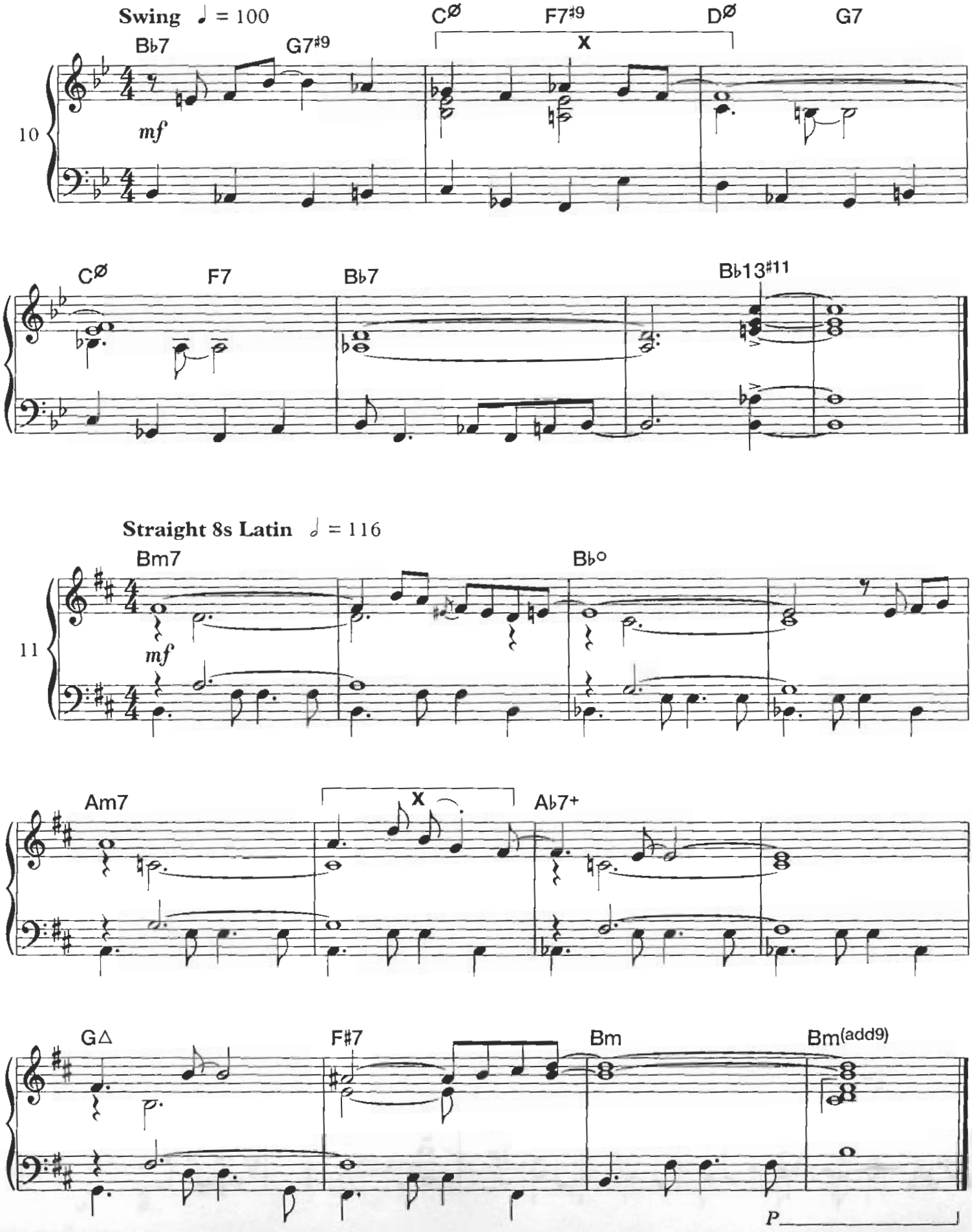

Medium Swing ♩ = 88 Jazz Waltz
CD 2
C△
C△+
C△
C△+
p
Am9
F△
X
Em7
Am(add9)

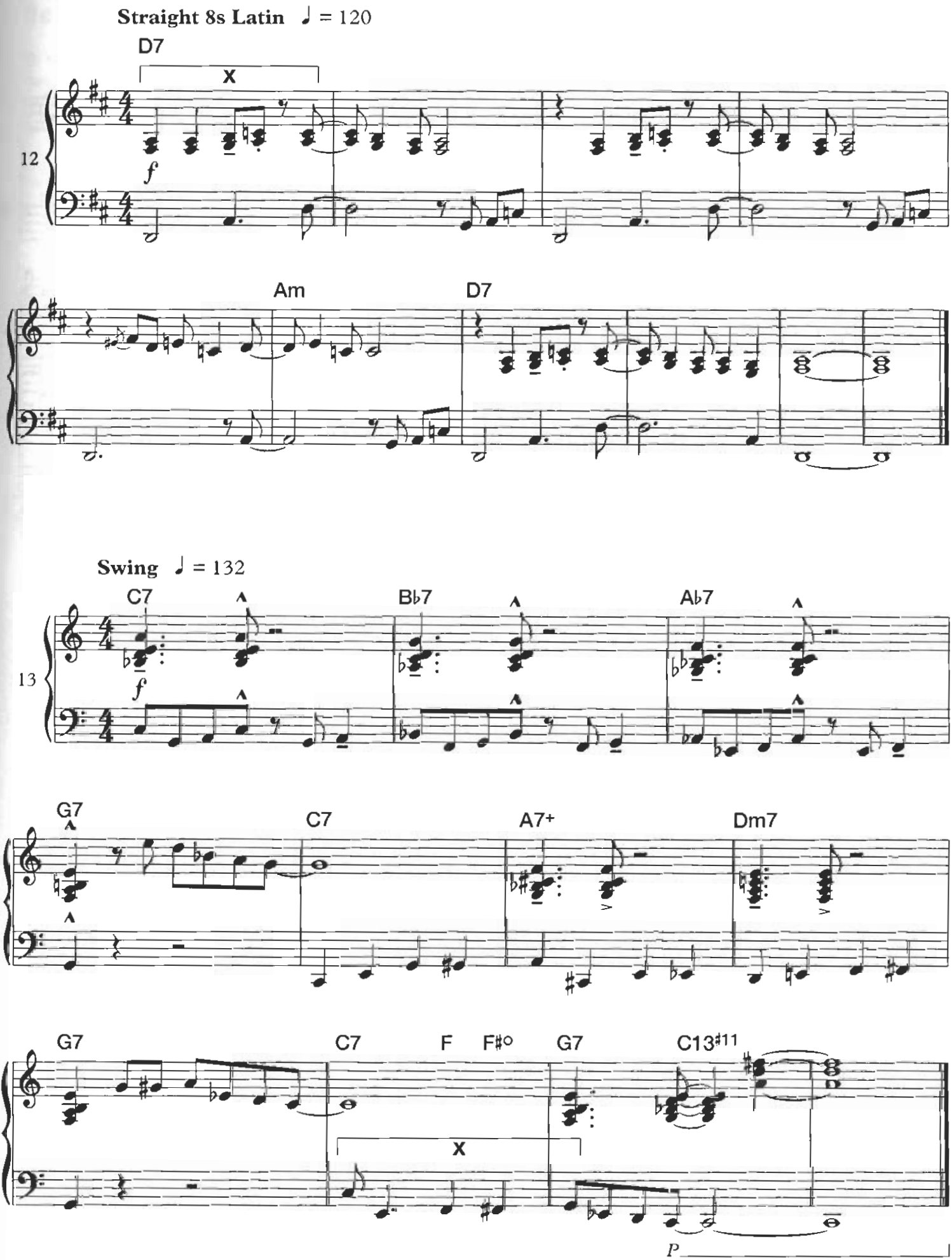

Straight 8s Latin ♩ = 96
CD 3
Gm6⁹
Gm♭6⁹
Gm6⁹
Gm♭6⁹
mp
P
P
et sim.
B♭m9
E♭7sus
Am9
X
D7sus
Gm6⁹
Gm6

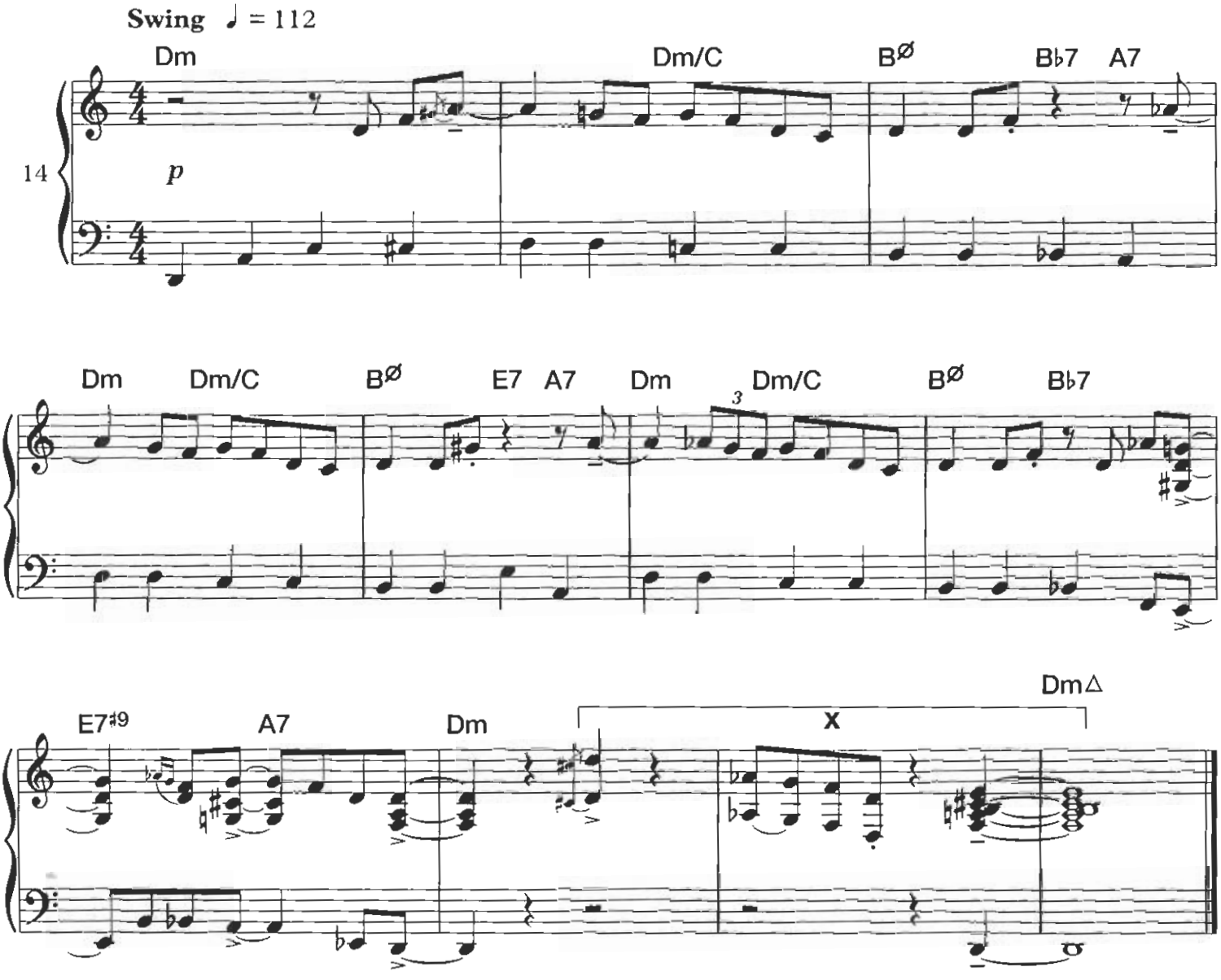

Straight 8s Bossa Nova ♩ = 138
Cm
Cm/B♭
Fm/A♭
G7♭9
Cm7
Cm/B♭
X
CD 6
mp
A∅
D7
Gm7
C7
Fm9
B♭7
E♭6
Straight 8s Rock ♩ = 116 Slow and Heavy
C△
G7
C△
G7
CD 7
f
C△
G7
X
C
F/C
C
F/C
C


Swing ♩ = 138
G△9
B♭9♯11
Am
Am△
Am7
D9
8
mf
F9
B♭9♯11
X
E♭7+
D9
G(add9)


Swing ♩ = 152
E♭/G
G♭°
Fm7
B♭7
E♭/G
G♭°
Fm7
B♭7
9
f
E♭6
E♭7
A♭6
X
A°
B♭7sus
E♭
3
3
3

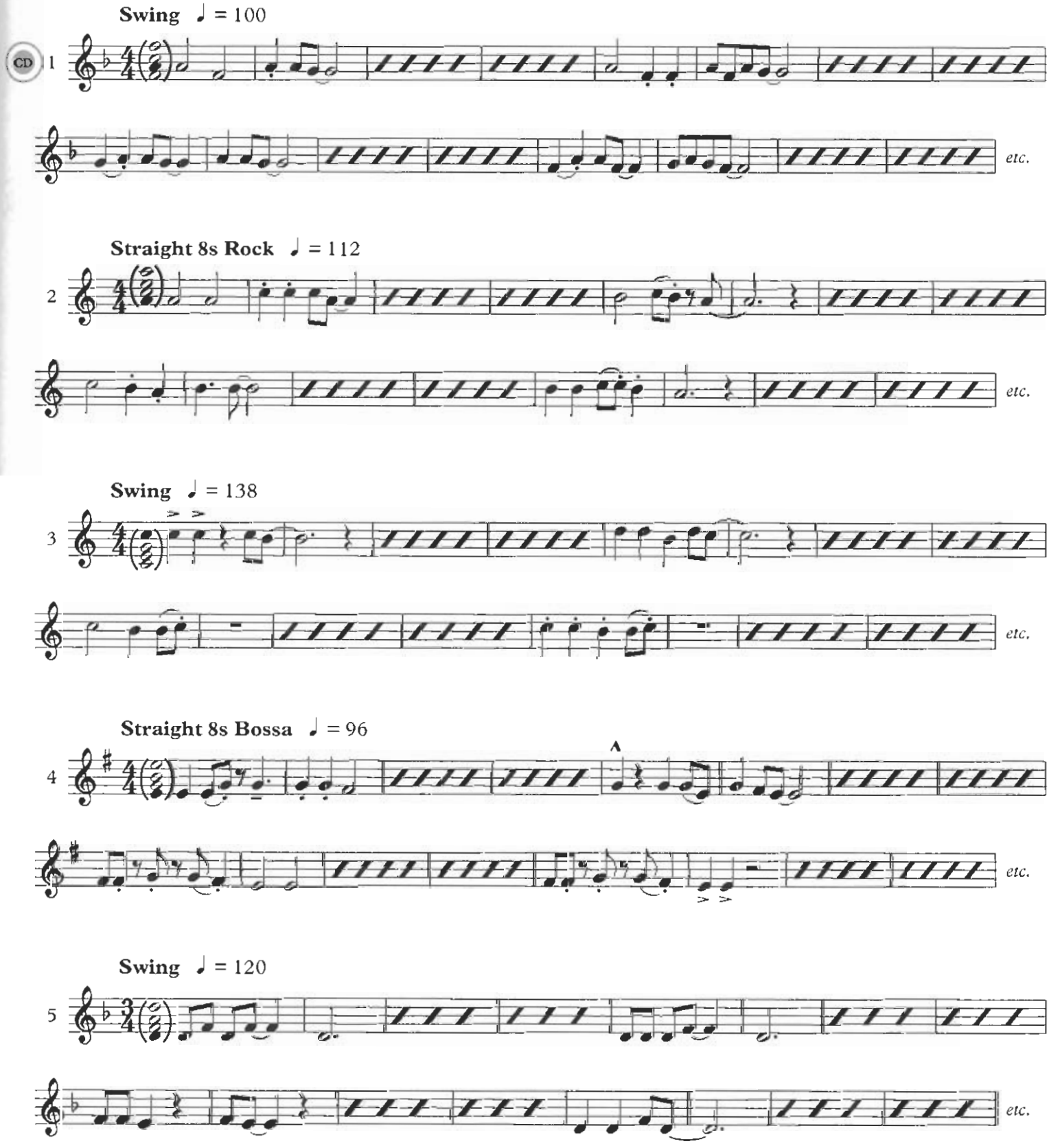

Swing ♩ = 100
B♭7
G7♯9
C∅
F7♯9
D∅
G7
X
10
mf
C∅
F7
B♭7
B♭13♯11
Straight 8s Latin ♩ = 116
Bm7
B♭∘
11
mf
Am7
X
A♭7+
G△
F♯7
Bm
Bm(add9)
P


Straight 8s Latin ♩ = 120
D7
X
12
f
Am
D7
Swing ♩ = 132
C7
B♭7
A♭7
13
f
G7
C7
A7+
Dm7
G7
C7
F
F♯o
G7
C13♯11
X
P

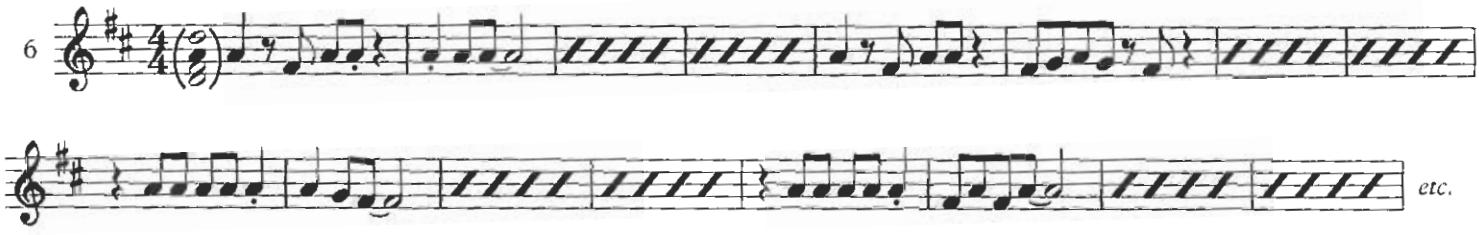

Swing ♩ = 112
Dm
Dm/C
B∅
B♭7
A7
14
p
Dm
Dm/C
B∅
E7
A7
Dm
3
Dm/C
B∅
B♭7
E7♯9
A7
Dm
X
Dm△

Test B

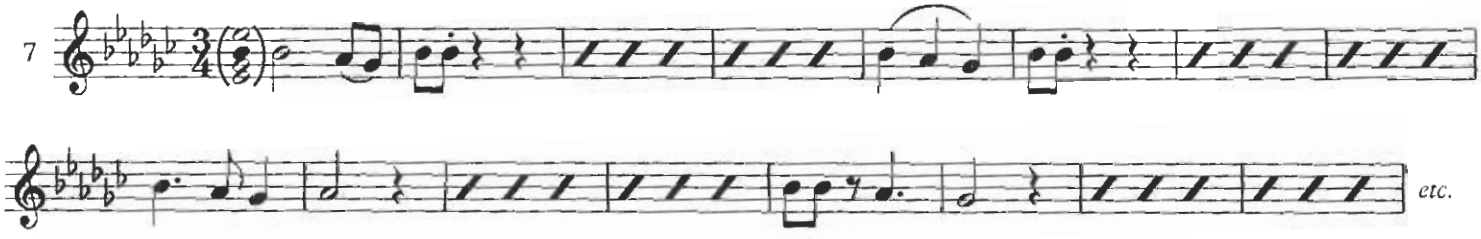
To sing, as an echo, four two-measure phrases limited to a range of a third in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded and a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



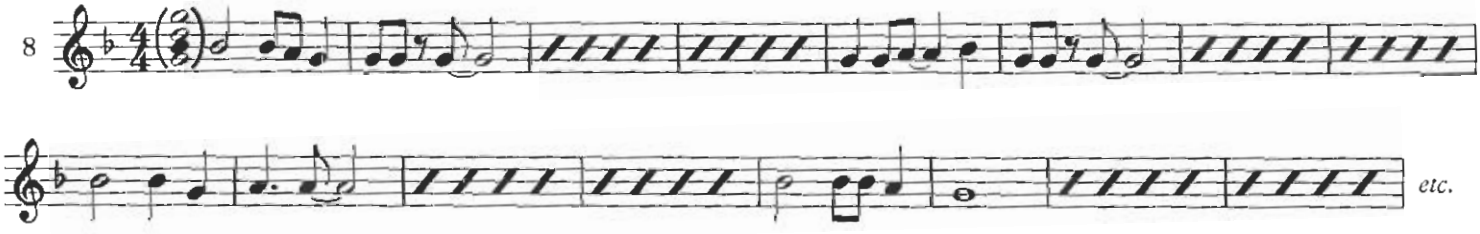
Swing ♩ = 120



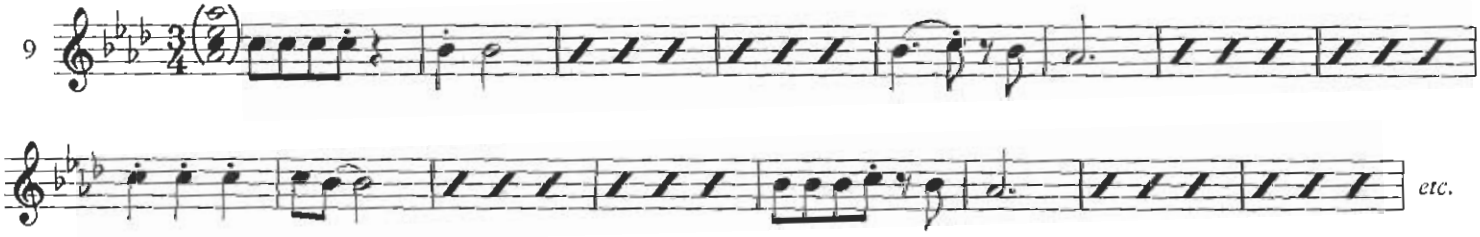
Swing ♩ = 92 **Jazz Waltz**



Straight 8s Bossa ♩ = 104



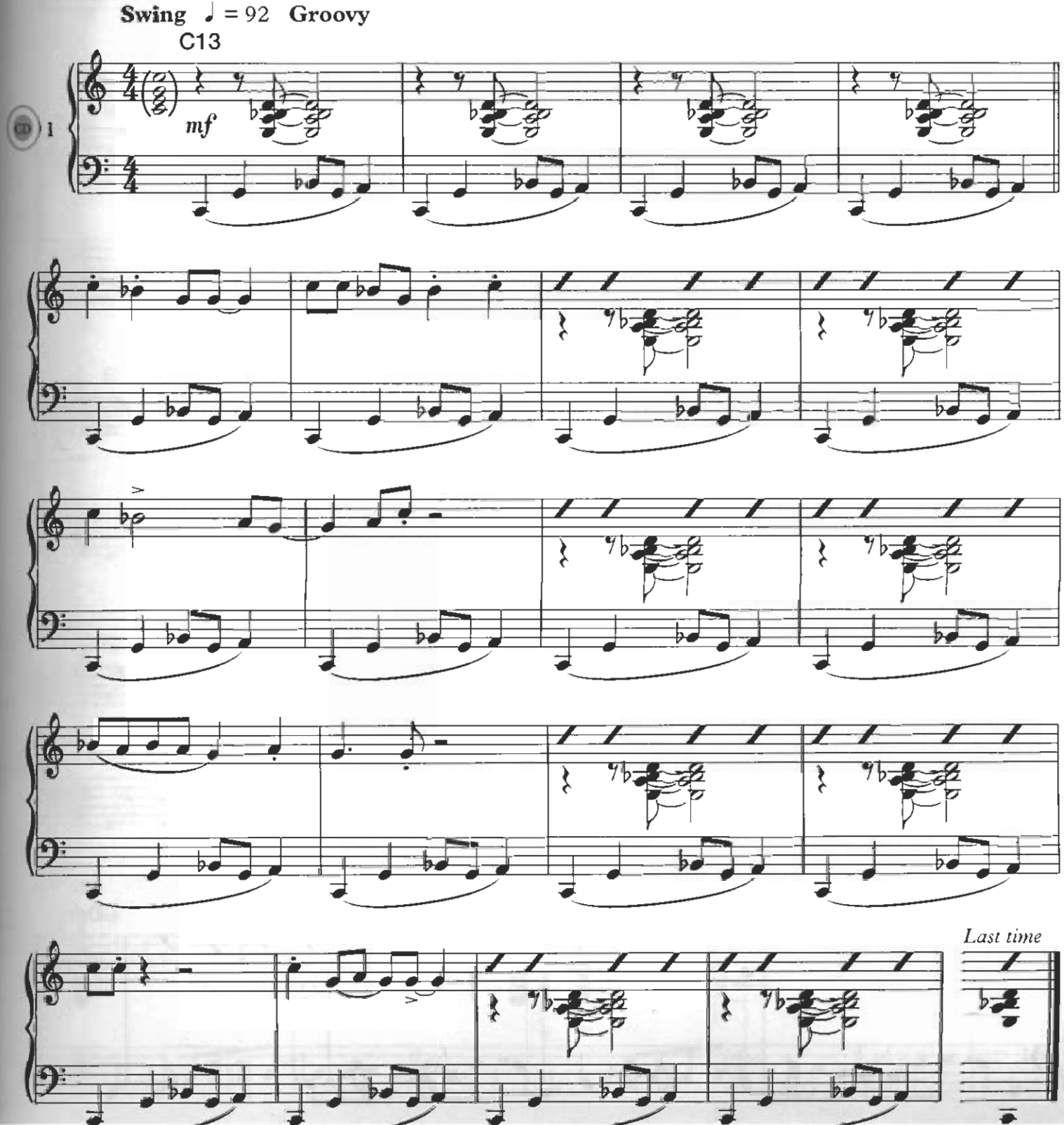
Swing ♩ = 132 **Jazz Waltz**



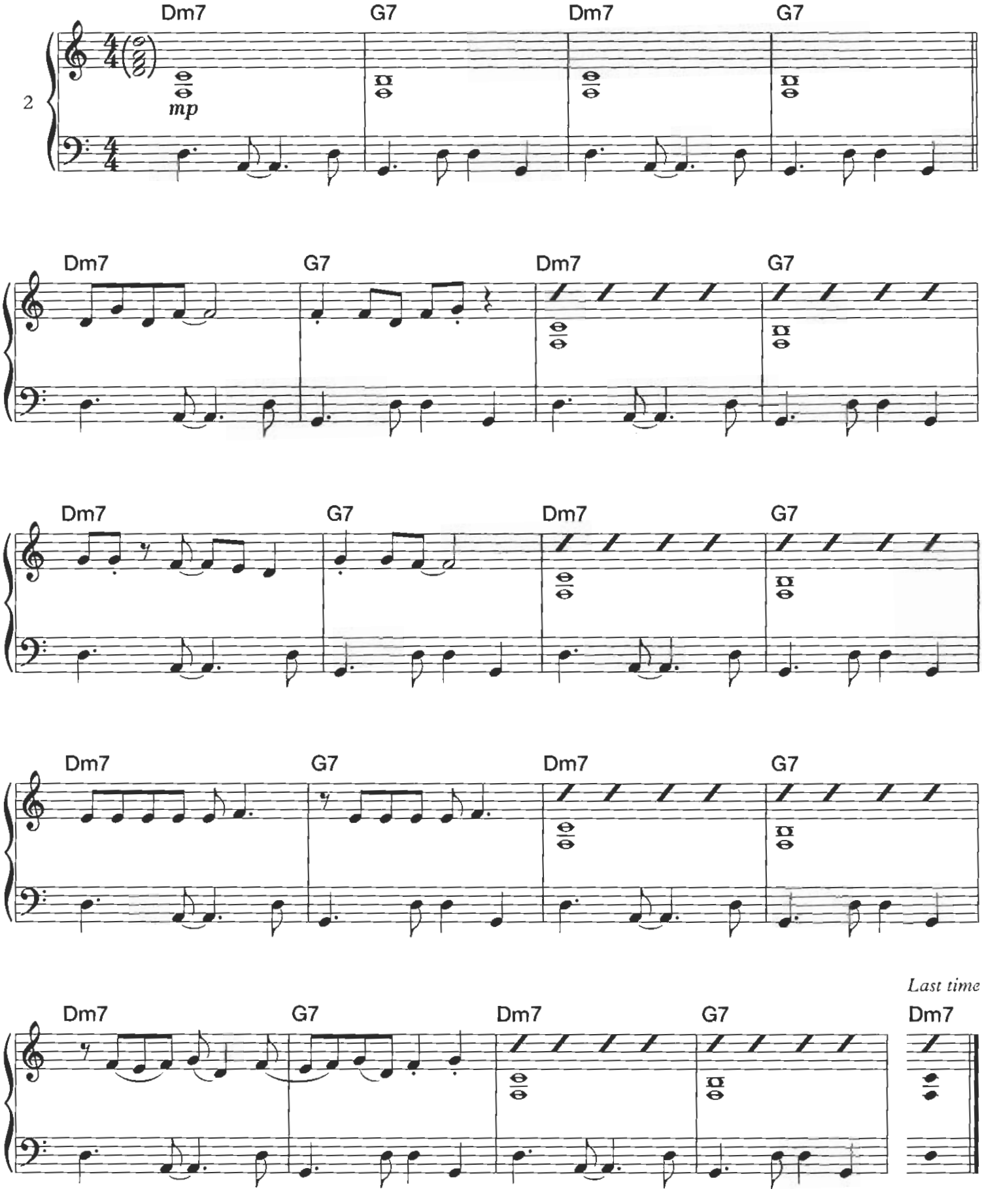
Straight 8s Latin ♩ = 100

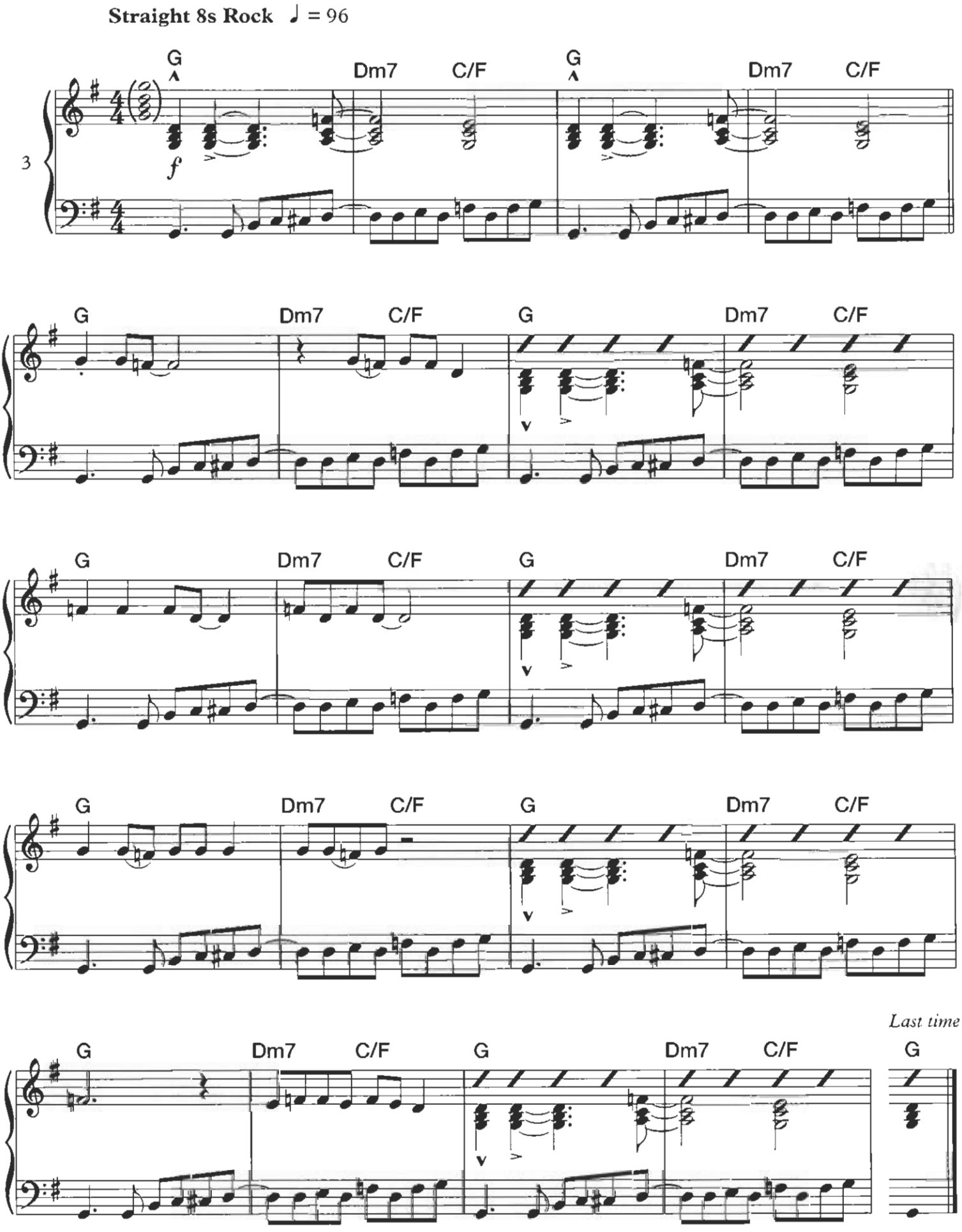
Test C

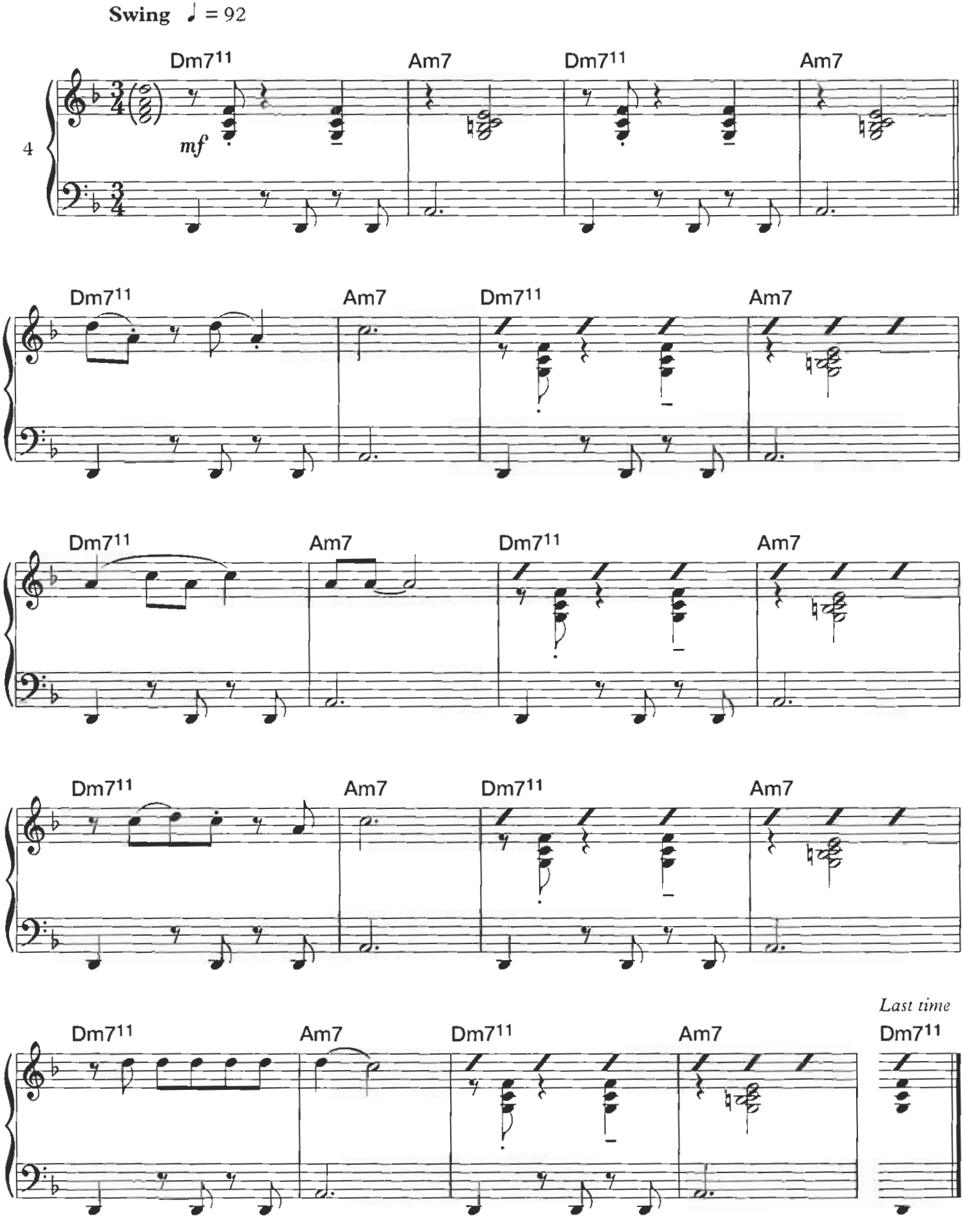
To sing or play improvised answering phrases to four two-measure phrases limited to a range of a fourth (though the answers need not be similarly limited) in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord 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.



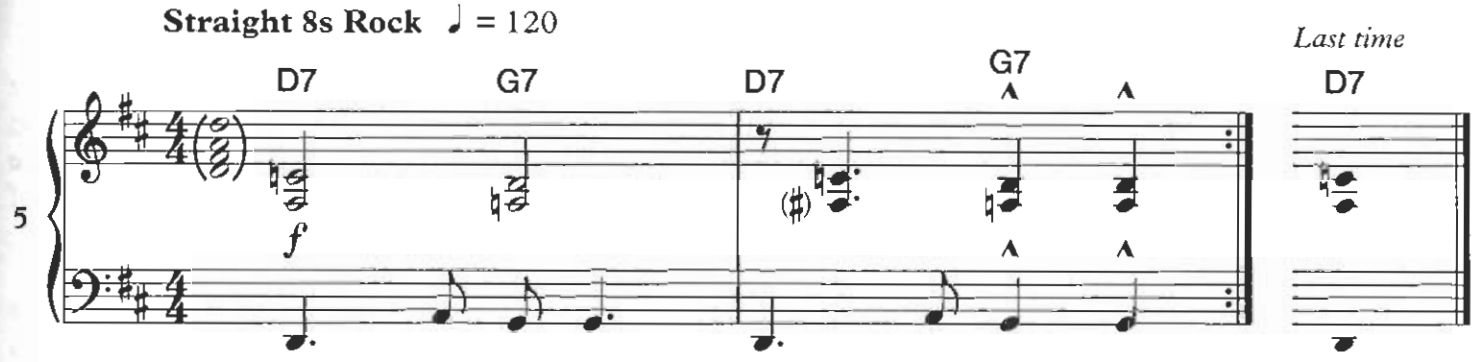
Straight 8s Latin ♩ = 108

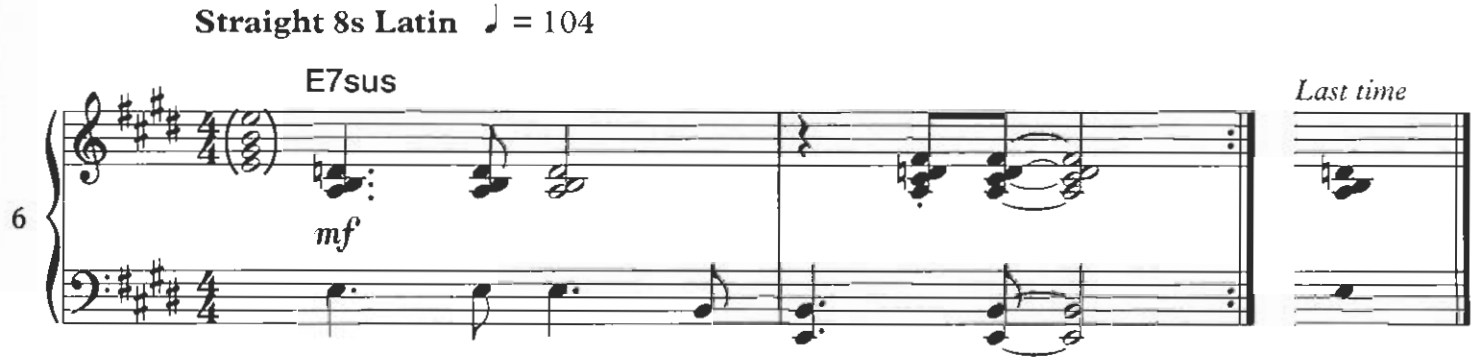


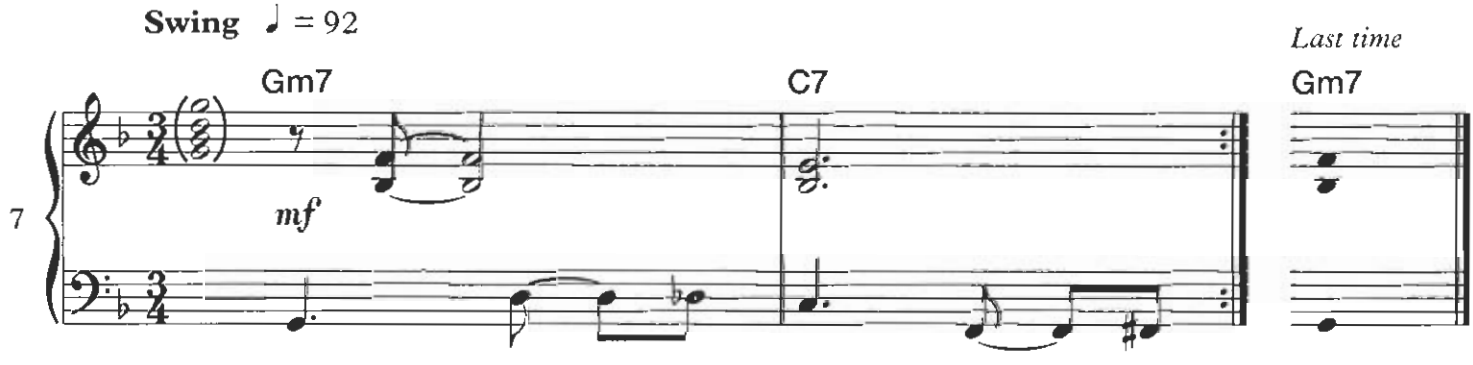

Straight 8s Rock ♩ = 96
G
Dm7
C/F
3
f
Last time

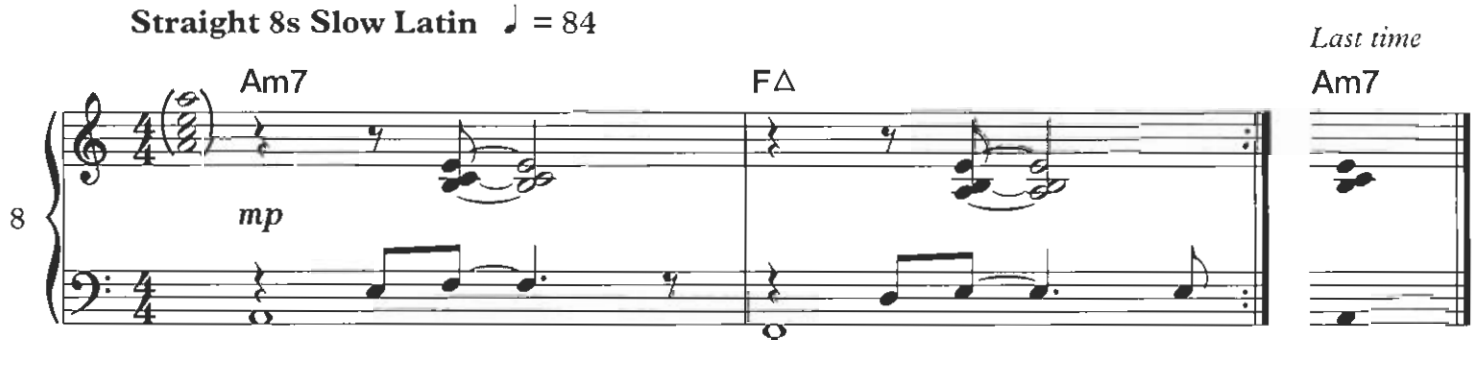

Swing ♩ = 92
Dm7¹¹
Am7
Dm7¹¹
Am7
4
mf
Dm7¹¹
Am7
Dm7¹¹
Am7
Dm7¹¹
Am7
Dm7¹¹
Am7
Dm7¹¹
Am7
Dm7¹¹
Am7
Last time
Dm7¹¹
Am7
Dm7¹¹
Am7
Dm7¹¹

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.









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. ♭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*