JAZZ PIANO PIECES

GRADE 3

ABRSM PUBLISHING

HE ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC

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, 24 Portland Place, London W1B 1LU (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 G; Mixolydian on C; Lydian on B♭; F major (two octaves)
Minor pentatonic on D and C (two octaves)
Blues scales on C and F (one octave)

CHROMATIC SCALES: with each hand separately, beginning on A♭, B and C (two octaves)

ARPEGGIOS: the common chords of F and B♭ majors, and A and C minors, 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. At the outset, the notation of the head should be closely followed. While there may be variation in details of melody, rhythm or phrasing, the result should be coherent, stylish and musical and not alter the technical demand.

SOLO. The guideline right-hand pitches and left-hand part are given 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.

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

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

Quick Study

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

Aural Tests

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

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

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JAZZ PIANO PIECES GRADE 3

Edited by Charles Beale

Blues

1 Tim Richards
Barrelhouse Blues 2

2 John Myhill
Walking Blues 4

3 Dizzy Gillespie, *arr. Pete Churchill*
Birks Works 6

4 Charles Beale
Blues for Tom 8

5 Julian Joseph
Allfarthing Blues 10

Standards

1 Billy Taylor, *arr. Liam Noble*
I wish I knew how it would feel to be free 12

2 Bart Howard, *arr. Pete Churchill*
Fly me to the Moon (In other words) 14

3 Charles Lloyd, *arr. Will Michael*
Sombrero Sam 16

4 Benny Goodman, *arr. Pete Churchill*
A Smooth One 18

5 Moises Simons, *arr. Roland Perrin*
The Peanut Vendor (El Manisero) 20

Contemporary Jazz

1 Huw Warren
Swing Fun 22

2 Michael Garrick
Neat Feet 24

3 Terry Seabrook
Spanish Sketch 26

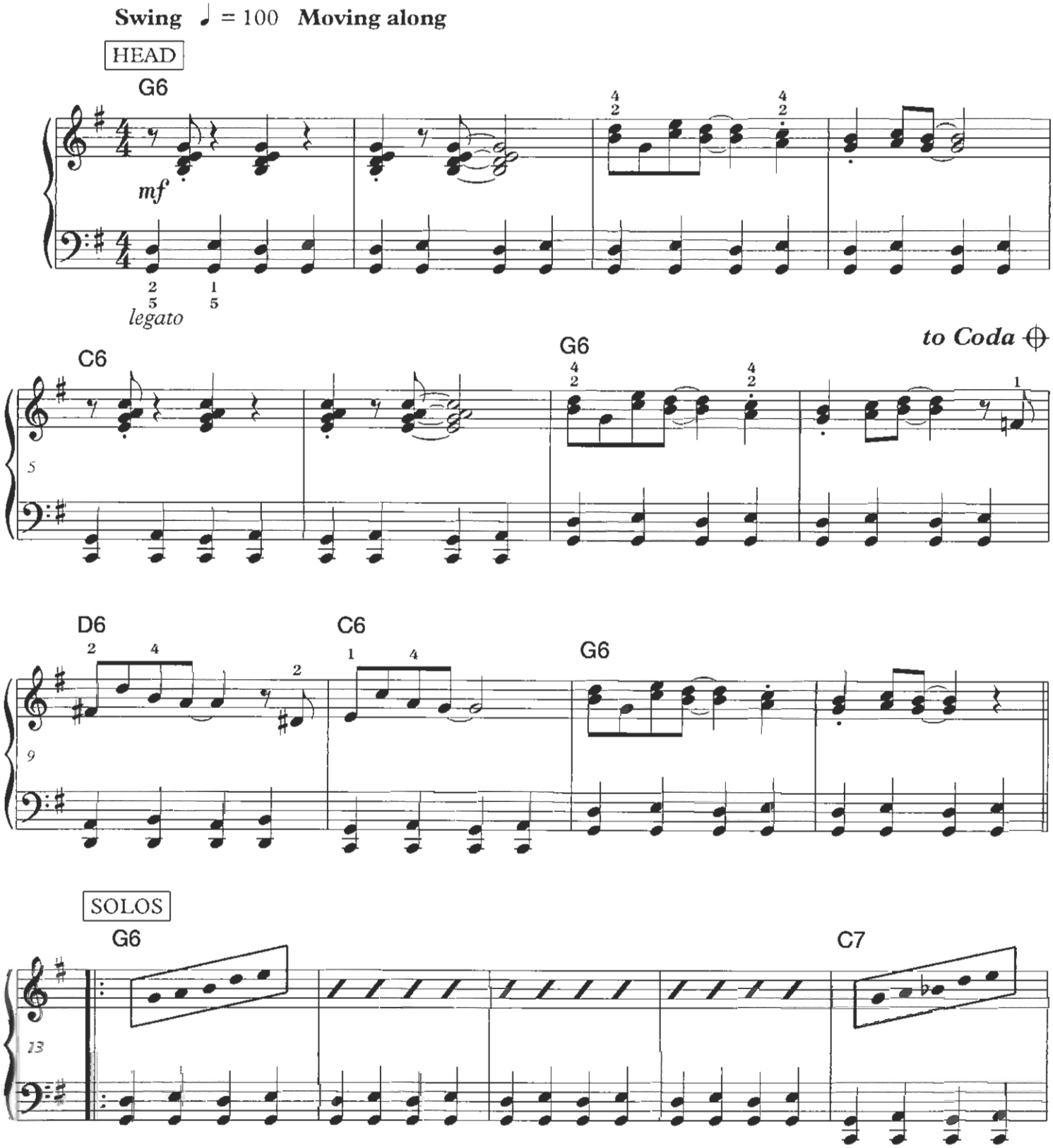
4 Nikki Iles
Sails 28

5 Roland Perrin
Saturday 30

A CD for Grade 3 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, 'Birks Works', 'I wish I knew how it would feel to be free' and 'Saturday', are also presented on the CD in 'minus one' versions, for you to play along with bass and drums.

BARRELHOUSE BLUES

Tim Richards



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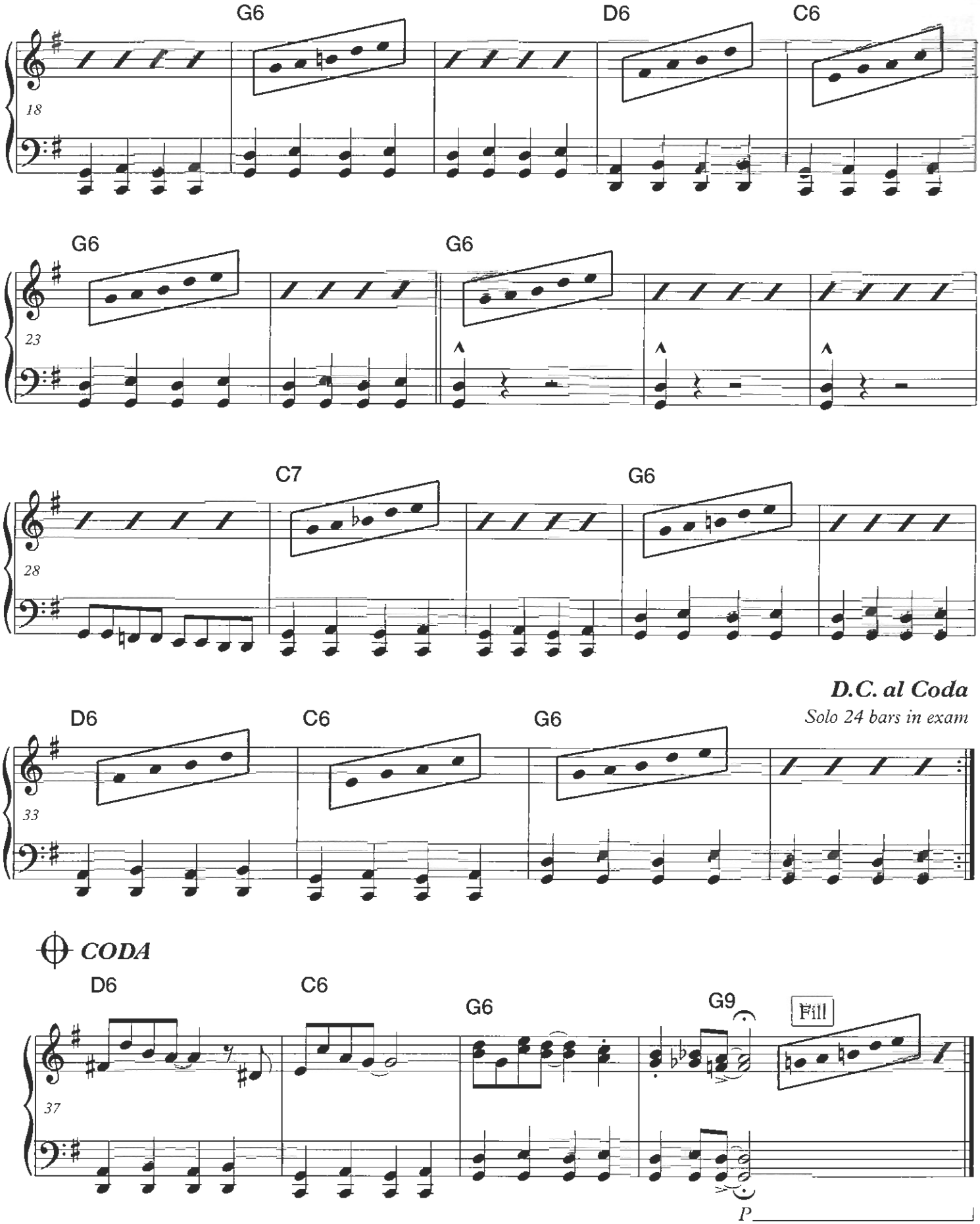
From *Improvising Blues Piano* by Tim Richards.



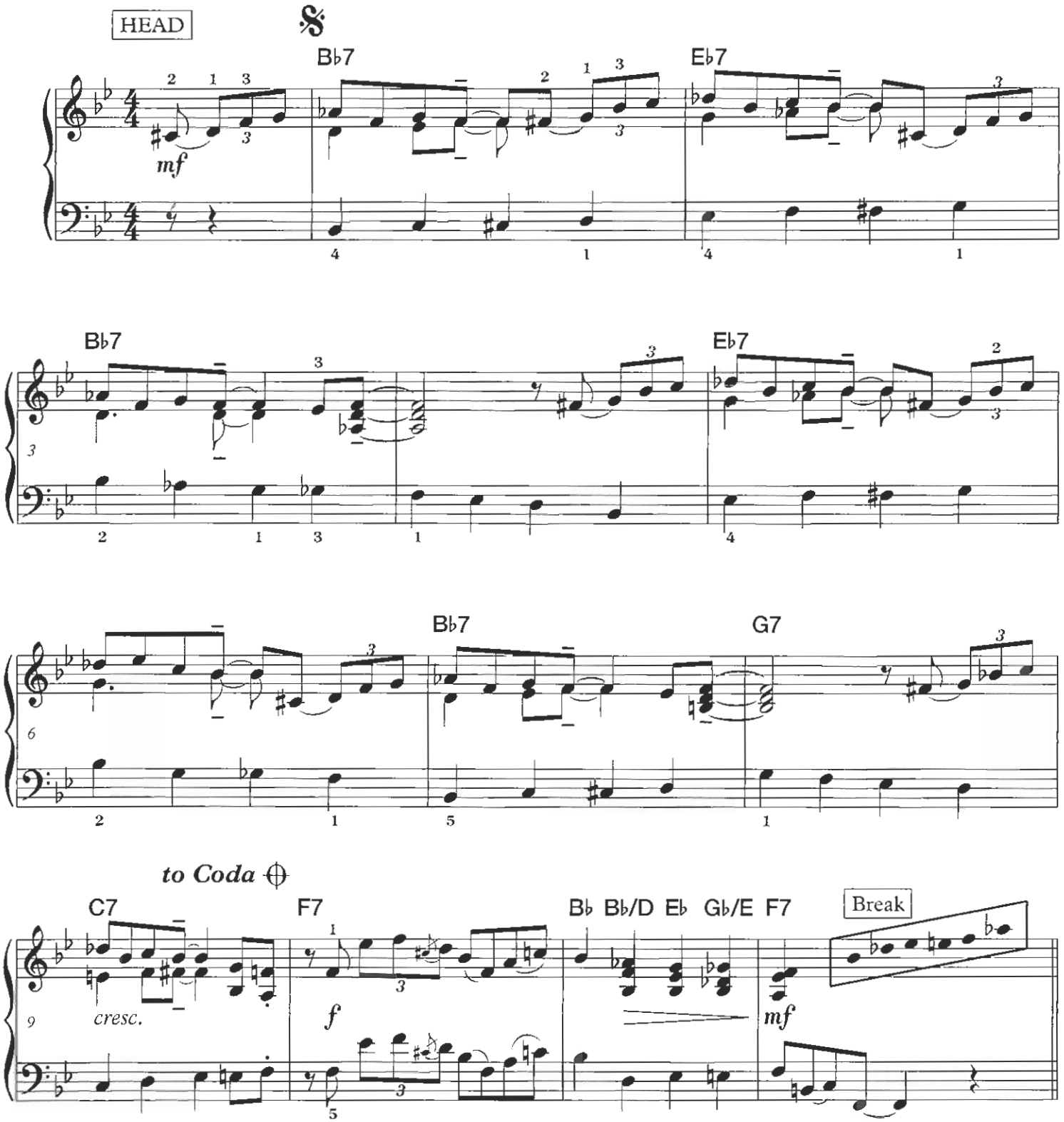
• NOTES: Also try improvising using Mixolydian on G over the G6 bars.

• RELATED LISTENING: Will Ezell: 'Pitchin' Boogie' from *The Piano Blues: Paramount Volume 1 1928-32* [Magpie]

WALKING BLUES

John Myhill

Medium Swing ♩ = 88 **Carefree and confident**



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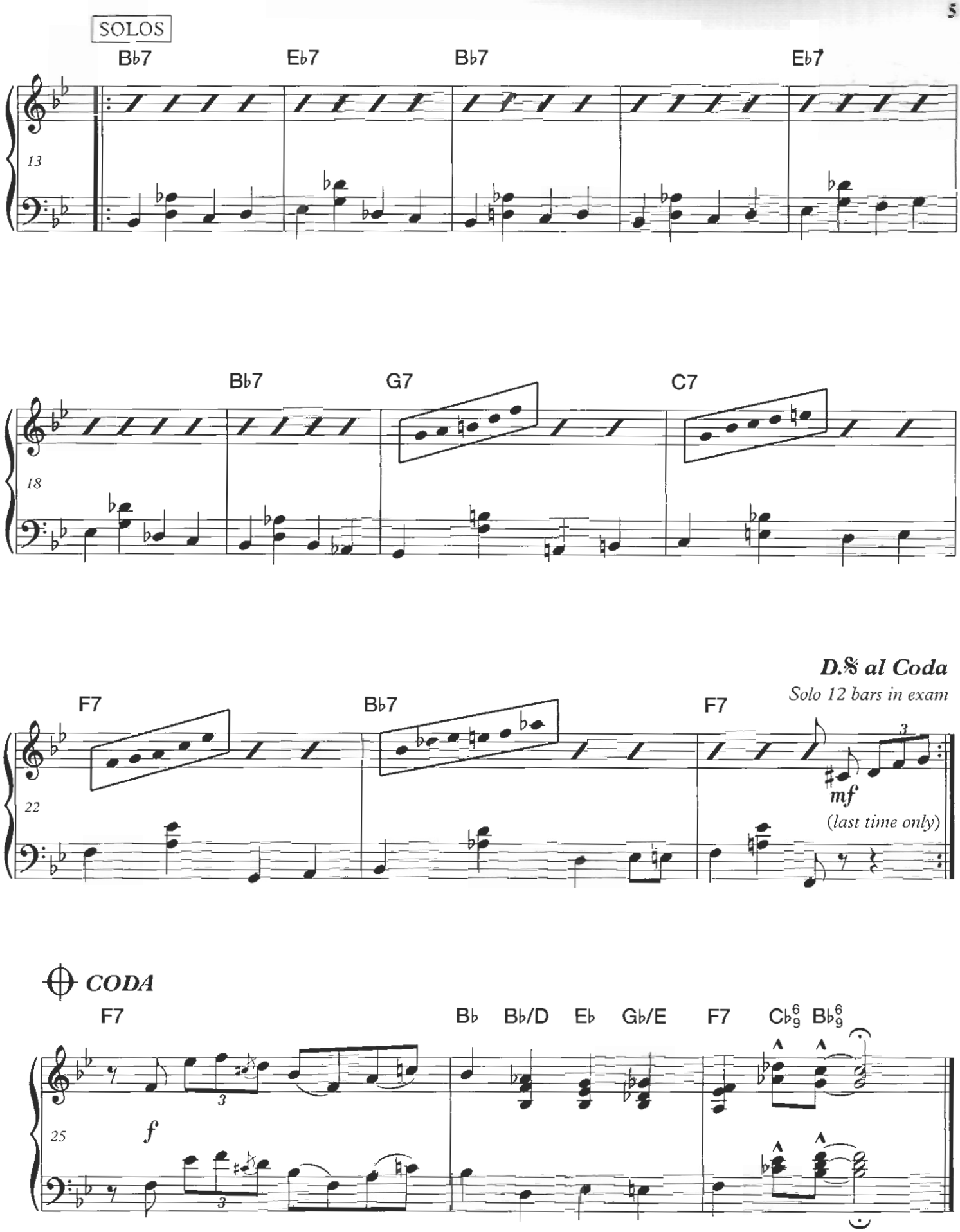
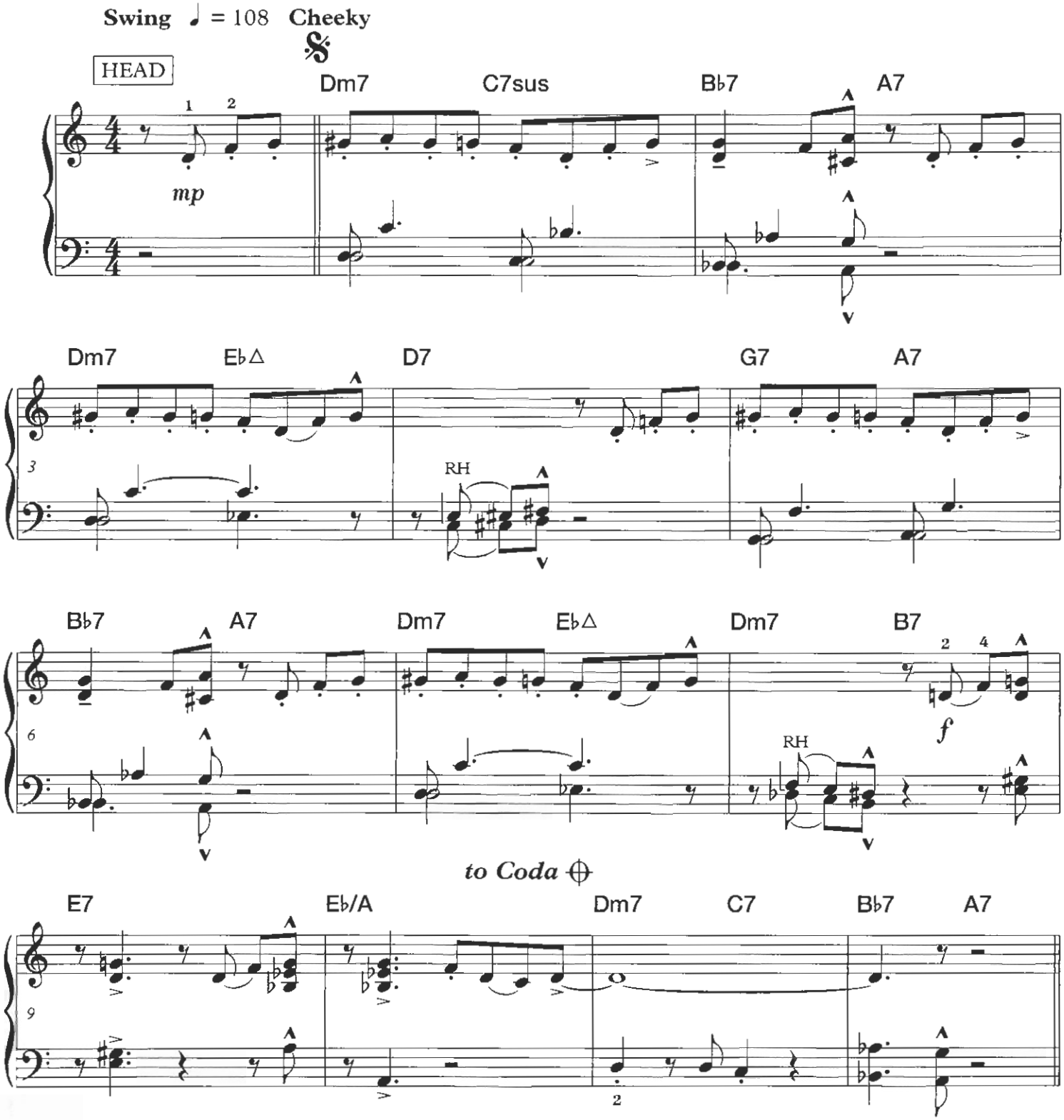


• NOTES: The grace-notes in bars 10 and 25 are optional.

• RELATED LISTENING: Count Basie: 'Just a Dream on my Mind' from Kansas City Shout [Pablo]

BIRKS WORKS

Dizzy Gillespie arr. Pete Churchill



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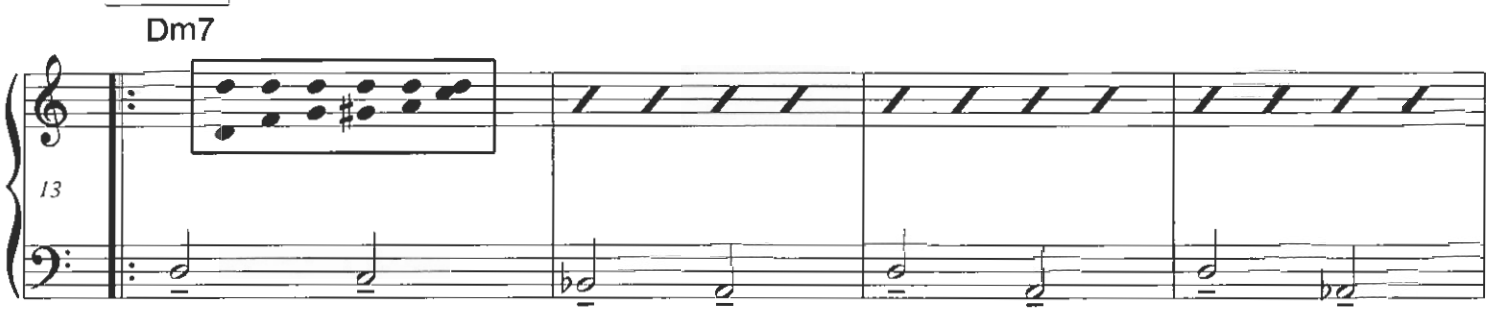
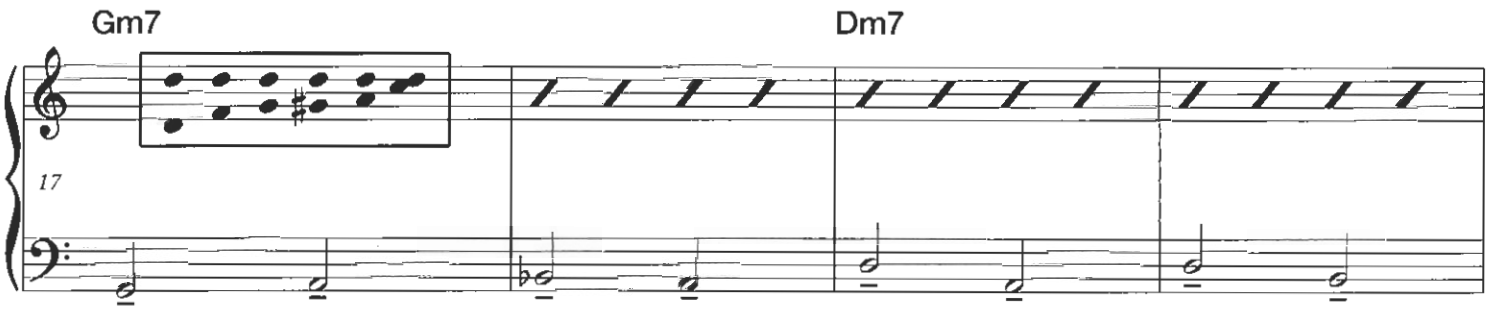
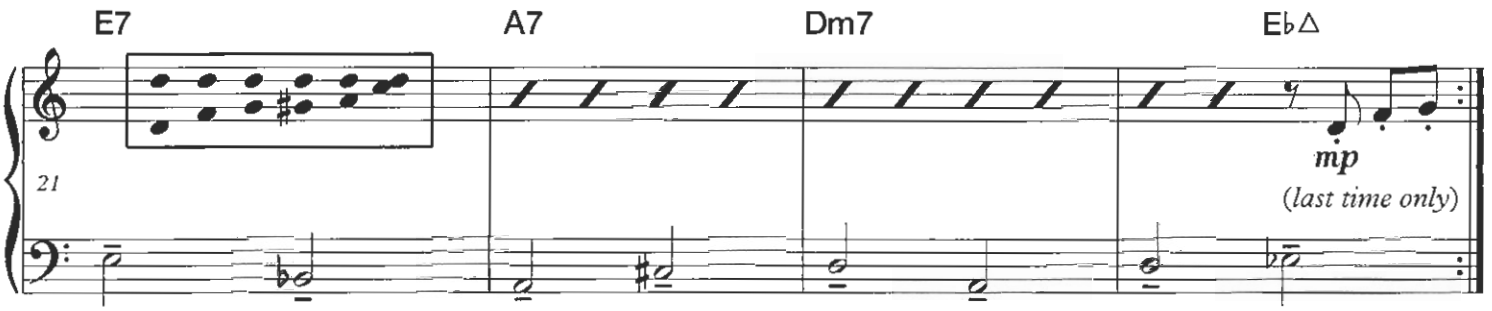
SOLOS

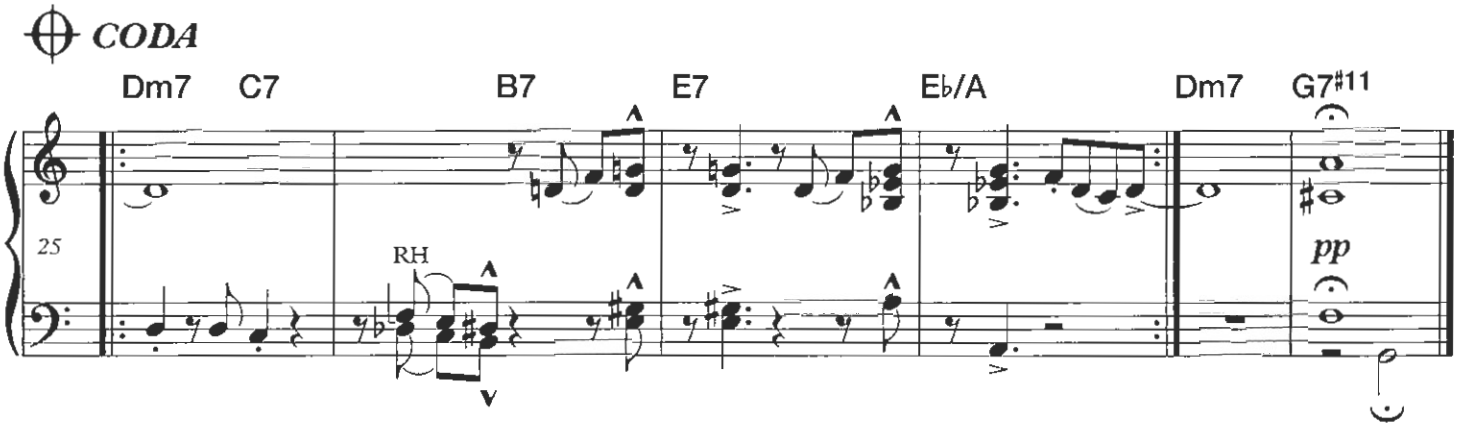




D.S. al Coda

Solo 24 bars in exam

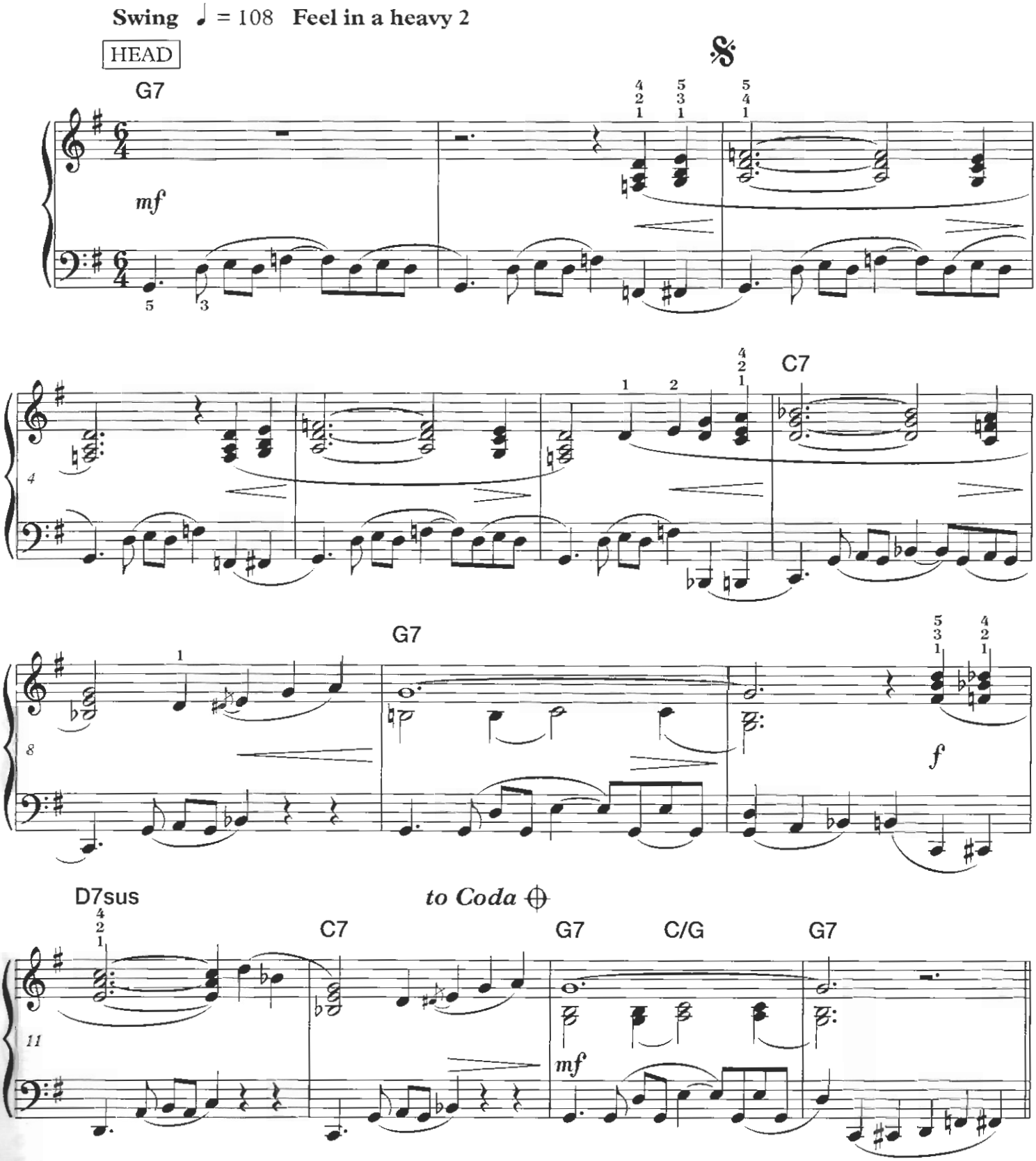




• RELATED LISTENING: Dizzy Gillespie: 'Birks Works' from *Birks Works* [Verve]

BLUES FOR TOM

Charles Beale



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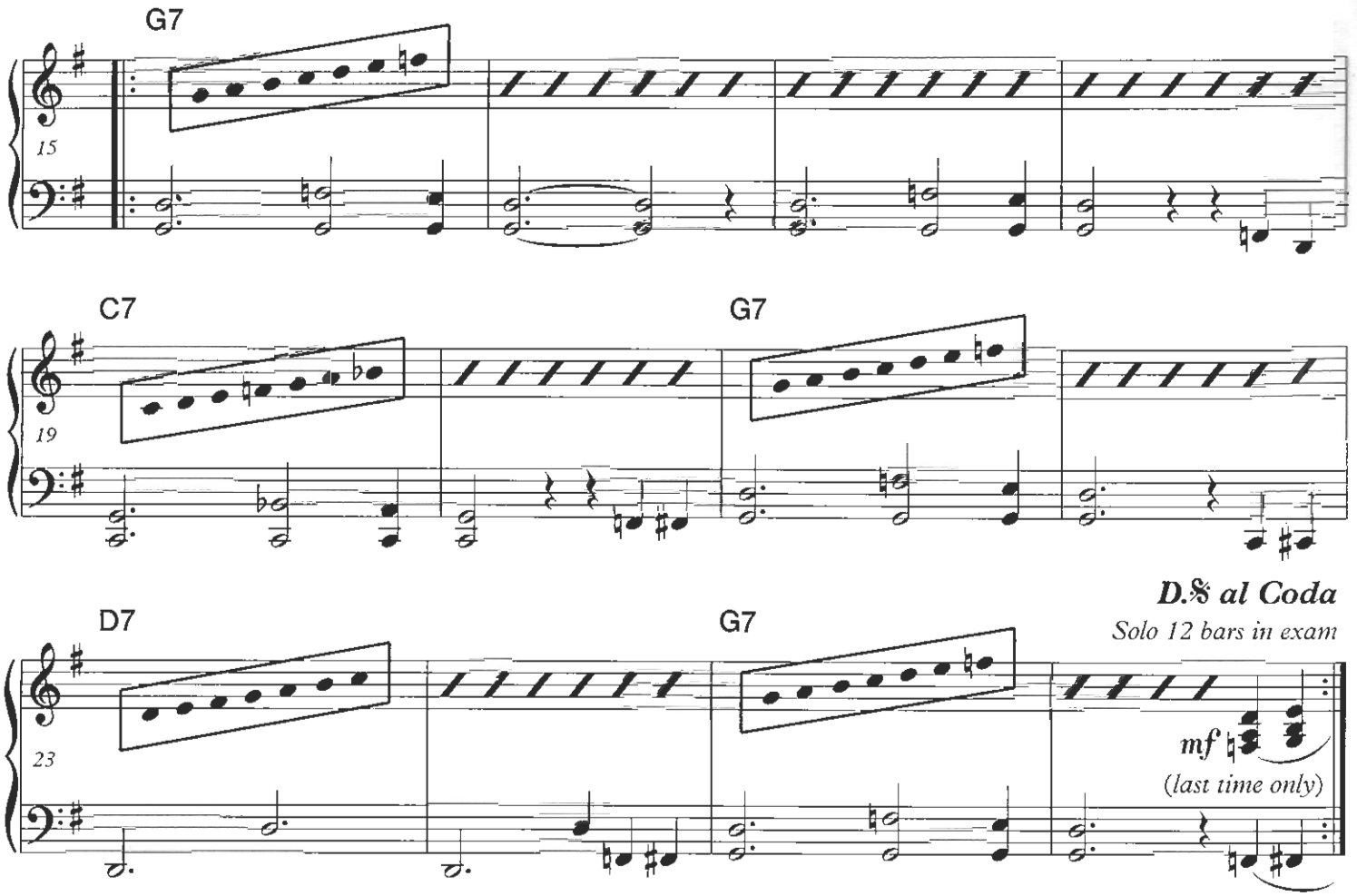
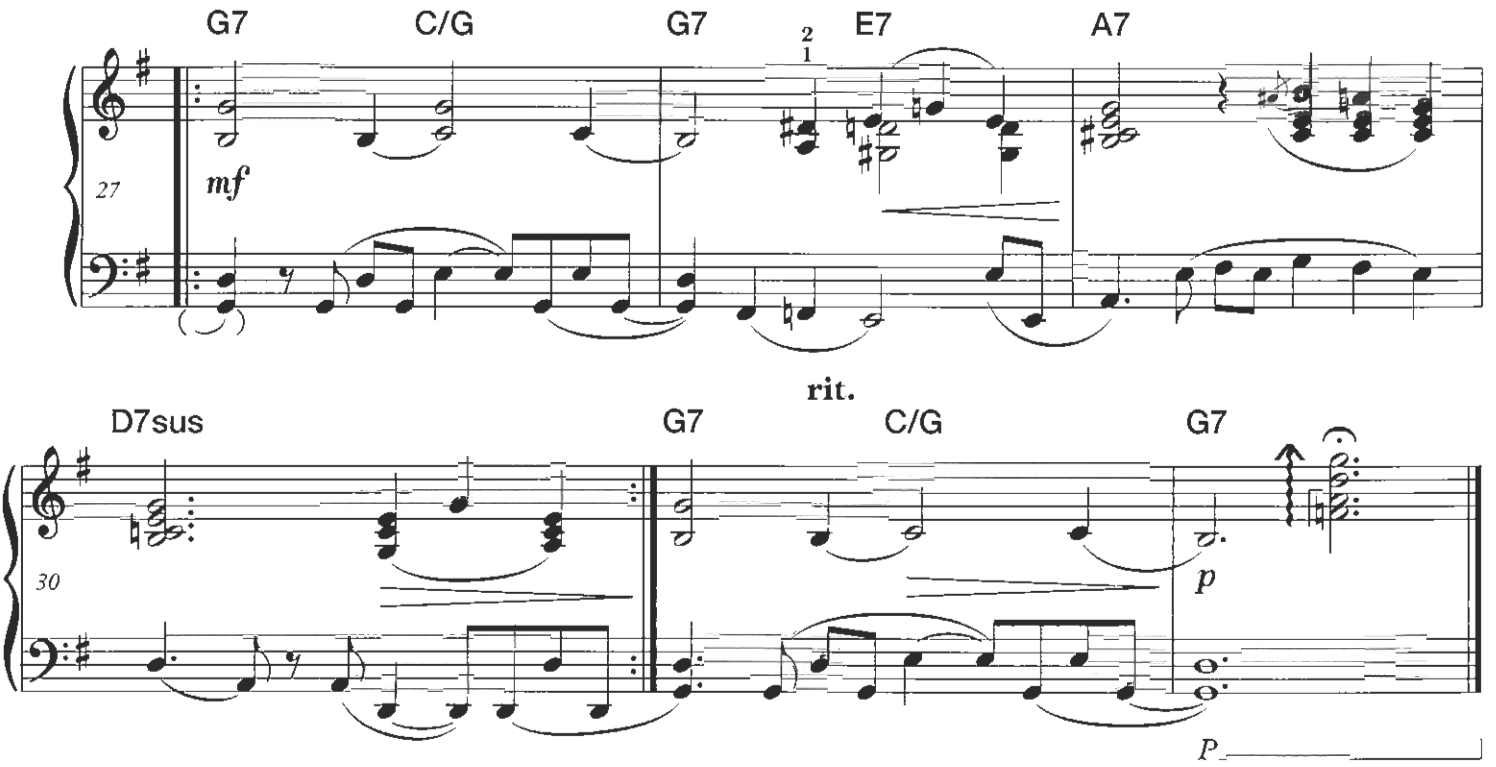


CODA

Repeat ad lib. and embellish – twice in exam

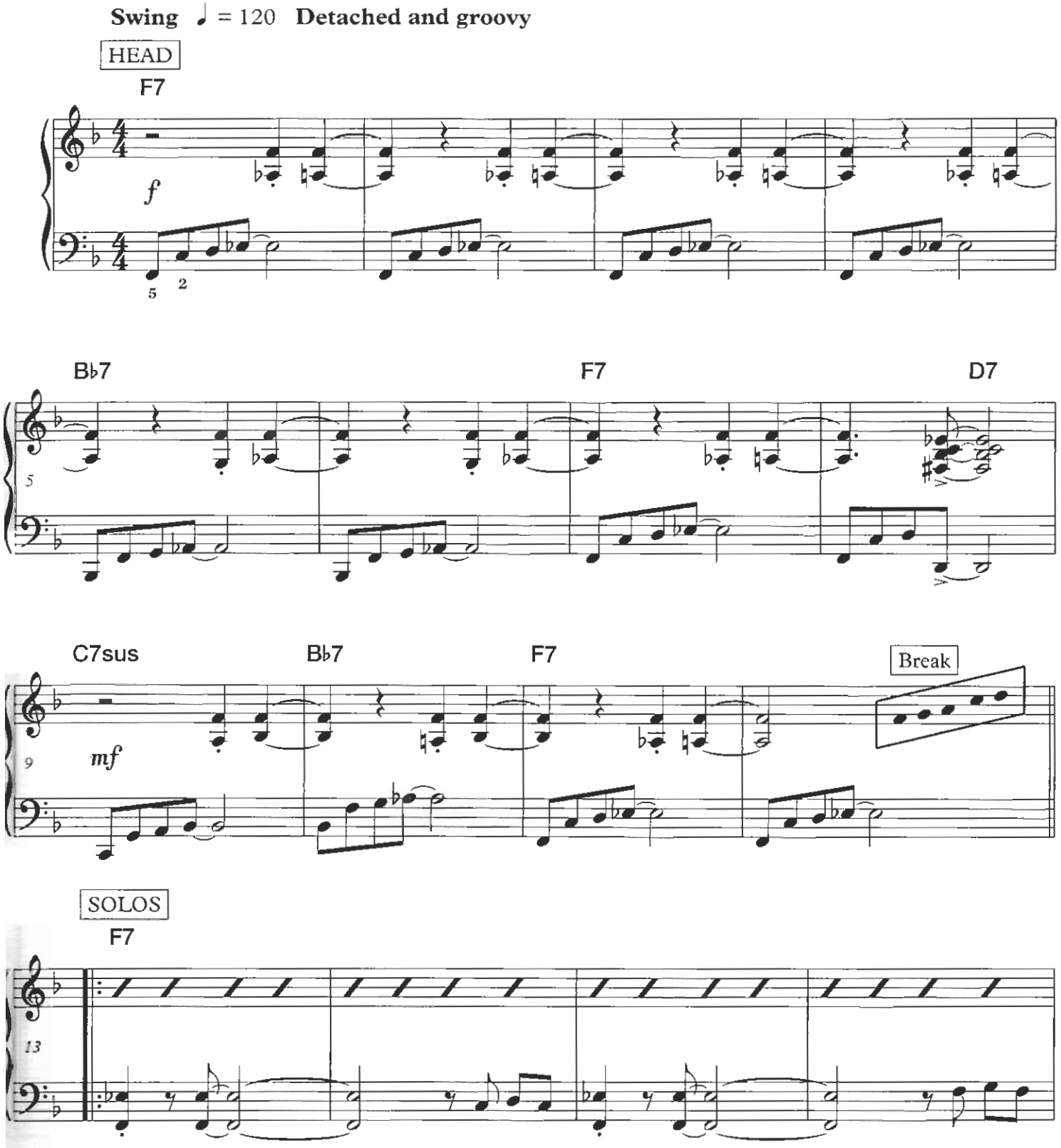


• NOTES: Also try improvising using the ♭3 pentatonic on G.

• RELATED LISTENING: Albert Collins: 'Cold cold feeling' from *Ice Pickin'* [Alligator]

ALLFARTHING BLUES

Julian Joseph



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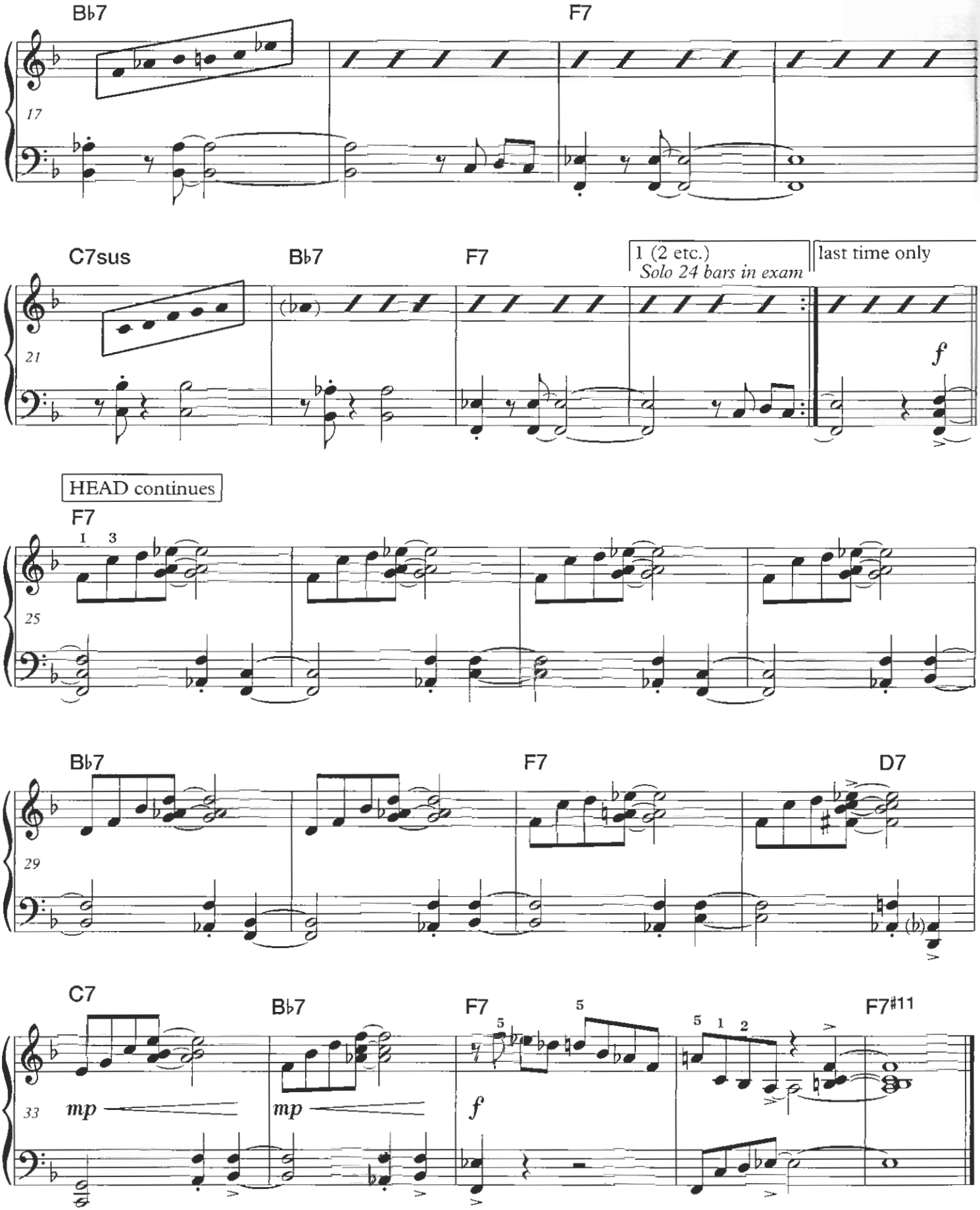
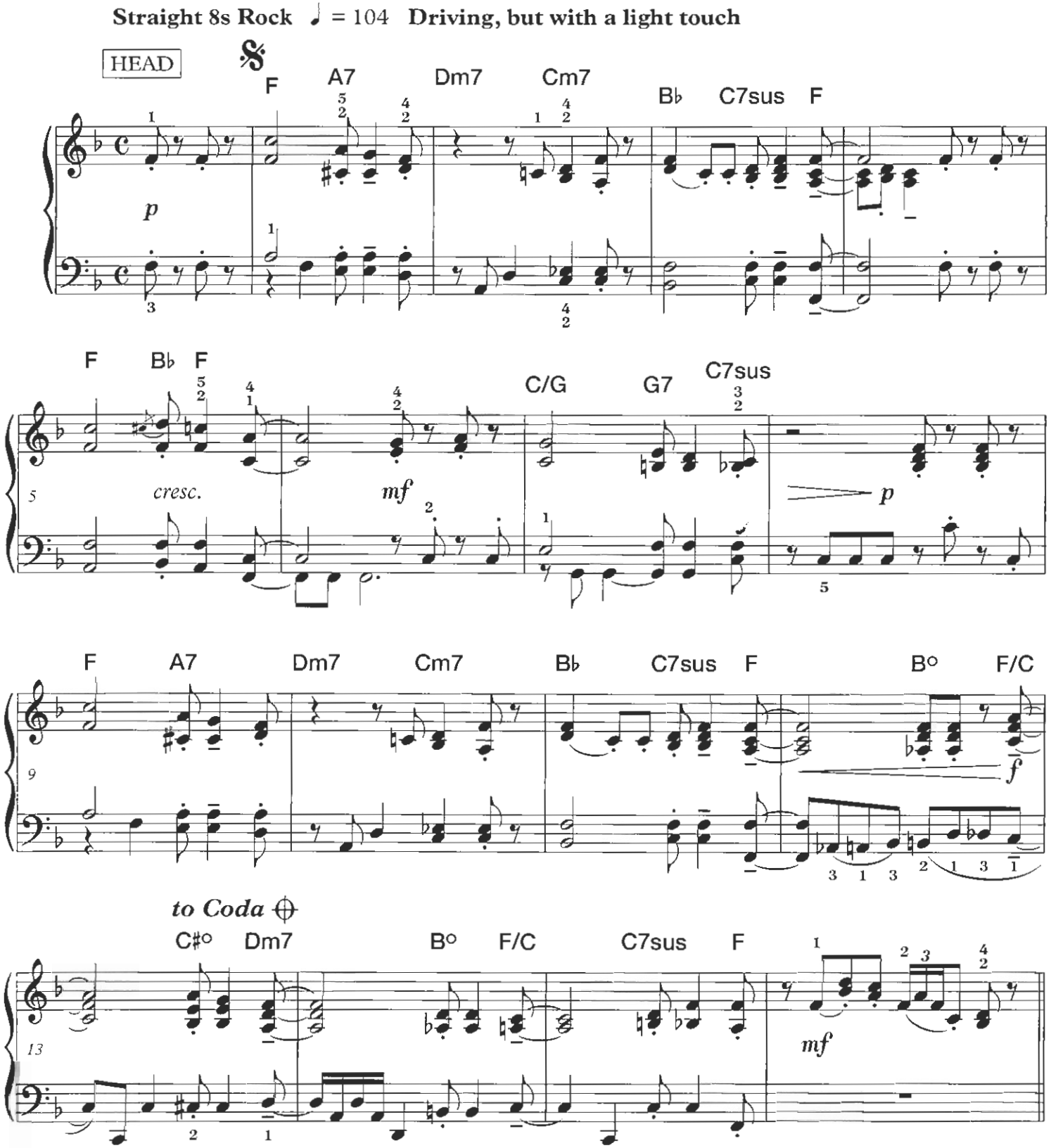


• RELATED LISTENING: Julian Joseph: 'Miss Simmons' from *The Language of Truth* [East West]

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

Billy Taylor arr. Liam Noble



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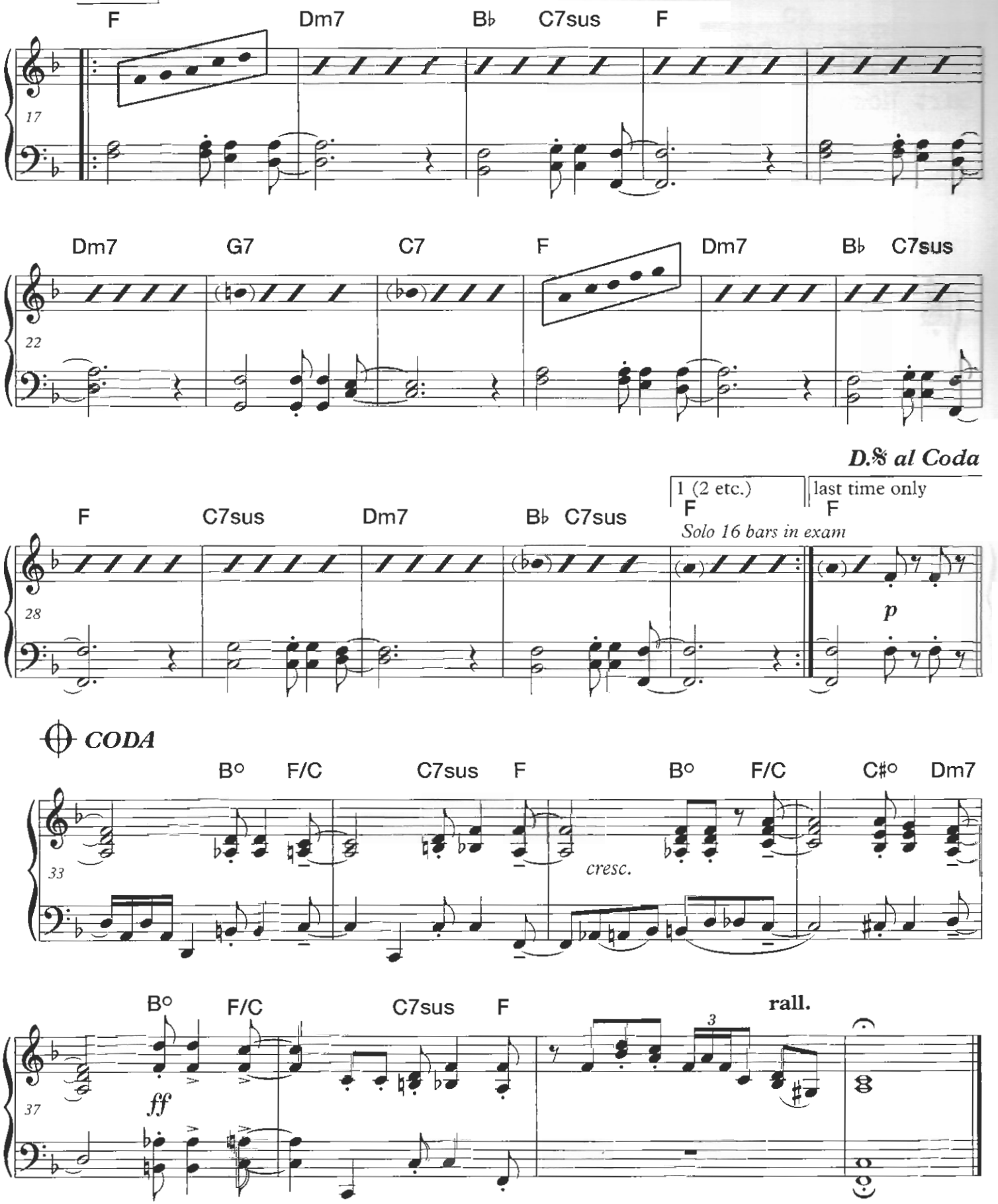
SOLOS



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

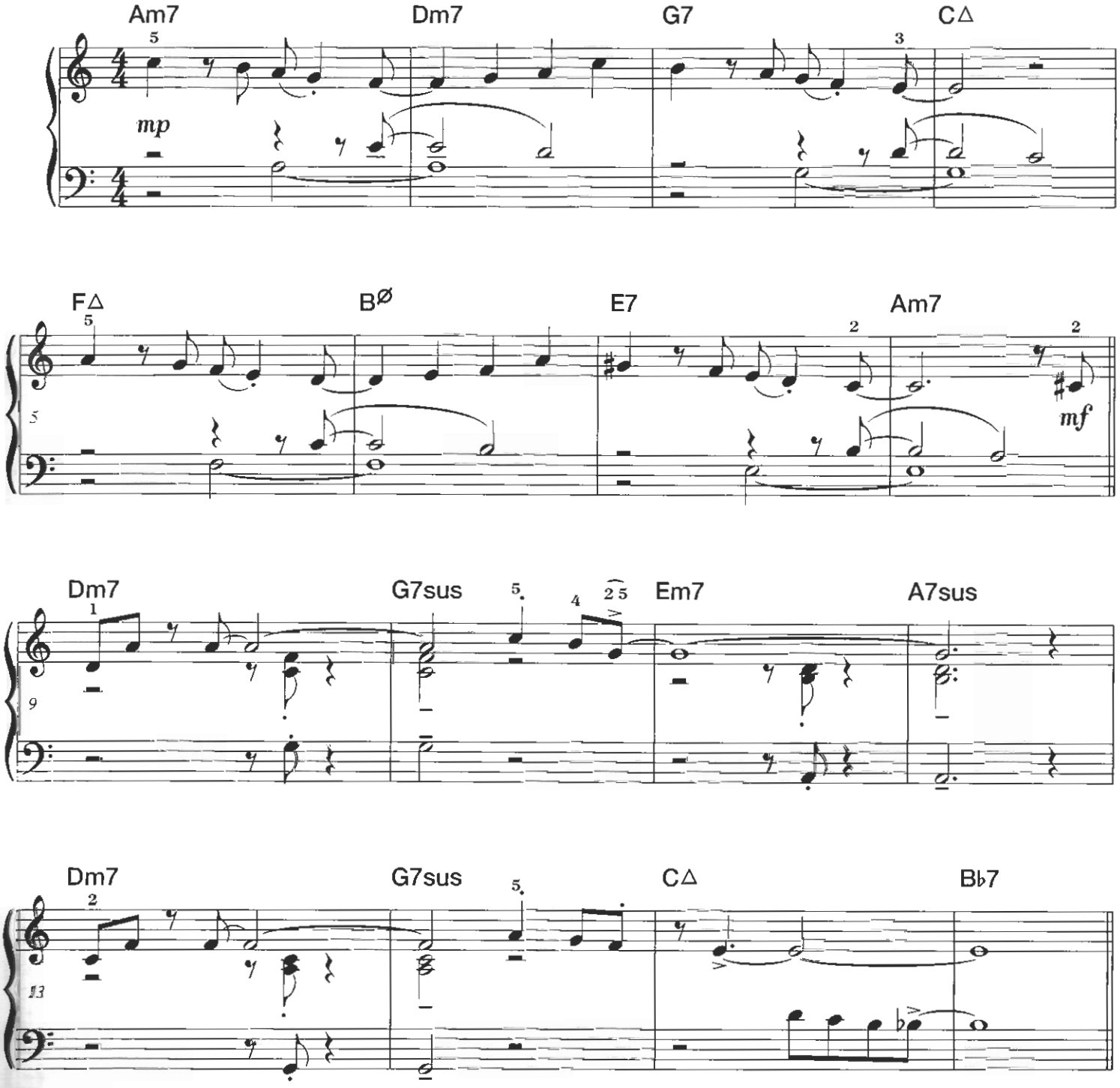
• RELATED LISTENING: Billy Taylor: 'I wish I knew how it would feel to be free' from Jazz on a Summer's Day [Castle Communications]

FLY ME TO THE MOON (IN OTHER WORDS)

Bart Howard arr. Pete Churchill

Up Swing ♩ = 144 **Keep moving**

HEAD



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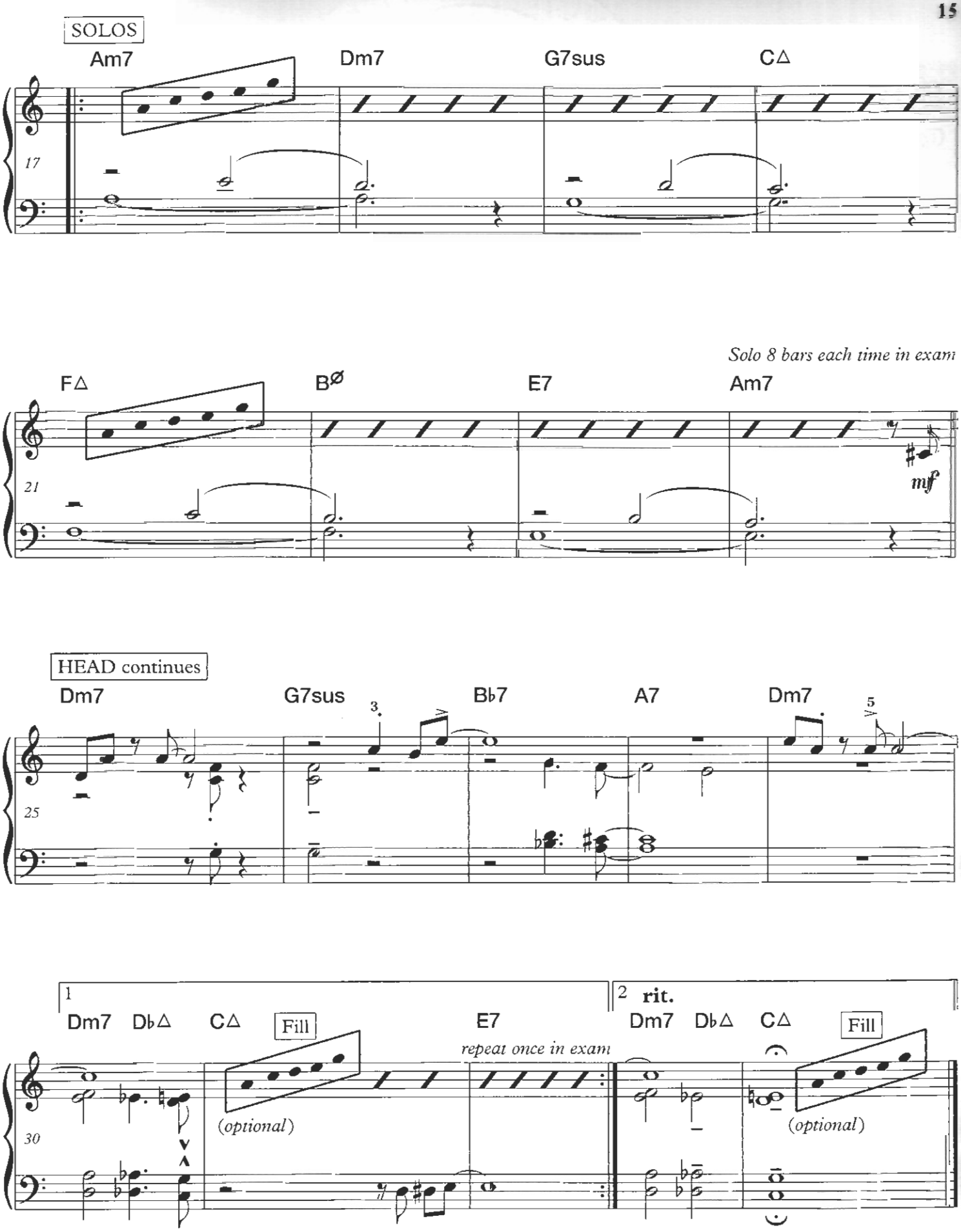
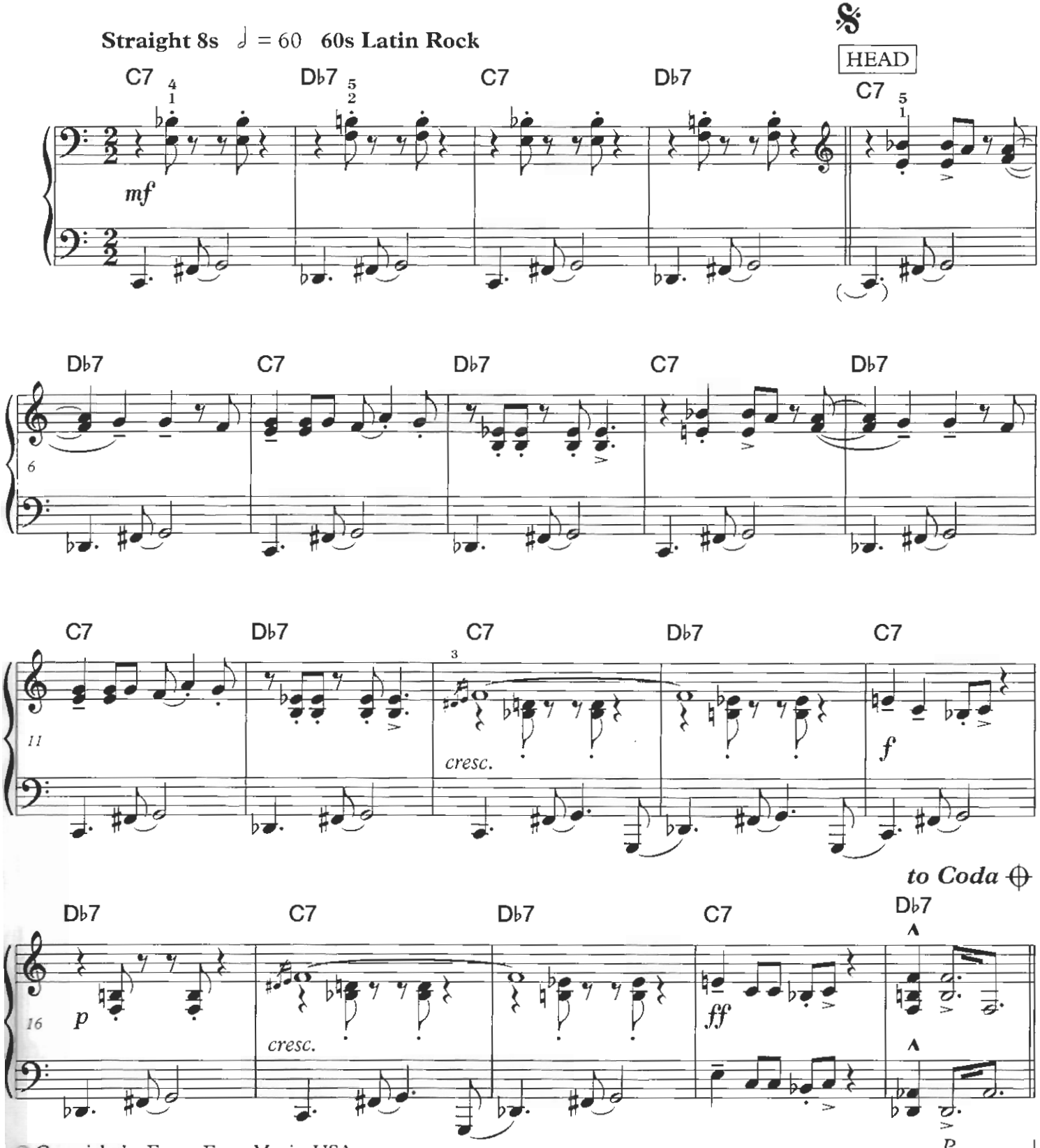


• RELATED LISTENING: Frank Sinatra: "Fly me to the Moon" from My Way: The Best of Frank Sinatra [Warner]

SOMBRERO SAM

Charles Lloyd arr. Will Michael



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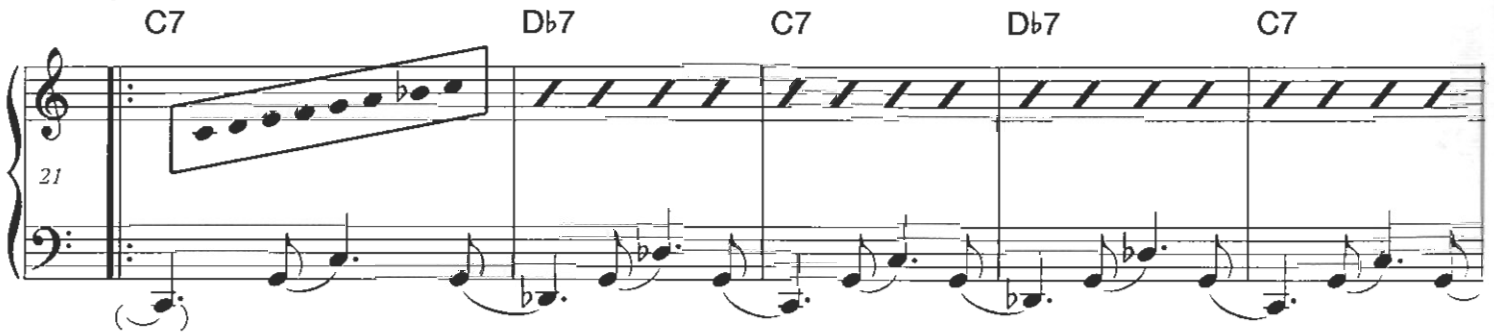
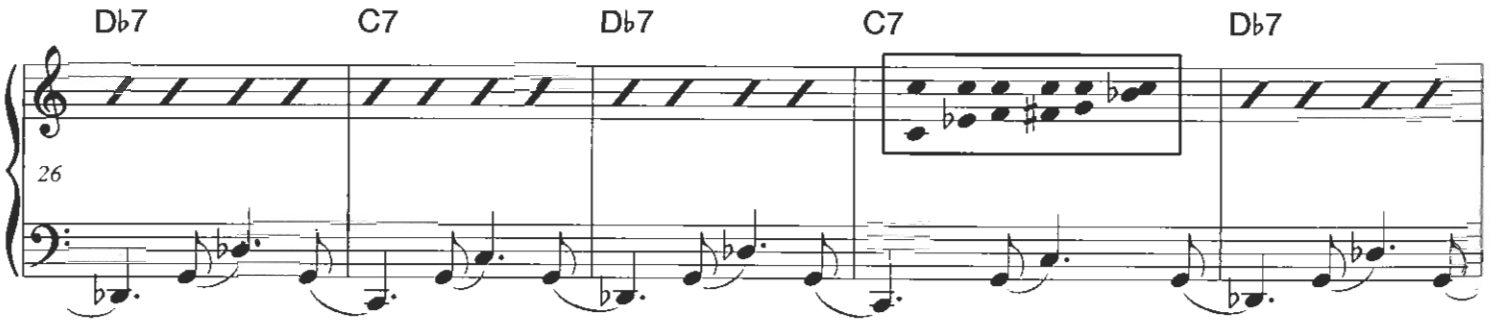
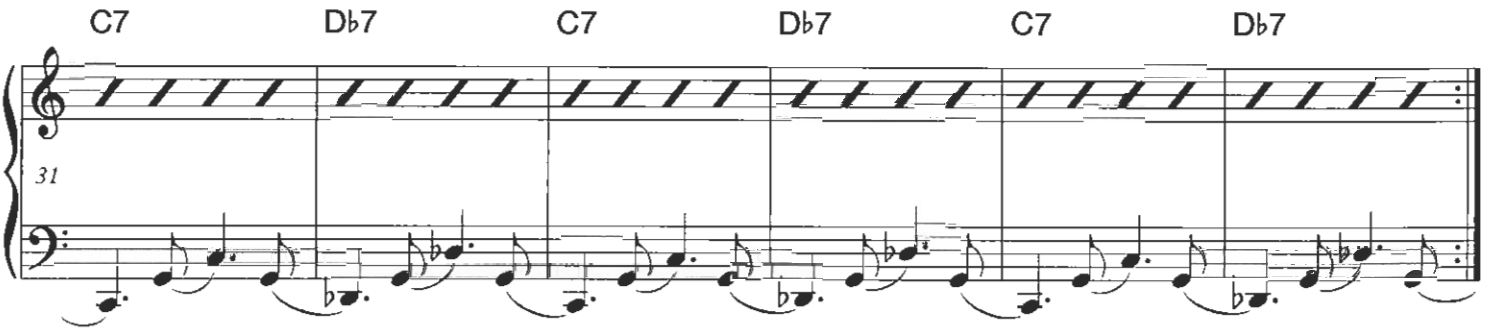
SOLOS



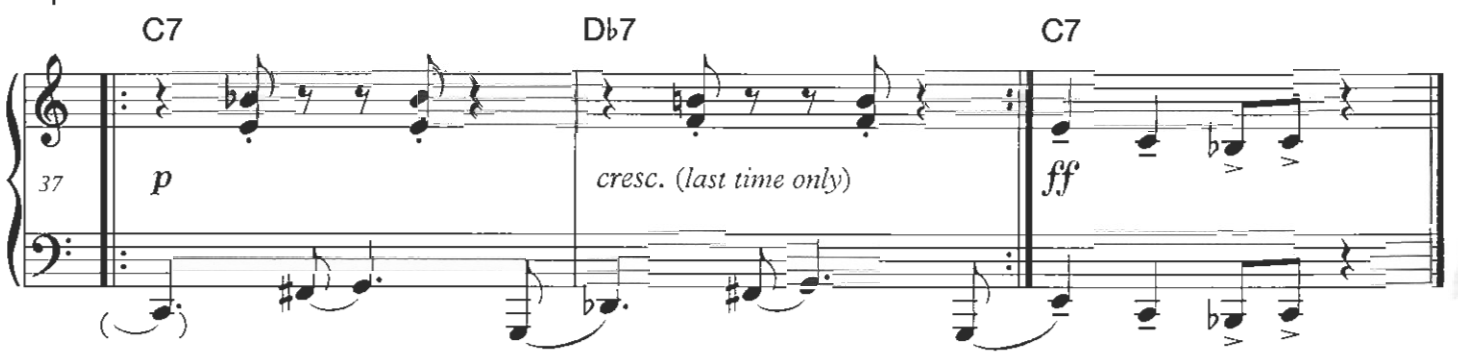


D.S. al Coda

Solo 16 bars in exam

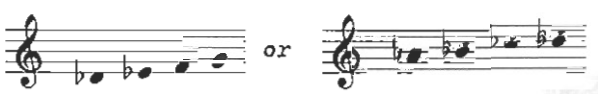


CODA



play 3 times

• NOTES: Also try these right-hand notes over Db7 in the Solos:

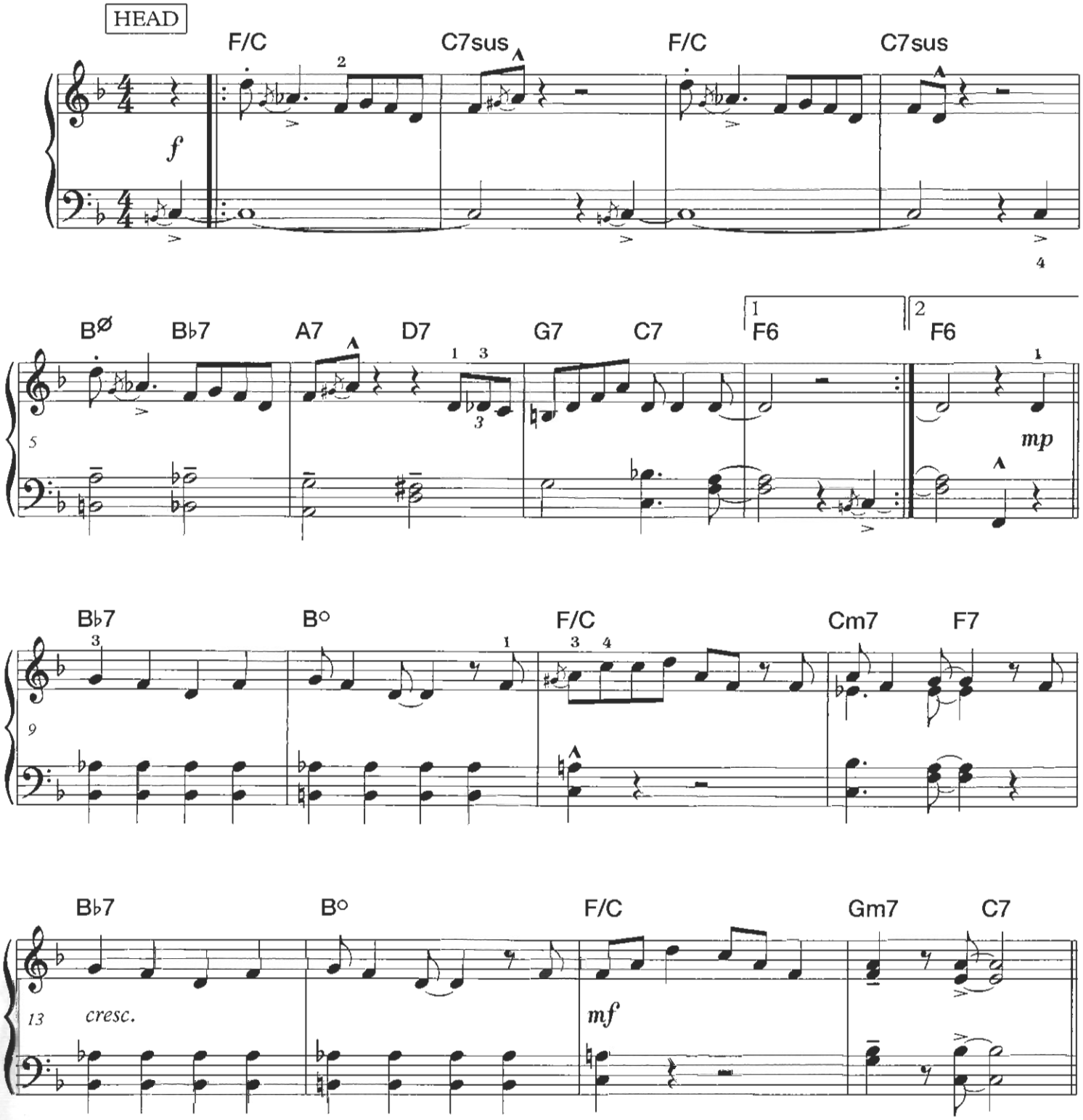


• RELATED LISTENING: Horace Silver Quintet: 'Song for my Father' from *Song for my Father* [Blue Note]

A SMOOTH ONE

Benny Goodman arr. Pete Churchill

Medium Swing ♩ = 126 **In the style of Benny Goodman – 30s big-band swing**



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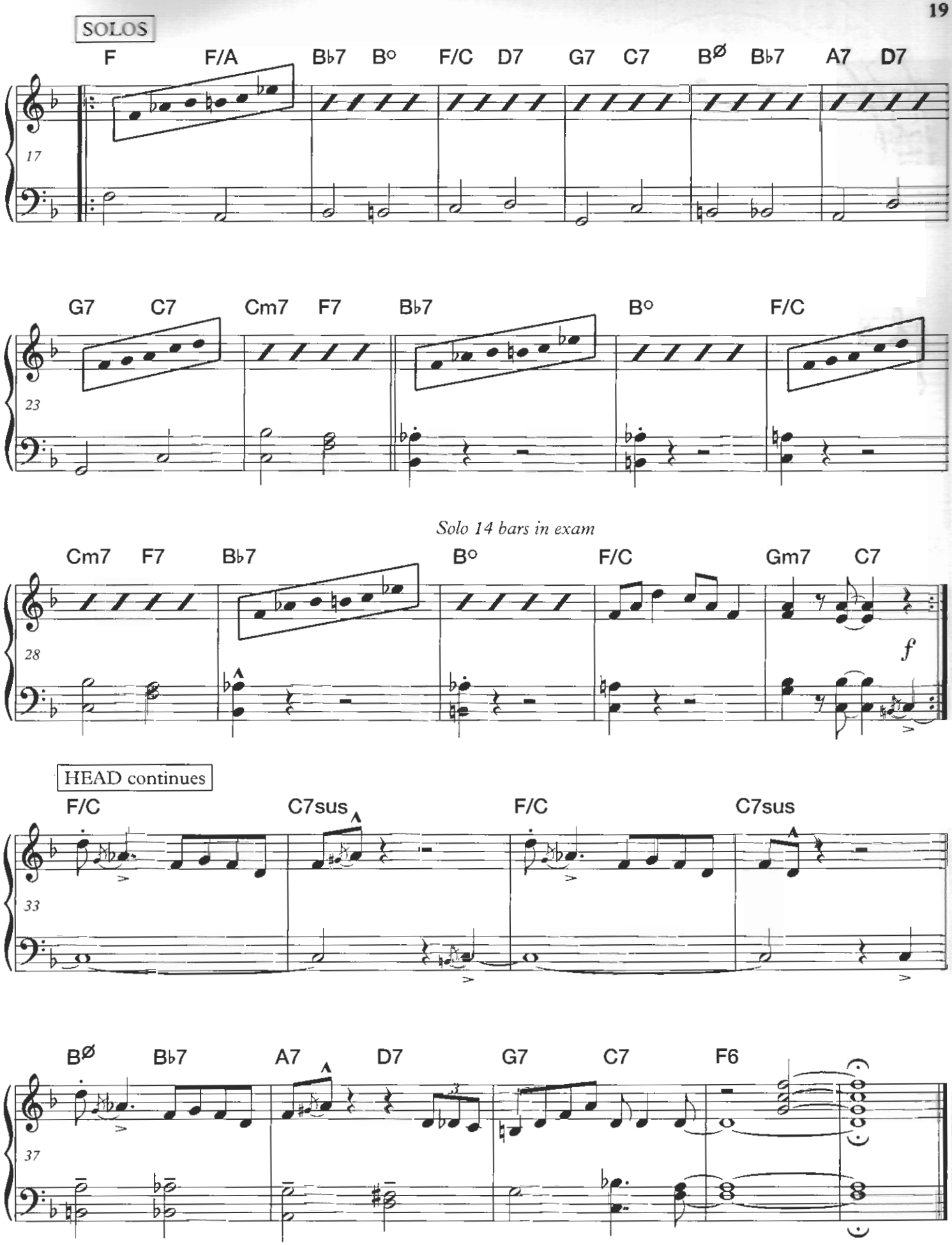
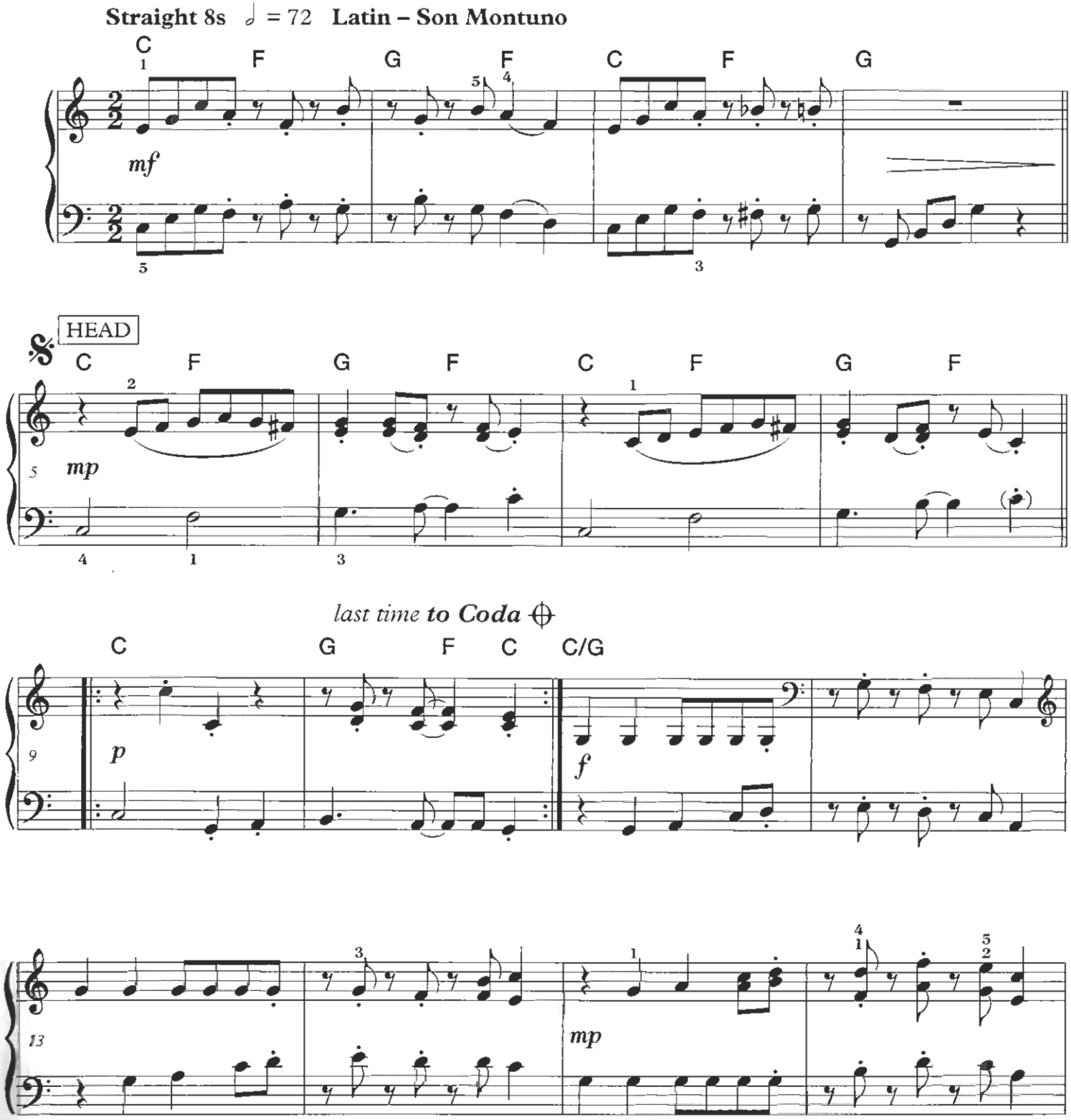


• RELATED LISTENING: Benny Goodman Orchestra: 'A Smooth One' from Essential Jazz: Benny Goodman [CBS]

THE PEANUT VENDOR (EL MANISERO)

Moises Simons arr. Roland Perrin



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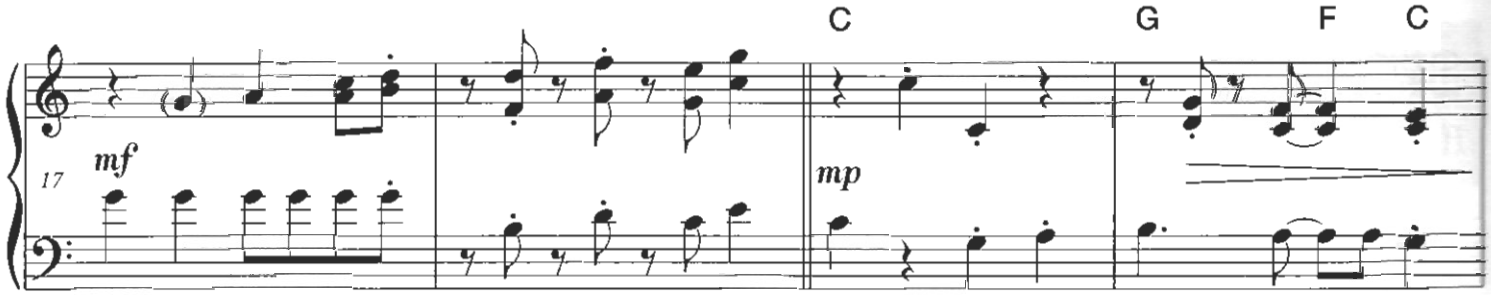
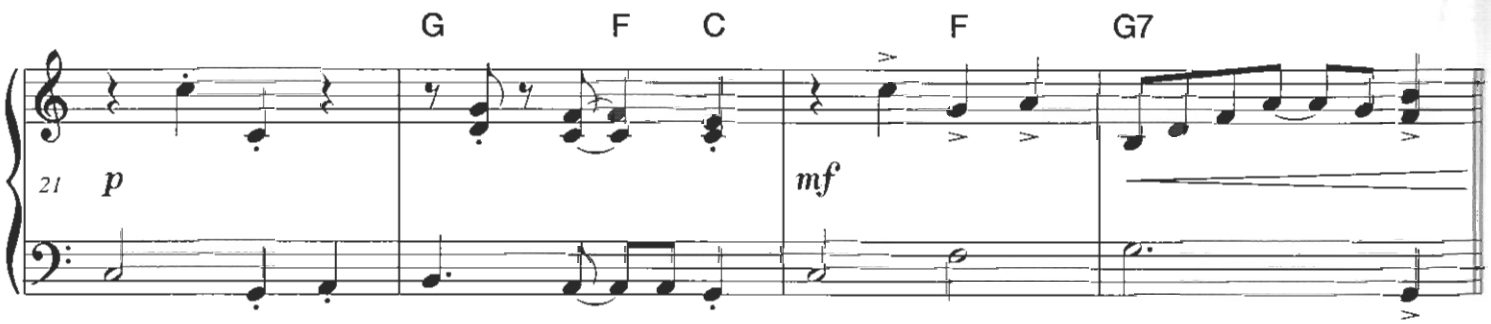
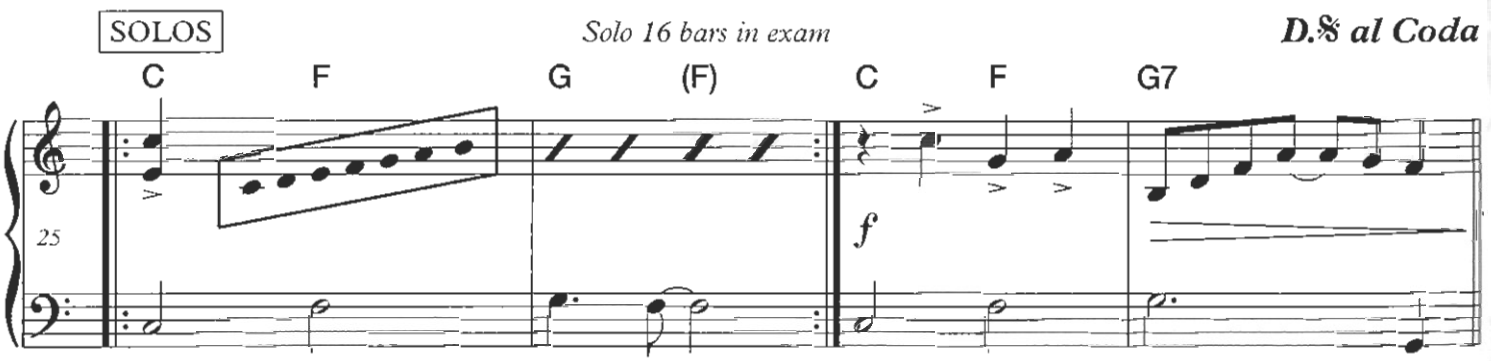
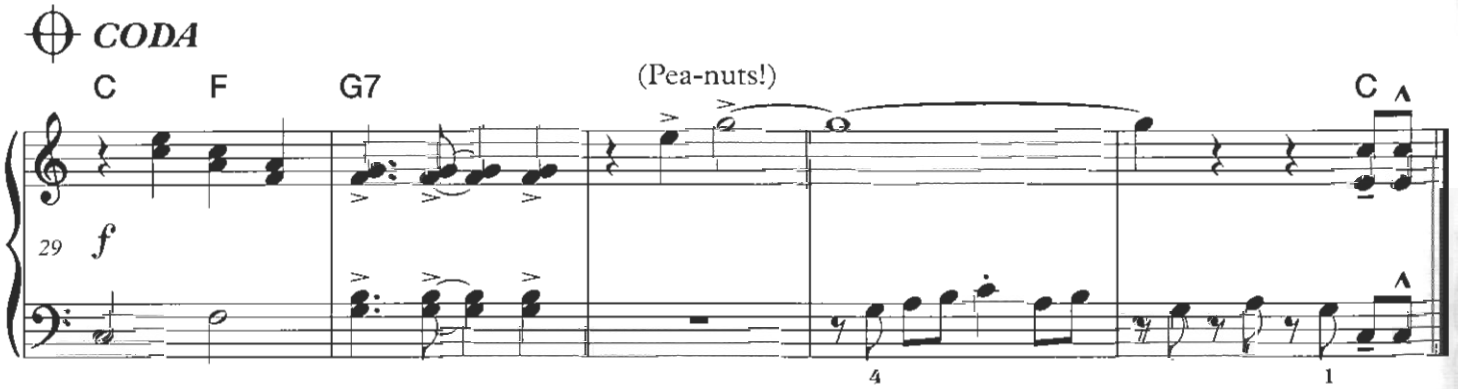






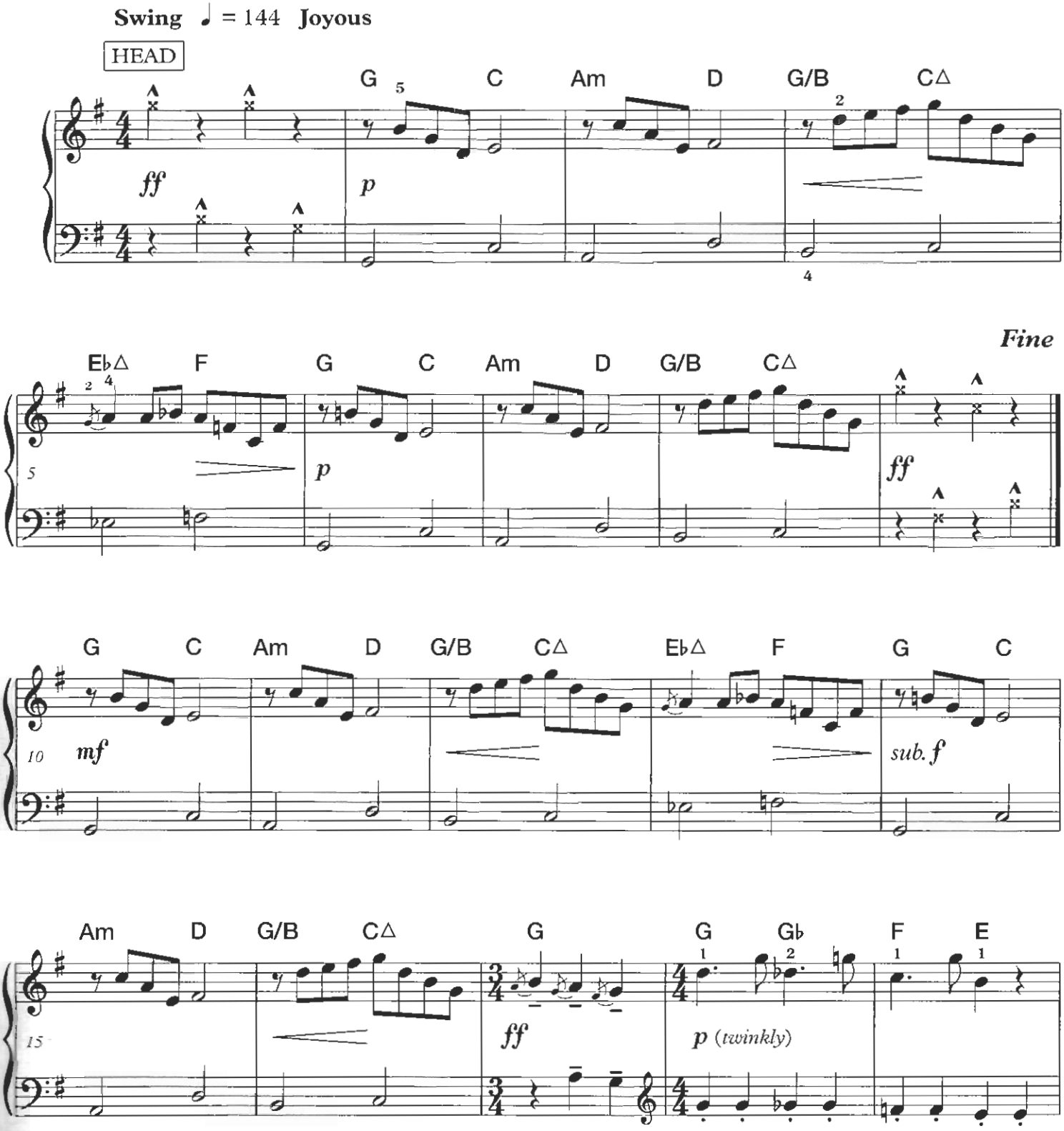


• NOTES: Also try improvising using the major pentatonic and ♭3 pentatonic on C and the blues scale on C. In bar 26 the chord of F is in brackets because this chord change is optional; if you like, use the chord of G throughout this bar.

• RELATED LISTENING: Mongo Santamaria: 'The Peanut Vendor' from Mongo Explodes / Watermelon Man [Fantasy]

SWING FUN

Huw Warren



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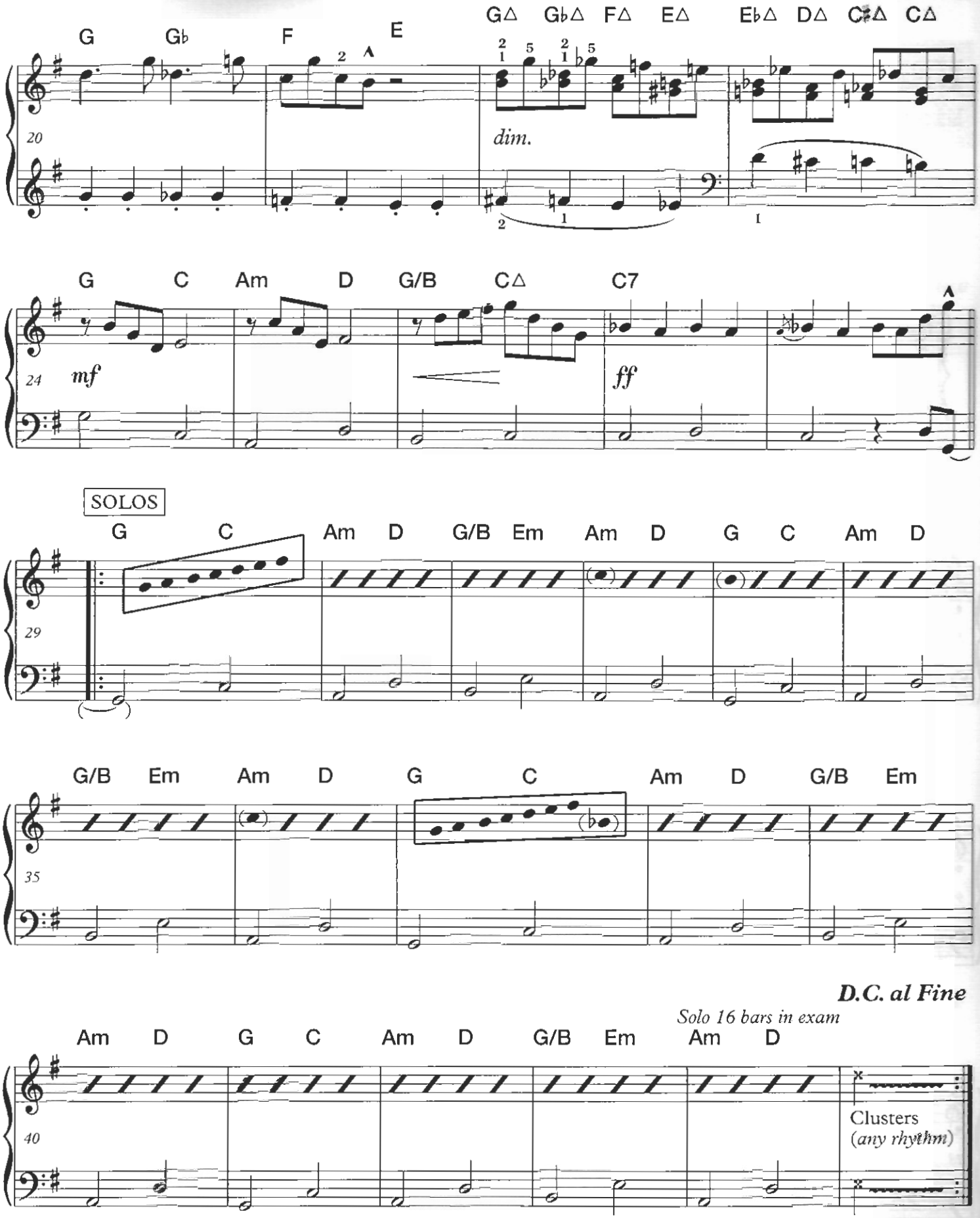
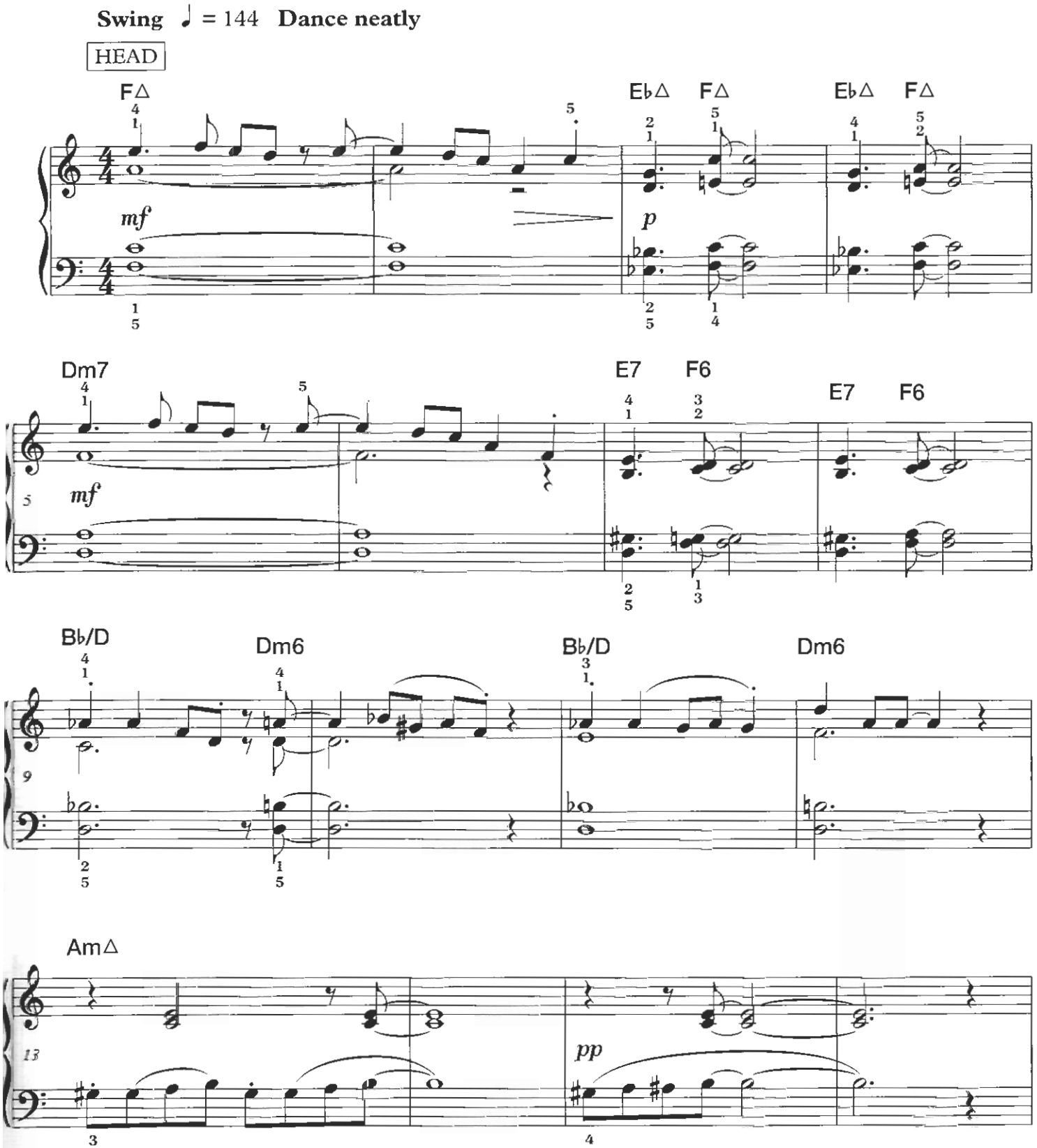


• NOTES: Also try improvising using Dorian and Mixolydian on G and the ♭3 pentatonic on G. In the Head choose clusters at any pitch and enjoy! The clusters at the end of the Solos may be extended or omitted as you choose.

• RELATED LISTENING: Perfect Houseplants: 'Knees' from *Perfect Houseplants* [Ah Um]

NEAT FEET

Michael Garrick



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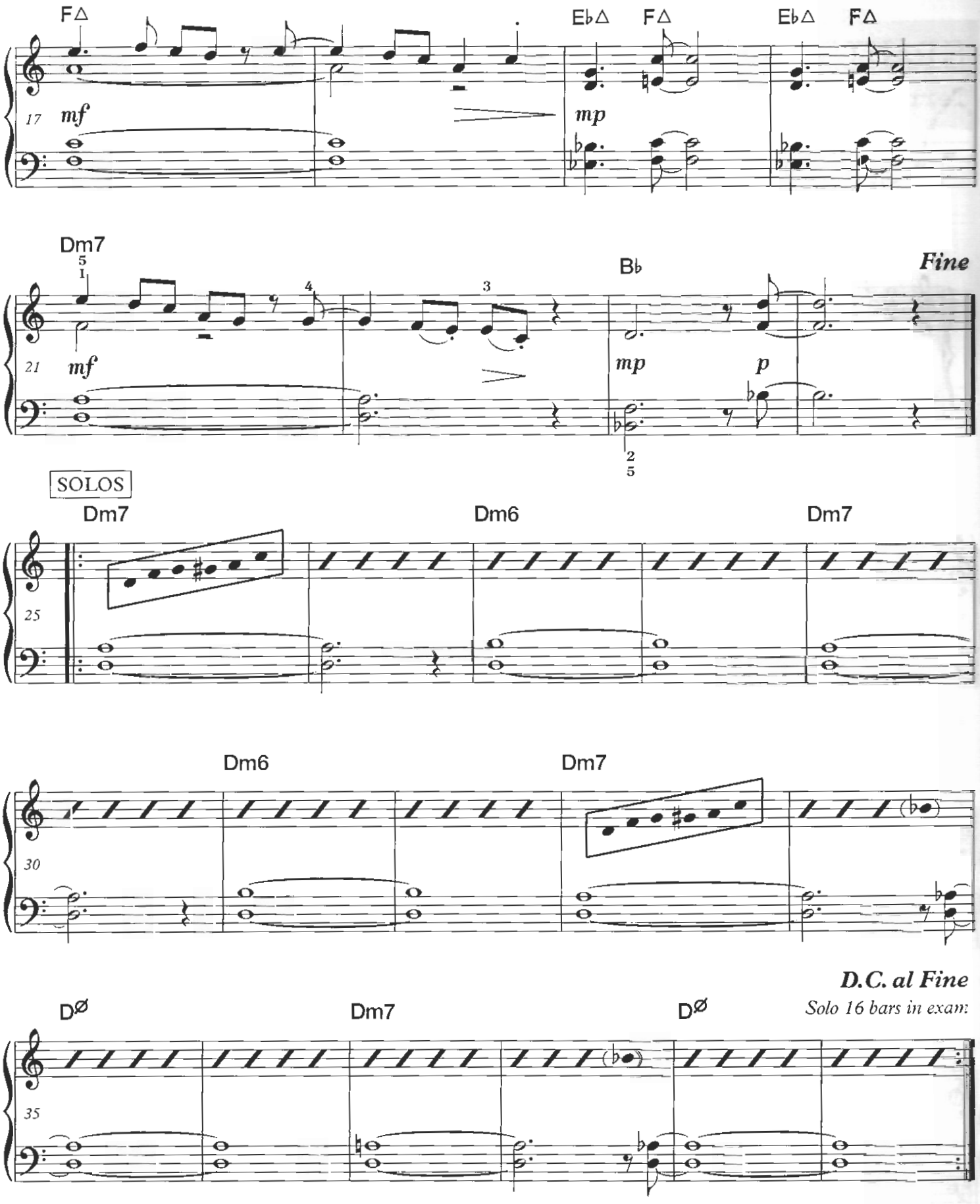


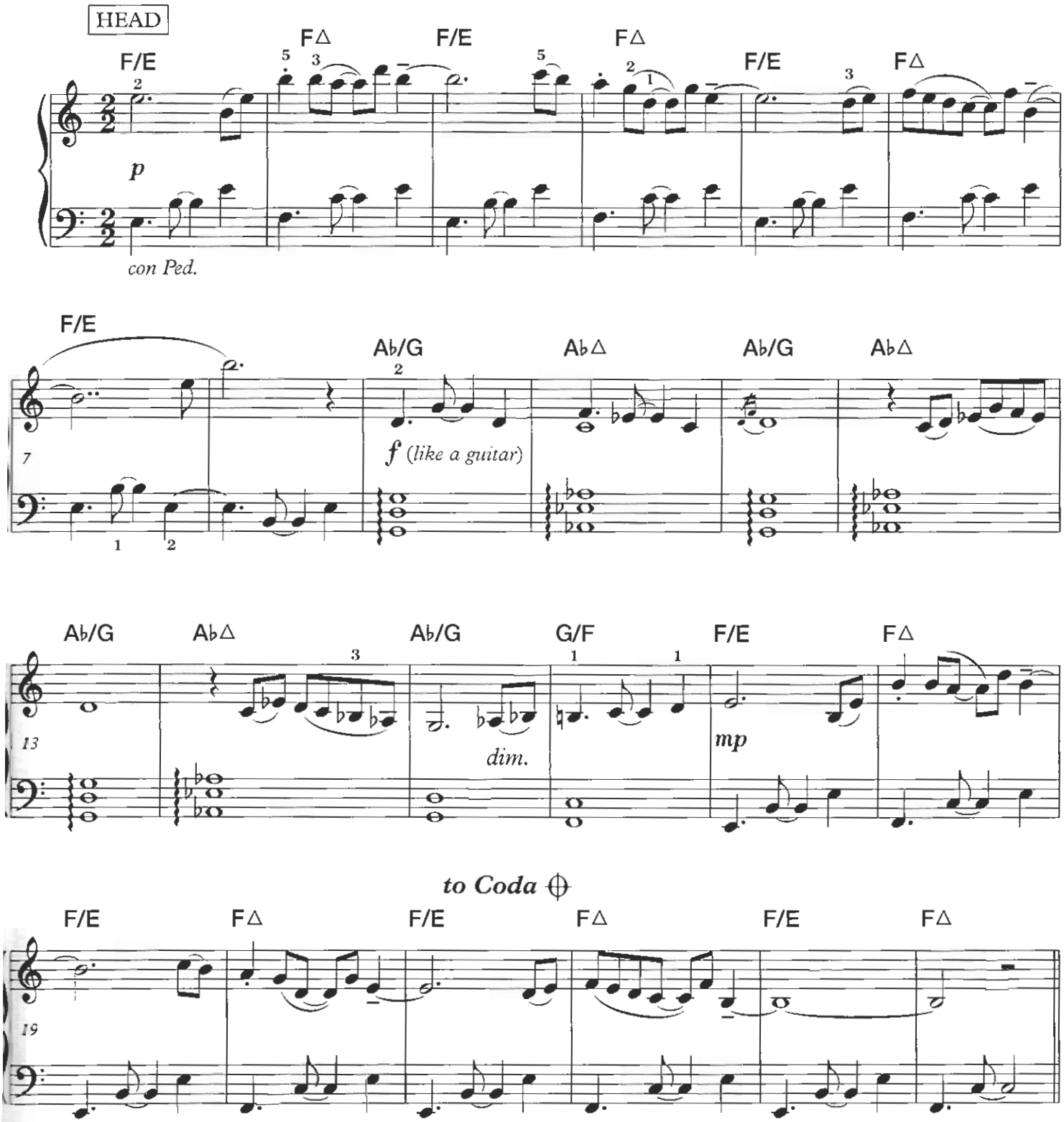
• NOTES: Also try improvising using Dorian on D.

• RELATED LISTENING: Michael Garrick Trio: 'Brothers of the Bottom Row' from *Parting is Such* [JAZZ]

SPANISH SKETCH

Terry Seabrook

Straight 8s ♩ = 72 **With character**



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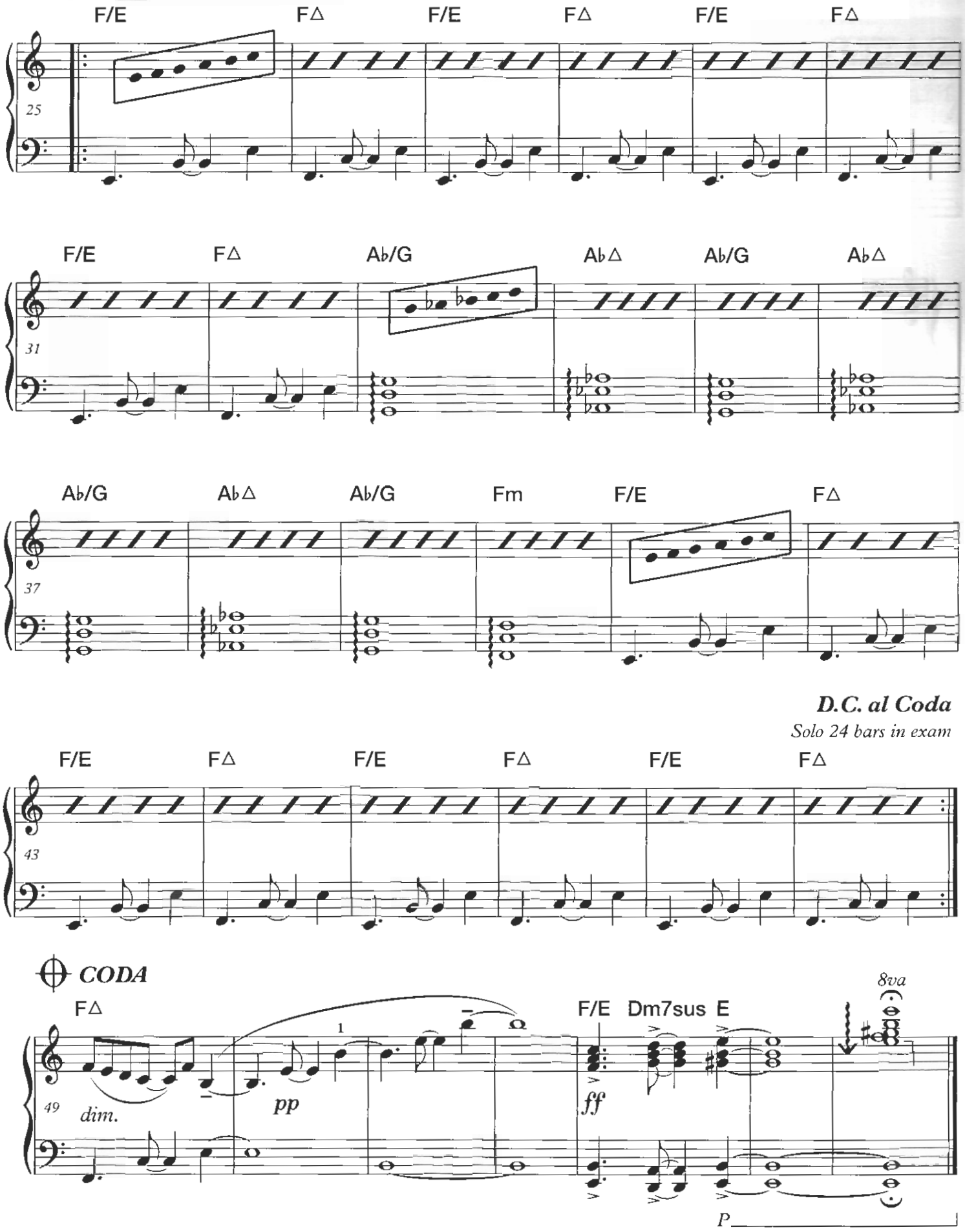
SOLOS



D.C. al Coda

Solo 24 bars in exam

CODA

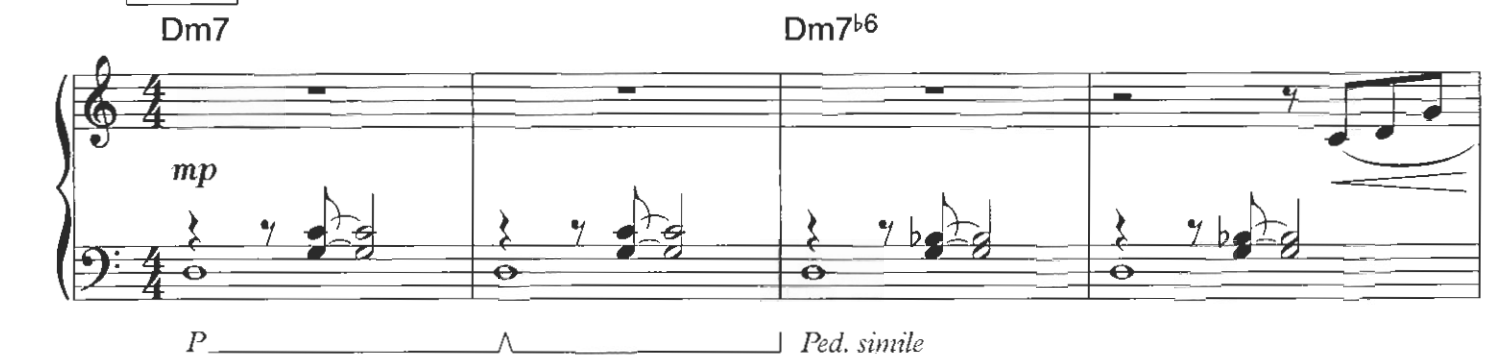
• RELATED LISTENING: Chick Corea: 'Spain' from *The Akoustic Band* [GRP]

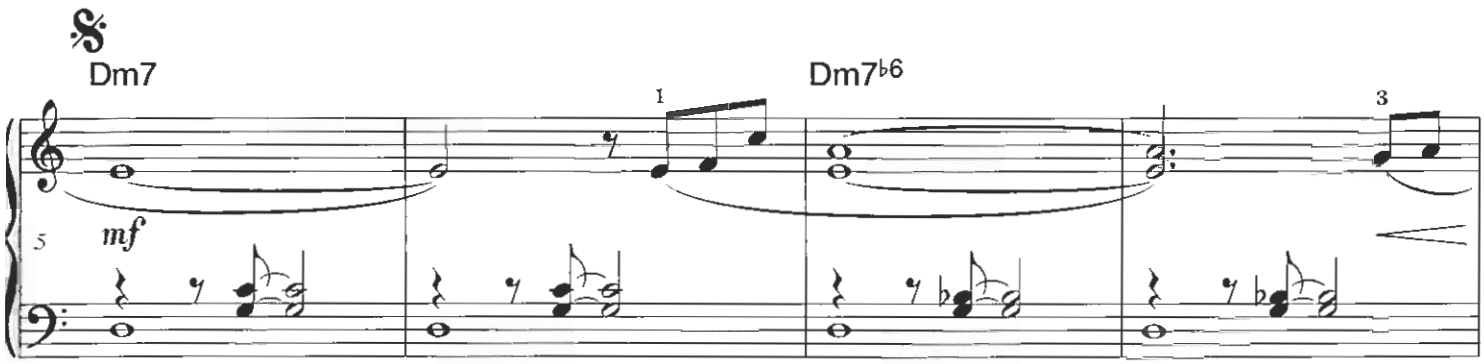
SAILS

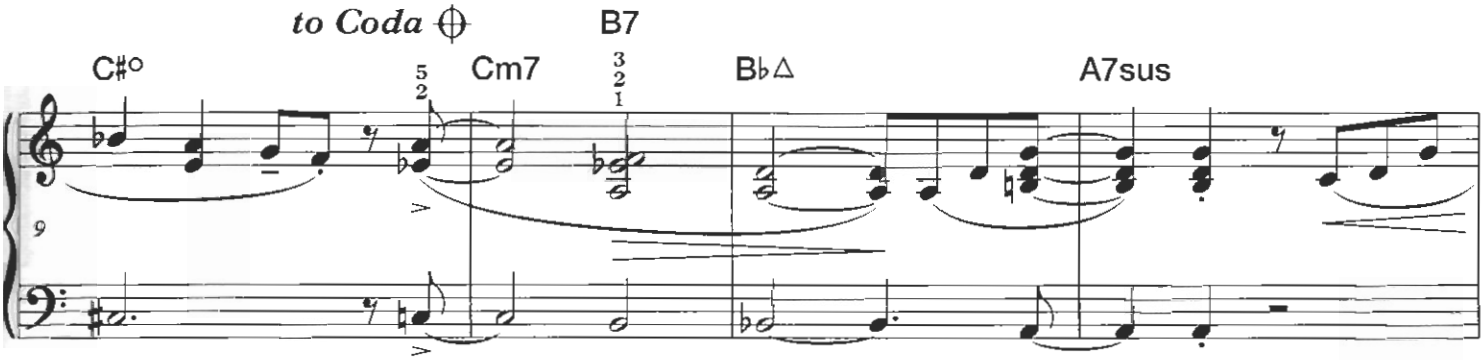
Nikki Iles

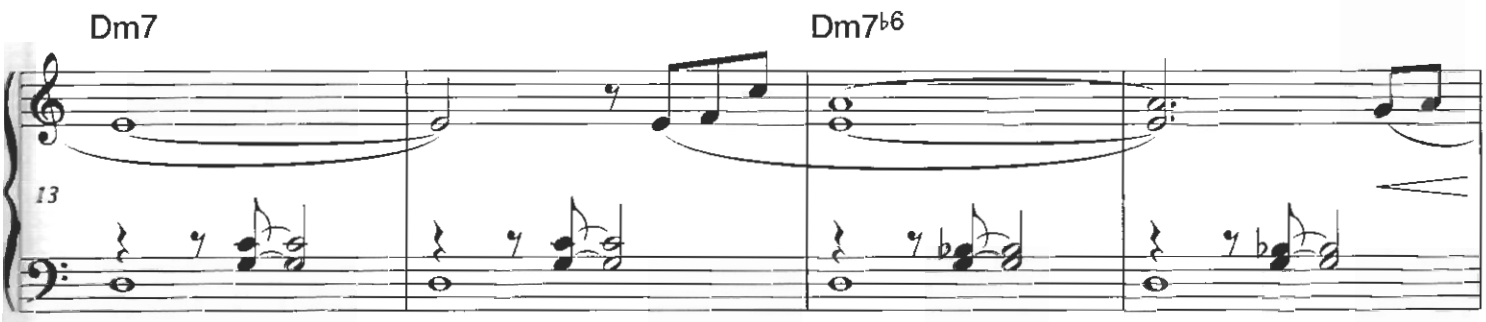
Straight 8s ♩ = 96 **Reflective, but moving steadily on**

HEAD









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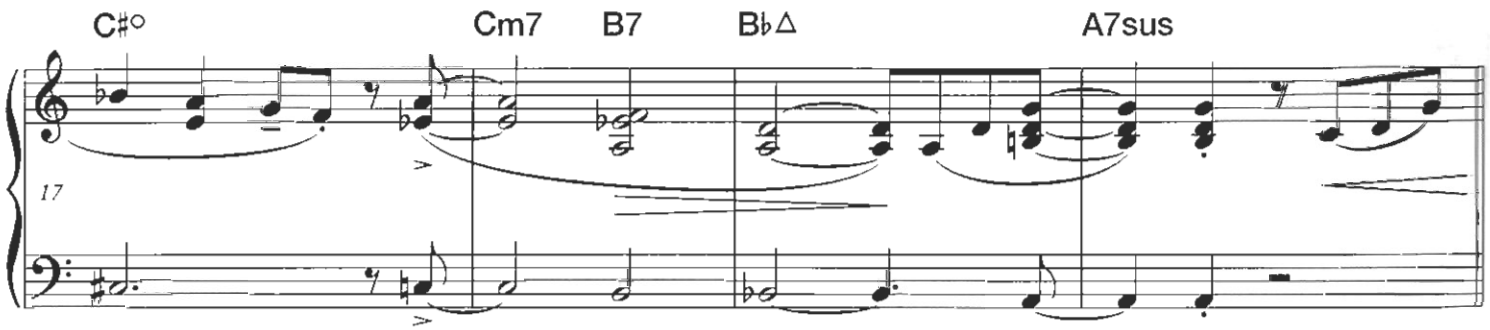
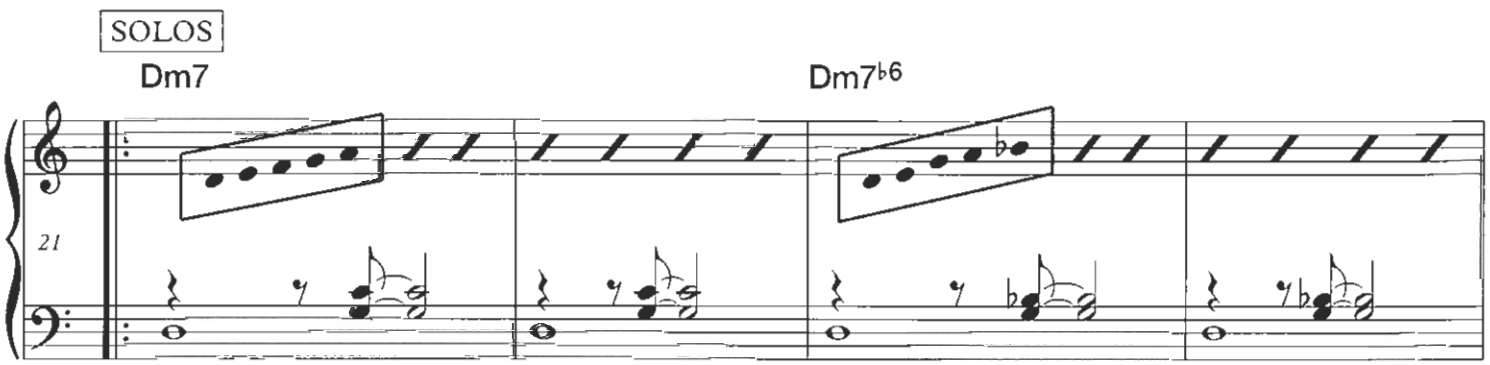
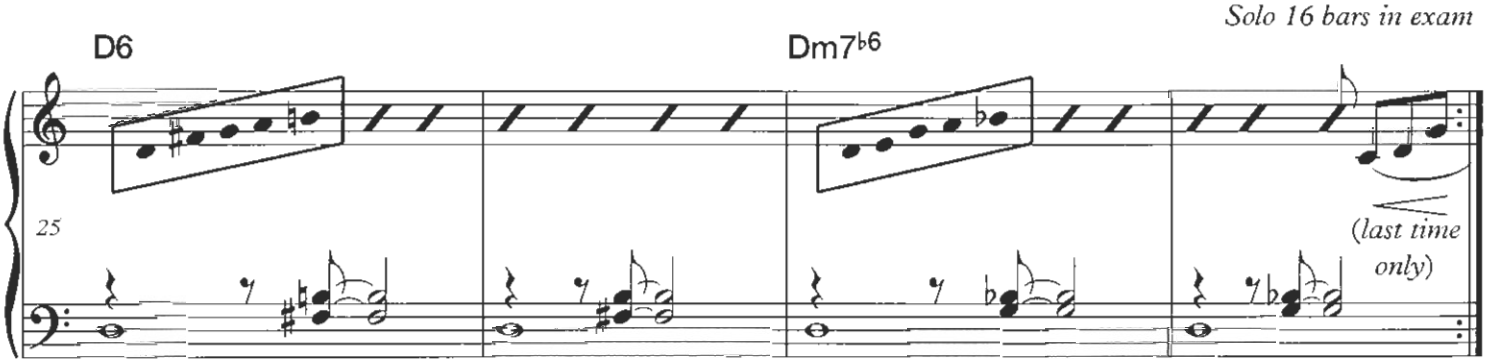
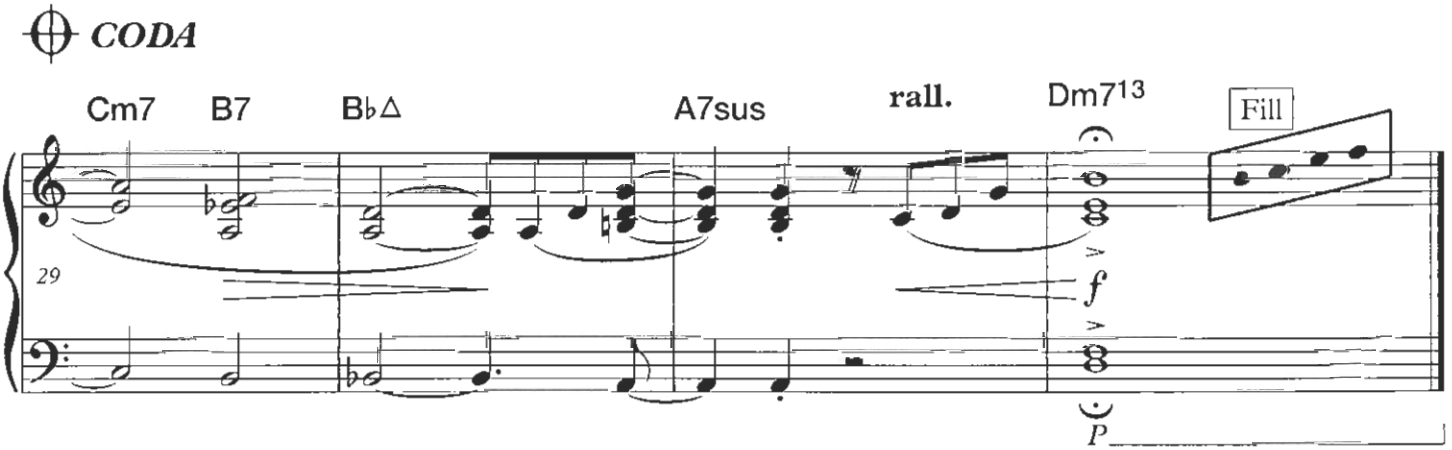




D.S. al Coda

Solo 16 bars in exam





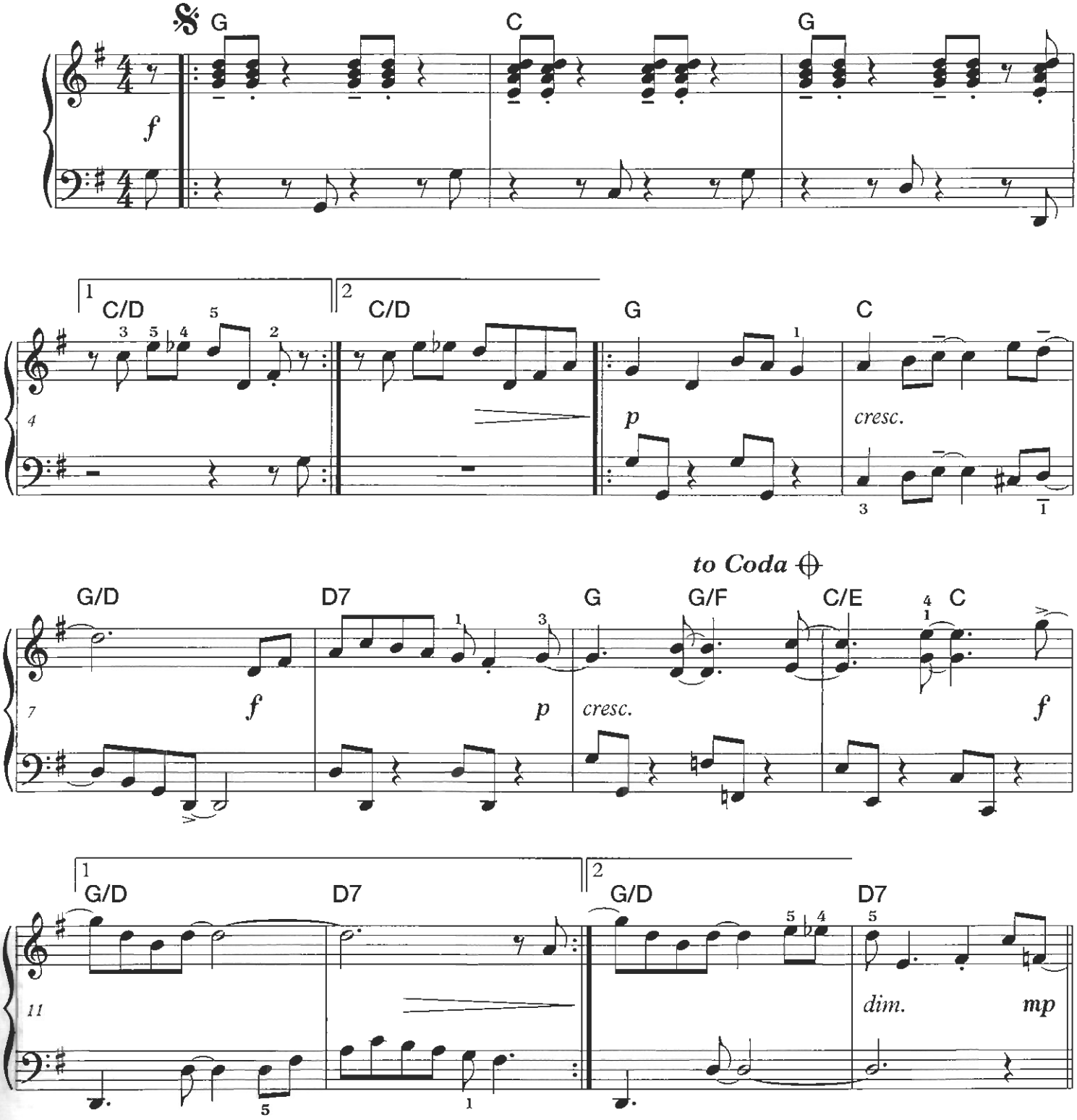
• RELATED LISTENING: Herbie Hancock: 'Maiden Voyage' from Maiden Voyage [Blue Note]

SATURDAY

Roland Perrin

Swing ♩ = 144 **Optimistic – in holiday mood**

HEAD



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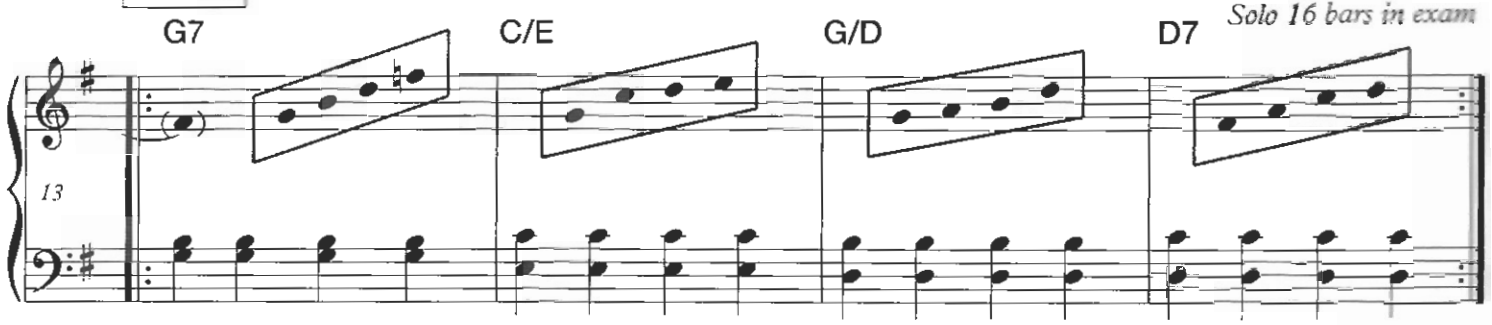
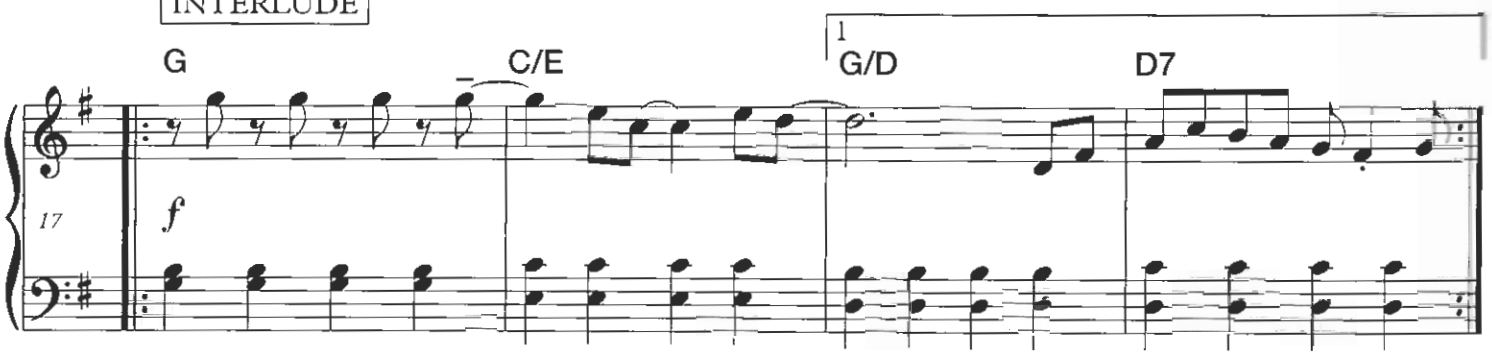
SOLOS

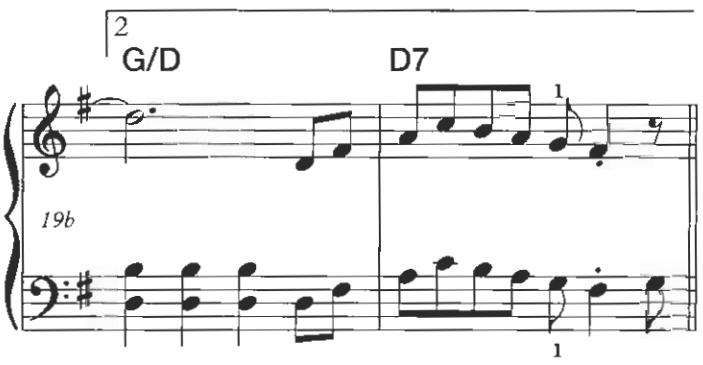
Solo 16 bars in exam



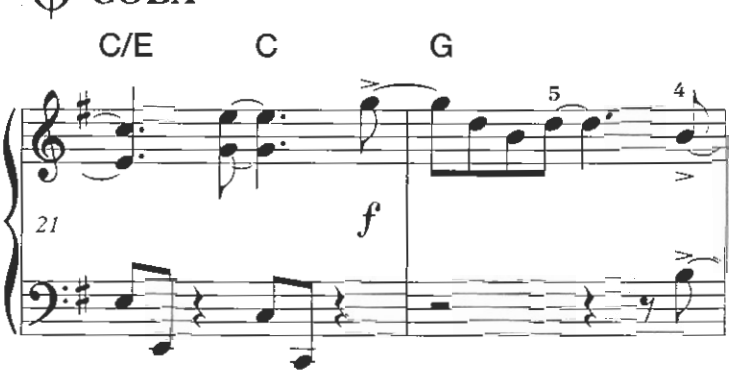
INTERLUDE

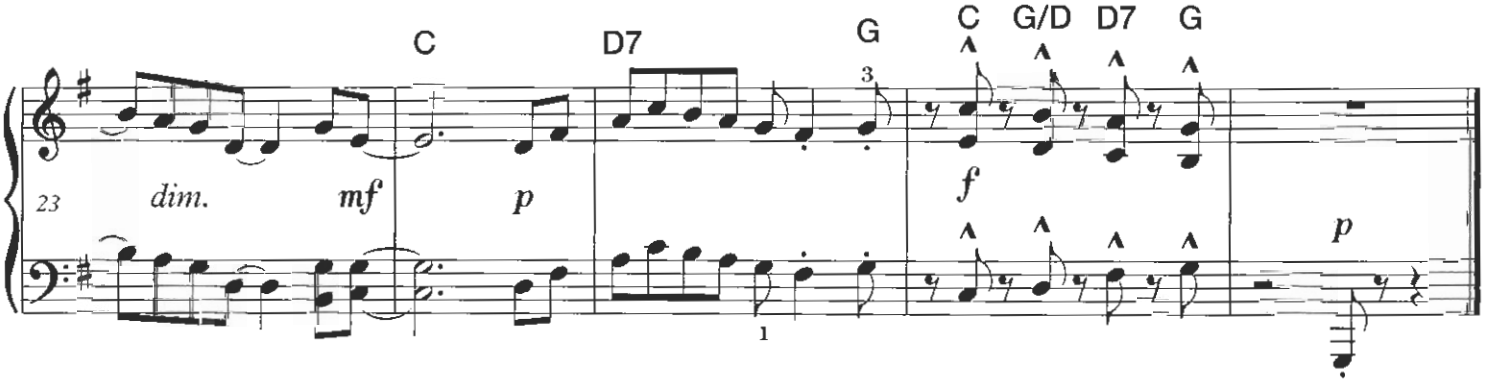


D.S. al Coda with repeats



CODA





• RELATED LISTENING: Abdullah Ibrahim: "African Sun" from *African Sun* [KA7]

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