

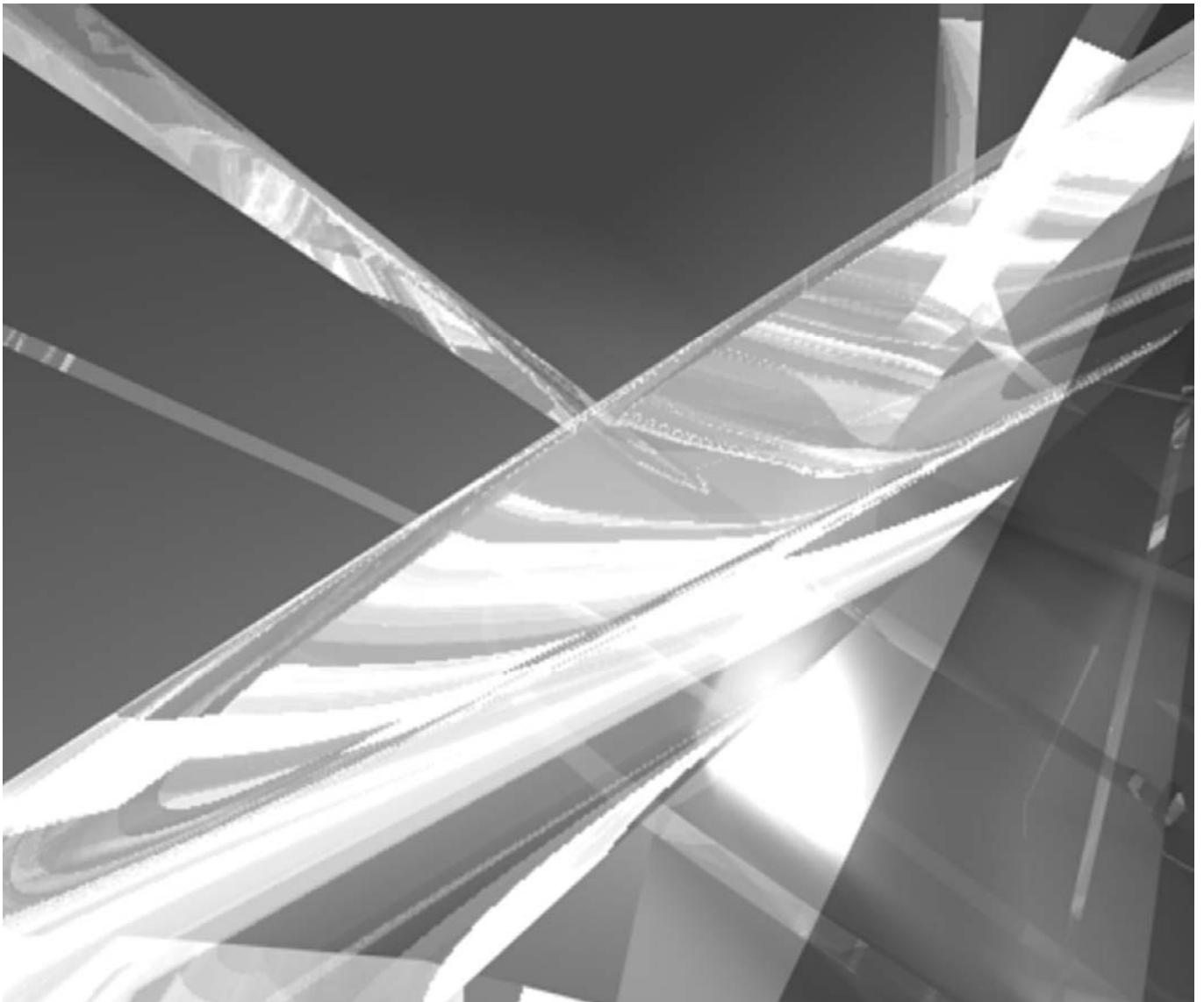


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Jazz Piano repertoire list

1 January 2006 – 31 December 2011



JAZZ PIANO

2006-2011

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This repertoire list should be read in conjunction with the **Syllabus for Graded Examinations in Jazz Performance**. Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives.

Leisure Play examinations are also available, for candidates who wish to play pieces only. Please see Section 5 of the syllabus for details.

This repertoire list is valid from 1 September 2006 until 31 December 2011.

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LCM Publications

The following LCM Publications are relevant to this syllabus:

- LL184 Jazz Piano Handbook 1 (Grades 1-5)
- LL185 Jazz Piano Handbook 2 (Grades 6-8)
- LL189 Specimen Aural Tests
- LL205 LCM Aural Handbook

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: mail@music-exchange.co.uk).
A complete list of titles may be found on their website – www.music-exchange.co.uk

JAZZ PIANO: GRADE ONE

Component 1 - Technical Work

15 marks

SCALES (legato, from memory) *Minimum tempo: crotchet = 62*

C and G majors – one octave, hands together, straight

F major – one octave, hands separately, straight

A melodic OR harmonic minor (candidate's choice) – one octave, hands together, straight

C major pentatonic – one octave, hands separately, swung

ARPEGGIOS (legato, from memory) *Minimum tempo: crotchet = 46*

G and F majors – one octave, hands separately, straight

A minor – one octave, hands separately, straight

EXERCISE (see Jazz Piano Handbook 1)

All of the above can be found in Jazz Piano Handbook 1.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 1.

Three Chord Trick	Jazz Piano Handbook 1	(LCM Publications)
Jangle Rock	Jazz Piano Handbook 1	(LCM Publications)
New Confidence (No.4)	Microjazz Collection No.1 (C Norton)	(Boosey & Hawkes)
Stairway (No.7)	Microjazz Collection No.1 (C Norton)	(Boosey & Hawkes)
Dixieland Jam	Piano Lessons Book 3	(Hal Leonard Student Piano Library)
12 Bar Blues in the Key of C Major	Progressive Beginner Piano	(www.learntoplaymusic.com)
A Minor Waltz	Start Piano Jazz (M Cornick)	(UE 17361)
The City Sleeps	Start Piano Jazz (M Cornick)	(UE 17361)
Just Walkin'	Start Piano Jazz (M Cornick)	(UE 17361)
The Scat Rat	Start Piano Jazz (M Cornick)	(UE 17361)
Saturday Shuffle (P Wedgwood)	Piano Handbook 2006 Grade 1	(LCM Publications)
Groovy Kind of Love (Wise & Sayer)	What Else Can I Play Grade 1	(IMP)
When the Saints Go Marching In (Trad.)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
Limehouse Blues (P Braham)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

The piece will consist of 4 bars in 4/4 time. The first two bars will be given and the candidate must improvise over bars 3 and 4. See Jazz Piano Handbook 1 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 1.

JAZZ PIANO: GRADE TWO

Component 1 - Technical Work

15 marks

SCALES (legato, from memory) *Minimum tempo: crotchet = 62*

D major – two octaves, hands together, straight

D melodic OR harmonic minor (candidate's choice) – two octaves, hands together, straight

F major pentatonic and G major pentatonic – one octave, hands separately, swung

D minor pentatonic and E minor pentatonic – one octave, hands separately, swung

MODES (legato, from memory)

Dorian starting on D and A – two octaves, hands together, straight

ARPEGGIOS (legato, from memory) *Minimum tempo: crotchet = 56*

D major – two octaves, hands separately, straight

G minor – two octaves, hands separately, straight

EXERCISE (see Jazz Piano Handbook 1)

All of the above can be found in Jazz Piano Handbook 1.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 1.

Ragalong	Jazz Piano Handbook 1	(LCM Publications)
Stroller	Jazz Piano Handbook 1	(LCM Publications)
Tut-Tuttin (No.19)	Microjazz Collection No.1 (C Norton)	(Boosey & Hawkes)
Rag Time (No.21)	Microjazz Collection No.1 (C Norton)	(Boosey & Hawkes)
Solace (S Joplin)	Simply Classics	(Alfred)
Mellow Fellow	Start Piano Jazz (M Cornick)	(UE 17361)
Time Passes	Start Piano Jazz (M Cornick)	(UE 17361)
Lady Days (P Wedgwood)	UpGrade Grades 1 & 2	(Faber)
Homework Blues (P Wedgwood)	UpGrade Grades 1 & 2	(Faber)
Charleston (P Wedgwood)	UpGrade Grades 1 & 2	(Faber)
Autumn Leaves (J Kosma)	What Else Can I Play Grade 2	(IMP)
UFO Blues (J Parker)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
Topsy	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
Chimes Blues (J Oliver)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

The piece will consist of 4 bars in 4/4 time. The first two bars will be given and the candidate must improvise over bars 3 and 4. See Jazz Piano Handbook 1 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 1.

JAZZ PIANO: GRADE THREE

Component 1 - Technical Work

15 marks

SCALES (legato, from memory) *Minimum tempo: crotchet = 80*

Bb and Eb majors – two octaves, hands together, straight

G and C minors, melodic OR harmonic (candidate's choice) – two octaves, hands together, straight

D minor pentatonic – two octaves, hands together, swung

D Blues scale – one octave, hands together, swung

MODES (legato, from memory): Aeolian starting on A and E – two octaves, hands together, straight

CHROMATIC SCALE (legato, from memory): Starting on A and F# – two octaves, hands separately, straight

ARPEGGIOS (legato, from memory) *Minimum tempo: crotchet = 70*

Bb major – two octaves, hands separately, straight

A and C minors – two octaves, hands separately, straight

EXERCISE (see Jazz Piano Handbook 1)

All of the above can be found in Jazz Piano Handbook 1.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 1.

Morning Waltz	Jazz Piano Handbook 1	(LCM Publications)
4 Wheel Drive	Jazz Piano Handbook 1	(LCM Publications)
Take It From Here	Jazzin' About (P Wedgwood)	(Faber)
Why	Jazzin' About (P Wedgwood)	(Faber)
Pink Lady	Jazzin' About (P Wedgwood)	(Faber)
Big Band Boogie	Jazzin' About Styles (P Wedgwood)	(Faber)
There Ain't No Beer in Cow Horn Creek	Jazzin' About Styles (P Wedgwood)	(Faber)
Wednesday's Child	Piano Jazz One (M Cornick)	(UE 17391)
Five-a-Side	Piano Jazz One (M Cornick)	(UE 17391)
The Return of the Scat Rat	Piano Jazz One (M Cornick)	(UE 17391)
Basin Street Blues (S Williams)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
A Foggy Day (G Gershwin)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
Stormy Weather (H Arlen)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)
Satin Doll (D Ellington)	What Jazz and Blues Can I Play Grades 1, 2, 3	(IMP)

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

The piece will consist of 8 bars in 4/4 time. The first four bars will be given and the candidate must improvise over bars 5 to 8. See Jazz Piano Handbook 1 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 1.

JAZZ PIANO: GRADE FOUR

Component 1 - Technical Work

15 marks

SCALES (legato, from memory; piano or forte) *Minimum tempo: minim = 52*

E, B and Ab majors – two octaves, hands together, straight

B and F minors, melodic OR harmonic (candidate's choice) – two octaves, hands together, straight

C minor pentatonic – two octaves, hands together, swung

C Blues scale – one octave, hands together, swung

MODES (legato, from memory): Mixolydian starting on G and C – two octaves, hands together, straight

CHROMATIC SCALE (legato, from memory): Starting on D – two octaves, hands together, straight

ARPEGGIOS (legato, from memory) *Minimum tempo: crotchet = 72*

A and Eb majors – two octaves, hands separately or together, straight

B minor – two octaves, hands separately or together, straight

DOMINANT 7th BROKEN CHORDS (legato, from memory)

C7 and G7 – hands separately, resolving on the Tonic, swung (as illustrated in the Handbook)

EXERCISE (see Jazz Piano Handbook 1)

All of the above can be found in Jazz Piano Handbook 1.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 1.

Slash Chord Funk	Jazz Piano Handbook 1	(LCM Publications)
Clear Skies	Jazz Piano Handbook 1	(LCM Publications)
Blue Ballad (M Cornick)	Blue Piano	(UE19762)
Blue Print (M Cornick)	Blue Piano	(UE19762)
Litter Bin Blues	Green Jazzin' About (P Wedgwood)	(Faber)
Bottle Bank Boogie	Green Jazzin' About (P Wedgwood)	(Faber)
The Entertainer (S Joplin)	Hits of the Century	(Bosworth)
On the Rocks	Jazzin' About Styles (P Wedgwood)	(Faber)
Street Place	Jazzin' About Styles (P Wedgwood)	(Faber)
Play that Banjo	Jazzin' About Styles (P Wedgwood)	(Faber)
Get Out of Here (Kid Ory)	Joy of Jazz	(Yorktown 21087)
The Beachcomber (M Cornick)	Piano Jazz One	(UE 17391)
No.77 (without CD)	Progressive Funk Piano Method (Gelling & Brown)	(www.learntoplaymusic.com)
Nos.69 AND 70 or 71 (from Using 7th chords) (without CD)	Progressive Funk Piano Method (Gelling & Brown)	(www.learntoplaymusic.com)

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

The piece will consist of 8 bars in 4/4 time. The first four bars will be given and the candidate must improvise over bars 5 to 8. See Jazz Piano Handbook 1 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 1.

JAZZ PIANO: GRADE FIVE

Component 1 - Technical Work

15 marks

SCALES (from memory, piano or forte) *Minimum tempo: minim = 62*

F# major – two octaves, hands together, straight, legato

F and F# minors, melodic OR harmonic (candidate's choice) – two octaves, hands together, straight, legato

G and F# Blues scales – one octave, hands together, swung

MODES (legato, from memory)

Dorian starting on F – two octaves, hands separately or together, straight or swung

Mixolydian starting on Bb – two octaves, hands separately or together, straight or swung

Aeolian starting on C – two octaves, hands separately or together, straight or swung

Lydian starting on Ab – two octaves, hands separately or together, straight or swung

CHROMATIC SCALE (legato, from memory)

Starting on any note – two octaves, hands together (similar motion), straight

ARPEGGIOS (legato, from memory) *Minimum tempo: crotchet = 80*

C# and Bb majors – two octaves, hands together, straight

B and F minors – two octaves, hands together, straight

DOMINANT 7th BROKEN CHORDS (legato, from memory)

D7, F7 and Bb7 – hands separately, resolving on the Tonic, swung (as illustrated in the Handbook)

EXERCISE (see Jazz Piano Handbook 1)

All of the above can be found in Jazz Piano Handbook 1.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 1.

Latin Carnival	Jazz Piano Handbook 1	(LCM Publications)
Sweet Blossom Rag	Jazz Piano Handbook 1	(LCM Publications)
Fiddlesticks Rag (A Coney)	Complete Piano Player: Ragtime (K Baker)	(Wise)
Nocturne (M Cornick)	Jazz After Hours	(UE 21099)
Ladybird (T Dameron)	Joy of Jazz	(Yorktown 21087)
Maple Leaf Rag (S Joplin)	Joy of Jazz	(Yorktown 21087)
No.96 (without CD)	Progressive Funk Piano Method (Gelling & Brown)	(www.learntoplaymusic.com)
Nos.93, 94 AND 95 (without CD)	Progressive Funk Piano Method (Gelling & Brown)	(www.learntoplaymusic.com)
Queen of Hearts (E Peters)	Ragtime Preludes	(Boosey & Hawkes)
Twilight Boulevard (E Peters)	Ragtime Preludes	(Boosey & Hawkes)
Summertime (G Gershwin)	Take the Lead (Jazz) [with backing CD]	(IMP)
My Funny Valentine	Take the Lead (Jazz) [with backing CD]	(IMP)
Guantanamera (D Fernandez)	Take the Lead (Latin) [with backing CD]	(IMP)
La Isla Bonita (M Ciccone)	Take the Lead (Latin) [with backing CD]	(IMP)

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

The piece will consist of 8 bars. It will either be in 4/4 time or 3/4 time (jazz waltz). The first four bars will be given and the candidate must improvise over bars 5 to 8. See Jazz Piano Handbook 1 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 1.

JAZZ PIANO: GRADE SIX

Component 1 - Technical Work

15 marks

No metronome markings are given; familiarity and fluency are the priorities.
All need to be prepared *legato* and *forte* from memory; *staccato* is also required where indicated.
Some scales are required straight or swung as indicated.

SIMILAR MOTION SCALES

F, Bb, Ab, E and B majors – three octaves, hands separately or together, straight
B, F#, C#, Bb minors, melodic OR harmonic (candidate's choice) – three octaves, hands separately or together, straight

CHROMATIC SCALE

Starting on E – two octaves, hands separately (similar motion), legato or staccato

BLUES SCALES

Starting on B, F# and F – two octaves, hands separately or together, swung, as illustrated in Jazz Piano Handbook 2

MODE EXERCISE

From the major scales of C, G and F, swung, as illustrated in Jazz Piano Handbook 2. Only one to be played (candidate's choice)

ARPEGGIOS

G major	G minor	G augmented	G diminished
E major	E minor	E augmented	E diminished
Bb major	Bb minor	Bb augmented	Bb diminished

– two octaves, hands separately or together, straight or swung

All of the above can be found in Jazz Piano Handbook 2.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 2.

C Jam Blues (Duke Ellington)	Jazz Piano Handbook 2	(LCM Publications)
Frog (Laura Rossi)	Jazz Piano Handbook 2	(LCM Publications)
Own composition (based on the Blues)	Jazz Piano Handbook 2	(LCM Publications)
Minority (G Gryce)	Bill Evans: Jazz Piano	(Wise)
First Impression (M Cornick)	Blue Piano	(UE 19762)
Definitely Blue (M Cornick)	Jazz After Hours	(UE 21099)
Minor Excursion (M Cornick)	Jazz After Hours	(UE 21099)
The Preacher (H Silver)	Jazz Club Piano Solos Vol.2 (arr. S Duro)	(Wise)
Russian Rag (Rachmaninov/Cobb)	Ragtime (arr. Baker)	(Wise)
Sleepy Rag (M Haywood)	Ragtime Today	(Musonix)
Don't Get Around Much Any More	Take the Lead: Jazz [with backing CD]	(IMP)
Two Into One (J Kember)	The Jazz Piano Master (Grade 6+)	(Faber)
Every Night (D Agay)	The Joy of Jazz Piano	(Yorktown)
JD's Boogie Woogie (J Dorsey)	The Joy of Jazz Piano	(Yorktown)
Rock Groove 1 or Gospel Groove 1 or R&B Groove 3 (A Gordon)	The Art Of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)

[To be played as rhythm section with CD. See p1 of book]

Written charts may be developed and embellished contextually and creatively.
Improvised elements must not be written out.

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

A short passage in 4/4 time will be given, using chord structures, scales and modes covered in Grades 1-6 and in the Technical Work for this grade. The opening bars will be given, then chords will be indicated. The candidate is required to produce a coherent response based on the opening bars. See Jazz Piano Handbook 2 for examples.

Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 2.

JAZZ PIANO: GRADE SEVEN

Component 1 - Technical Work

15 marks

No metronome markings are given; familiarity and fluency are the priorities.
All need to be prepared *legato* and *forte* from memory; *staccato* is also required where indicated.
Some scales are required *straight* or *swung* as indicated.

SIMILAR MOTION SCALES

F#, Db and Eb majors – three octaves, hands separately or together, straight
F, Eb and G# minors, melodic OR harmonic (candidate's choice) – three octaves, hands separately or together, straight

CHROMATIC SCALE

Starting on C – two octaves, hands separately or together (similar motion), *legato* or *staccato*, straight

MODES

Mixolydian starting on D, E, C# and Eb – three octaves, hands separately and together, *swung* or straight
Phrygian starting on A, F#, C and A# – three octaves, hands separately and together, *swung* or straight

BLUES SCALES

Starting on C# and Eb – two octaves, hands separately or together, *swung*

BLOCK CHORDS

On G, D, E, F, Ab – hands separately, as illustrated in Jazz Piano Handbook 2

All of the above can be found in Jazz Piano Handbook 2.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 2.

Honeysuckle Rose (Fats Waller)	Jazz Piano Handbook 2	(LCM Publications)
Reflections (Laura Rossi)	Jazz Piano Handbook 2	(LCM Publications)
Own composition (based on II-V-I structures)		
	Jazz Piano Handbook 2	(LCM Publications)
King Porter Stomp ('Jelly Roll' Morton)	Jazz Piano Handbook 2	(LCM Publications)
Peau Douce (S Swallow)	Bill Evans: Jazz Piano	(Wise)
Sonority (M Cornick)	Jazz After Hours	(UE 21089)
Early Autumn (R Burns/W Herman)	Jazz Club Piano Solos Vol.2 (arr. S Duro)	(Wise)
Lazy River (H Carmichael/S Arodin)	Jazz Club Piano Solos Vol.2 (arr. S Duro)	(Wise)
The Strenuous Life (S Joplin)	Ragtime (arr. Kenneth Baker)	(Wise)
Fair Weather Rag (M Haywood)	Ragtime Today	(Musonix)
Desafinado (C Jobim)	Take the Lead: Jazz [with backing CD]	(IMP)
Blues Variation (J Kember)	The Jazz Piano Master (Grade 6+)	(Faber)
Free and Easy (J Kember)	The Jazz Piano Master (Grade 6+)	(Faber)
Sneakin Home (Fats Waller)	The Joy of Jazz Piano	(Yorktown)
Oop-Bop-Sh-Bam (Dizzy Gillespie)	The Joy of Jazz Piano	(Yorktown)
Blues Groove 1 / Jazz Groove 2 / R&B Groove 2 (A Gordon)		
	The Art Of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)

[To be played as rhythm section with CD. See p1 of book]

Written charts may be developed and embellished contextually and creatively.
Improvised elements must not be written out.

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

A short passage in either 3/4 (Jazz Waltz) or 4/4 time will be given, using chord structures, scales and modes covered in Grades 1-7 and in the Technical Work for this grade. The opening bars will be given, then chords will be indicated.

The candidate is required to produce a coherent response based on the opening bars. Keys will be up to three sharps or flats. See Jazz Piano Handbook 2 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 2.

JAZZ PIANO: GRADE EIGHT

Theory of Music Grade Five (or alternative) must have been passed; see Regulations.

Component 1 - Technical Work

15 marks

No metronome markings are given; familiarity and fluency are the priorities.

All need to be prepared legato, piano and forte from memory; staccato is also required where indicated.

Some scales are required straight or swung as indicated.

SIMILAR MOTION SCALES

The candidate may choose to play the major and minor scales from one of the following groups:

Group 1: C, C#, Bb, G

Group 2: D, Eb, F#, F

Group 3: E, A, B, Ab

Major keys - three octaves, hands separately or together, straight, legato or staccato

Minor keys, melodic OR harmonic (candidate's choice) - three octaves, hands separately or together, straight, legato or staccato

CHROMATIC SCALES

With each hand separately in minor thirds, beginning on D and F – one octave, straight, legato

WHOLE TONE SCALES

Starting on C and on C# – two octaves, hands separately or together, straight or swung, legato

DIMINISHED SCALES

Starting on C – one octave, right hand only, starting on the half-step (C7b9) or the whole step (C°), straight or swung, as illustrated in Jazz Piano Handbook 2

CHORDS AND VOICING

The sus chord on any note, as illustrated in Jazz Piano Handbook 2

All of the above can be found in Jazz Piano Handbook 2.

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. At least one piece must be taken from Jazz Piano Handbook 2.

Autumn Leaves	Jazz Piano Handbook 2	(LCM Publications)
Cat & Mouse (Laura Rossi)	Jazz Piano Handbook 2	(LCM Publications)
Own composition (based on Rhythm Changes)	Jazz Piano Handbook 2	(LCM Publications)
A Taste of Honey (R Marlow/R Scott)	Jazz Piano Handbook 2	(LCM Publications)
Peri's Scope (Bill Evans)	Bill Evans: Jazz Piano	(Wise)
The Midnight Sun Will Never Set (Q Jones)	Jazz Club Piano Solos Vol.2 (arr. S Duro)	(Wise)
The Late Late Show (R Alfred/D Cavanagh)	Jazz Club Piano Solos Vol.2 (arr. S Duro)	(Wise)
Black and White Rag (G Botsford)	Ragtime (arr. K Baker)	(Wise)
Twelfth Street Rag (EL Bowman)	Ragtime (arr. K Baker)	(Wise)
Rat Race Rag (M Haywood)	Ragtime Today	(Musonix)
Birdland (J Zawinul)	Take the Lead: Jazz (with backing CD)	(IMP)
I Wish	The Jazz Piano Master (Grade 6+)	(Faber)
Around Midnight	The Jazz Piano Master (Grade 6+)	(Faber)
Three Jazz Flavors (E Butterfield)	The Joy of Jazz	(Yorktown)
Palm Gardens (Fats Waller)	The Joy of Jazz	(Yorktown)
Blues Groove 2 / Jazz Groove 2 / R&B Groove 1 (A Gordon)	The Art Of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)

[To be played as rhythm section with CD. See p1 of book]

Written charts may be developed and embellished contextually and creatively.
Improvised elements must not be written out.

Component 3 - Musical Awareness

7 marks

See pages 15-16.

Component 4 - Creative Response Test

10 marks

A short passage in either 3/4 (Jazz Waltz) or 4/4 time will be given, using chord structures, scales and modes covered in Grades 1-8. The opening bars will be given, then chords will be indicated. The candidate is required to produce a coherent response based on the opening bars. Keys will be up to four sharps or flats. See Jazz Piano Handbook 2 for examples. Approximately one minute will be allowed to study the test, during which time the candidate may try the test if they wish.

Component 5 - Aural Tests

8 marks

See pages 17-21. Specimen tests can be found in Jazz Piano Handbook 2.

Musical Awareness

Notes:

1. All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer. Responses to questions related to the Handbook Exercises may include clapping / tapping.
3. There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus will always be the music performed in the Performance section of the exam, together with the Handbook Exercise .
4. The knowledge required is cumulative for Grades 1-8; ie. any knowledge required in earlier grades is required for later grades. However, in the case of the Handbook Exercises, examiners will refer **only** to the exercise set for the particular grade.
5. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.

Requirements:

GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);
- respond to questions relating to the Grade 1 or 2 Rhythm and Improvisation Exercise in the Jazz or Jazz Piano Handbook 1.

GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (eg. 'second', 'fourth', etc.);
- demonstrate an understanding of basic chord symbols;
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music;
- respond to questions relating to the Grade 3 Rhythm and Improvisation Exercise in the Jazz or Jazz Piano Handbook 1.

GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify **intervals up to and including an octave by numerical value only** (eg. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers and/or famous performers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- respond to questions relating to the Grade 4 Rhythm and Improvisation Exercise in the Jazz or Jazz Piano Handbook 1.

GRADE 5

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify **intervals up to and including an octave by number and type** (eg. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (eg. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- demonstrate knowledge of pentatonic and blues scale structures;
- respond to questions relating to the Grade 5 Rhythm and Improvisation Exercise in the Jazz or Jazz Piano Handbook 1.

GRADE 6

In addition to the requirements for Grades 1-5, candidates may be asked to:

- demonstrate knowledge of blues structures, chord structures, and modes in the major scale;
- demonstrate stylistic understanding and awareness;
- respond to questions on musical influences;
- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

GRADE 7

In addition to the requirements for Grades 1-6, candidates may be asked to:

- demonstrate knowledge of II-V-I patterns (G, C and F majors only) and the circle of fifths;
- give basic biographical information about the composers and/or famous performers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

GRADE 8

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of tritone substitutions, sus chords and turnarounds;
- identify other pieces by the same composers;
- identify **any interval by number and type**;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in order, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
9. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

GRADE 1

Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).

Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).

GRADE 2

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again.

Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 3

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves.

Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).

GRADE 4

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

GRADE 5

Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

GRADE 6

Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature
 - to identify whether the passage is in a major or minor key
 - to describe the overall dynamics
 - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
 - to suggest an appropriate tempo marking
 - to describe changes in tempo
 - to name the key
 - to describe phrasing patterns
 - to describe dynamics
 - to describe articulation
 - to identify modulations
 - to identify ornaments
 - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:
identify the cadence by its conventional name. (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
 - to identify the time signature;
 - to identify whether the passage is in a major or minor key;
 - to suggest an appropriate tempo marking;
 - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
 - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
 - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
 - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
 - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
 - to name the key
 - to identify modulations
 - to identify ornaments
 - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
 - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
 - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).