

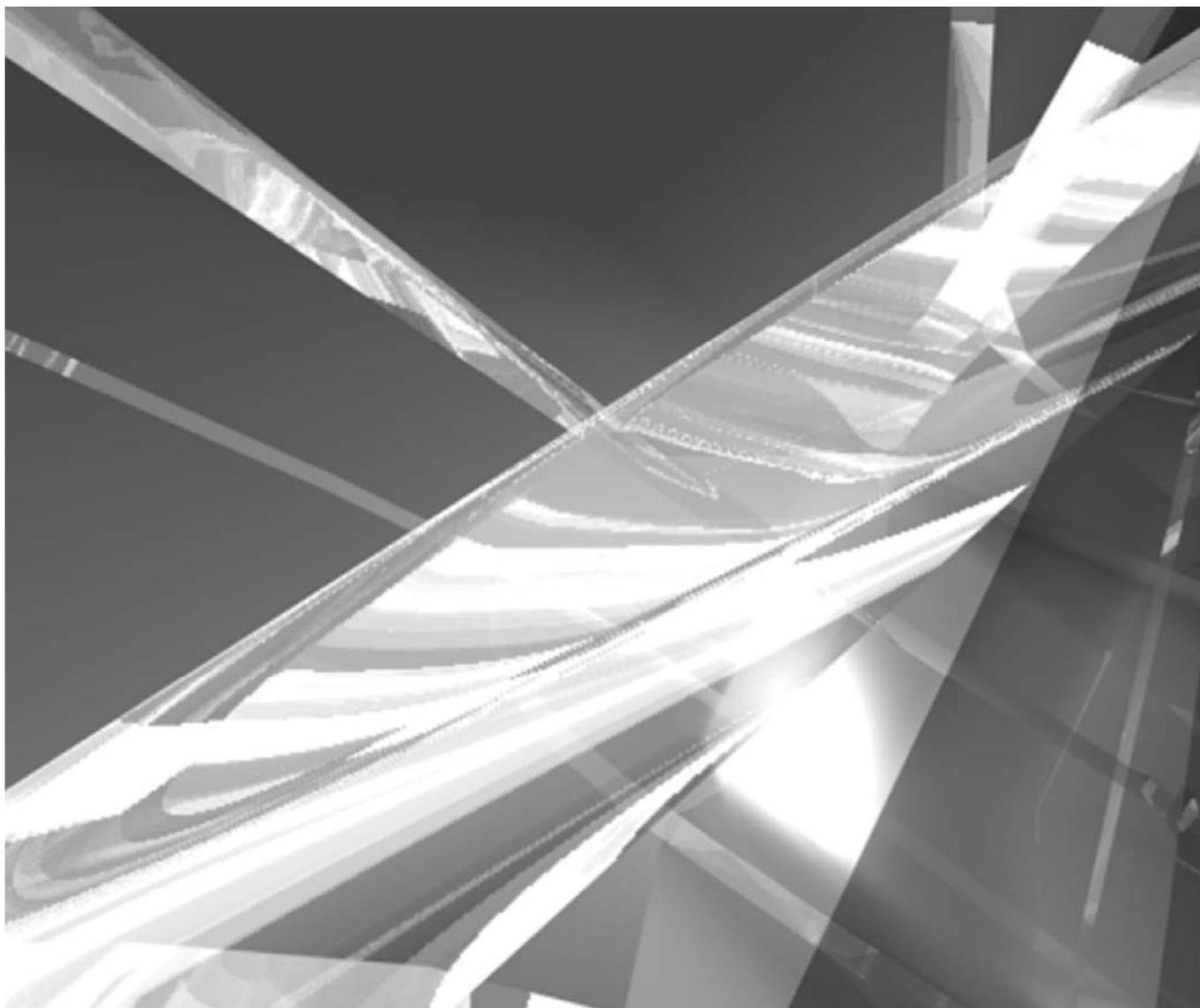


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Jazz Piano repertoire list

1 January 2012 – 31 December 2015



Jazz Piano Grades

Contents

	Page
Introductory Notes	3
Publications	4
Downloads	4
Examination Formats	5
Step 1	6
Step 2	7
Grade 1	8
Grade 2	10
Grade 3	12
Grade 4	14
Grade 5	16
Grade 6	18
Grade 7	20
Grade 8	22
Free Choice Memory Option	26
Musical Awareness	27
Aural Tests	29

This repertoire list should be read in conjunction with the current **Jazz Grades Syllabus**. Copies are available free of charge via our website, www.uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Jazz Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2012 until 31 December 2015.

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Introductory Notes

1. Pieces (Grades 1-5)

At Grades 1 and 2, accuracy and a feel for the styles are the priorities.

At Grades 3 and 4, performances should include an increasing amount of embellishment and fills, and show awareness of turnaround figures. Some pieces will require small elements of improvisational exploration.

At Grade 5 these elements should be embraced with increasing enquiry and security.

2. Pieces requiring improvisation (Grades 6-8)

Alternative editions of accepted jazz repertoire are acceptable.

Pieces requiring improvisation should generally consist of the head and two improvised choruses.

Backing tracks are optional. The addition of bass and drums is permitted in pieces which can be enhanced by exploration of rhythm section skills (eg. iconic vamps, Grade 8). Setting-up time may need consideration, and centre representatives should be contacted in advance.

Creative enquiry, good use of jazz language and secure skills are important ingredients for a good performance.

3. Pieces set for more than one grade

Occasionally a piece may appear at more than one grade. Where it appears at a higher grade, a greater level of creative development and skill will be expected.

4. Real Books

Where reference is made to Real Books, alternative publications are acceptable (eg. legal Fakers Books, etc).

5. Aural tests

Candidates may opt for the standard aural tests (as illustrated in the handbooks) or an alternative set of jazz tests, which make reference to the Rhythm and Improvisation Exercise appropriate to the grade. See pages 29-36 for full details.

6. Technical work

New to this edition of the repertoire list: candidates may opt to play a study (or studies) as an alternative to scales and arpeggios.

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: A Practical Guide to Teaching and Preparing for LCM Aural Tests *

* These publications cover the 'standard' tests only.

LCM Publications are available through music shops or direct from our distributor, Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of LCM Publications may be found on www.music-exchange.co.uk

Downloads

The following are available as pdf downloads from www.LCMEbooks.org:

- LL189 Specimen Aural Tests
- LL282 Specimen Jazz Aural Tests
- LL284 Jazz Piano Studies

Acknowledgement

Grateful thanks are due to **Stuart Corbett**, LCM jazz syllabus compiler.

Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the **Jazz Grades Syllabus** for full details.

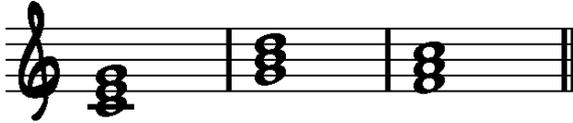
	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from repertoire list plus 1 own choice)	3 pieces
Musical Awareness	✓	Optional for Component 2	✗	✗
Creative Response Test	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
Ofqual Accreditation	✓	✓	✗	✗

Jazz Piano: Step 1

Component 1 - Chords

10 marks

The candidate will be asked to play the following chords, from memory, with the right hand:



C major

G major

F major

Component 2 - Performance

80 marks

Performance of any FOUR pieces from the list below.

All of the set pieces appear in one book:

John Thompson's Easiest Piano Course: First Blues and Boogie (*Willis Music Company / Music Sales*)

Although phrase marks and dynamics are not indicated in many of the set pieces, creative details will be rewarded, as well as accuracy.

- House of the Rising Sun
- Space Walk
- Michael, Row the Boat Ashore
- The Train Is a-Comin' [may be played with straight or swung quavers]
- Boogie Bug
- Red River Valley
- Cool Blue [may be played with straight or swung quavers]
- Go Down Moses

Component 3 - Questions

10 marks

Recognition and identification of stave (staff), bar-lines, clefs, pitch names, note types, note values and rest values.

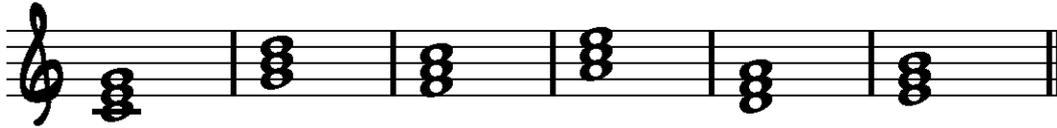
All questions will relate to the music performed.

Jazz Piano: Step 2

Component 1 - Chords

10 marks

The candidate will be asked to play the following chords, from memory, with the right hand:



The image shows a musical staff in treble clef with six measures, each containing a chord symbol. Below the staff, the names of the chords are listed: C major, G major, F major, A minor, D minor, and E minor.

Component 2 - Performance

80 marks

Performance of any FOUR pieces from the list below.

All of the set pieces appear in one book:

John Thompson's Easiest Piano Course: First Blues and Boogie (*Willis Music Company / Music Sales*)

Although phrase marks and dynamics are not indicated in many of the set pieces, creative details will be rewarded, as well as accuracy.

- Funky Feline
- Nobody Knows the Trouble I've Seen
- Glad Rag
- Feelin' Flat Blues [to be played with swung quavers]
- Walkin' Blues
- Dixie [to be played with swung quavers]
- If You're Happy
- Frankie and Johnny [may be played with straight or swung quavers]

Component 3 - Questions

10 marks

As for Step 1, but now including dotted note values and knowledge about the position and purpose of the key and time signatures, accidentals and basic dynamic signs.

All questions will relate to the music performed.

Jazz Piano: Grade 1

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales, Arpeggios & Exercise

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*)

Option 2: Scale, Study & Exercise

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

C major – one octave, hands together, straight

STUDY – Rambler (available as download)

EXERCISE (see *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*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Three Chord Trick	Jazz Piano Handbook 1	(LCM Publications)
Jangle Rock	Jazz Piano Handbook 1	(LCM Publications)
Rambler [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Come to the Hoe-Down	Even Cooler Piano Book 1: Funky Pieces (Hammond)	(Kevin Mayhew)
Jazz It Up	Even Cooler Piano Book 1: Funky Pieces (Hammond)	(Kevin Mayhew)
Baby Bouncer	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Walking with the Bass Man	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Lucy's Blues [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Saturday Night [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Bah-Ba-Doo-Bah	Jazz Piano Studies Book 1 (Kember)	(Faber)
Early Bird	Jazz Piano Studies Book 1 (Kember)	(Faber)
So What	Jazz Piano Studies Book 1 (Kember)	(Faber)
Step Time	Jazz Piano Studies Book 1 (Kember)	(Faber)
Window Shopping	Jazz Piano Studies Book 1 (Kember)	(Faber)
Banana Boat Song	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)
Down by the Riverside	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)
After Dark	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)
New Confidence	Microjazz Collection No.1 (Norton)	(Boosey & Hawkes)

Stairway	Microjazz Collection No.1 (Norton)	(Boosey & Hawkes)
End of Term	MicroRock (Norton)	(Boosey & Hawkes)
Part-time Gangster	MicroRock (Norton)	(Boosey & Hawkes)
Irish Swing	MicroSwing (Norton)	(Boosey & Hawkes)
Top Man	MicroSwing (Norton)	(Boosey & Hawkes)
Dixieland Jam	Piano Lessons Book 3	(Hal Leonard Student Piano Library)
But Not for Me	Really Easy Piano: Gershwin	(Wise / Music Sales)
After the Battle	Riffs and Grooves (Norton)	(Boosey & Hawkes)
Two-handed Blues	Riffs and Grooves (Norton)	(Boosey & Hawkes)
A Minor Waltz	Start Piano Jazz (Cornick)	(Universal Edition)
The City Sleeps	Start Piano Jazz (Cornick)	(Universal Edition)
Just Walkin'	Start Piano Jazz (Cornick)	(Universal Edition)
The Scat Rat	Start Piano Jazz (Cornick)	(Universal Edition)
Saturday Shuffle	Up-Grade! Piano Grades 0-1 (Wedgwood)	(Faber)
A Groovy Kind of Love (Wise & Sayer)	What Else Can I Play? Piano Grade 1	(IMP)
When the Saints Go Marching In (Trad.)	What Jazz 'n' Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Limehouse Blues (Braham)	What Jazz 'n' Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Miss Podsnap, Would You Care to Dance?	What the Dickens? (Holme)	(207music.com)

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 1* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 1* (LL184) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 2

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales, Arpeggios & Exercise

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

MODE (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*)

Option 2: Scale, Study & Exercise

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

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

STUDY – Do-Be-Do-Waa (available as download)

EXERCISE (see *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*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Ragalong	Jazz Piano Handbook 1	(LCM Publications)
Stroller	Jazz Piano Handbook 1	(LCM Publications)
Do-Be-Do-Waa [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Jemima Jane	Easy Jazzin' About Standards (Wedgwood)	(Faber)
Better Be Ready	Even Cooler Piano Book 1: Funky Pieces (Hammond)	(Kevin Mayhew)
Night Train to Bluesville	Even Cooler Piano Book 1: Funky Pieces (Hammond)	(Kevin Mayhew)
Gimme the Answer Blues!: Copy Cat	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Hey! Mr Wong	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Chillin' Out [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Out for the Count [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Anticipation	Jazz Piano Studies Book 1 (Kember)	(Faber)
High Five	Jazz Piano Studies Book 1 (Kember)	(Faber)
In Sequence	Jazz Piano Studies Book 1 (Kember)	(Faber)
Contra-flow	Jazzin' About Styles (Wedgwood)	(Faber)
Play that Banjo	Jazzin' About Styles (Wedgwood)	(Faber)
American Patrol	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)
Cowboy Blues	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)

Rag Time	Microjazz Collection No.1 (Norton)	(Boosey & Hawkes)
Tut-Tuttin	Microjazz Collection No.1 (Norton)	(Boosey & Hawkes)
In the Groove	MicroRock (Norton)	(Boosey & Hawkes)
Power Band	MicroRock (Norton)	(Boosey & Hawkes)
All the Way Home	MicroSwing (Norton)	(Boosey & Hawkes)
Bits and Pieces	MicroSwing (Norton)	(Boosey & Hawkes)
Bidin' My Time	Really Easy Pieces: Gershwin	(Wise / Music Sales)
Love Walked In	Really Easy Pieces: Gershwin	(Wise / Music Sales)
Blues No.1	Riffs and Grooves (Norton)	(Boosey & Hawkes)
Fax Blues	Riffs and Grooves (Norton)	(Boosey & Hawkes)
Mellow Fellow	Start Piano Jazz (Cornick)	(Universal Edition)
Time Passes	Start Piano Jazz (Cornick)	(Universal Edition)
Charleston	Up-Grade! Piano Grades 1 & 2 (Wedgwood)	(Faber)
Homework Blues	Up-Grade! Piano Grades 1 & 2 (Wedgwood)	(Faber)
Lazy Days	Up-Grade! Piano Grades 1 & 2 (Wedgwood)	(Faber)
Autumn Leaves (Kosma)	What Else Can I Play? Piano Grade 2	(IMP)
Blue Moon (Rodgers / Hart)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Chimes Blues (Oliver)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Topsy	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
UFO Blues (Parker)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Lucie's Lament	What the Dickens? (Holme)	(207music.com)

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 1* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 1* (LL184) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 3

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales, Arpeggios & Exercise

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 separately, swung [NB Blues scale not required hands together, as indicated in handbook]

MODE (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*)

Option 2: Mode, Study & Exercise

MODE (legato, from memory)

Aeolian starting on A – two octaves, hands together, straight

STUDY – Penta Picture (available as download)

EXERCISE (see *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*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Morning Waltz	Jazz Piano Handbook 1	(LCM Publications)
4 Wheel Drive	Jazz Piano Handbook 1	(LCM Publications)
Penta Picture [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riff No.1	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Blues Riff No.2	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Nice Work if You Can Get It	Easy Jazzin' About Standards (Wedgwood)	(Faber)
Talking Fingers	Easy Jazzin' About Standards (Wedgwood)	(Faber)
Bass Goes Strollin'	Even Cooler Piano Book 2: Funky Pieces (Hammond)	(Kevin Mayhew)
Cowboy Lullaby	Even Cooler Piano Book 2: Funky Pieces (Hammond)	(Kevin Mayhew)
Sparks	Even Cooler Piano Book 2: Funky Pieces (Hammond)	(Kevin Mayhew)
Taking the Plunge!	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Ballad [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Having a Stomp [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Ice Cool	Jazz Piano Studies Book 1 (Kember)	(Faber)
Serious Syncopation	Jazz Piano Studies Book 1 (Kember)	(Faber)

Valse Semplice	Jazz Piano Studies Book 1 (Kember)	(Faber)
Take It From Here	Jazzin' About (Wedgwood)	(Faber)
Pink Lady	Jazzin' About (Wedgwood)	(Faber)
Big Band Boogie	Jazzin' About Styles (Wedgwood)	(Faber)
There Ain't No Beer in Cow-horn Creek	Jazzin' About Styles (Wedgwood)	(Faber)
Mexican Hat Dance	John Thompson's Easiest Piano Course: First Blues and Boogie	(Willis Music / Music Sales)
Five Knights	MicroSwing (Norton)	(Boosey & Hawkes)
Played Out	MicroSwing (Norton)	(Boosey & Hawkes)
Wednesday's Child	Piano Jazz 1 (Cornick)	(Universal Edition)
Five Aside	Piano Jazz 1 (Cornick)	(Universal Edition)
The Return of the Scat Rat	Piano Jazz 1 (Cornick)	(Universal Edition)
I'll Build a Stairway to Paradise	Really Easy Pieces: Gershwin	(Wise / Music Sales)
Oh, Lady Be Good!	Really Easy Pieces: Gershwin	(Wise / Music Sales)
Misty Day	Riffs and Grooves (Norton)	(Boosey & Hawkes)
Road Racer	Riffs and Grooves (Norton)	(Boosey & Hawkes)
The Lady is a Tramp	The Essential Jazz Collection	(Faber)
Basin Street Blues (Williams)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Stormy Weather (Arlen)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Satin Doll (Ellington)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Tired Blues (Glover)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Jumpin' at the Woodside (Count Basie)	What Jazz and Blues Can I Play? Piano Grades 1, 2, 3	(IMP)
Scrooge the Miser	What the Dickens? (Holme)	(207music.com)

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 1* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 1* (LL184) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 4

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales, Arpeggios & Exercise

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 separately, swung [NB Blues scale not required hands together, as indicated in handbook]

MODE (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*)

Option 2: Scale, Study & Exercise

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

Ab major – two octaves, hands together, straight

STUDY – Summer Stroll (available as download)

EXERCISE (see *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*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Slash Chord Funk	Jazz Piano Handbook 1	(LCM Publications)
Clear Skies	Jazz Piano Handbook 1	(LCM Publications)
Summer Stroll [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riff No.25	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Blues Riff No.26	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Blue Ballad	Blue Piano (Cornick)	(Universal Edition)
Blueprint	Blue Piano (Cornick)	(Universal Edition)
Anything Goes	Easy Jazzin' About Standards (Wedgwood)	(Faber)
I Wanna Be Like You	Easy Jazzin' About Standards (Wedgwood)	(Faber)
Best Shot	Even Cooler Piano Book 3: Funky Pieces (Hammond)	(Kevin Mayhew)
Busy Fingers	Even Cooler Piano Book 3: Funky Pieces (Hammond)	(Kevin Mayhew)
Lazin' 'bout Blues	Even Cooler Piano Book 3: Funky Pieces (Hammond)	(Kevin Mayhew)
Bottle Bank Boogie	Green Jazzin' About (Wedgwood)	(Faber)

Litter-bin Blues	Green Jazzin' About (Wedgwood)	(Faber)
Proud Mary	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
Gimme the Answer Blues!: Copy Cat	It's Never Too Late to Play Jazz (Wedgwood)	(Faber)
Boogie Suzie!	Jazz and Contemporary Pieces for Piano Vol.1 (Madden)	(Spartan Press)
Out and About [incl. 8-bar improvisation] [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Past Midnight [to be played with duet partner]	Jazz Piano Plus One (Kember)	(Faber)
Southern Belle	Jazz Piano Studies Book 1 (Kember)	(Faber)
Three's a Crowd	Jazz Piano Studies Book 1 (Kember)	(Faber)
On the Rocks!	Jazzin' About Styles (Wedgwood)	(Faber)
Street Place	Jazzin' About Styles (Wedgwood)	(Faber)
Play that Banjo	Jazzin' About Styles (Wedgwood)	(Faber)
You Got a Problem?	MicroRock (Norton)	(Boosey & Hawkes)
Prom Night	MicroSwing (Norton)	(Boosey & Hawkes)
Today's the Day	MicroSwing (Norton)	(Boosey & Hawkes)
The Beachcomber	Piano Jazz 1 (Cornick)	(Universal Edition)
Take Your Time	Riffs and Grooves (Norton)	(Boosey & Hawkes)
Ragtime	The Best of Mike Cornick	(Universal Edition)
Walking Bass	The Best of Mike Cornick	(Universal Edition)
Get Out of Here (Ory)	The Joy of Jazz	(Yorktown / Music Sales)
About Dodging	What the Dickens? (Holme)	(207music.com)

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 1* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 1* (LL184) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 5

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales, Arpeggios & Exercise

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 separately, swung [NB Blues scales not required hands together, as indicated in handbook]

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*)

Option 2: Scale, Study & Exercise

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

G Blues scale – one octave, hands separately, swung [NB not required hands together, as indicated in handbook]

STUDY – The Pianist Got Shots (available as download)

EXERCISE (see *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*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Latin Carnival	Jazz Piano Handbook 1	(LCM Publications)
Sweet Blossom Rag	Jazz Piano Handbook 1	(LCM Publications)
The Pianist Got Shots [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riffs No.43 AND No.44	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Juan's Tango	Even Cooler Piano Book 3: Funky Pieces (Hammond)	(Kevin Mayhew)
Lessons in Funk	Even Cooler Piano Book 3: Funky Pieces (Hammond)	(Kevin Mayhew)
Brazilian Love Song	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
Nocturne	Jazz After Hours (Cornick)	(Universal Edition)
Just a Moment	Jazz and Contemporary Pieces for Piano Vol.1 (Madden)	(Spartan Press)

What a Friend We Have in Jesus	Jazz and Contemporary Pieces for Piano Vol.1 (Madden)	(Spartan Press)
Could Be Anything	Jazz On! Classics (Publig)	(Doblinger / Schott)
The Genius	Jazz On! Classics (Publig)	(Doblinger / Schott)
A Little Night Swing	Jazz On! Mozart (Korn)	(Doblinger / Schott)
Etude 15	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Feeling Good	Jazz Piano Studies Book 1 (Kember)	(Faber)
Romance	Jazz Piano Studies Book 1 (Kember)	(Faber)
Embraceable You (Gershwin)	Jazzin' About Standards (Wedgwood)	(Faber)
Good Morning Blues (Count Basie)	Jazzin' About Standards (Wedgwood)	(Faber)
Have You Met Miss Jones? (Rodgers)	Jazzin' About Standards (Wedgwood)	(Faber)
Watching and Waiting	MicroRock (Norton)	(Boosey & Hawkes)
Blues Lament	MicroSwing (Norton)	(Boosey & Hawkes)
Early Evening	MicroSwing (Norton)	(Boosey & Hawkes)
In the Playground	MicroSwing (Norton)	(Boosey & Hawkes)
Queen of Hearts	Ragtime Preludes (Peters)	(Boosey & Hawkes)
Twilight Boulevard	Ragtime Preludes (Peters)	(Boosey & Hawkes)
My Funny Valentine	Take the Lead: Jazz (Piano)	(IMP)
Summertime (Gershwin)	Take the Lead: Jazz (Piano)	(IMP)
Guantanamera (Fernandez)	Take the Lead: Latin (Piano)	(IMP)
La Isla Bonita (Ciccone)	Take the Lead: Latin (Piano)	(IMP)
Butterfly Blues	The Best of Mike Cornick	(Universal Edition)
Honeysuckle Rag	The Best of Mike Cornick	(Universal Edition)
Fiddlesticks Rag (Coney)	The Complete Piano Player: Ragtime (Baker)	(Wise / Music Sales)
A Nightingale Sang in Berkeley Square (Sherwin)		
	The Essential Jazz Collection	(Faber)
Anything Goes (Porter)	The Essential Jazz Collection	(Faber)
Lady Bird (Dameron)	The Joy of Jazz	(Yorktown / Music Sales)
Maple Leaf Rag (Joplin)	The Joy of Jazz	(Yorktown / Music Sales)
Eugene's Dilemma	What the Dickens? (Holme)	(207music.com)

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 1* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 1* (LL184) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 6

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales & Arpeggios

*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, swung, as illustrated in *Jazz Piano Handbook 2*
[NB Blues scales not required hands together, as indicated in handbook]

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

Option 2: Scale & Studies

CHROMATIC SCALE

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

STUDIES – Plus Nine Blues AND Latin Sundae (available as downloads)

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. A maximum of two pieces may be taken from the Real Book option.
At least one piece must be taken from *Jazz Piano Handbook 2*, and consideration should be given to stylistic contrast.
ONE piece may be a free choice, played from memory (see page 26).

C Jam Blues (Duke Ellington)	Jazz Piano Handbook 2	(LCM Publications)
Frog (Rossi)	Jazz Piano Handbook 2	(LCM Publications)
Own composition (based on the Blues)	Jazz Piano Handbook 2	(LCM Publications)
Plus Nine Blues [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Latin Sundae [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riffs No.49 AND No.54	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Laura	After Hours Jazz 1 (Wedgwood)	(Faber)
My Favourite Things	After Hours Jazz 1 (Wedgwood)	(Faber)
Minority	Bill Evans: Jazz Piano	(Wise / Music Sales)
First Impression	Blue Piano (Cornick)	(Universal Edition)
Spanish Harlem	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
Definitely Blue	Jazz After Hours (Cornick)	(Universal Edition)
Minor Excursion	Jazz After Hours (Cornick)	(Universal Edition)
The Preacher (Silver)	Jazz Club Piano Solos Vol.2 (arr.Duro)	(Wise / Music Sales)

Be-Bach-Bop	Jazz On! Bach (Publig)	(Doblinger / Schott)
Etude 13	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Etude 19	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Rendezvous	Jazz Piano Studies Book 2 (Kember)	(Faber)
Soul Mates	Jazz Piano Studies Book 2 (Kember)	(Faber)
Fireball	MicroRock (Norton)	(Boosey & Hawkes)
Into the Dark	MicroRock (Norton)	(Boosey & Hawkes)
Don't Get Around Much Any More	Take the Lead: Jazz (Piano)	(IMP)
Rock Groove 1 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Gospel Groove 1 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Groove 3 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Boogie Etude 2	The Best of Mike Cornick	(Universal Edition)
Foregone Conclusion	The Best of Mike Cornick	(Universal Edition)
Russian Rag (Rachmaninov / Cobb)	The Complete Piano Player: Ragtime (arr.Baker)	(Wise / Music Sales)
Come Rain or Come Shine (Arlen)	The Essential Jazz Collection	(Faber)
'Round Midnight (Monk)	The Essential Jazz Collection	(Faber)
Two Into One	The Jazz Piano Master (Kember)	(Faber)
Ev'ry Night (Agay)	The Joy of Jazz	(Yorktown / Music Sales)
JD's Boogie Woogie (Dorsey)	The Joy of Jazz	(Yorktown / Music Sales)
Fanny, Femme Fatale	What the Dickens? (Holme)	(207music.com)

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

Real Book option:

502 Blues	The Real Book (European Edition)	(Hal Leonard)
D Natural Blues	The Real Book (European Edition)	(Hal Leonard)
I Can't Give You Anything But Love	The Real Book (European Edition)	(Hal Leonard)
Michelle	The Real Book (European Edition)	(Hal Leonard)

Candidates will be expected to demonstrate their ability to read, comp and voice a lead sheet. The head should be played, and one improvised chorus, with a return to the head, perhaps containing some embellishments.

Bass and drums may be added (candidate's choice), to produce a more authentic performance. A vocalist or horn player may also be added so that the pianist can demonstrate their rhythm section skills. (Consideration will need to be given to setting-up time.)

As an alternative, candidates may wish to produce their own bass/drum loop, or use an appropriate backing track. It is the responsibility of the candidate to provide sound equipment and operate it (see Regulation 23).

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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.

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

See *Jazz Piano Handbook 2* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 2* (LL185) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 7

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales & Arpeggios

*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, swung
[NB Blues scales not required hands together, as indicated in handbook]

BLOCK CHORDS

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

Option 2: Scale & Studies

SIMILAR MOTION SCALE

Eb major – three octaves, hands separately or together, straight

STUDIES – 3+2 AND Relax and Lounge (available as downloads)

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. A maximum of two pieces may be taken from the Real Book option.

At least one piece must be taken from *Jazz Piano Handbook 2*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Honeysuckle Rose (Fats Waller)	Jazz Piano Handbook 2	(LCM Publications)
Reflections (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)
3+2 [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Relax and Lounge [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riffs No.77 AND No.78	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)
Peau Douce	Bill Evans: Jazz Piano	(Wise / Music Sales)
Night Train	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
Sonority	Jazz After Hours (Cornick)	(Universal Edition)
Early Autumn (Burns / Herman)	Jazz Club Piano Solos Vol.2 (arr.Duro)	(Wise / Music Sales)
Lazy River (Carmichael / Arodin)	Jazz Club Piano Solos Vol.2 (arr.Duro)	(Wise / Music Sales)
Bossa Baroque	Jazz On! Bach (Publig)	(Doblinger / Schott)
Watermelon Stomp	Jazz On! Classics (Publig)	(Doblinger / Schott)
Etude No.8	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)

Etude No.12	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Riff-Raff	Jazz Piano Studies Book 2 (Kember)	(Faber)
Rough Blues	Jazz Piano Studies Book 2 (Kember)	(Faber)
Swing's the Thing No.1	Swing's the Thing (Chapple)	(Chester / Music Sales)
Desafinado (Jobim)	Take the Lead: Jazz	(IMP)
Blues Groove [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Jazz Groove 2 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
R&B Groove 2 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Foregone Conclusion	The Best of Mike Cornick	(Universal Edition)
Time Warp	The Best of Mike Cornick	(Universal Edition)
The Strenuous Life (Joplin)	The Complete Piano Player: Ragtime (arr.Baker)	(Wise / Music Sales)
Blues Variations	The Jazz Piano Master (Kember)	(Faber)
Free and Easy	The Jazz Piano Master (Kember)	(Faber)
Oop-Bop-Sh-Bam (Dizzy Gillespie)	The Joy of Jazz	(Yorktown / Music Sales)
Sneakin' Home (Fats Waller)	The Joy of Jazz	(Yorktown / Music Sales)

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

Real Book option:

East of the Sun	The Real Book (European Edition)	(Hal Leonard)
I Ain't Got Nobody	The Real Book (European Edition)	(Hal Leonard)
Is You Is or Is You Ain't My Baby	The Real Book (European Edition)	(Hal Leonard)
Lazy River	The Real Book (European Edition)	(Hal Leonard)

Candidates will be expected to demonstrate their ability to read, comp and voice a lead sheet. The head should be played, and one improvised chorus, with a return to the head, perhaps containing some embellishments.

Bass and drums may be added (candidate's choice), to produce a more authentic performance. A vocalist or horn player may also be added so that the pianist can demonstrate their rhythm section skills. (Consideration will need to be given to setting-up time.)

As an alternative, candidates may wish to produce their own bass/drum loop, or use an appropriate backing track. It is the responsibility of the candidate to provide sound equipment and operate it (see Regulation 23).

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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. Keys will be up to three sharps or flats.

The candidate is required to produce a coherent response based on the opening bars.

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

See *Jazz Piano Handbook 2* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 2* (LL185) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Jazz Piano: Grade 8

Component 1 - Technical Work

15 marks

Candidates should prepare Option 1 OR Option 2. Please see page 4 for information about publications and downloads.

Option 1: Scales & Arpeggios

*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 or swung, legato or staccato

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

CHROMATIC SCALES

With each hand separately in minor thirds, beginning on D and F – one octave, straight, legato
[NB This scale is incorrectly printed in the handbook]

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*

Option 2: Scale & Studies

DIMINISHED SCALE

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*

STUDIES – Reflections AND Stridin' and Behavin' (available as downloads)

Component 2 - Performance

60 marks

Performance of THREE pieces from the following list. A maximum of two pieces may be taken from the Real Book option.

One own choice piece may be performed. This piece must contain a significant improvisational element. The candidate should introduce the piece, and indicate why the piece is important in the development of jazz. Reference may be made to stylistic relevance, an iconic solo, compositional structure, why the candidate feels a connection to the piece, etc.

At least one piece must be taken from *Jazz Piano Handbook 2*, and consideration should be given to stylistic contrast.

ONE piece may be a free choice, played from memory (see page 26).

Autumn Leaves	Jazz Piano Handbook 2	(LCM Publications)
Cat & Mouse (Rossi)	Jazz Piano Handbook 2	(LCM Publications)
Own composition (based on Rhythm Changes)	Jazz Piano Handbook 2	(LCM Publications)
A Taste of Honey (Marlow / Scott)	Jazz Piano Handbook 2	(LCM Publications)
Reflections [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Stridin' and Behavin' [if not played in Component 1]	Jazz Piano Studies [download]	(LCM Publications)
Blues Riff No.98 AND No.99	100 Ultimate Blues Riffs for Piano (Gordon)	(ADG Productions)

Peri's Scope	Bill Evans: Jazz Piano	(Wise / Music Sales)
Alright Okay You Win	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
He's Got the Whole World in His Hands	It's Easy to Play Boogie Woogie	(Wise / Music Sales)
The Late Late Show (Alfred / Cavanagh)	Jazz Club Piano Solos Vol.2 (arr.Duro)	(Wise / Music Sales)
The Midnight Sun Will Never Set (Jones)	Jazz Club Piano Solos Vol.2 (arr.Duro)	(Wise / Music Sales)
Bach in Paris	Jazz On! Bach (Publig)	(Doblinger / Schott)
Salsa Classica	Jazz On! Classics (Publig)	(Doblinger / Schott)
Etude No.6	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Etude No.10	Jazz Piano Studies (M Dvorak)	(Bärenreiter Praha)
Bright and Breezy	Jazz Piano Studies Book 2 (Kember)	(Faber)
Into the Blue	Jazz Piano Studies Book 2 (Kember)	(Faber)
Swing's the Thing No.2	Swing's the Thing (Chapple)	(Chester / Music Sales)
Birdland (Zawinul)	Take the Lead: Jazz (Piano)	(IMP)
Blues Groove 2 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Jazz Groove 2 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
R&B Groove 1 [to be played as rhythm section with CD; see p.1 of book]	The Art of Successful Rhythm Piano/Keyboard Playing	(ADG Productions)
Bossa Nova	The Best of Mike Cornick	(Universal Edition)
Black and White Rag (Botsford)	The Complete Piano Player: Ragtime (arr.Baker)	(Wise / Music Sales)
Twelfth Street Rag (Bowman)	The Complete Piano Player: Ragtime (arr.Baker)	(Wise / Music Sales)
Around Midnight	The Jazz Piano Master (Kember)	(Faber)
I Wish (Wonder)	The Jazz Piano Master (Kember)	(Faber)
Palm Garden (Fats Waller)	The Joy of Jazz	(Yorktown / Music Sales)
Three Jazz Flavors (Butterfield)	The Joy of Jazz	(Yorktown / Music Sales)

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

Real Book option:

Don't Get Around Much Any More	The Real Book (European Edition)	(Hal Leonard)
I'm Beginning to See the Light	The Real Book (European Edition)	(Hal Leonard)
Lullaby of Birdland	The Real Book (European Edition)	(Hal Leonard)
Misty	The Real Book (European Edition)	(Hal Leonard)

Candidates will be expected to demonstrate their ability to read, comp and voice a lead sheet. The head should be played, and one improvised chorus, with a return to the head, perhaps containing some embellishments.

Bass and drums may be added (candidate's choice), to produce a more authentic performance. A vocalist or horn player may also be added so that the pianist can demonstrate their rhythm section skills. (Consideration will need to be given to setting-up time.)

As an alternative, candidates may wish to produce their own bass/drum loop, or use an appropriate backing track. It is the responsibility of the candidate to provide sound equipment and operate it (see Regulation 23).

Iconic Vamp option:

In place of **one** piece, candidates may choose to play, from memory, one of the two iconic vamps by Herbie Hancock illustrated below (page 25). At least TWO choruses should be played, and improvisation / fill elements may be added after the first chorus. Rhythm section / horn / vocal elements may also be added. (Consideration will need to be given to setting-up time.)

Awareness of the original recordings is advised.

Jerry Coker's 'Jazz Keyboard' (Belwin / Warner) may be a useful reference book.

Component 3 - Musical Awareness

7 marks

See pages 27-28.

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. Keys will be up to four sharps or flats.

The candidate is required to produce a coherent response based on the opening bars.

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

See *Jazz Piano Handbook 2* for examples.

Component 5 - Aural Tests

8 marks

See pages 29-36.

Specimen tests ('standard' version) can be found in *Jazz Piano Handbook 2* (LL185) and *Specimen Aural Tests* (LL189).

Specimen tests ('jazz' and 'standard' versions) are available as downloads from www.LCMEbooks.org.

Iconic Vamp 1: Cantaloupe Island (Herbie Hancock)

FM

4 ₄	F-	/	/	/	
	Db7	/	/	/	
	D-	/	/	/	
	F-	/	/	/	

Iconic Vamp 2: Watermelon Man (Herbie Hancock)

F7

4 ₄	F7	/	/	/	
	Bb7	/	F7	/	
	C7	Bb7	C7	Bb7	
	C7 B7	Bb7	F7	F7	

Free Choice Memory Option

Jazz musicians often have a number of pieces that they play from memory. A good bank of memorised pieces contributes to enjoyment, confidence and creativity when playing in a group or in a jam session.

In the jazz examinations from Grade 1 to Grade 8, candidates may opt to offer ONE piece as a **free choice, to be played from memory**.

This option offers an opportunity to develop skills important to the jazz musician and to explore pieces which you enjoy – pieces which interest and enthuse you.

Through the grades, increasing levels of technical expertise, interpretation, sophistication and improvisational creativity will be assessed.

The following guidelines may help your choice:

Grades 1 to 3: A short piece or song which lends itself to a 'jazz feel' – perhaps a nursery rhyme (eg. 'Merrily We Roll Along') or a well-known jazz theme (eg. 'When the Saints', 'C-Jam Blues', 'Frankie and Johnny'). Gospel pieces or some hymns also sometimes lend themselves to jazz interpretation (eg. 'Amazing Grace').

Grades 4 and 5: You may wish to explore more repertoire and styles, perhaps including Blues numbers and standards. You may wish to select a piece which was appropriate in earlier grades. The skill and creativity levels should be more sophisticated in quality.

Grades 6 to 8: Increasing levels of improvisation and stylistic authenticity and/or personalisation will be expected. You may wish to explore pieces and solos which have become iconic in the jazz world. Piano rags are acceptable. If the piece chosen appears elsewhere in the repertoire at the same grade, the piece may only be played once.

Candidates choosing this option must play unaccompanied. This will help assessment of their harmonic, comping and rhythmic skills, as well as their solo expertise.

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.*
2. *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.*
3. *The knowledge required is cumulative for Grades 1-8; ie. any knowledge required in earlier grades is required for later grades.*
4. *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.).

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.

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.

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.

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

Candidates may opt to do the standard aural tests (as illustrated in the Handbooks) or an alternative set of jazz tests, which make reference to the Rhythm and Improvisation Exercise appropriate to the grade.

Examiners will ask the candidate which set they are doing by referring to them as 'standard' or 'jazz'.

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b) (Standard):** 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 (Standard), 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.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements: Standard Aural Tests

GRADE 1 (STANDARD)

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 (STANDARD)

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 (STANDARD)

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 (STANDARD)

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 (STANDARD)

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 (STANDARD)

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 (STANDARD)

- 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 (STANDARD)

- 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).

Requirements: Jazz Aural Tests

GRADE 1 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No. 1: Four in a Bar* on page 16 of *Jazz Piano Handbook 1*. The examiner will count in and play a short piece, with emphasis on beats 1 & 3 ('down beat') or beats 2 & 4 ('back beat'). Candidates will be asked to:

- 1 identify the piece as 'down beat' or 'back beat' (2 marks).

Pitch

The examiner will play a note (C, F or G), followed by the note a major 3rd or a perfect 5th above. The candidate will be asked to:

- 2 (a) identify the note by name or by interval number (2 marks).

The examiner will play the note C, or another suitable note. The candidate will be asked to:

- 2 (b) sing a major 3rd or perfect 5th above, as requested by the examiner (2 marks).

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

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

GRADE 2 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.2: Swing* on pages 27-28 of *Jazz Piano Handbook 1*. The examiner will play, on one note, either Example A, Example B or Example C (page 28), twice. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
- 1 (b) clap the first two bars of the example, followed by a two-bar improvised response in a swing style (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 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.3: Syncopation* on pages 42-43 of *Jazz Piano Handbook 1*. The examiner will play, on one note, either example (a), example (b) or the example indicated as 'a slightly more complicated rhythm'. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
 - 1 (b) clap one of the other two patterns, as selected by the examiner (2 marks).
- The examiner will play, on one note, one of the examples listed above. Candidates will be asked to:
- 1 (c) sing or play an improvised phrase following the rhythmic pattern of the example (2 marks).

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

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

GRADE 4 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.4: Rock* on page 58 of *Jazz Piano Handbook 1*. The examiner will play, on one note, one of Examples 1, 2, 3 and 4. Candidates will be asked to:

- 1 (a) identify which example was played (2 marks).
- 1 (b) clap one of the four exercises, as selected by the examiner (2 marks).
- 1 (c) sing or play an improvised phrase using the rhythmic pattern of one of the four exercises, as selected by the examiner (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 identify the interval, by numerical value and type (1 mark).

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

GRADE 5 (JAZZ)

Rhythm

Candidates should refer to *Rhythm & Improvisation Exercise No.5: Latin* on pages 74-75 of *Jazz Piano Handbook 1*. Candidates will be asked to:

- 1 (a) tap (one hand upper pattern, one hand lower pattern) either the Samba, Bossa Nova or Beguine example, as selected by the examiner; this may be read from the book (2 marks).
The examiner will count in and clap the upper pattern of two bars (twice), taken from either the Samba, Bossa Nova, Beguine, Mambo or Rumba (or Bolero) examples. Candidates will be asked to:
- 1 (b) identify the note and rest time values. Terminology such as half note, quarter note, etc. is acceptable. Candidates may not look at the music for this test. Only the first two bars are used for this test (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 (JAZZ)

The examiner will play the note C, followed by one of the following modes, played twice: Ionian, Dorian, Mixolydian or Aeolian. Candidates will be asked to:

- 1 identify which mode was played (3 marks).
Candidates should refer to the section *The Blues* on pages 4-5 of *Jazz Piano Handbook 2*. The examiner will play the root note followed by any other note of the blues scale of the following construction (based on C): C - Eb - F - F#/Gb - G - Bb - C. Any root note may be used. The notes will be sounded successively and then together. Candidates will be asked to:
- 2 (a) identify the interval between the two notes (3 marks).
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 (b) identify the cadence by its conventional name (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 7 (JAZZ)

Candidates should refer to the section *II-V-I Sequences* on pages 24-25 of *Jazz Piano Handbook 2*. The examiner will play a major chord on any note, naming the tonic. The examiner will then play either the Minor II7 chord or the V7 chord. Candidates will be asked to:

- 1 identify whether it is the Minor II7 chord or the V7 chord, and name the notes in the chord (3 marks).
The examiner will play either a Dominant 7th chord, a Major 7th chord or a Minor 7th chord. Candidates will be asked to:
- 2 identify the chord type (2 marks).
The examiner will name the root note. Candidates will be asked to:
- 3 identify the other notes in the chord (1 mark).
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:
- 4 identify the cadence by its conventional name (1 mark).
The test will be repeated, using a different example (1 mark).

GRADE 8 (JAZZ)

The examiner will play a tonic chord, followed by a tritone substitution or a sus chord. Candidates will be asked to:

- 1 identify whether it is a tritone substitution or a sus chord (2 marks).

The examiner will play a major tonic chord, followed by one of the following modes: Aeolian, Dorian or Mixolydian. The mode will start on an appropriate note above the tonic chord. Candidates will be asked to:

- 2 (a) name which mode was played (1 mark).

- 2 (b) describe the interval spelling of the mode (eg. Aeolian is T-ST-T-T-ST-T-T) (1 mark).

- 3 The examiner will play a piece of music in a contemporary or jazz style. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. Candidates will be asked a selection of the following:

- to name the key;
- to identify modulations;
- to identify intervals, including compound intervals;
- to describe the overall form. These may include ABCA, ABCBA, AABA, ABAB and similar structures;
- to identify changes in style, phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played by the examiner (4 marks).