

# JAZZ PIANO REGULATIONS

(Subject Code: 45)

(a) **Schedule of maximum marks** for all grades:

Tunes: 1 ( <i>Blues</i> )	30
2 ( <i>Standards</i> )	30
3 ( <i>Contemporary Jazz</i> )	30
Scales and Arpeggios/Broken Chords	21
Quick Study	21
Aural Tests	18
<b>Total</b>	<b>150</b>

(b) **Order of the exam** Candidates must offer all six elements as listed in the table above, but they may choose to do the exam in any order (for example, starting with the scales section). After being given a few seconds to make themselves comfortable (e.g. by adjusting the stool height or playing a few notes), candidates will be asked which section of the exam they prefer to start with.

(c) **Tunes** Candidates should present a contrasted and balanced programme of three tunes (one from each list: Blues, Standards, and Contemporary Jazz). The tunes must be performed in the arrangements as given in *Jazz Piano Pieces*, published by ABRSM (one book for each grade). Each tune includes a fully notated **head** (the main melody), an indication of the **feel** (straight 8s or swing), a **tempo** indication (representing the minimum exam speed), and at least one section for improvisation (**solo**). All tunes are to be played unaccompanied. For details of how to play tunes (including embellishments) in an exam, see the Introduction to *Jazz Piano Pieces*.

(d) **Scales and Arpeggios/Broken Chords** Scale requirements (including recommended minimum speeds) are given in *Jazz Piano Scales, Grades 1–5*, published by ABRSM. Candidates should be prepared to play all items from memory in either straight 8s or swing, as directed by the examiner. Any practical fingering which produces a good result will be accepted. Pedalling must not be used. The range of scales, arpeggios and broken chords reflects the more common roots, keys and modes found in jazz. As far as possible, scales have been integrated with the keys/modes of the tunes, so that improvising arises naturally from scale practice. Examples of the less usual scale and arpeggio patterns to be found in this syllabus are given on pp. 52–3.

(e) **Quick Study** (see pp. 40–2) and **Aural Tests** (see pp. 42–4).

(f) **Assessment** When marking, the examiner will pay attention not only to technical and rhythmic fluency but to other elements inherent in a good performance, for example: tonal variety and control, shaping and balance of phrasing, use of dynamics and accent, and inventive and stylish improvisation. For full details of the assessment objectives and criteria, see pp. 47–51.

(g) **Use of pedals** Pedalling is welcome at all stages, but not expected until Grade 5.

(h) **Pianos at ABRSM Centres** ABRSM Centres provide a satisfactory piano (which may be upright or grand). Practice before the exam cannot be arranged, but examiners will recognize that the instrument may be one to which the candidates are unaccustomed.

(i) **Pianos at Visits/Electronic instruments** When exams are held at Visits (i.e. premises provided by a school or teacher and visited by the examiner), a satisfactory piano must be provided. An electronic piano may be used, provided it has a clearly recognizable piano tone, a touch-sensitive keyboard with full-size weighted keys, and an action, compass and facilities that match those of an ordinary piano, including a sustaining pedal.

# Jazz Piano: GRADE 1

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by ABRSM in *Jazz Piano Pieces, Grade 1*:

### BLUES

- 1 BEDFORD SQUARE BLUES Richard Michael
- 2 OH LORD, DON'T LET THEM DROP THAT ATOMIC BOMB ON ME  
Charles Mingus, *arr. Nikki Iles*
- 3 BAGS' GROOVE Milt Jackson, *arr. Richard Michael*
- 4 SLINKY THING Simon Whiteside
- 5 PROVE YOU GROOVE Phil Peskett

### STANDARDS

- 1 PERDIDO Juan Tizol, *arr. Richard Michael*
- 2 INCHWORM Frank Loesser, *arr. Nikki Iles*
- 3 JEAN PIERRE Miles Davis, *arr. Charles Beale*
- 4 (OLD MAN FROM) THE OLD COUNTRY Nat Adderley & Curtis R. Lewis,  
*arr. Phil Peskett*
- 5 IS YOU IS, OR IS YOU AIN'T (MA' BABY)? Billy Austin & Louis Jordan,  
*arr. Eddie Harvey*

### CONTEMPORARY JAZZ

- 1 BOTTLE JUNCTION Nikki Iles
- 2 BLUE AUTUMN Eddie Harvey
- 3 HE IS SADLY MELTING Phil Peskett
- 4 HERE WE GO AGAIN Michael Garrick
- 5 YOKATE Huw Warren

## SCALES AND ARPEGGIOS\*

From memory, straight 8s or swing, as directed by the examiner:

**SCALES** with each hand separately in the following forms:

- Dorian on D; Mixolydian on G; C major (*two octaves*)
- Major pentatonic on C;  $\flat 3$  pentatonic on G (*five notes*)

### ARPEGGIOS

The common chords of G major and D minor, in root position only, with each hand separately (*one octave*)

**QUICK STUDY** see p. 40 and **AURAL TESTS** see p. 42

\* Published by ABRSM

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by ABRSM in *Jazz Piano Pieces, Grade 2*:

### BLUES

- 1 C-JAM BLUES Duke Ellington, *arr. Richard Michael*
- 2 ON-OFF BOOGIE Tim Richards
- 3 BLUE LULLABY Pete Churchill
- 4 GOOD TIME BLUES Eddie Harvey
- 5 NOW'S THE TIME Charlie Parker, *arr. Richard Michael*

### STANDARDS

- 1 SOFTLY AS IN A MORNING SUNRISE Sigmund Romberg, *arr. Malcolm Miles*
- 2 ST. THOMAS Sonny Rollins, *arr. Lewis Riley*
- 3 CONTEMPLATION McCoy Tyner, *arr. Nikki Iles*
- 4 MOANIN' Bobby Timmons, *arr. Pete Churchill*
- 5 THE BIG NOISE FROM WINNETKA Bob Haggart & Ray Bauduc, *arr. Eddie Harvey*

### CONTEMPORARY JAZZ

- 1 BECKY'S SONG Martin Speake
- 2 SWING IT AND C Michael Garrick
- 3 THE FIREFLY Nikki Iles
- 4 THE ORCHARD Pete Churchill
- 5 HARD SCIENCE Phil Peskett

## SCALES AND ARPEGGIOS\*

From memory, straight 8s or swing, as directed by the examiner:

**SCALES** in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on A; Mixolydian on D; G major (*two octaves*)

Major pentatonic on F;  $b3$  pentatonic on C; Minor pentatonic on A (*five notes*)

Blues scale on D (*one octave*)

Chromatic scale beginning on D (with each hand separately) (*one octave*)

### ARPEGGIOS

The common chords of D major and G minor, in root position only, with each hand separately (*two octaves*)

**QUICK STUDY** see p. 40 and **AURAL TESTS** see p. 43

\* Published by ABRSM

# Jazz Piano: GRADE 3

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by ABRSM in *Jazz Piano Pieces, Grade 3*:

### BLUES

- 1 BARRELHOUSE BLUES Tim Richards
- 2 WALKING BLUES John Myhill
- 3 BIRKS WORKS Dizzy Gillespie, *arr. Pete Churchill*
- 4 BLUES FOR TOM Charles Beale
- 5 ALLFARTHING BLUES Julian Joseph

### STANDARDS

- 1 I WISH I KNEW HOW IT WOULD FEEL TO BE FREE Billy Taylor, *arr. Liam Noble*
- 2 FLY ME TO THE MOON Bart Howard, *arr. Pete Churchill*
- 3 SOMBRERO SAM Charles Lloyd, *arr. Will Michael*
- 4 A SMOOTH ONE Benny Goodman, *arr. Pete Churchill*
- 5 THE PEANUT VENDOR (EL MANISERO) Moises Simons, *arr. Roland Perrin*

### CONTEMPORARY JAZZ

- 1 SWING FUN Huw Warren
- 2 NEAT FEET Michael Garrick
- 3 SPANISH SKETCH Terry Seabrook
- 4 SAILS Nikki Iles
- 5 SATURDAY Roland Perrin

## SCALES AND ARPEGGIOS\*

From memory, straight 8s or swing, as directed by the examiner:

**SCALES** in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on G; Mixolydian on C; Lydian on B $\flat$ ; F major (*two octaves*)

Minor pentatonic on D and C (*two octaves*)

Blues scales on C and F (*one octave*)

Chromatic scales beginning on A $\flat$ , B and C (with each hand separately) (*two octaves*)

### ARPEGGIOS

The common chords of F and B $\flat$  majors, A and C minors, in root position only, with each hand separately (*two octaves*)

**QUICK STUDY** see p. 41 and **AURAL TESTS** see p. 43

\* Published by ABRSM

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by ABRSM in *Jazz Piano Pieces, Grade 4*:

### BLUES

- 1 BLUE MONK Thelonious Monk, *arr. Richard Michael*
- 2 THREE-FOUR BLUES Bill Kinghorn
- 3 OSCAR'S BOOGALOO Charles Beale
- 4 FREDDIE FREELOADER Miles Davis, *arr. Richard Michael*
- 5 FOOTPRINTS Wayne Shorter, *arr. Eddie Harvey*

### STANDARDS

- 1 I'M BEGINNING TO SEE THE LIGHT Harry James, Duke Ellington, Johnny Hodges & Don George, *arr. Michael Garrick*
- 2 LAZY RIVER Hoagy Carmichael & Sidney Arodin, *arr. John Myhill*
- 3 NOBODY KNOWS THE TROUBLE I'VE SEEN Trad., *arr. Liam Noble*
- 4 UNDECIDED Charlie Shavers, *arr. Simon Woolf*
- 5 ORIGINAL RAGS Scott Joplin, *arr. Brian Priestley*

### CONTEMPORARY JAZZ

- 1 SHH! Charles Beale
- 2 IN A DIFFERENT LIGHT Phil Peskett
- 3 HEADING HOME Chris Batchelor
- 4 BLUES FOR PETE JOHNSON Liam Noble
- 5 IKON (MEMORIES OF IKE) John Myhill

## SCALES, ARPEGGIOS AND BROKEN CHORDS\*

From memory, straight 8s or swing, as directed by the examiner:

**SCALES** in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on E and C; Mixolydian on A and F; Lydian on G and E $\flat$ ; D and B $\flat$  majors  
(two octaves)

Major pentatonic on G and E $\flat$ ; Minor pentatonic on E (two octaves)

Blues scales on B $\flat$  and E (one octave)

Chromatic scales beginning on any black key named by the examiner (two octaves)

### ARPEGGIOS

The common chords of A and E $\flat$  majors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (two octaves)

### BROKEN CHORDS

Formed from the chords of C7, G7, Am7 and Gm7, with each hand separately

**QUICK STUDY** see p. 41 and **AURAL TESTS** see p. 44

\* Published by ABRSM

# Jazz Piano: GRADE 5

## THREE TUNES\*

One chosen by the candidate from each of the three lists (Blues, Standards, and Contemporary Jazz), all published by ABRSM in *Jazz Piano Pieces, Grade 5*:

### BLUES

- 1 ALL BLUES Miles Davis, *arr. Richard Michael*
- 2 CROSSOVER BLUES Pete Saberton
- 3 LEMON CORNETTE Nikki Iles
- 4 THAT MONDAY MORNING FEELING Roland Perrin
- 5 JAMMING WITH JOOLS Brian Priestley

### STANDARDS

- 1 CHRISTOPHER COLUMBUS Leon Berry, *arr. Martin Litton*
- 2 BLUE BOSSA Kenny Dorham, *arr. Eddie Harvey*
- 3 OLEO Sonny Rollins, *arr. Phil Peskett*
- 4 34SKIDOO Bill Evans, *arr. Nikki Iles*
- 5 TAKE THE 'A' TRAIN Billy Strayhorn, *arr. Eddie Harvey & Nikki Iles*

### CONTEMPORARY JAZZ

- 1 AN OSCAR FOR OSCAR Richard Michael
- 2 SO LONG Chris Batchelor
- 3 MAMBO COUNTRY Terry Seabrook
- 4 WALTZ FOR AUTUMN Terry Seabrook
- 5 CHOPS Chris Batchelor

## SCALES, ARPEGGIOS AND BROKEN CHORDS\*

From memory, straight 8s or swing, as directed by the examiner:

**SCALES** in similar motion with hands together one octave apart, and with each hand separately, in the following forms:

Dorian on B and F; Mixolydian on E and B $\flat$ ; Lydian on F, C, D and A $\flat$ ; A and E $\flat$  majors (*two octaves*)

Major pentatonic on D and B $\flat$ ; Minor pentatonic on B and G (*two octaves*)

Blues scales on A, F $\sharp$  and G (*one octave*)

Chromatic scales beginning on any note named by the examiner (*two octaves*)

### ARPEGGIOS

The common chords of E and A $\flat$  majors, F $\sharp$  and F minors, in root position only, in similar motion with hands together one octave apart, and with each hand separately (*two octaves*)

### BROKEN CHORDS

Formed from the chords of D7, F7, B $\flat$ 7, Em7, Bm7 and Dm7, with each hand separately

**QUICK STUDY** see p. 42 and **AURAL TESTS** see p. 44

\* Published by ABRSM

# OTHER EXAM ELEMENTS (all solo subjects)

## QUICK STUDY

In this section of the exam, the test is to play an unfamiliar piece of music, either from staff notation or by ear, and to improvise a response. Practice tests and guidelines are given in the books of quick studies for each instrument published by ABRSM; the CD for each instrument at each grade also contains exemplars of the tests. The marking scheme and assessment criteria for the quick study are given on pp. 50–1.

### GRADE 1

To play *either* at sight *or* by ear, at the choice of the candidate, a two-bar passage (with one hand only for pianists) and to improvise a two-bar continuation based on the scale indicated and used for bars 1 and 2. This scale will be any one of those set for this grade. The first two bars will be fully notated in 4/4 time and written within the range of a 4th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first two bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as written, following on with the improvised two-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

**OR**

- 2 to play the first two bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as heard, following on with the improvised two-bar response in strict time without an intervening pause.

### GRADE 2

To play *either* at sight *or* by ear, at the choice of the candidate, a two-bar passage (with one hand only for pianists) and to improvise a two-bar continuation based on the scale indicated and used for bars 1 and 2. This scale will be any one of those set up to and including this grade. The first two bars will be fully notated in 4/4 time and written within the range of a 5th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first two bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as written, following on with the improvised two-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

**OR**



- 2 to play the first two bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 and 2 exactly as heard, following on with the improvised two-bar response in strict time without an intervening pause.

### GRADE 3

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with one hand only for pianists) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this grade. The first four bars will be fully notated in 4/4 time and written within the range of a 6th. Chord symbols will also be provided. Candidates choosing:

- 1 to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

**OR**

- 2 to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument. There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

### GRADE 4

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with both hands for pianists, the left hand playing a very simple bass line) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this grade. The first four bars will be fully notated in 3 or 4 time and written within the range of an octave (in the right hand for pianists). Chord symbols will also be provided. Candidates choosing:

- 1 to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

**OR**

- 2 to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for

the candidate's instrument (for pianists both the right- and left-hand starting notes will be sounded and named and the bass line played as an introductory groove to the first playing). There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

## **GRADE 5**

To play *either* at sight *or* by ear, at the choice of the candidate, a four-bar passage (with both hands for pianists, with the possibility of the right-hand part including two-note chords, and with the left hand playing a simple bass line) and to improvise a four-bar continuation based on the scale indicated and used for bars 1 to 4. This scale will be any one of those set up to and including this grade. The first four bars will be fully notated in 3 or 4 time and written within the range of a 10th (in the right hand for pianists). Chord symbols will also be provided. Candidates choosing:

**1** to play the first four bars *at sight* will first be given the pulse followed by a short interval of up to half a minute in which to look through and, if they wish, try out any part of the test before they are required to perform it for assessment. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as written, following on with the improvised four-bar response in strict time without an intervening pause. Guideline pitches for the improvised response will be given.

**OR**

**2** to play the first four bars *by ear* will hear them played three times by the examiner. Before the first playing is counted in, the scale used for the passage will be stated, an initial chord played and the starting note sounded and named, all as appropriate for the candidate's instrument (for pianists both the right- and left-hand starting notes will be sounded and named and the bass line played as an introductory groove to the first playing). There will be a short interval after the second and third playing of the passage when candidates may try out what they have heard. The examiner will then count in the candidate, who should play bars 1 to 4 exactly as heard, following on with the improvised four-bar response in strict time without an intervening pause.

## **AURAL TESTS**

This section of the exam tests the all-round aural awareness and musicianship skills of the candidate. Practice tests and guidelines are given in the books of aural tests for each instrument published by ABRSM; the CD for each instrument at each grade also contains exemplars of the tests. The marking scheme and assessment criteria for aural tests are given on p. 51.

For any test which requires a 'sung' response, pitch rather than vocal quality is the object, and candidates may hum or whistle, rather than sing, the response.

## **GRADE 1**

**A1** To clap the pulse of a passage of music in 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.

**A2** To clap on the last beat of each bar while the same passage is played again. The examiner will first state the time and count in the candidate.

- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 3rd in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded and a two-bar count-in given.
- C** To sing or play improvised answering phrases to four two-bar phrases limited to a range of a 4th (though the answers need not be similarly limited) in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

## **GRADE 2**

- A1** To clap the pulse of a passage of music in 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.
- A2** To clap on the second or last beat of each bar, as directed by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 5th in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and the starting note will first be sounded, and the first beat clearly indicated by the examiner, where necessary, after a two-bar count-in.
- C** To sing or play improvised answering phrases to four two-bar phrases limited to a range of a 6th (though the answers need not be similarly limited) in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

## **GRADE 3**

- A1** To clap the pulse of a passage of music in 2, 3 or 4 time played by the examiner. The examiner will commence playing the passage, and the candidate will be expected to join in as soon as possible by clapping the beat.
- A2** To clap on a set beat of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B** To sing, as an echo, four two-bar phrases limited to a range of a 6th in a major or minor key or mode played by the examiner. The echoes should follow each phrase in strict time without an intervening pause. The key-chord, or chord on the root, and

the starting note will first be sounded, and the first beat clearly indicated by the examiner, where necessary, after a two-bar count-in.

- C** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.

#### **GRADE 4**

- A1** To state the time of a passage of music in 2, 3 or 4 time played by the examiner and to identify the groove as swing, rock or Latin.
- A2** To clap on the fourth or last eighth-note (quaver) of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B1** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.
- B2** To sing and identify two melodic intervals limited to a major 2nd, major and minor 3rd, perfect 4th and perfect 5th, as used in the above four short phrases, after the examiner has played them twice.

#### **GRADE 5**

- A1** To state the time of a passage of music in 2, 3, 4 or 5 time played by the examiner and to identify the groove as swing, rock or Latin.
- A2** To clap on a set eighth-note (quaver) of each bar, chosen by the examiner, while the same passage is played again. The examiner will first state the time and count in the candidate.
- A3** To clap the rhythm of a short extract (from the same passage) played twice by the examiner.
- B1** To sing or play improvised answering phrases to four two-bar phrases in a major or minor key or mode played by the examiner. The answers should follow each phrase in strict time without an intervening pause. The key-chord or chord on the root will first be named and sounded as appropriate for the candidate's instrument, and the pulse given. The examiner will then play four bars introductory groove, before playing the first phrase to which the candidate should respond; the examiner continues with the groove throughout the test.
- B2** To sing and identify two melodic intervals limited to a major and minor 2nd, major and minor 3rd, perfect 4th, perfect 5th, and major and minor 6th, as used in the above four short phrases, after the examiner has played them twice.

# SCALE AND ARPEGGIO PATTERNS

Listed below are examples of the less usual patterns found in this syllabus (all given here in or on C).

## SCALES

**MAJOR** to a fifth and down to the dominant



**MAJOR PENTATONIC** five notes\*



**MINOR PENTATONIC** five notes\*



**MAJOR PENTATONIC** one octave



**MINOR PENTATONIC** one octave



**b3 PENTATONIC** five notes\*



**BLUES SCALE** one octave



\* Jazz Piano only

## ARPEGGIOS

C<sup>Δ9</sup> to a ninth



C<sup>9</sup> to a ninth



Cm<sup>9</sup> to a ninth



## BROKEN CHORDS\*

C7

