

# 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.