



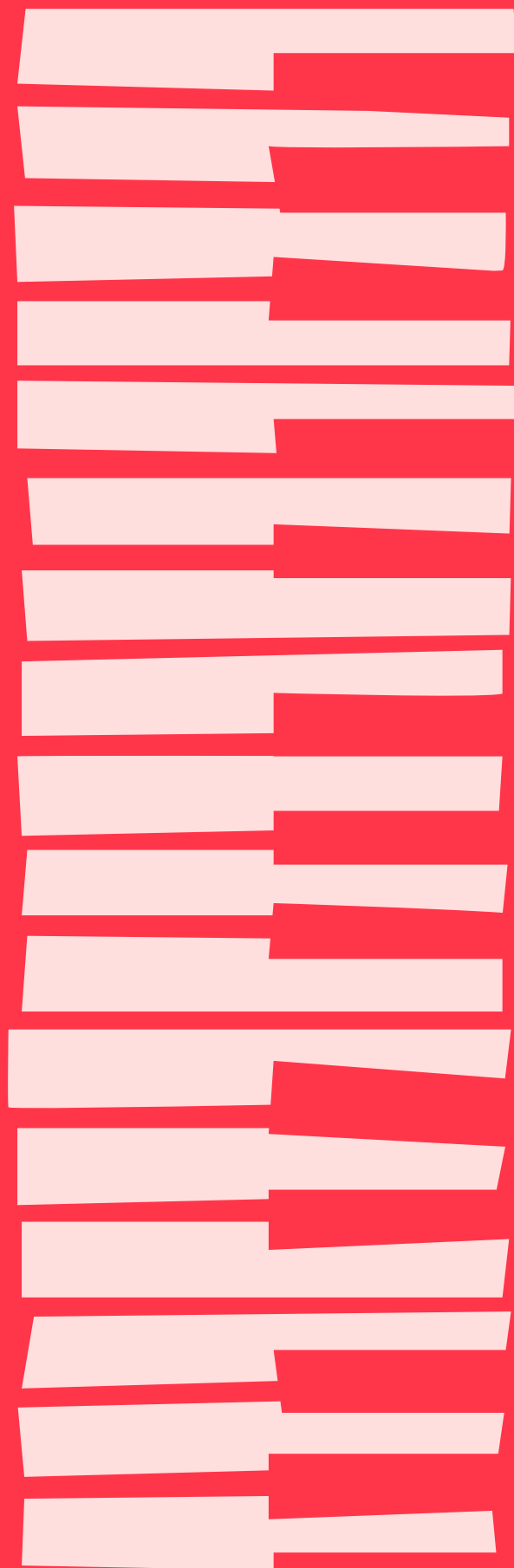
ABRSM

MUSIC PERFORMANCE GRADES



JAZZ PIANO

Syllabus (Section 3)
from 2026



This syllabus is specific to Jazz Piano and is part of the main *Qualification Specification: Music Performance Grades in Jazz*, which provides other relevant information for those preparing for an assessment. This can be found at www.abrsm.org/performancegrades and should be read when preparing for an exam.

September 2025



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3. Jazz Piano

Performance Grades syllabus

Introducing the qualification

Jazz Performance Grades 1 to 5, introduced by ABRSM in 2024, run alongside and provide an alternative pathway to our long-standing Practical Grades. They allow learners to focus on and showcase their performance skills if that is their preference. This suite of qualifications has been designed to allow learners to play to their strengths and interests and still have their level of achievement formally recognised with a regulated qualification. It has been expanded to allow learners to continue further develop their skills with Grades 6 to 8. Jazz Performance Grades are accessible exams given their sole focus on performance, without the assessment of any supporting tests. Instead they encourage the selection of appropriate repertoire to be delivered in a sustained performance, even at the earliest levels.

Musicians learn to play an instrument to explore and perform repertoire, which is why Tunes, and the way they can be combined to create a convincing and sustained performance, are the focus of the exam. For Jazz Performance Grades, candidates are asked to present four Tunes at each grade.

The repertoire is organised into lists, which explore different traditions and styles. At Grades 1 to 5, the lists are divided into Blues, Standards and Contemporary Jazz (drawing on the same repertoire set for our Practical Grades). Whilst at Grades 6 to 8, the lists focus on technical agility, expressive playing, and reflect a wide variety of character and show Tunes. Choosing repertoire from different lists gives candidates the opportunity to perform a balanced selection and demonstrate a range of skills.

Since Jazz Performance Grades focus on performance alone, the choice of repertoire is important, and attention should be given to the way Tunes are contrasted, the order in which they are presented, and the different moods and characters they inhabit. This will enable candidates to demonstrate their ability to deliver a coherent and convincing performance event, not just a series of individual Tunes. Credit for this is given through the performance as a whole assessment criteria that are applied.

Changes in the ‘from 2026’ syllabus

- Grades 6 to 8 have been added to the suite
- Marking criteria has been expanded to encompass Grades 6 to 8

No changes have been made to Grades 1 to 5.

Jazz Performance Grades: requirements and information

The syllabus repertoire is valid from 5 January 2026 until further notice.

This section provides a summary of the most important points that teachers and candidates need to know when taking Performance Grades for Jazz Piano. Further details, as well as administrative information about the exams, are given in ABRSM’s Exam Regulations (available at www.abrsm.org/examregulations) which should be read before booking an exam.

Instruments

A suitable piano should be used so that the repertoire chosen can be realised in full. This can be upright, grand or digital. A digital piano should have a clearly recognisable piano tone (a single piano ‘voice’ should be used throughout), a touch-sensitive keyboard with full-size weighted keys, and an action, range and facilities that match those of a conventional acoustic piano, including pedals where needed for the chosen repertoire. Tunes may not be altered to suit an instrument, e.g. a reduced-sized keyboard, and care should be taken in choosing repertoire as certain effects cannot be achieved on all digital pianos. While examiners may be aware of particular attributes of the instrument itself, the exam assessment will be based on the overall musical outcome, according to the marking criteria that take into account control of pitch, time, tone, shape and performance.

Performance as a whole

Performance skills are at the heart of Performance Grades, and go beyond the preparation of individual Tunes. Designing programmes that play to learners’ strengths as performers, and then delivering them with a real sense of musical intent and communication, is central to musical development. This also builds stamina, and embeds the technical control required to play a whole programme through, including managing the transitions from one Tune to another. At Grades 6 to 8, interpreting lead sheets and playing in a jazz trio context gives pianists a chance to develop genuine Jazz performance skills. These are directly applicable to a typical jam session scenario, which builds on the skills laid down in earlier grades. Finding ways to put across the mood and character, and really get inside the style of different types of repertoire,

as well as arranging Tunes into coherent and compelling programmes will in turn increase learners' knowledge and understanding of music more broadly.

For full details of how the performance as a whole component of the exam is assessed, see Section 4 of the *Qualification Specification: Music Performance Grades in Jazz*.

Selecting repertoire

Number of Tunes

Candidates present four Tunes in one continuous performance (without a break). They choose at least one Tune from each of the three lists (A, B and C). The fourth Tune must be selected from any of the three repertoire lists. The Tunes can be performed in any order.

Programme times

The overall performance, including transitions between Tunes, should not exceed the maximum programme time set for the grade, as shown in the following table. The programme time is the duration from the first note of the performance to the last. The examiner may stop listening to the recording if the candidate's performance goes over the maximum programme time.

	Grade							
	1	2	3	4	5	6	7	8
Maximum programme time (minutes)	9	10	11	13	15	18	23	28

Piece structures (Grades 6 to 8 only)

In lists A and B, candidates should follow the structure indicated in the repertoire lists.

- HEAD: Play the 'melody', which is generally notated in its simplest form.
- RETURN OF HEAD: After playing the solo, continue with the remaining part of the Head.

In list C, candidates should refer to the publication.

Accompaniment (Grades 6 to 8 only)

Tunes from lists A and B must be accompanied. Candidates must ensure that ABRSM's performing requirements for the Tunes are followed. Candidates should select from the options given below.

Minus-one backing tracks

Published by ABRSM, backing tracks for all accompanied Tunes are available on all major streaming and download services. These have the structure expected in the exam and specific mixes (with bass and drums but no piano) have been made for piano use.

Live accompaniment

Live accompaniment is welcome as an alternative to playing with backing tracks providing the same structures are used in the performance. Candidates should not be accompanied by a second piano, but any normal combination of rhythm section instruments (guitar, bass and drum kit) is acceptable. The candidate should be the only person to play the solos.

Repertoire lists

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. Certain Tunes may not be suitable for every candidate for technical reasons, e.g. hand size, or effects that cannot be realised on a digital piano. Other Tunes may not be suitable because of wider context (historical, cultural, subject matter, lyrics if an arrangement of a song, etc.). Tunes should be considered carefully for their appropriateness to each individual, which may need consultation between teachers and parents/carers. Teachers and parents/carers should also exercise caution when allowing younger candidates to research Tunes online: www.nspcc.org.uk/onlinesafety.

The repertoire lists for Grades 1 to 5 are the same as our Jazz Practical Grades. Candidates intending on taking both qualifications at the same grade may find their musical development benefits from preparing different Tunes for each.

Exam music & editions

The repertoire for Grades 1 to 5 is published by ABRSM and can be found in *Jazz Piano Pieces*. The editions and required keys for Grades 6 to 8 Tunes are listed in the repertoire lists. Candidates must not use any other versions or arrangements of these works, and must not transpose into any other key.

Pedalling

Examiners will take into account the use and control of pedalling, and its effect on tone and shape. They will be assessing the overall musical outcome, rather than whether or not any printed pedal indications are played as written (these may therefore be adapted or omitted, as appropriate). Pieces that are heavily reliant on pedalling (whether marked in the music or not) for their full musical effect should be avoided if appropriate pedalling cannot be managed.

Hand stretch

Candidates should choose the most suitable Tunes for their hand size from the repertoire lists. If necessary, they may occasionally adapt the music by 'spreading' chords or omitting notes at wide stretches, provided the result is musical.

Repeats

At Grades 1 to 5, all repeats must be followed, including the improvisation/solo sections. At Grades 6 to 8, all Tunes in lists A and B have the required structure specified in the repertoire lists. For list C pieces, all repeats must be observed.

Preparing for the exam

Programme form & pre-performance procedures

Candidates should provide their programme information online when uploading their video. The information required should be given in the order the Tunes will be performed.

Candidates should announce themselves and their Tunes before beginning their performance. Candidates taking a Grade 6, 7 or 8 must additionally show a form of photographic identification to the camera. This is because these qualifications can be used either as a prerequisite for higher grades or as part of a university application.

If preferred, a Responsible Adult present may make the introductory announcement, as this does not form part of the performance. The assessment of the performance begins on the first note of music played.

More information on all of the above is given in the Guidance for Music Performance Grades available at www.abrsm.org/performancegrades.

Interpreting the score

For Grades 1 to 5, please refer to specific guidance in the publications.

For Grades 6 to 8 Lists A and B, candidates are expected to interpret the generic lead sheet according to common jazz performance practice (as in a live jam session or performance with a rhythm section). The Head should be performed with a clear melody and appropriate accompaniment realised from the chord sequence on the lead sheet. The melody should be embellished in a way that suits the individual style of the Tune. In the Solo sections, the chord sequence should be followed and an improvised solo should be played using suitable jazz vocabulary and comping voicing.

For Grades 6 to 8 List C, the notation of the Head should be followed, however embellishment is encouraged at all grades, from a few simple additions or variations to a more extensive reworking. Candidates must not simplify the music. Guideline right-hand pitches and left-hand parts are given as a starting point and to indicate a suggested style. Sometimes a musical shape is indicated to help guide candidates, however these are suggestions only and do not need to be followed in the exam. It is expected that candidates will expand upon the given musical material as their experience allows, also using other pitches, voicings and figurations.

Performing from memory

There is no requirement to perform from memory although candidates are encouraged to do so, if they believe it will enhance their performance. No extra marks are directly awarded for performing from memory.

Page-turns

Candidates need to manage page-turns appropriately to avoid any adverse effect on the performance as a whole, which examiners will be assessing. Candidates may use an extra copy of the music or a photocopy of a section of the Tune (but see 'Copyright') to help with page-turns. They may also use a page-turner (prior permission is not required; the turner may be the teacher).

Copyright

Performing from unauthorised photocopies (or other kinds of copies) or illegal downloads of copyright music is not allowed. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's Code of Fair Practice at www.pml.org.uk/guidance/code-of-fair-practice. In all other cases, application should be made to the copyright holder before any copy is made.

Candidates and Applicants are expected to act within the law with regard to copyright. ABRSM may withhold the exam result where we have evidence that this is not the case.

Sourcing exam music

Exam music is available from music retailers and online. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher.

Jazz Piano

Grade 1

Four Tunes: one chosen by the candidate from each of the three lists, *Blues*, *Standards* and *Contemporary Jazz*, and a fourth Tune from any of the three lists, all published by ABRSM in *Jazz Piano Pieces, Grade 1*. For further programming requirements, see page 5.

	Tune	Composer/Arranger
<i>Blues</i>	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
<i>Standards</i>	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
<i>Contemporary Jazz</i>	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

Jazz Piano

Grade 2

Four Tunes: one chosen by the candidate from each of the three lists, *Blues*, *Standards* and *Contemporary Jazz*, and a fourth Tune from any of the three lists, all published by ABRSM in *Jazz Piano Pieces, Grade 2*. For further programming requirements, see page 5.

	Tune	Composer/Arranger
<i>Blues</i>	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
<i>Standards</i>	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
<i>Contemporary Jazz</i>	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

Jazz Piano

Grade 3

Four Tunes: one chosen by the candidate from each of the three lists, *Blues*, *Standards* and *Contemporary Jazz*, and a fourth Tune from any of the three lists, all published by ABRSM in *Jazz Piano Pieces, Grade 3*. For further programming requirements, see page 5.

	Tune	Composer/Arranger
<i>Blues</i>	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
<i>Standards</i>	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
<i>Contemporary Jazz</i>	1 Swing Fun	Huw Warren
	2 Neat Feet	Michael Garrick
	3 Spanish Sketch	Terry Seabrook
	4 Sails	Nikki Iles
	5 Saturday	Roland Perrin

Jazz Piano

Grade 4

Four Tunes: one chosen by the candidate from each of the three lists, *Blues*, *Standards* and *Contemporary Jazz*, and a fourth Tune from any of the three lists, all published by ABRSM in *Jazz Piano Pieces, Grade 4*. For further programming requirements, see page 5.

	Tune	Composer/Arranger
<i>Blues</i>	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
<i>Standards</i>	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
<i>Contemporary Jazz</i>	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

Jazz Piano

Grade 5

Four Tunes: one chosen by the candidate from each of the three lists, *Blues*, *Standards* and *Contemporary Jazz*, and a fourth Tune from any of the three lists, all published by ABRSM in *Jazz Piano Pieces, Grade 5*. For further programming requirements, see page 5.

		Tune	Composer/Arranger
<i>Blues</i>	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
<i>Standards</i>	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
<i>Contemporary Jazz</i>	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

Jazz Piano

Grade 6

Entry requirements: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/performancegrades.

Four Tunes: one chosen by the candidate from each of the three lists, **A**, **B** and **C**, and a fourth Tune from any of the three lists. For further programming requirements, see page 5.

List	Tune	Publication
A	1 There Will Never Be Another You H. Warren & M. Gordon Key: Eb Structure: HEAD 32 bars SOLO 48 bars RETURN OF HEAD, WITH BARS 29-30 THREE TIMES 20 bars	The Real Book – Volume I (Sixth Edition) (Hal Leonard) <i>or</i> H. Warren & M. Gordon: There Will Never Be Another You (Sheet Music Direct)
	2 In Walked Bud T. Monk Key: Ab Structure: HEAD 32 bars SOLO 48 bars RETURN OF HEAD + CODA 16 bars	The Real Book – Volume II (Second Edition) (Hal Leonard) <i>or</i> T. Monk: In Walked Bud (Sheet Music Direct)
	3 O Pato Jayme Silva & Teixeira Key: D Structure: HEAD 38 bars SOLO 54 bars RETURN OF HEAD 26 bars	The Latin Real Book (Sher Music Co.)
	4 500 Miles High Corea Key: ending on Cm7 Structure: INTRO 4 bars HEAD 18 bars SOLO 54 bars HEAD + CODA 22 bars	The Real Book – Volume I (Sixth Edition) (Hal Leonard) <i>or</i> Corea: 500 Miles High (Sheet Music Direct)
	5 Strasbourg – St. Denis Hargrove, arr. Ames Key: Ab Structure: INTRO 8 bars HEAD 24 bars SOLO 32 bars HEAD 24 bars	Hargrove: Strasbourg – St. Denis (Sheet Music Direct)

List	Tune	Publication
B 1	Singin' the Blues (till my daddy comes home) Con Conrad, S. M. Lewis, J. Young & J. R. Robinson, arr. Beiderbecke Key: E \flat Structure: INTRO 4 bars HEAD 32 bars SOLO 32 bars HEAD, WITH BARS 29–30 THREE TIMES 36 bars	Con Conrad, S. M. Lewis, J. Young & J. R. Robinson: Singin' the Blues (Sheet Music Direct)
2	Angel Eyes Dennis Key: Cm Structure: INTRO 4 bars HEAD 32 bars SOLO 16 bars RETURN OF HEAD 18 bars	The Real Book – Volume I (Sixth Edition) (Hal Leonard) or Dennis: Angel Eyes (Sheet Music Direct)
3	Black Orpheus (Manhã de Carnaval) Bonfá Key: Am Structure: INTRO 4 bars HEAD 32 bars SOLO 48 bars RETURN OF HEAD + CODA 21 bars	The Real Book – Volume I (Sixth Edition) (Hal Leonard) or Bonfá: Black Orpheus (Sheet Music Direct)
4	Maya Zoe Rahman Key: C Structure: INTRO 4 bars HEAD 32 bars SOLO 40 bars STRAIGHT TO CODA 16 bars	Zoe Rahman: Maya (Zoe Rahman)
5	Look at Me Cécile McLorin Salvant Key: ending on Am6 Structure: HEAD (16 bars ballad, 12 bars waltz, 8 bars ballad) SOLO (16 bars ballad, 12 bars waltz) HEAD (8 bars ballad)	New Standards – 101 Lead Sheets By Women Composers (Berklee Press)

List	Tune	Publication
C 1	I Wish I Knew How It Would Feel To Be Free Billy Taylor, arr. Churchill	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
2	Georgia on my Mind H. Carmichael & Gorrell, arr. Iles	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
3	Lakeshore Drive Andrea Vicari, (arr.)	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
4	Corta-jaca (Gaúcho) Gonzaga, arr. Yeoh	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
5	Amálie Robert Mitchell	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)

Jazz Piano

Grade 7

Entry requirements: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/performancegrades.

Four Tunes: one chosen by the candidate from each of the three lists, **A**, **B** and **C**, and a fourth Tune from any of the three lists. For further programming requirements, see page 5.

List	Tune	Publication
A	1 Struttin' with Some Barbecue L. H. Armstrong Key: F Structure: INTRO 8 bars HEAD 32 bars SOLO 64 bars HEAD 32 bars	The Real Book – Volume II, Second Edition (Hal Leonard) or L. H. Armstrong: Struttin' with Some Barbecue (Sheet Music Direct)
	2 Flying Home Goodman & Hampton Key: Eb Structure: INTRO 8 bars HEAD 32 bars SOLO 64 bars HEAD 32 bars	The Real Book – Volume II, Second Edition (Hal Leonard) or Goodman & Hampton: Flying Home (Sheet Music Direct)
	3 Epistrophy T. Monk & K. Clarke Key: starting on C#7 Structure: HEAD 32 bars SOLO 64 bars HEAD + CODA 32 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or T. Monk & K. Clarke: Epistrophy (Sheet Music Direct)
	4 Recorda Me J. Henderson Key: Am Structure: INTRO 10 bars HEAD x 2 32 bars SOLO 64 bars HEAD 16 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or J. Henderson: Recorda Me (Sheet Music Direct)
	5 Captain Marvel Corea Key: ending on Gm Structure: INTRO 2 bars HEAD 50 bars SOLO 100 bars HEAD + CODA 49 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or Corea: Captain Marvel (Sheet Music Direct)

List	Tune	Publication
B 1	Stardust H. Carmichael Key: C Structure: HEAD 32 bars SOLO 16 bars RETURN OF HEAD 15 bars	The Real Book – Volume II, Second Edition (Hal Leonard) or H. Carmichael: Stardust (Sheet Music Direct)
2	Just Waiting Liston Key: ending on C6 Structure: HEAD 24 bars SOLO 16 bars HEAD 8 bars	Liston: Just Waiting (Second Floor Music)
3	Mas Que Nada Jorge Ben Key: Fm Structure: INTRO 8 bars HEAD 40 bars SOLO 80 bars HEAD 12 bars CODA WITH STOP ON 1 15 bars	The Latin Real Book (Sher Music Co.)
4	Infant Eyes Shorter Key: starting on Gm Structure: HEAD 27 bars SOLO 18 bars RETURN OF HEAD 9 bars	The Real Book – Volume II, Second Edition (Hal Leonard) or Shorter: Infant Eyes (Sheet Music Direct)
5	Unconditional Love G. Allen Key: starting on Dmaj7/A♭ Structure: INTRO 16 bars HEAD 32 bars SOLO 32 bars HEAD 32 bars CODA × 4 16 bars	New Standards – 101 Lead Sheets By Women Composers (Berklee Press)

List	Tune	Publication
C 1	Abide with Me Trad., arr. Churchill	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
2	Fly Me to the Moon Bart Howard, arr. Iles	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
3	Tilt that Woolly Hat Julian Joseph, (arr.)	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
4	Lower East Side Nikki Iles, (arr.)	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
5	Oh, Lady Be Good G. & I. Gershwin, arr. Gorman	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)

Jazz Piano

Grade 8

Entry requirements: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument. For alternatives, see www.abrsm.org/performancegrades.

Four Tunes: one chosen by the candidate from each of the three lists, **A**, **B** and **C**, and a fourth Tune from any of the three lists. For further programming requirements, see page 5.

List	Tune	Publication
A	1 Confirmation C. Parker Key: F Structure: HEAD 32 bars SOLO 96 bars HEAD 32 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or C. Parker: Confirmation (Sheet Music Direct)
	2 Daahoud C. Brown Key: Eb Structure: HEAD 36 bars SOLO 96 bars HEAD + CODA 40 bars	C. Brown: Daahoud (Second Floor Music)
	3 Inner Urge J. Henderson Key: starting on F#m7b5 Structure: HEAD 24 bars SOLO 72 bars HEAD 24 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or J. Henderson: Inner Urge (Sheet Music Direct)
	4 Loro Egberto Gismonti Key: Eb Structure: INTRO 2 bars HEAD 36 bars SOLO 72 bars HEAD + CODA 36 bars	The Latin Real Book (Sher Music Co.)
	5 Strawberries for Two Iain Ballamy Key: C Structure: HEAD 32 bars SOLO 64 bars HEAD 32 bars	Iain Ballamy: Strawberries for Two (Iain Ballamy)

List	Tune	Publication
B 1	Willow Weep for Me Ronell Key: G Structure: HEAD 32 bars SOLO 16 bars RETURN OF HEAD 16 bars	The Real Book – Volume II, Second Edition (Hal Leonard)
2	Chelsea Bridge Strayhorn Key: D♭ Structure: HEAD 32 bars SOLO 16 bars RETURN OF HEAD 16 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard)
3	'Round Midnight T. Monk Key: E♭ Structure: HEAD 32 bars SOLO 16 bars RETURN OF HEAD 16 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or T. Monk: 'Round Midnight (Sheet Music Direct)
4	Chega de Saudade (No More Blues) Jobim Key: Dm Structure: INTRO 8 bars HEAD 68 bars SOLO 100 bars RETURN OF HEAD 36 bars	The Real Book – Volume I, Sixth Edition (Hal Leonard) or Jobim: Chega de Saudade (Sheet Music Direct)
5	Ithemba Nduduzo Makhathini Key: E♭ Structure: HEAD 16 bars SOLO 48 bars HEAD, WITH BARS 15–16 THREE TIMES 20 bars	The South African Jazz Real Book (sheetmusic.co.za)

List	Tune	Publication
C 1	Kickin' Off Jason Rebello, (arr.)	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
2	Go with the Flow Zoe Rahman, (arr.)	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
3	A Nightingale Sang in Berkeley Square Sherwin & Maschwitz, arr. Iles	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
4	Fim da Noite Sam Watts	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)
5	The Wayfarer Gwilym Simcock	Jazz Piano Solo Pieces Grades 6–8 (ABRSM)