

Repertoire and programme advice

Please note that the current option to enter for a jazz diploma is being withdrawn. Entries for jazz diplomas will no longer be accepted after 31 March 2016. Candidates wishing to enter for a jazz diploma should ensure that their programme is submitted for approval allowing sufficient time for entry before 31 March 2016.

The nature of a jazz performance would imply the inclusion of a significant degree of improvisation. The recital should aim to replicate as far as possible the experience of a live jazz performance in terms of musical content and presentation.

Should you have difficulty in compiling a programme that reflects your instrument and musical personality, it may be profitable to consider that jazz musicians often group tunes together to form an informal suite, for example:

- ▶ Latin Music
- ▶ Music by one composer
- ▶ Music made famous by a great soloist from Jazz history.

This could form the core of the performance and other tunes of a contrasting nature might then be profitably introduced.

Different grooves would seem to be a good consideration in the design of a programme that reveals the best in a jazz musician so be mindful that the strategically placed ballad, the laid back bossa nova and the straight ahead swing may have their place in the overall design.

ATCL

Repertoire to be selected from material offering more accessible routes towards improvisation i.e. less rapid chord changes and blues and modal based tunes.

Examples: All Blues; Autumn Leaves; Blue Moon; Bye Bye Blackbird; Fly me to the Moon; Georgia on my Mind; On the Sunny Side of the Street; Satin Doll; Softly as in a Morning Sunrise; Stormy Weather; Summertime; Sunny; Sweet Georgia Brown; When the Saint ; Blue Monk; C Jam Blues; Cousin Mary; Now's the Time; Sonny's Blues; Things Ain't What they Used to Be; Watermelon Man; Basin Street Blues; Blue Bossa; Doxy; Four; Impression; In a Mellow Tone; It Don't Mean a Thing; Killer Joe; Little Sunflower; Maiden Voyage; Mercy, Mercy, Mercy; Milestones; Perdido; Sidewinder; So What?; Song for my Father; St Thomas; Sugar; Take the A Train; Worksong; Take Five.

The above does not prohibit the use of more complex material to balance the programme but the suggested repertoire is meant to be indicative of the sort of material for this level.

LTCL

Predominantly using material from the Great American Songbook and possibly Rhythm Changes tunes like *I Got Rhythm*, *Lester Leaps In* or *Anthropology*. The 32-bar song format and more complex chord progressions should feature more at this level.

Examples: Joy Spring; Moment's Notice; Woody'n' You; Giant Steps; All the Things You Are; Autumn in New York; Body and Soul; Desafinado; Embraceable You; Foggy Day; Girl from Ipanema; Green Dolphin Street; Have You Met Miss Jones?; How High the Moon; I can't get Started; I didn't know what time it was; Just Friends; Laura; Loverman; Meditation; Misty; My Funny Valentine; Night and Day; One note samba; Shadow of Your Smile; Skylark; Stella by Starlight; There Will Never be Another You; Yardbird Suite; Chelsea Bridge; Donna Lee; Lazy Bird; Naima; Night in Tunisia; Ornithology; Round Midnight.

The above does not prohibit the use of blues-based or modal material to balance the programme but the suggested repertoire is meant to be indicative of the sort of material for this level.

FTCL

A 'themed' recital perhaps exploring in some depth the musical contribution of an artist from jazz history via transcriptions and recreations of idiom and style. Alternatively a review of the candidate's instrument by reference to a number of great soloists. Another approach could be the musical exploration of the compositional contribution of a well-known jazz composer.

Needless to say, expectation levels are high here, and a skilful and highly professional performance of an authoritative and assured nature is to be expected.

Reading and Resources

Title	Author	Publisher	Year
How to Practice Jazz	Jerry Coker	Aebersold	1990
Practical Jazz How to Improvise - A Guide to Practising Improvisation	Hal Crook	Advance	1991
Ready, Aim, Improvise! Exploring the Basics of Improvisation	Hal Crook	Advance	1999
The Jazz Theory Book	Mark Levine	Sher Music Co	1989
Free Play - Improvisation in Life and Art	Stephen Nachmanovitch	Tarcher/Putnam	1990
Drawing on the right side of the brain	Betty Edwards	Harper Collins	1979,1993
Accelerated Learning	Alistair Smith	Network Press	1996

Recommended

- ▶ The New Real Book volumes 1, 2 and 3, published by Sher Music Co.
- ▶ Lionel Grigson Chord Book, published by Jazzwise Publications

For pianists, see Chick Corea Piano Transcriptions and the Storyville publications of transcriptions of Ellington, Hines or Teddy Wilson. Keith Jarrett's Köln Concert has been transcribed too.

Jazzwise Publications offer a wealth of material for the aspirant jazz musician and Sher Publications from the USA have an increasing list of highly relevant material. www.jazzwise.com

The Aebersold series are a notable resource for the aspirant jazz musician. www.jazzbook.com