

Jazz/Rock Course

A Complete Approach to Playing on both Acoustic and Electronic Keyboards



Bert Konowitz

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Jazz and rock music are an important part of today's musical scene, yet they play only a small part in most piano students' formal training. With technology taking on a more important role in many music studios, the need for a Jazz/Rock Course that offers the option of combining the acoustic piano and the electronic keyboard is evident. Look at the variety of teaching problems that can be solved by this Course: improved rhythmic ability, steadier tempo, heightened listening acuity (due to 2nd parts and electronic rhythm backgrounds), more student/teacher interaction, increased sensitivity to the stylistic demands of the music, and finally, the special word when it comes to creativity—*improvisation*. For the first time, improvisation is introduced and structured in such a way that it makes it possible for *everyone* to succeed.

This book is uniquely written to be played on either a traditional acoustic piano or an electronic keyboard. At the bottom of each page, suggestions are offered for ways that acoustic and electronic instruments may be used together: **Acoustic Jamming** suggestions offer a supportive left hand accompaniment that may be added by a teacher, a parent who plays piano, or a more experienced student. **Electronic Jamming** suggestions offer specific *sounds* and *rhythm backgrounds* that may be used when playing on an electronic keyboard. Finally, the electronic *rhythm backgrounds* may also be added as an accompaniment when performing on an acoustic piano.

While Alfred's Jazz/Rock Course is designed for individual instruction, the opportunities for varied performance experiences are expanded when used in group or class lessons. Although Jazz/Rock Level 4 is correlated page-by-page with Lesson Book 4 of Alfred's Basic Piano Library and can begin as early as page 3, it may be advisable to wait until the student is about half-way through the Lesson Book. When used this way, the Jazz/Rock Course creates a high degree of student enthusiasm by introducing a "new" sound into the piano lesson. This new sound, while being "different" when compared to what the student has been playing, is the popular and familiar sound of jazz and rock. For some students, this is just what they have been waiting for.

Also available is an optional stereo cassette tape that contains all the pieces in this book. The student will be able to hear each piece exactly as it should be played, with or without an instrumental accompaniment. You can play along with the keyboard parts and/or with the instrumental accompaniments. The *right* channel gives prominence to the keyboard part the student will be playing; the *left* channel gives prominence to an instrumental accompaniment designed to be played along with the keyboard part; by *centering* the channels, you can hear both the keyboard and the instrumental accompaniment together, at equal volume. The cassette tape (\$8.95, #6247) is available from your music dealer or direct from the publisher (add \$2 for postage & handling when ordering direct).

Many thanks are due to Paul Woodring who was extremely helpful in the layout of the Jazz/Rock Course. In addition, he was an excellent sounding board in sorting out complex musical questions.

Dedicated to Jessica, Rachel, Zachary and Sarah

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Review: Blue Notes

Use after TARANTELLA,
ALFRED'S BASIC LESSON BOOK 4, (page 3).

Jazz/Rock creates the unexpected by using Blue Notes. Blue Notes are flatted tones on the 3rd and 5th steps of the major scale that always return to the neighboring tone one half-step higher.

EIGHT-TO-THE-BAR BOOGIE BLUES

Moderato

The musical score for "Eight-to-the-Bar Boogie Blues" is written in 4/4 time and consists of 10 measures. It is marked "Moderato" and "mp-mf". The score is presented in grand staff notation (treble and bass clefs). Fingerings are indicated by numbers 1-5. Measure numbers 4, 7, and 10 are enclosed in boxes. The piece features a mix of chords and melodic lines, with some notes being blue notes (flatted 3rd and 5th degrees of the scale).

ACOUSTIC JAMMING: Student plays LH 8va.

Two staves of musical notation for acoustic jamming. The first staff starts at measure 4 and ends at measure 10. The second staff starts at measure 7 and ends at measure 10. Both staves are in bass clef and 4/4 time, featuring a rhythmic pattern of eighth notes and quarter notes. Measure numbers 4, 7, and 10 are enclosed in boxes.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble/Jazz Organ RHYTHM: Rock or Jazz

Review: Accents

Jazz/Rock creates the unexpected by using Accents. Jazz/Rock accents are played on the 2nd and 4th beats, creating a wonderful feeling of energy because they occur in unexpected places.

GOLDEN OLDIE

The LH accents on the 2nd and 4th beats help the RH triplets re-create the early Rock 'n' Roll days in this I vi IV V progression. (Though this piece is in Rock style, play the eighth notes slightly unevenly to achieve the correct '50s effect.)

Slow and solid

mf Do wop do ah, do do wop, do wop do ah, do do wop,

I vi

do wop do ah, do do wop, do wop do ah, do ah,

IV V

Last time, fade out

Those were the days, the fif-ties, Filled with mu-sic and sound, so fine,

Do wop do ah, they all sang, and it ne-ver grew old, in time.

D.C. al fade out

ACOUSTIC JAMMING: Play the LH of GOLDEN OLDIE an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock/Slow Rock

Review: Syncopation

Use after page 9.

Jazz/Rock creates the unexpected by using Syncopation. A feeling of excitement is created when notes are held in unexpected places. Notes that are held across the beat are called *syncopated*. The syncopated tone (the first of the two tied notes) is played with a sharp accent.

COMBINATION PLATE

Slow and determined

The musical score for 'COMBINATION PLATE' is written for piano in 4/4 time, featuring a key signature of one flat (Bb). The piece is marked 'Slow and determined' and begins with a mezzo-piano (*mp*) dynamic. The score is divided into four systems, each with a measure number in a box (5, 9, 13) at the start of the first staff. The first system (measures 1-4) features a melody in the right hand with syncopated rhythms and triplets, and a bass line with triplets and syncopated notes. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) features a change in dynamics to mezzo-forte (*mf*) and a more rhythmic bass line with accents. The fourth system (measures 13-16) concludes the piece with a final cadence and the instruction 'D.C. al Fine'.

ACOUSTIC JAMMING:

The 'ACOUSTIC JAMMING' section consists of two staves of music. The first staff (measures 1-5) is in the bass clef and features a rhythmic pattern with accents and slurs. The second staff (measures 6-13) continues the pattern, with measure numbers 9 and 13 marked at the beginning of the staff. The piece concludes with the instruction 'D.C. al Fine'.

ELECTRONIC JAMMING:

REGISTER: Strings/Pipe Organ/Synth Ensemble RHYTHM: Jazz/Rock

Review: Blue Notes • Accents • Syncopation

Jazz/Rock creates the unexpected by using Blue Notes, Accents and Syncopation.
Mix these musical ingredients together for a terrific recital piece!

ONE...MORE...TIME!

Moderato, with energy

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major or F minor). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *f* and includes fingerings (4, 1, 2, 1, 3, 1) and accents (>) over various notes. The second system continues the melodic and harmonic development with similar fingerings and accents. The third system features a change in dynamics from *f* to *p* and includes a fermata over a chord in the treble staff. The fourth system concludes with a repeat sign and dynamic markings *pp*, *p*, *mf*, and *f*. It includes instructions: 'Repeat 4 times' and 'Repeat 3 times, last time very slowly.' with a fermata over the final chord.

ACOUSTIC JAMMING: Play the LH of ONE...MORE...TIME! an octave lower.

ELECTRONIC JAMMING:

REGISTER: Funky Synth/Percuss 1 & 2/Electric Guitar

RHYTHM: Heavy Metal/Jazz/Disco

IMPROV IDEA #1: Creating Anticipation by Using Syncopation

The feeling of ANTICIPATION is an important part of Jazz/Rock. One way to create that feeling is by using *syncopation*, which results in arriving at some tones a bit earlier than expected.

Traditional 

Using Anticipation 

Changing the rhythms of a melody to create the feeling of ANTICIPATION is called *rhythmic improvisation*.

GO DOWN, MOSES (traditional)



GO DOWN, MOSES (using anticipation)



EARLY BIRD

Play EARLY BIRD as written. Then play again, creating ANTICIPATION by playing with syncopation. This is easily achieved by anticipating the notes indicated by an asterisk.



ACOUSTIC JAMMING: Play the LH an octave lower in the above pieces.

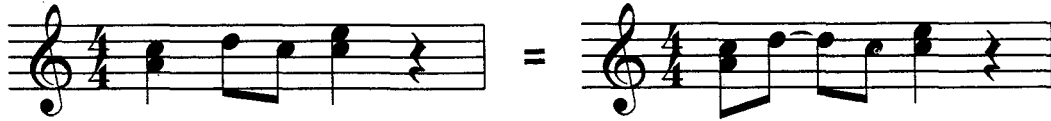
ELECTRONIC JAMMING:

REGISTER Synth Ensemble RHYTHM Rock or Jazz

Improv Performance #1

COOL WIND

You can almost feel the fresh breeze blow across the keyboards when you play COOL WIND with a very steady beat. In the Improv section, play as written—then, on the repeat, anticipate the notes indicated by an asterisk as follows:



Easy and smooth feeling

Improv section

D.C. al 3rd Fine
(play all repeats)

ACOUSTIC JAMMING: Play the LH of COOL WIND, with the student playing the LH an octave higher (RH plays as written).

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Latin Bass with Two-Part Melody

DOCTOR DIZZY

Dizzy Gillespie is a famous Jazz trumpet player who is known for sometimes using Latin rhythms in his performance. Columbia University awarded him an honorary Doctor of Music for his outstanding role in Jazz.

Moderato

The musical score is written for piano in 4/4 time. It consists of three systems of two staves each (treble and bass clef).
 - **System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with a fingering of 5-1. The left hand has a rhythmic bass line with a fingering of 1. The system ends with a *Fine* marking.
 - **System 2:** Starts with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with fingerings 5-1 and 4-1. The left hand continues the bass line. The system ends with a *Fine* marking.
 - **System 3:** Starts with a measure number 9 in a box. The right hand has a melodic line with fingerings 1 and 2. The left hand has a bass line with fingerings 5, 4, and 3. The system ends with a *Fine* marking.
 - **System 4:** Starts with a measure number 13 in a box. The right hand has a melodic line with fingerings 3-1, 2-1, and 2-1. The left hand has a bass line with fingerings 3, 1, 2, 3, 1, 3. The system ends with a *D.C. al Fine* marking.

ACOUSTIC JAMMING: Play the LH of DOCTOR DIZZY from measures 1–12, with the student playing the LH an octave higher (RH as written). Play measures 13–16 as indicated below.

This block shows the left hand part for acoustic jamming, starting at measure 13. The bass clef staff contains a rhythmic line with fingerings 3, 1, 2, 3, 1, 3. The system ends with a *D.C. al Fine* marking.

ELECTRONIC JAMMING: REGISTER: Funky Synth/Pop Synth RHYTHM: Salsa/Bossa Nova/Rock

Syncopated Sevenths

STEP AT A TIME

Seventh chords are used in the LH to create a fuller and richer sound. Notice how the LH thumb moves down by half-steps.

Moderately slow and heavy

Measures 1-4. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mp*. Includes fingering numbers 5, 3, 1.

Measures 5-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mp*. Includes fingering numbers 5, 2, 3, 1, 2, 1, 2, 4. *Fine* at the end.

Measures 9-12. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Includes fingering numbers 1, 3, 4.

Measures 13-16. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. Includes fingering numbers 4, 1, 4, 1, 3. *D.C. al Fine* at the end.

ACOUSTIC JAMMING:

Measures 1-4 of Acoustic Jamming. Bass clef, 4/4 time. Dynamics: *mp*. Includes fingering number 5. *Fine* at the end.

Measures 5-8 of Acoustic Jamming. Bass clef, 4/4 time. Dynamics: *mp*. Includes fingering numbers 9, 13. *D.C. al Fine* at the end.

ELECTRONIC JAMMING:

REGISTER: Flute/Horn/Piano	RHYTHM: Jazz/Big Band/Swing
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D.C. al Fine

Jazz Waltz Bass

THREE OF A KIND

This new Jazz Waltz bass adds a great sound to a performance. Warm up by first playing measures 1-4 with the LH alone.

Andante

ACOUSTIC JAMMING:

ELECTRONIC JAMMING:

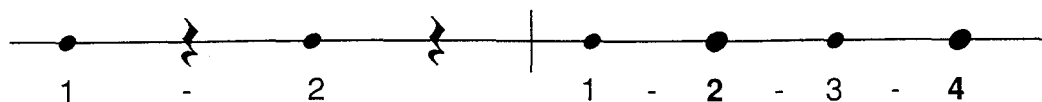
REGISTER: Jazz Organ/Jazz Guitar RHYTHM: Jazz Waltz

Rock Bass

SOUND OFF!

Turn up the volume and let this typical Rock bass carry you through this roaring Blues Progression. Count off, then SOUND OFF!

Count off:



Steady, moderately slow

Repeat, then D.C. al fade out

ACOUSTIC JAMMING: Play the LH of SOUND OFF! an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock

IMPROV IDEA #2: Creating by Using Rhythmic Alteration — *shorter rhythms*

One way to improvise is to first play a motif, then play it again with slightly altered rhythms. Here are examples of how motifs are altered by changing the written rhythms into *shorter* rhythms.

1. In an improv, a written half note can be altered to become two quarter notes.

2. In an improv, a written quarter note can be altered to become two eighth notes.

3. Play TRANSFORMER ONE. The tones marked with an asterisk in measures 1–4 have been altered in improv measures 5–9 by making them *shorter*.

TRANSFORMER ONE

Moderato

ACOUSTIC JAMMING: Play the LH of TRANSFORMER ONE an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Improv Performance #2

WHEN TIME STOPS

Most music has a regular, repetitive beat. Once in a while, it is interesting to hear music that pauses for a few moments (listen to the sounds of silence around you when that happens in this piece). Use rhythmic alteration in the Improv section, repeating the motif with shorter rhythms as indicated in measures 16 and 17.

Flowing

Musical notation for the first system of 'Flowing'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piece starts with a mezzo-piano (*mp*) dynamic. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. A slur covers measures 1 through 4.

Musical notation for the second system of 'Flowing'. It continues the grand staff from the first system. A first ending bracket (1.) spans measures 5 through 8. A crescendo hairpin leads to a fortissimo (*sfz*) dynamic in measure 8. The left hand has a triplet of eighth notes in measure 3 and a single eighth note in measure 5. The system ends with a repeat sign.

Musical notation for the third system of 'Flowing'. It continues the grand staff. A second ending bracket (2, 3.) spans measures 9 through 13. Measure 12 is boxed and contains a triplet of eighth notes. A decrescendo hairpin leads to a *sfz* dynamic in measure 12. The system ends with a *Fine* marking.

Last time, play ms.12-13 three times, getting slower each time.

Improv section

Musical notation for the Improv section. It starts at measure 14 with a forte (*f*) dynamic. A 'motif' is defined in measures 14-15. The section consists of three endings: 1, 2, and 3. The first ending (1, 2.) spans measures 16-17, and the second ending (3.) spans measures 18-19. The piece concludes with a *D.C. al 3rd ending* instruction.

Play 3 times, improvising in measures 16 and 17 with any combination of shortened rhythms, repetitions (8va and 8va bassa*) and dynamics.

*8va bassa = one octave lower

D.C. al 3rd ending

ACOUSTIC JAMMING: Play the LH of WHEN TIME STOPS an octave lower.

ELECTRONIC JAMMING:

REGISTER: Flute/Strings RHYTHM: Rock/Bossa Nova/Jazz

The Ballad

STAGE STRUCK

This beautiful "pop" tune reminds us of how important musical theater is in the world of Jazz/Rock. Play this quietly, slowly and with the melody always heard a bit louder than the syncopated LH accompaniment.

Moderately slow

The first system of musical notation is for the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately slow'. The dynamics are marked 'mp' (mezzo-piano) and 'freely'. The bass line features a syncopated, rhythmic accompaniment with fingerings 1, 3, 4, 1, 2, 4. The melody in the treble clef is mostly rests.

The second system of musical notation includes the vocal melody and piano accompaniment. The vocal line is in the treble clef with lyrics: "Stage Struck, I love the feel - ing of cen - ter". The piano accompaniment is in the bass clef. The tempo remains 'Moderately slow'. The dynamics are 'mp' and 'p'. The bass line continues with the syncopated accompaniment. The vocal line has a melodic line with a slur and fingerings 1 and 3.

The third system of musical notation includes the vocal melody and piano accompaniment. The vocal line is in the treble clef with lyrics: "stage. Do I dare? Yes I dare, 'cause I'm Stage Struck,". The piano accompaniment is in the bass clef. The tempo remains 'Moderately slow'. The dynamics are 'mf' (mezzo-forte). The bass line continues with the syncopated accompaniment. The vocal line has a melodic line with a slur, a '(pause)' marking, and fingerings 5 and 1. There are also some chord symbols like #8 and (b)7.

The fourth system of musical notation includes the vocal melody and piano accompaniment. The vocal line is in the treble clef with lyrics: "the mo - ment comes now to use my tal - ent". The piano accompaniment is in the bass clef. The tempo is marked 'accelerando'. The dynamics are 'mf'. The bass line continues with the syncopated accompaniment. The vocal line has a melodic line with a slur and fingerings 4, 5, 4, 1.

ELECTRONIC JAMMING:

REGISTERS: Harpsichord/vibes RHYTHM: None

to share my song. Is it wrong to be

Play delicately—then go on.*

(deliberately)

p

slower

Stage Struck? I love the feel - ing of cen - ter

a tempo

stage. I feel like I'm reel - ing, my turn has

accelerando

come, I can feel the beat, I'm on my way. way. rit. 2nd time fermata 2nd time

(deliberately)

1st time only

p

rit. 2nd time

fermata 2nd time

*Create a beautiful and unique effect by holding the pedal down and playing very lightly.

Single-Line Riff in B \flat

BOILING POINT

A *riff* is a short, repeated motif which often becomes the main idea of a piece of music. Its frequent repetition in a piece adds a forceful *rhythmic* punch. Riffs make the playing really "hot."

Moderato

Riff

5

9

13

Fine

D.C. al Fine

D.C. al Fine

ACOUSTIC JAMMING: Play an octave lower.

5

9

13

sim.

Fine

D.C. al Fine

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble (Rock/Jazz Organ/Jazz) RHYTHM: Jazz/Salsa/Bossa Nova

Chordal Riff in B \flat

CONVERTIBLE BLUES

Riffs may be created from single line or chordal motifs. BOILING POINT (page 16) and CONVERTIBLE BLUES may be played as one complete piece. Begin with BOILING POINT, continue on to CONVERTIBLE BLUES and end with BOILING POINT.

Moderate Blues tempo

The musical score for 'Convertible Blues' is written for piano in B-flat major and 4/4 time. It is divided into three systems. The first system begins with a 'Riff' in the right hand, marked *mf*. The bass line starts with a '2' fingering. The second system continues the riff and bass line, with a '2' fingering in the bass. The third system concludes with a 'Fine' marking, featuring a *f* dynamic in the right hand and a '2' fingering in the bass.

Improv section

The 'Improv section' is written in B-flat major and 4/4 time. The right hand part is marked *mf* and includes the instruction: "First play as written. Repeat several times changing the dynamics. Then repeat the written improv 8va." The bass line starts with a '2' fingering and includes accents (>) under the notes.

repeat several times, then either *D.C. al Fine* or *D.C. to page 16*.

ACOUSTIC JAMMING: Play the LH of CONVERTIBLE BLUES an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble (Rock)/Jazz Organ (Jazz) RHYTHM: Rock or Jazz

The B \flat Blues Scale (6 Tones)

The key of B \flat is used a good deal in Jazz/Rock music. Practice the complete B \flat Blues Scale, paying particular attention to the fingering.

RIGHT HAND

LEFT HAND

Now play B \flat ETUDES #1 and #2, beginning slowly and working up to a moderate speed.

B \flat ETUDE #1

Andante moderato

B \flat ETUDE #2

Andante moderato

OPTIONAL: Play B \flat ETUDES #1 and #2 (then return to #1) to make a complete piece.

ACOUSTIC JAMMING: Play the LH an octave lower in both B \flat ETUDE #1 and #2.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble/Jazz Organ RHYTHM: Rock or Jazz

B \flat Blues Scale Performance Piece

GOIN' HOME

This recital piece should be played in a very determined manner. If you have ever longed to get home after being away, then you'll know how to achieve just the right mood for this solo.

Slowly

mp

f

Fine

D.C. al Fine

ACOUSTIC JAMMING: Play an octave lower.

Fine

5 (% = repeat previous measure)

9 13

D.C. al Fine

ELECTRONIC JAMMING:

REGISTER: Cosmic/Funky Synth RHYTHM: Rock or Jazz

IMPROV IDEA #3: Creating by Using Rhythmic Alteration — *longer rhythms*

Another way to improvise by changing the rhythm of a motif is to repeat the motif using *longer* rhythms.

1. In an improv, two written eighth notes can be altered to become one quarter note.

The first staff shows a motif of eighth notes: G4 (finger 5), A4 (finger 4), B4 (finger 3), C5 (finger 2), B4 (finger 1), A4 (finger 4). A bracket above it is labeled "motif". The second staff shows the same notes but with the first two eighth notes (G4 and A4) beamed together as a quarter note, labeled "improvise using longer rhythms".

2. In an improv, two written quarter notes can be altered to become one half note.

The first staff shows two quarter notes: G4 (finger 5) and A4 (finger 3). A bracket above them is labeled "motif". The second staff shows the same notes beamed together as a half note, labeled "improvise using longer rhythms".

3. Play TRANSFORMER TWO. The tones marked with an asterisk in measures 1–4 have been altered in improv measures 5–9 by making them *longer*.

TRANSFORMER TWO

Slowly

The score is in 4/4 time, key of B-flat major. Measures 1-4 are marked "mf". Notes in measures 1-4 with asterisks (*) are: G4, A4, B4, C5, B4, A4, G4, F4. Measures 5-9 are marked "improv". Notes in measures 5-9 with asterisks (*) are: G4, A4, B4, C5, B4, A4, G4, F4. Fingerings are indicated above notes. A box with the number "5" is at the start of the improv section.

ACOUSTIC JAMMING: Play the lower tones of the LH of TRANSFORMER TWO an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Improv Performance #3

ONE OF A KIND

A well-prepared performance of this piece and the improv will make a keyboard player sound unique. Improvise on the motif in measures 11 and 12 by using *longer* rhythms where suggested (*).

Moderato

Musical score for measures 1-8. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato' and the dynamic is 'mf'. The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. Measure 8 ends with a fermata and a 'Coda' symbol.

Musical score for measures 9-10. Measure 9 is marked 'last time to Coda' with a Coda symbol. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth notes. Measure 10 ends with a fermata and a Coda symbol.

Musical score for measures 11-12, the improvisation section. Measure 11 is marked '9' in a box and contains a 'motif' (quarter notes: Bb, A, G, F, E, D, C, Bb). The right hand has asterisks (*) above measures 11 and 12, indicating where to improvise with longer rhythms. The left hand continues with eighth notes. Measure 12 ends with a fermata and a Coda symbol.

Play 3 times, improvising on the motif in measures 11 and 12 using the suggested longer rhythms. Use any combination of repetitions (8va and 8va bassa) and changing dynamics.

Musical score for measures 13-16 and the Coda. Measures 13-16 feature a melodic line in the right hand with slurs and accents, and eighth notes in the left hand. Measure 16 is marked 'D.C. al Coda'. The Coda section (measures 17-18) consists of a sustained chord in the right hand and a single note in the left hand. It is marked 'Play Coda 3 times, getting slower each time.' and ends with a 'Fine' symbol.

ACOUSTIC JAMMING: Play the LH of ONE OF A KIND an octave lower. Play the lower tone in measure 7.

ELECTRONIC JAMMING: REGISTER: Brass/Strings/Electric Piano RHYTHM: Rock or Jazz

Jam Session

GOLDEN GLOW

Lazy tempo

Musical notation for the first system of "Golden Glow". It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked "Lazy tempo" and the dynamics are marked "mp". The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of a steady eighth-note accompaniment. Fingering numbers 1, 2, 3, 4, and 5 are indicated above the notes. A first ending bracket is shown at the end of the system.

Musical notation for the second system of "Golden Glow". It continues the grand staff notation. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass line continues with eighth notes. Fingering numbers 3, 4, 1, 2, 3, 1 are shown. A first ending bracket is present, with a second ending bracket following it.

With a strong beat

Musical notation for the third system of "Golden Glow". The tempo changes to "With a strong beat". The dynamics are marked "f". The key signature remains two flats, but the time signature changes to 2/4. The melody in the treble clef consists of a series of chords: G4-B4, A4-C5, B4-D5, and C5. The bass line features a steady eighth-note accompaniment. Fingering number 2 is shown below the first bass note.

Musical notation for the fourth system of "Golden Glow". It continues the grand staff notation. The melody in the treble clef includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The bass line continues with eighth notes. Fingering numbers 1, 1, 4, 3 are shown.

ACOUSTIC JAMMING: Play an octave lower.

Musical notation for the acoustic jamming section. It consists of two staves of bass clef notation. The first staff shows a melodic line with a first ending bracket and a second ending bracket. The second staff shows a rhythmic accompaniment with eighth notes. Measure numbers 5, 10, and 14 are indicated above the staves.

ELECTRONIC JAMMING:

REGISTER: Horn/Jazz/Guitar/Synth Ensemble RHYTHM: Pops/Swing

Optional improv

17 motif 19

mf

Create longer rhythms using the motif in measures 17 and 18 (see page 20) – then go on.

21

mp

25

p

29 31 motif 32

pp *mp* *p*

Improv*
rit.

*Create rhythmic variations (shorter and longer) using the motif in measure 31 (see pages 12 and 20). Then get slower and softer until you hesitate before playing the last chord.

Chromatic Passing Tones

WHEEL OF FORTUNE

The tones that serve as a link between two neighboring tones are called *chromatic passing tones*.

Moderato

Fine

D.C. al Fine

ACOUSTIC JAMMING: Play the lower tones of the LH an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Organ/Jazz Organ RHYTHM: Jazz/Big Band

BUGLE CALL BOOGIE

Chromatic Passing tones combine with a rolling Boogie bass to produce a recital piece that will "bring down the house." If it doesn't, then play it again at a slightly faster tempo...that should do it!

March tempo

First system of musical notation (measures 1-4). The piece is in 4/4 time. The melody starts with a *mp* dynamic. Fingerings are indicated: 1, 2, 1, 3, 2, 2, 4, 3. A *Fine* marking is at the end of the system. The bass line features a rolling boogie pattern with a *1* fingering.

Second system of musical notation (measures 5-8). The melody begins with a *f* dynamic. Fingerings include 4, 1, 5, 1. The bass line continues with a rolling boogie pattern.

Third system of musical notation (measures 9-12). The melody features a *f* dynamic. Fingerings include 5, 1, 2, 1, 3. The bass line continues with a rolling boogie pattern.

Fourth system of musical notation (measures 13-16). The melody starts with a *mf* dynamic and changes to *mp*. Fingerings include 5, 4, 2, 2, 2, 3, 3, 5. A *D.C. al Fine* marking is at the end of the system. The bass line continues with a rolling boogie pattern.

ACOUSTIC JAMMING: Play an octave lower.

Acoustic Jamming section (measures 5-13). The notation is in bass clef. It includes a *Fine* marking at measure 5 and a *D.C. al Fine* marking at the end. Measure numbers 5, 9, and 13 are boxed. The bass line is a rolling boogie pattern.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble/Brass **RHYTHM:** Jazz/Big Band

Sequence

A *sequence* is a repetition of a motif on higher or lower tones.

MOTIF:

SEQUENCES:

Lower sequence

Higher sequence

LOOK ALIKE

Here is an example of how a piece can be created by using *sequences* of a motif.

Andante

5

ACOUSTIC JAMMING:

5

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble/Electric Guitar/Harpsichord RHYTHM: Rock or Jazz

Chromatic Passing Tones and Sequences

Performance Piece

BRAZIL

The RH plays the melody in measures 1–8 by using chromatic passing tones and chord tones. Measure 9 states the new motif, while measures 10–16 use sequences.

Slowly

mp

motif 1

motif 2

lower sequence

lower sequence

higher sequence

Fine

Last time only, repeat ms. 7–8 three times, getting slower each time.

D.C. al Fine

ACOUSTIC JAMMING: Play the LH of BRAZIL as student plays LH an octave higher.

*Student omits notes in parentheses when playing with Jamming part.

**ELECTRONIC
JAMMING:**

REGISTER: Horn/Electric Piano/Cosmic RHYTHM: Rhumba/Salsa/Bossa Nova

IMPROV IDEA #4: Creating by Using Rhythmic Alteration — *shorter and longer rhythms*

Rhythmic variety can be achieved in an improv by changing a motif using *shorter* and *longer* rhythms.

1. In an improv, a written half note can be altered to become a dotted quarter note and an eighth note ($\text{♩} \cdot \text{♩}$). The reverse is also true: $\text{♩} \cdot \text{♩} = \text{♩}$

The diagram shows a musical staff in 4/4 time. On the left, a bracket labeled "motif" spans two measures: the first measure contains a half note, and the second measure contains a quarter note. An equals sign follows. On the right, a bracket labeled "improvise using shorter & longer rhythms" spans two measures: the first measure contains a dotted quarter note followed by an eighth note, and the second measure contains a quarter note.

2. It is common in an improv to alter a quarter note to become a dotted eighth note and a sixteenth note ($\text{♩} \cdot \text{♩}$). The reverse is also true: $\text{♩} \cdot \text{♩} = \text{♩}$

The diagram shows a musical staff in 4/4 time. On the left, a bracket labeled "motif" spans two measures: the first measure contains a quarter note, and the second measure contains a quarter note. An equals sign follows. On the right, a bracket labeled "improvise using shorter & longer rhythms" spans two measures: the first measure contains a dotted eighth note followed by a sixteenth note, and the second measure contains a quarter note.

3. Play TRANSFORMER THREE. All of the tones marked with an asterisk in the RH of measures 1–4 have been altered in improv measures 5–9 by making them *shorter* and *longer*.

Moderato

TRANSFORMER THREE

The score for measures 1-4 of "Transformer Three" is shown. It is in 4/4 time with a tempo marking of "Moderato". The right hand (RH) features a melody with several notes marked with an asterisk (*). The left hand (LH) provides a steady accompaniment. Fingerings are indicated above the notes: 5, 3, 2 in the first measure; 2, 1 in the second measure. The dynamic marking is *mf*. Measure numbers 3, 4, and 4 are written below the LH staff.

The score for measures 5-9 of "Transformer Three" is shown. It is marked as an improvisation section ("improv") and is enclosed in a box with the number "5" in the top left corner. The right hand (RH) features a more complex, rhythmic melody. The left hand (LH) continues with the accompaniment. Measure numbers 3 and 4 are written below the LH staff.

ACOUSTIC JAMMING: Play the LH of TRANSFORMER THREE an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Rock

Improv Performance #4

EVERYONE LOVES A HAPPY ENDING!

Happily!

Improv section

ACOUSTIC JAMMING: Play the LH in measures 1–8 an octave lower.

ELECTRONIC JAMMING:

REGISTER: Synth Ensemble RHYTHM: Jazz/Rock/Samba/Salsa

Changing Time Signatures

THE TIMES OF DAVE BRUBECK

Dave Brubeck, a great Jazz pianist, is known for including different time signatures in his music. Once he started doing it, many other Jazz/Rock players did it, too! How about you?

Andante

The musical score is written for piano and consists of four systems of staves. The first system starts in 3/4 time, changes to 4/4, then to 5/4, and finally to 4/2. The second system begins with a measure marked '5' and includes a 'ped. simile' instruction. It features a first ending in 4/4 and a second ending that changes the rhythm to 'Swing' (4/4). The third system starts at measure 10 with a 'mp' dynamic. The fourth system starts at measure 14 and ends with a 'Fine' marking. Fingerings and accents are indicated throughout the piece.

ACOUSTIC JAMMING: Play an octave lower.

This section provides a bass line for acoustic jamming. It begins at measure 5 and includes first and second endings. Measure 10 is marked with a box containing the number '10'. Measure 14 is also marked with a box containing the number '14'. The notation includes various rhythmic patterns and accents, ending with a 'Fine' marking.

ELECTRONIC JAMMING:

REGISTER: Electric Piano/Jazz Organ RHYTHM: Waltz/Swing

Changing Tempo

RAINBOWS ARE FOR DREAMERS

The first 8 measures are played *rubato*, or *not with a strict beat*. This effect is often used in Jazz/Rock to create variety and anticipation. Then create a feeling of surprise from measure 9, by playing with a strict, bouncy beat. Play *rubato* again for the *D.C.*, playing the very last measure as long as a rainbow.

Rubato

mp freely *accel.* *freely*

1. 2. to next strain 3.

in tempo *Fine*

9 **Steady, with a beat!**

mf *sim.*

f ritard 2nd time, then *D.C. al 3rd ending*

ACOUSTIC JAMMING: Play only from measures 9–16, playing the LH an octave lower.

ELECTRONIC JAMMING:

REGISTER: Piano/Jazz Organ/Jazz Guitar RHYTHM: Rock or Jazz — use only for measures 9–16.

Summary of Improv Ideas and Performance Pieces

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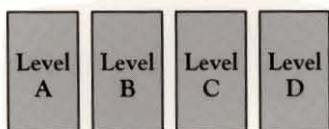
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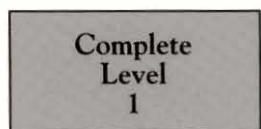
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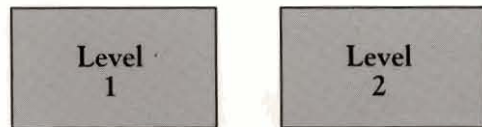
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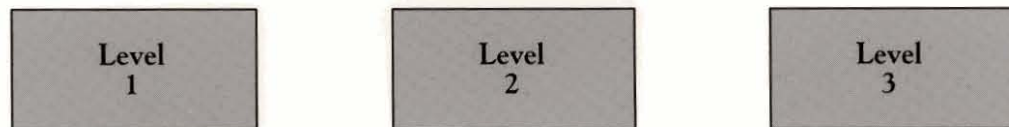
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