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Alfred's Basic Piano Library, Level 4

Jazz/Rock Course

A Complete Approach to Playing on both Acoustic and Electronic Keyboards

Alfred

Bert Konowitz

Jazz/Rock Course

A Complete Approach to Playing on both Acoustic and Electronic Keyboards

Bert Konowitz

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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Pro Musica
£6·50

Managing Editor: Marty Manus
Engraving and production: Paul Woodring
Cover design: [illegible]
Cover photography: Dale Berman

Review: Blue Notes

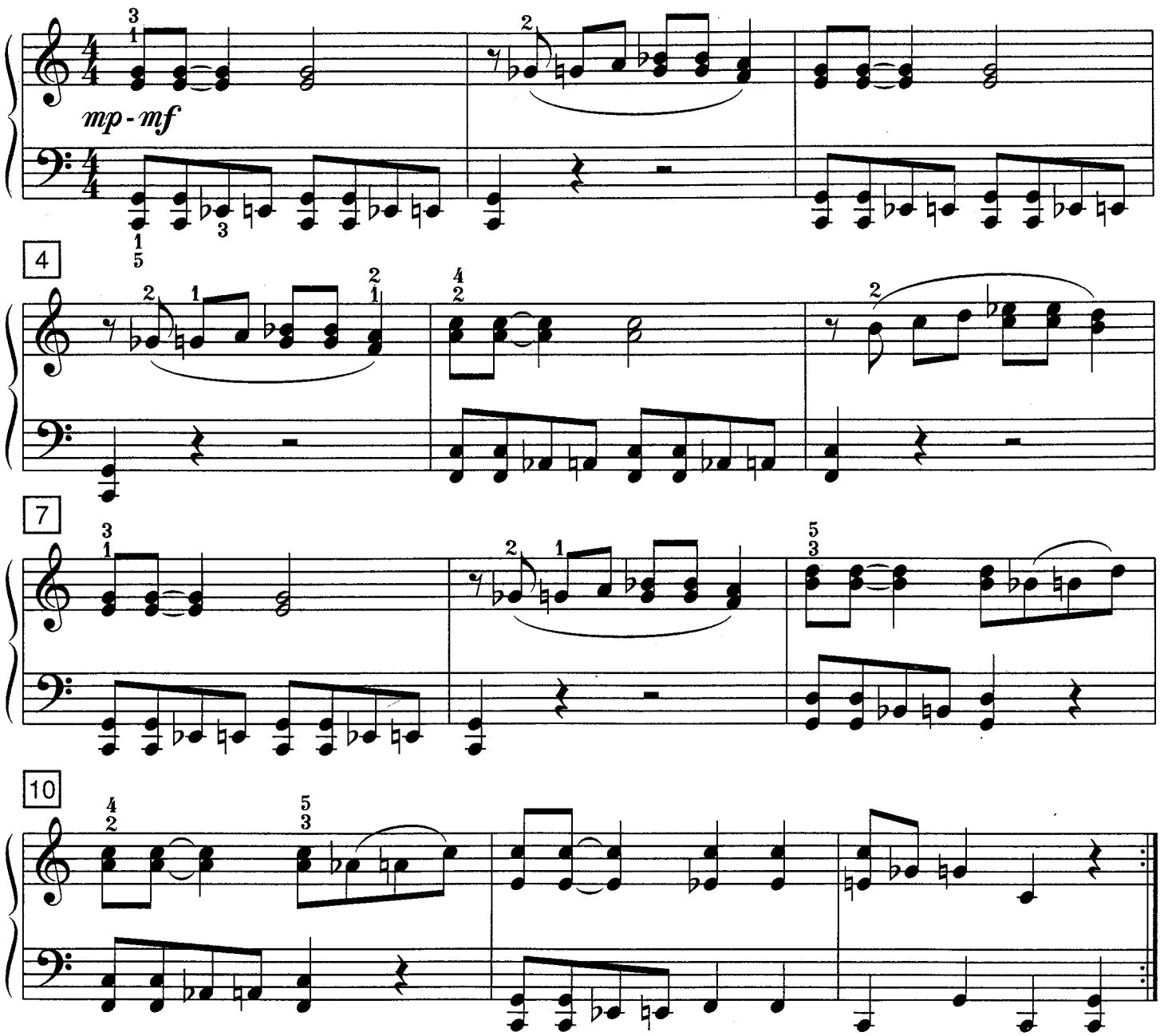
Use after TARANTELLA, ALFRED'S BASIC LESSON BOOK 4, (page 3).

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.

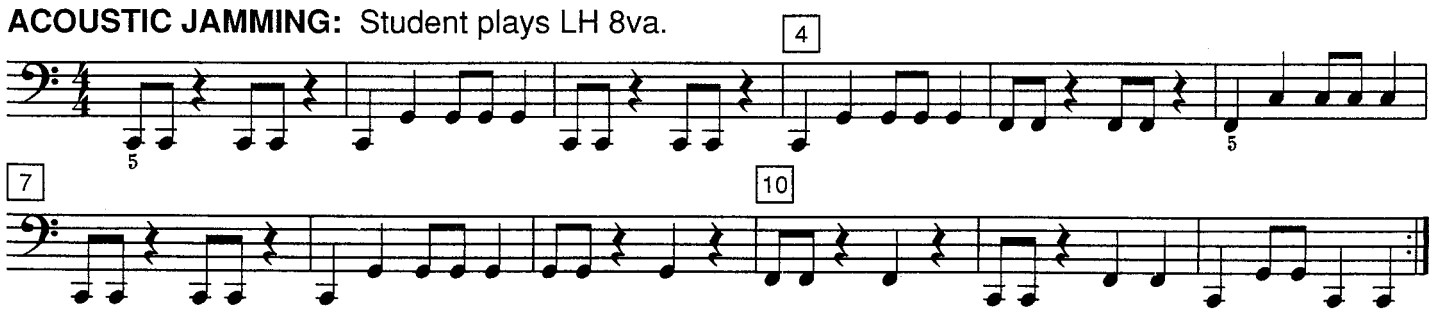
EIGHT-TO-THE-BAR BOOGIE BLUES

Moderato

mp - mf



ACOUSTIC JAMMING: Student plays LH 8va.



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

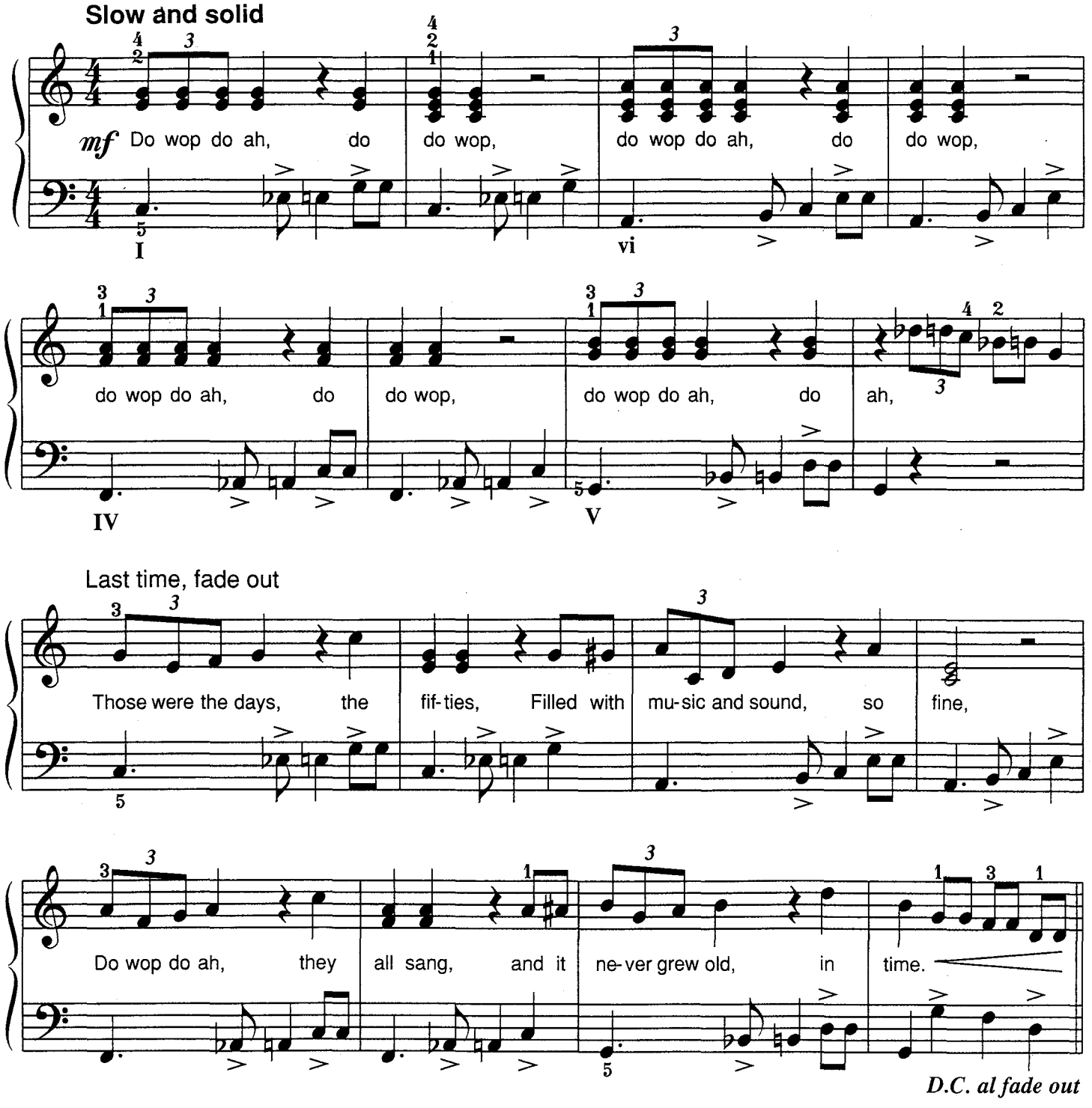
Use after page 5.

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.)



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

ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock/Slow Rock

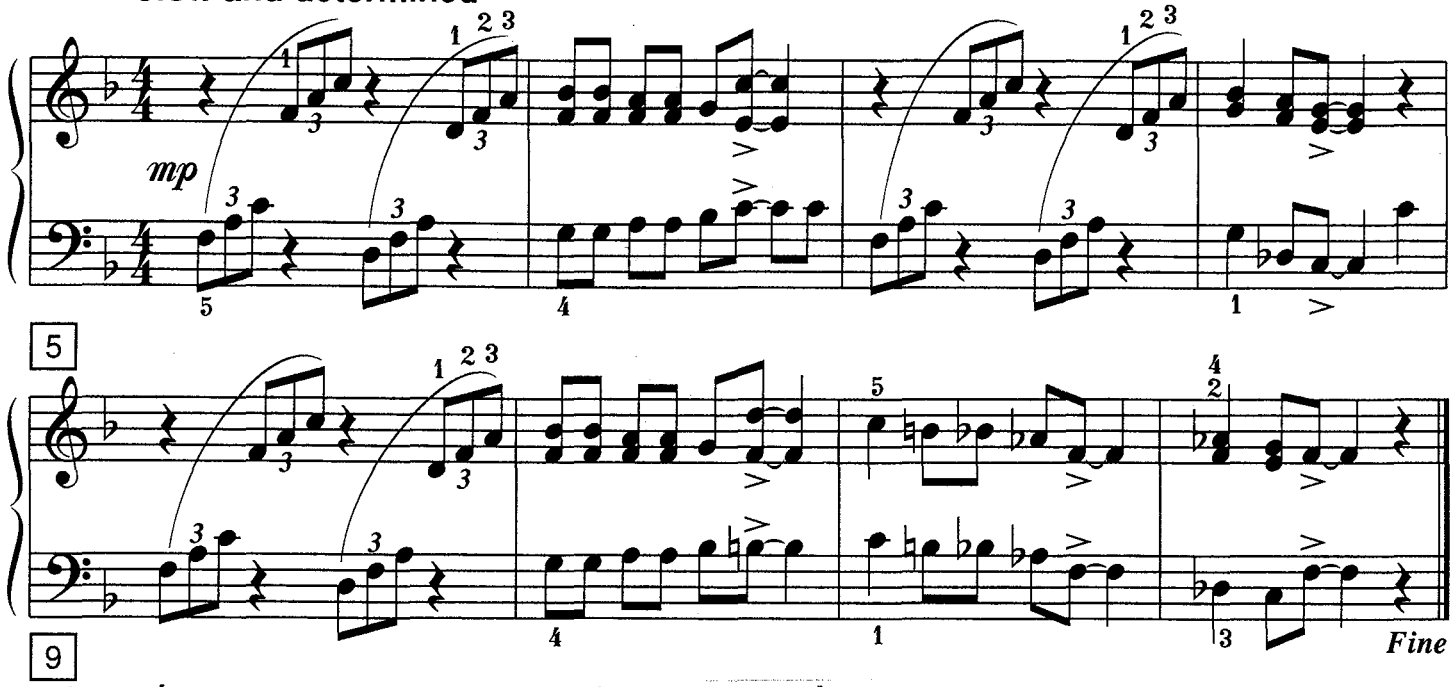
Review: Syncopation

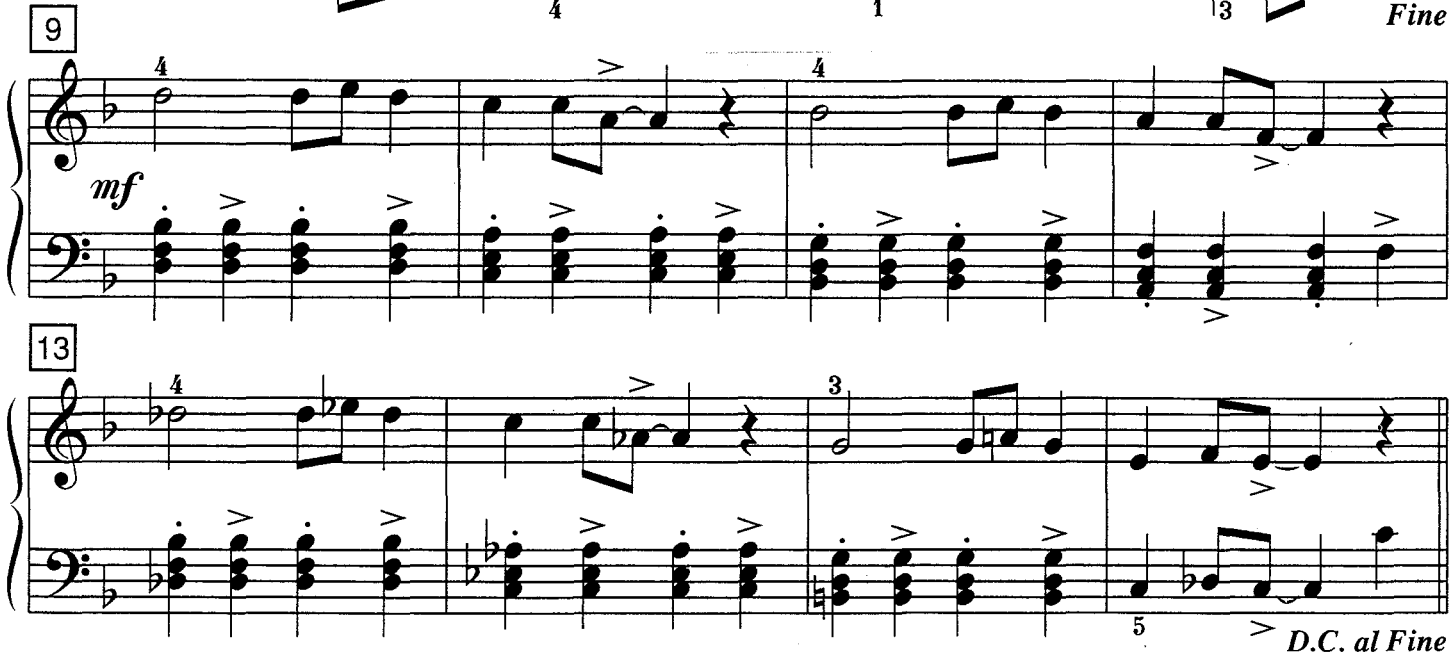
Use after page 9.

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.

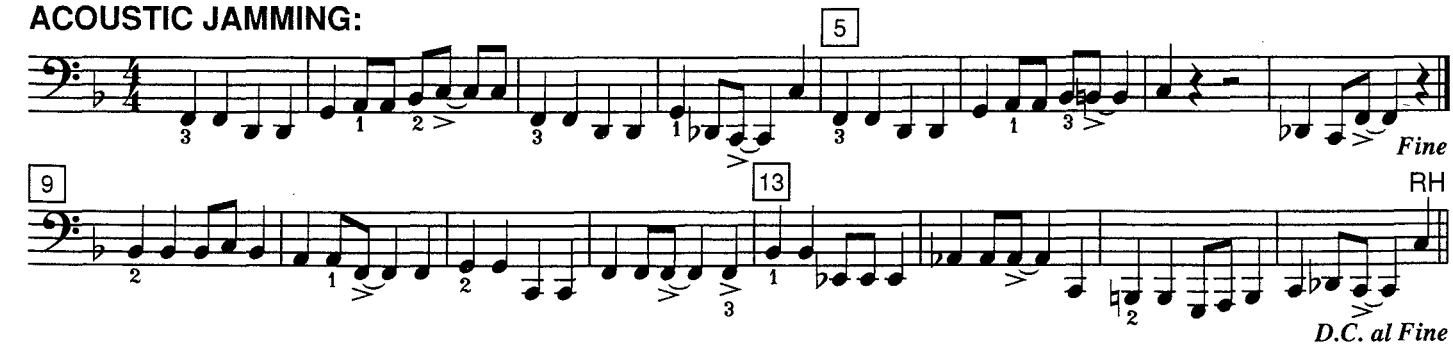
COMBINATION PLATE

Slow and determined





ACOUSTIC JAMMING:



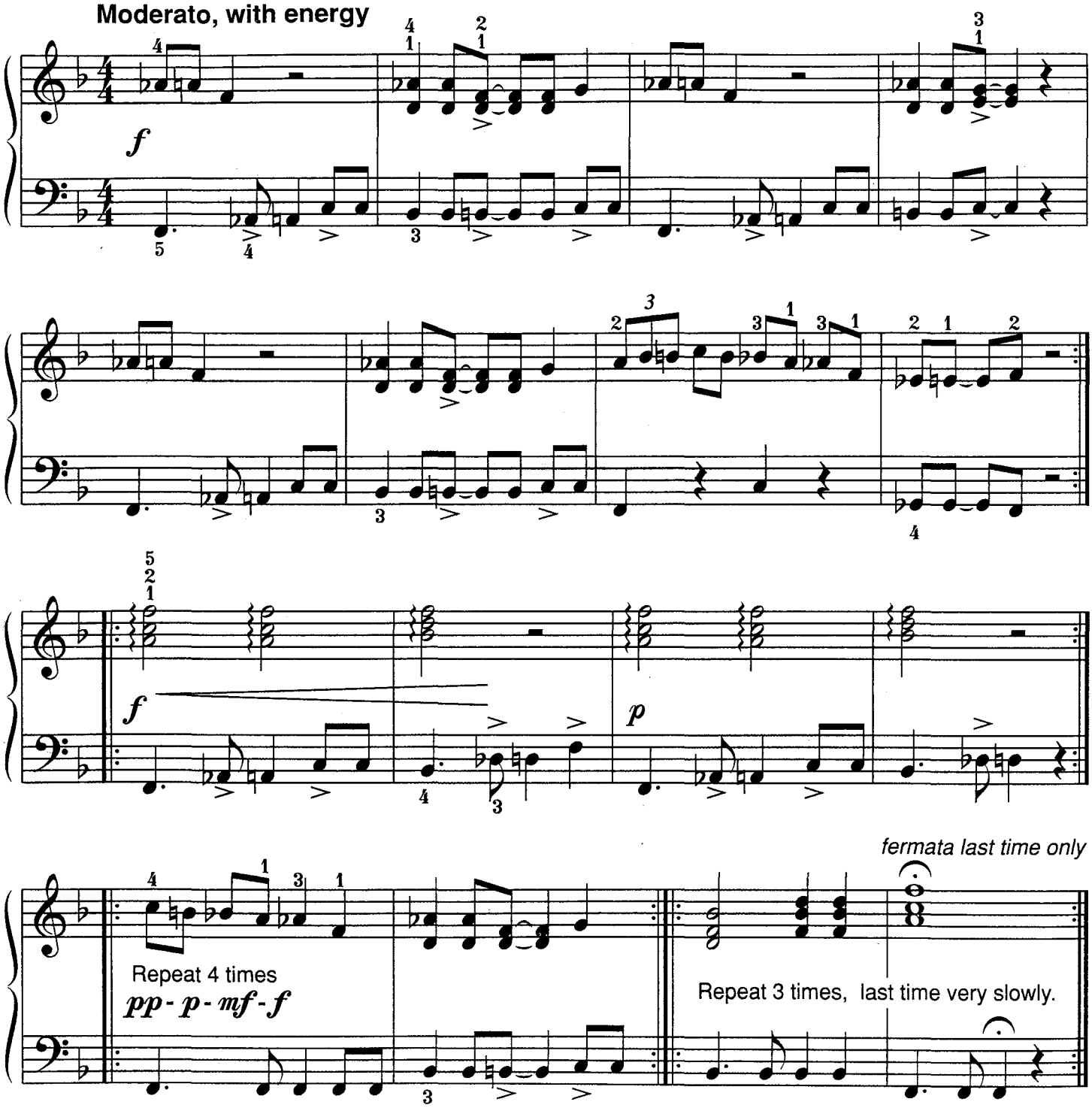
ELECTRONIC JAMMING: REGISTER: Strings/Pipe Organ/Synth Ensemble RHYTHM: Jazz/Rock

Use after page 11.

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!



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

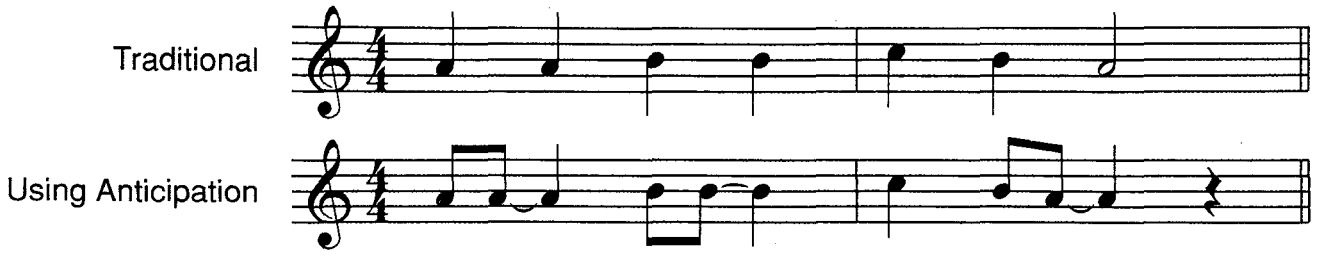
ELECTRONIC JAMMING:

REGISTER: Funky Synth/Percuss 1 & 2/Electric Guitar RHYTHM: Heavy Metal/Jazz/Disco

Use after page 13.

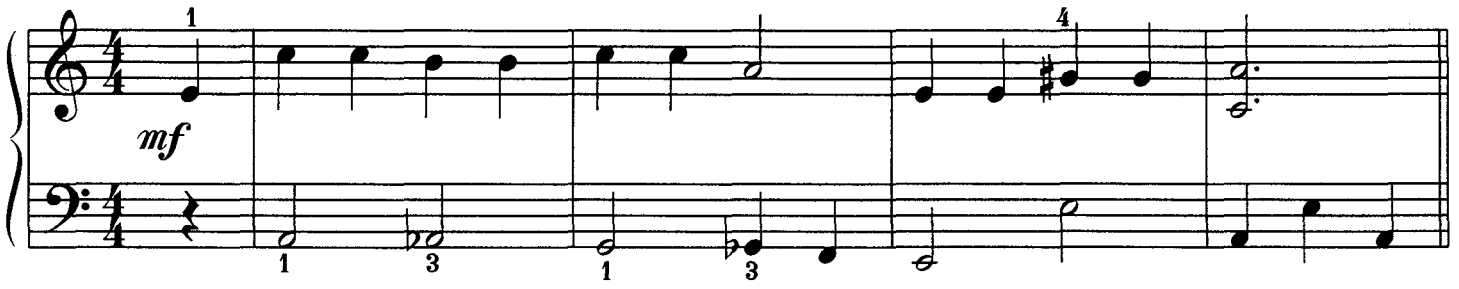
IMPROV IDEA #1: Creating Anticipation by Using Syncopation

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.

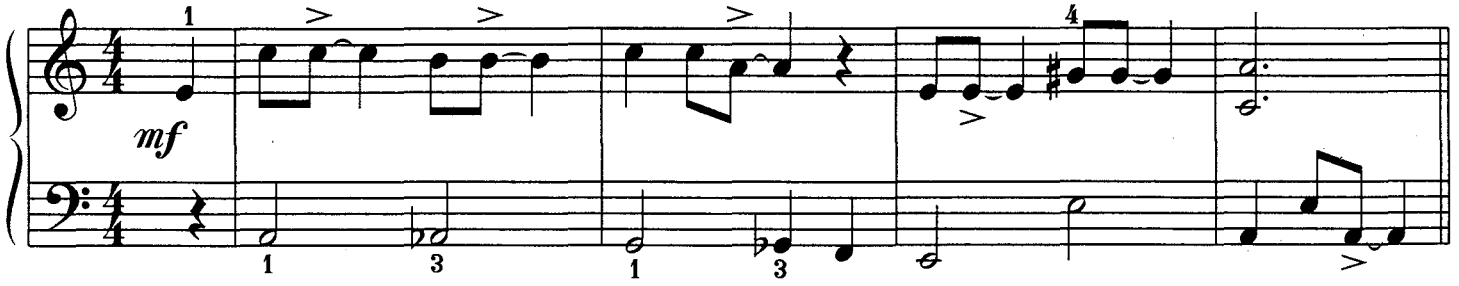


Changing the rhythms of a melody to create the feeling of ANTICIPATION is called *rhythmic improvisation.*

GO DOWN, MOSES (traditional)

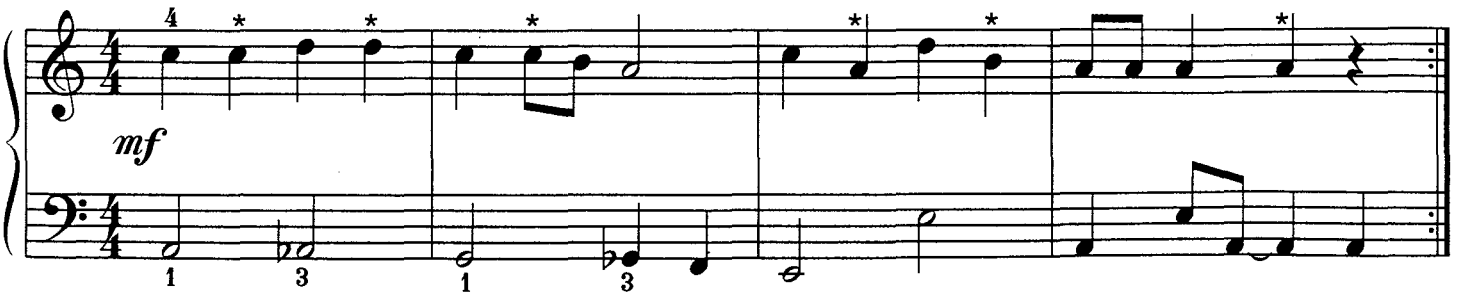


GO DOWN, MOSES (using anticipation)



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.

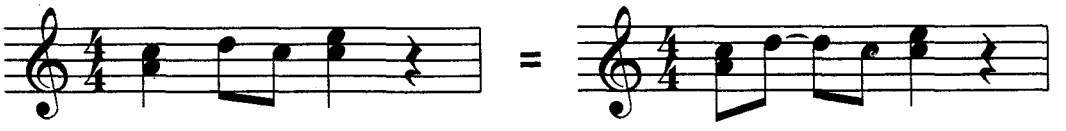
ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Use after page 17.

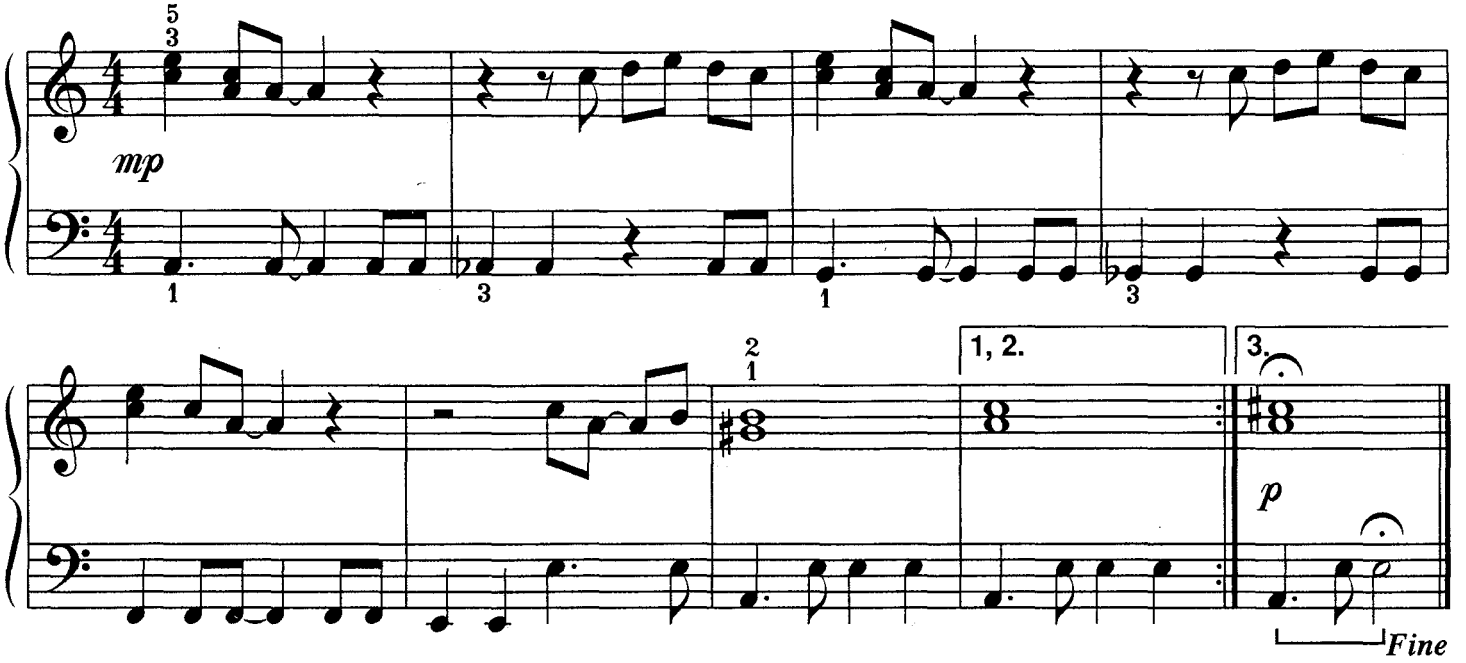
Improv Performance #1

Cool Wind

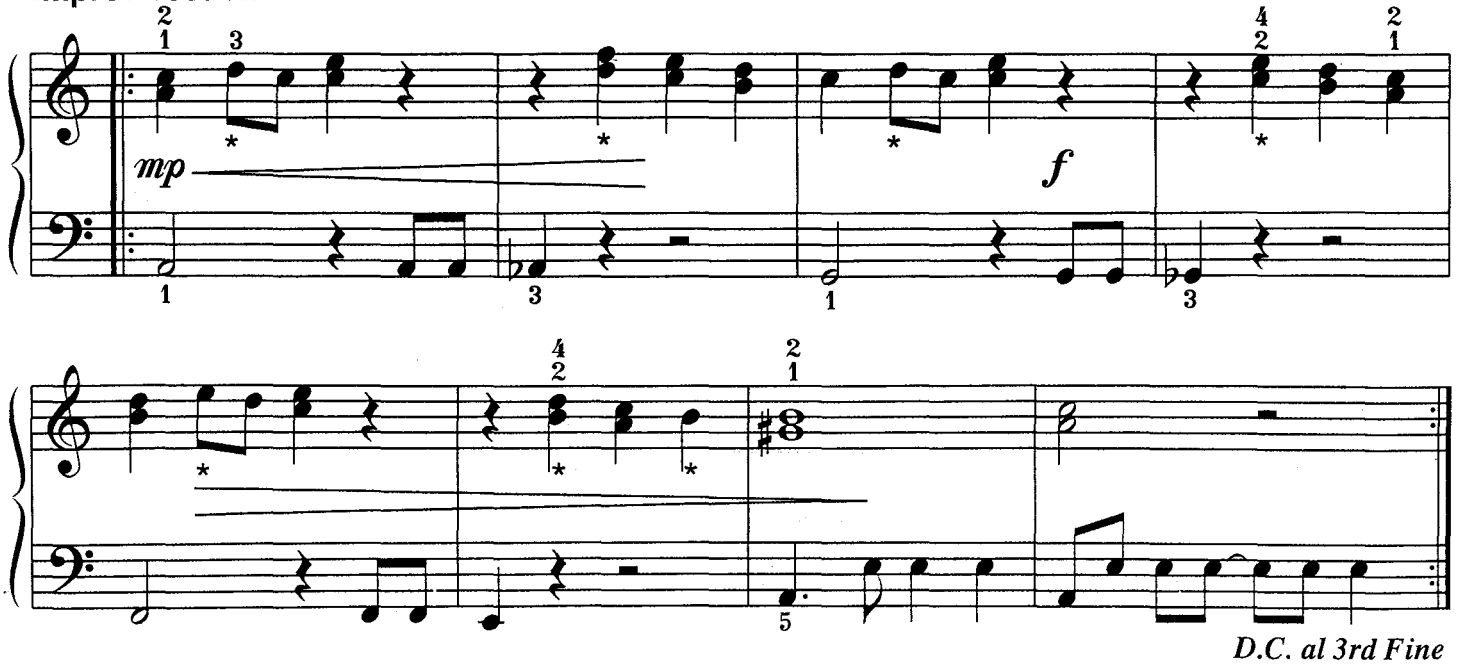
You can almost feel the fresh breeze blow across the keyboards when you play Cool Wind with a very steady beat. In the Improv section, play as written—then, on the repeat, anticipate the notes indicated by an asterisk as follows:



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

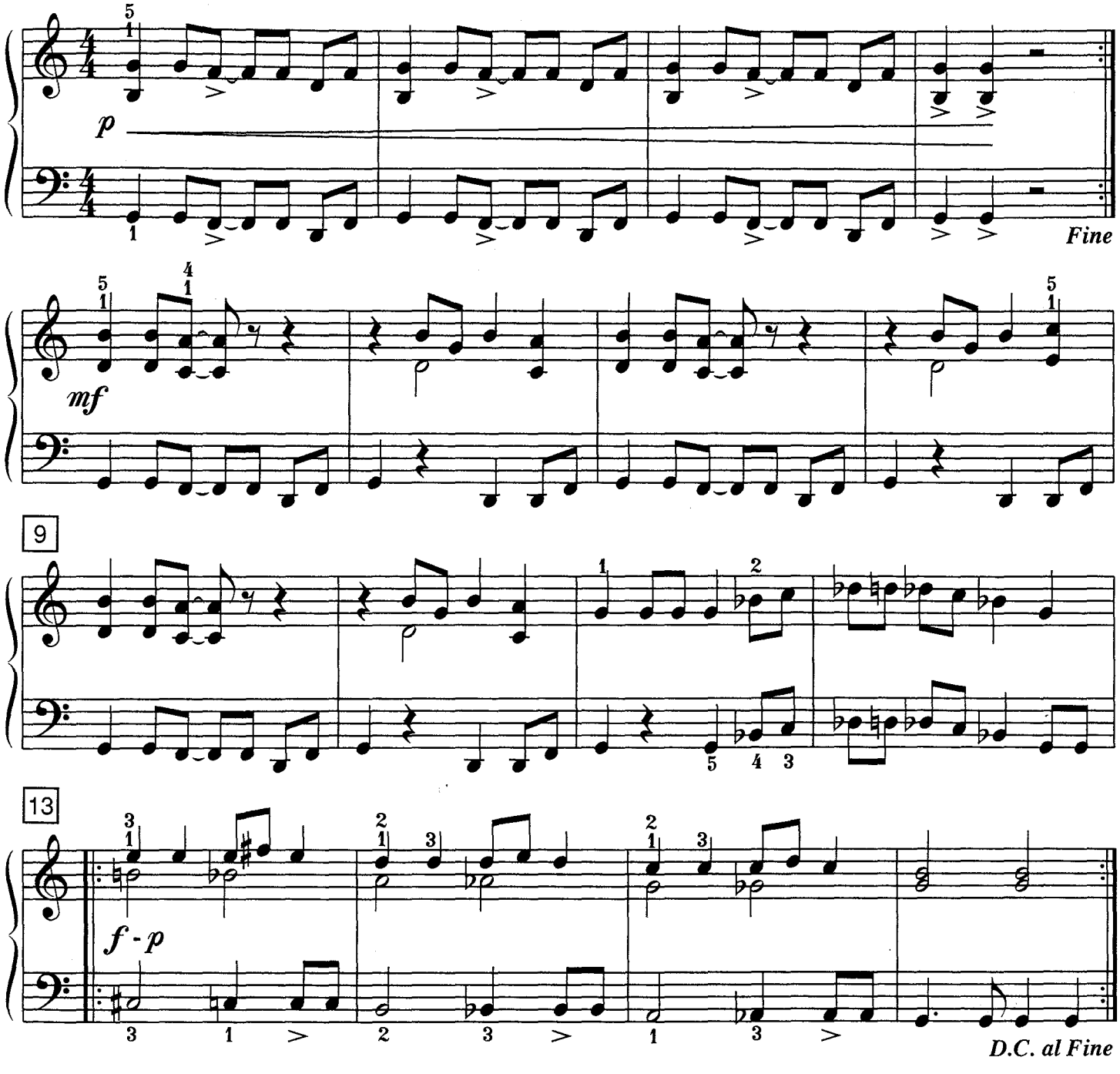
Use after page 20.

Latin Bass with Two-Part Melody

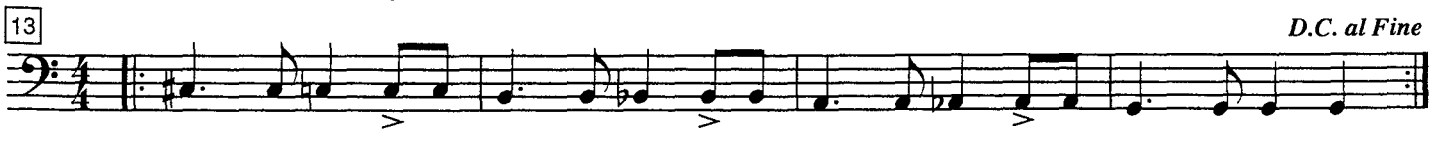
DOCTOR DIZZY

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



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.



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

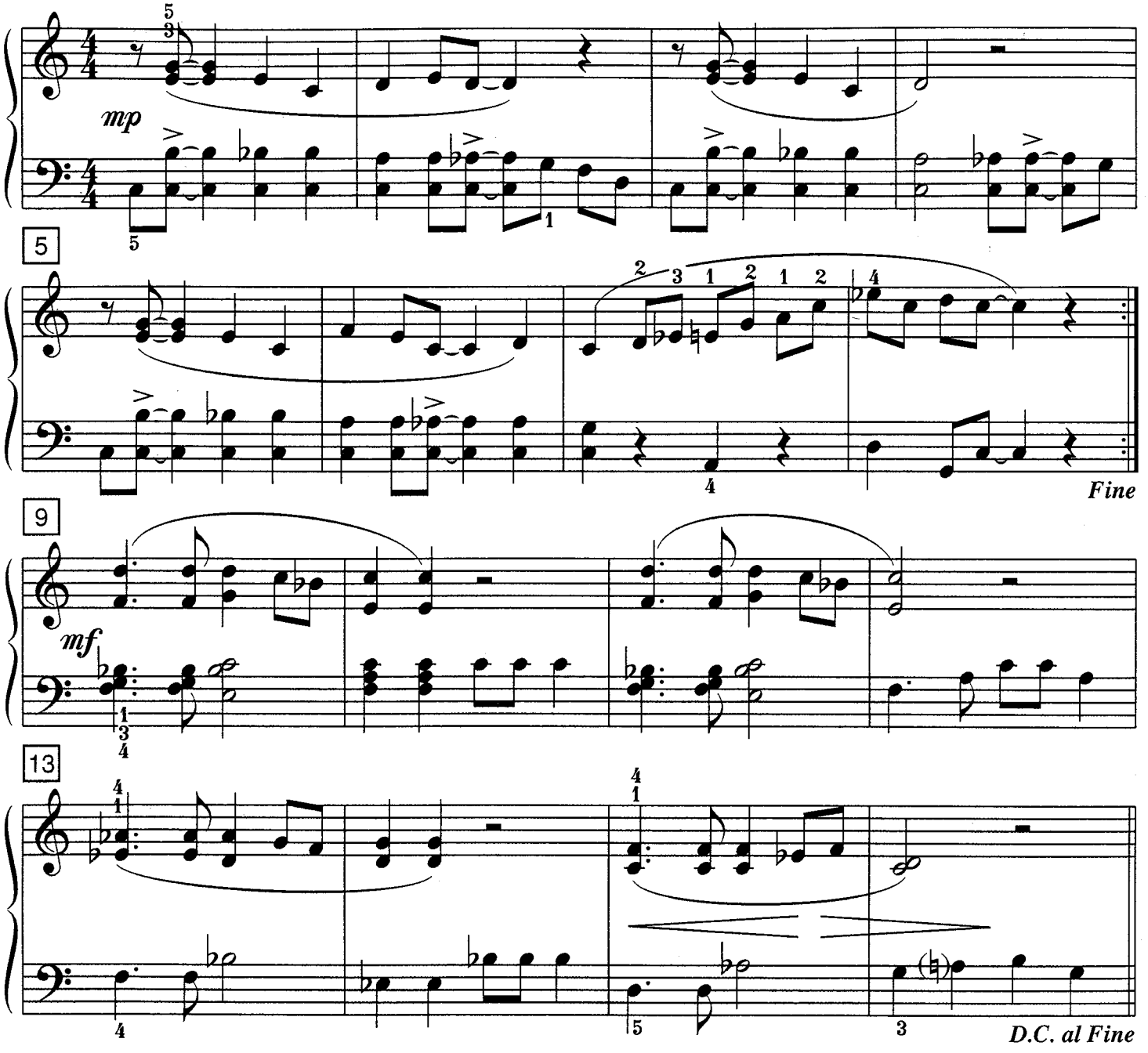
Syncopated Sevenths

Use after page 24.

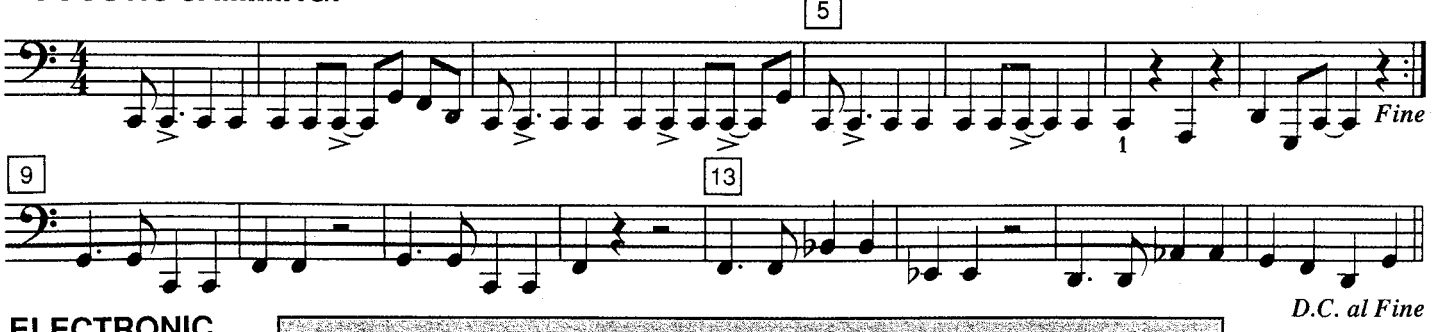
Step at a Time

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



ACOUSTIC JAMMING:



ELECTRONIC JAMMING:

REGISTER: Flute/Horn/Piano RHYTHM: Jazz/Big Band/Swing

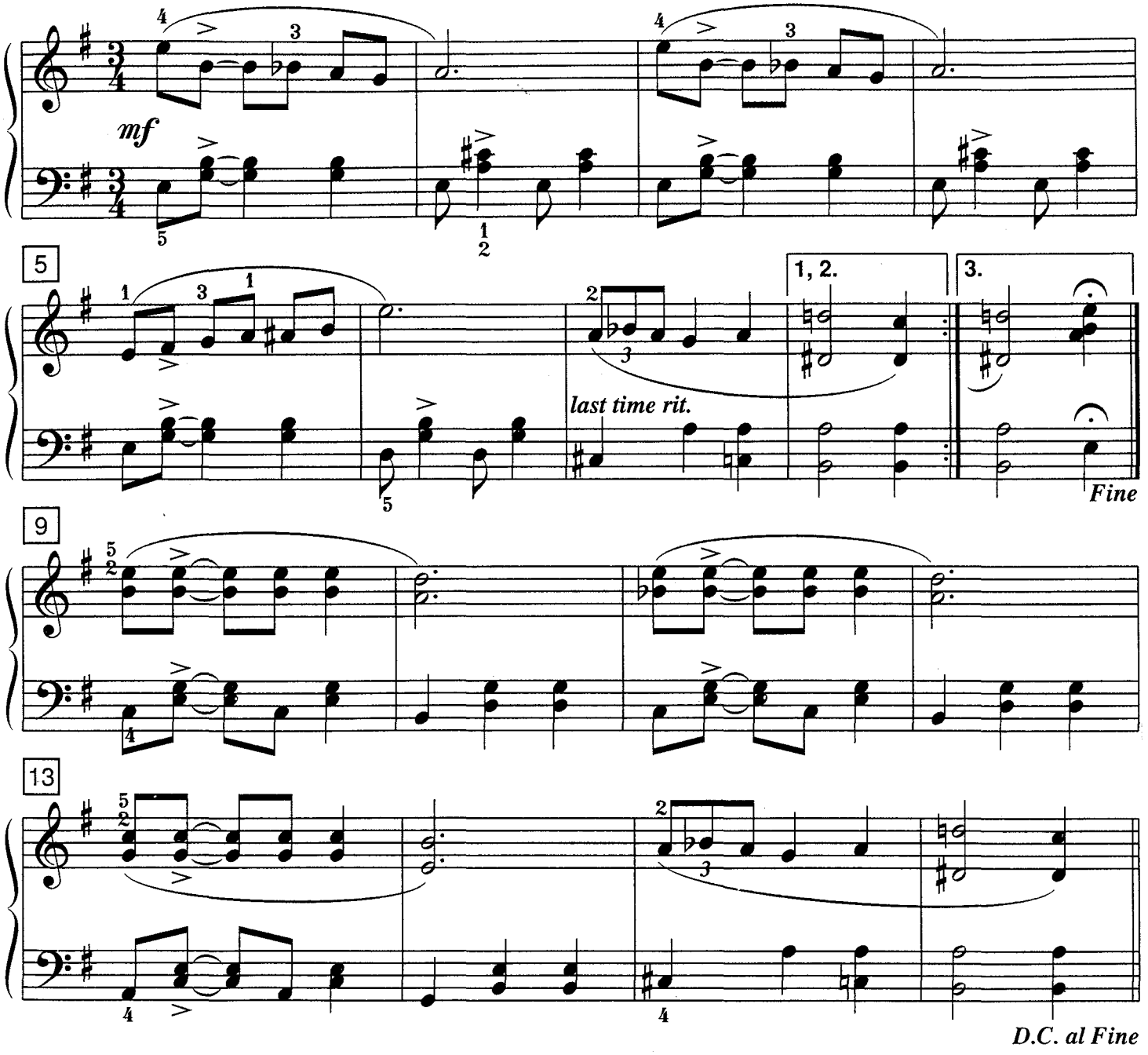
Use after page 27.

Jazz Waltz Bass

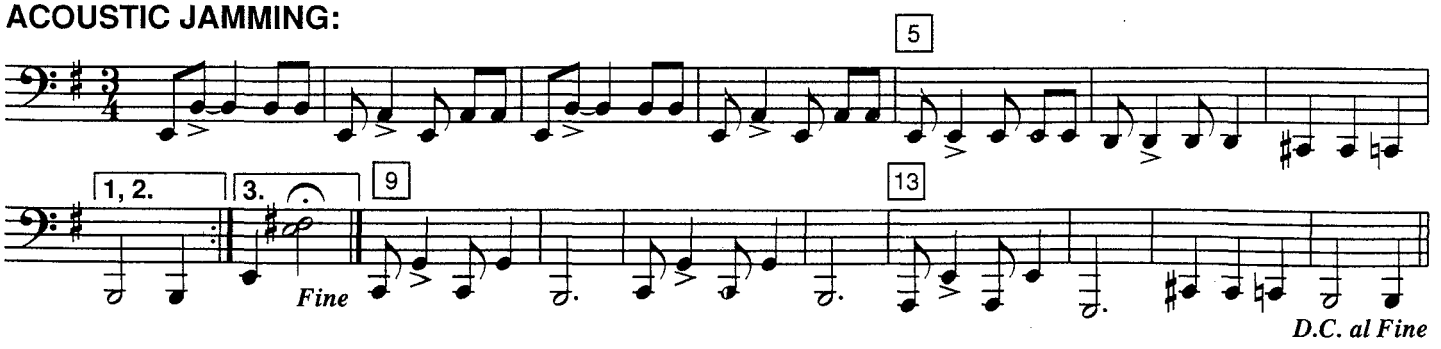
THREE OF A KIND

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

Use after page 29.

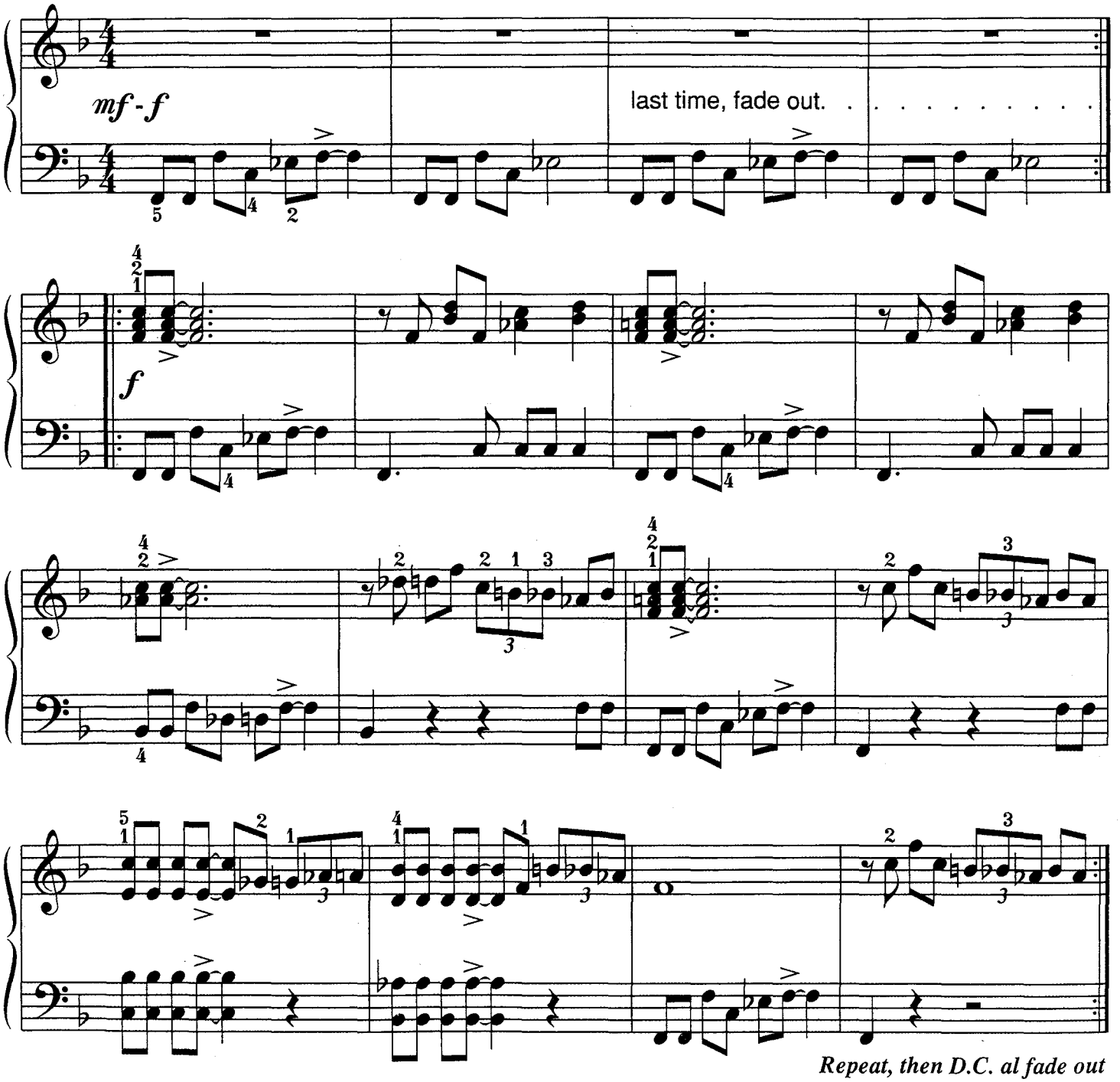
Rock Bass

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.

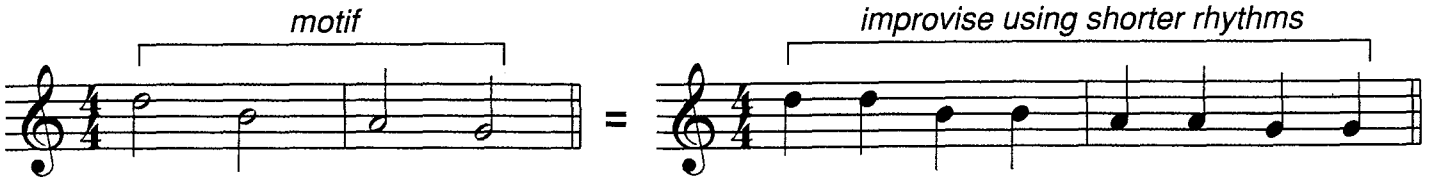
ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock

Use after page 30.

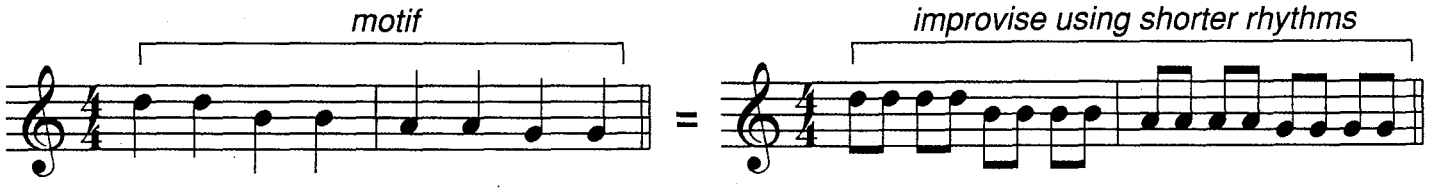
IMPROV IDEA #2: Creating by Using Rhythmic Alteration — *shorter rhythms*

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.

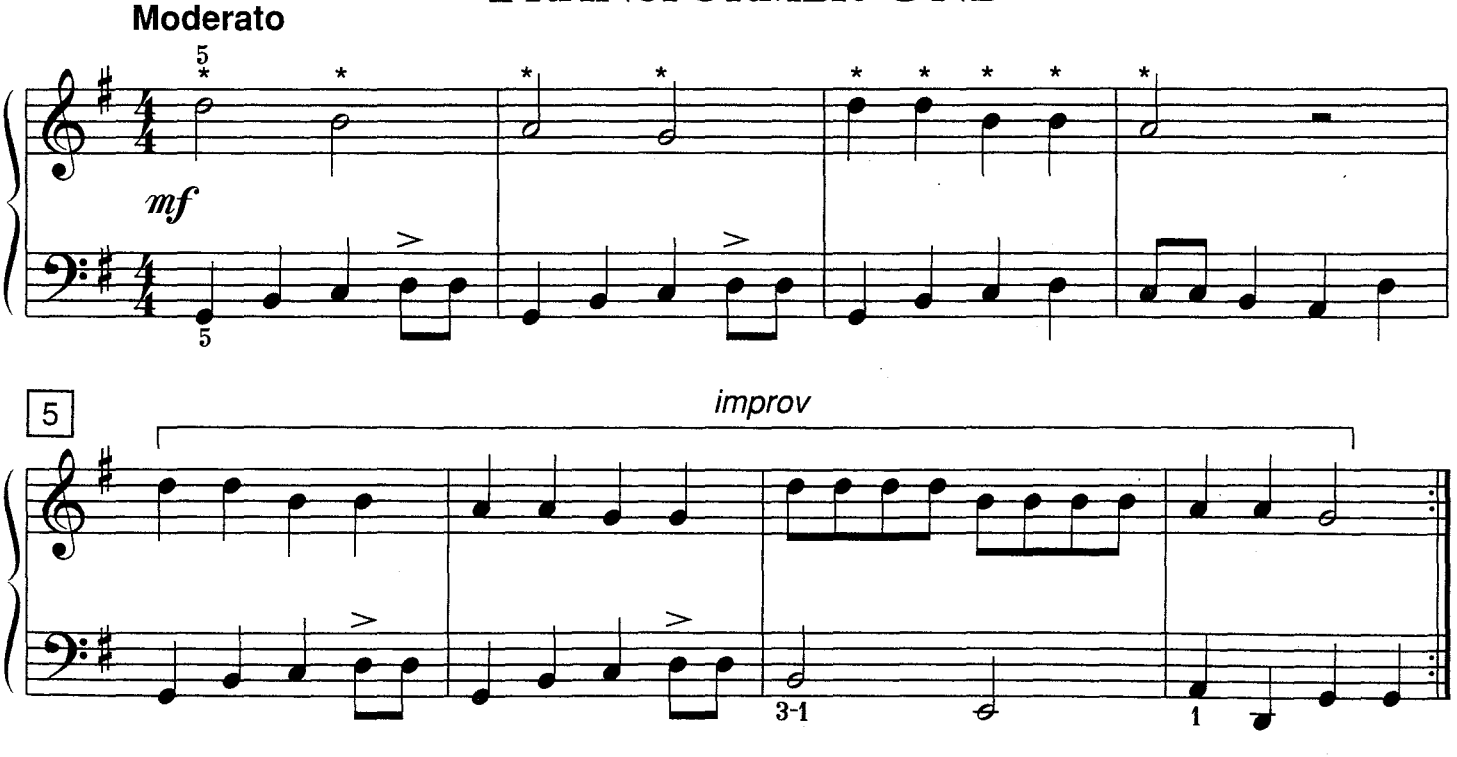


2. In an improv, a written quarter note can be altered to become two eighth notes.



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



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

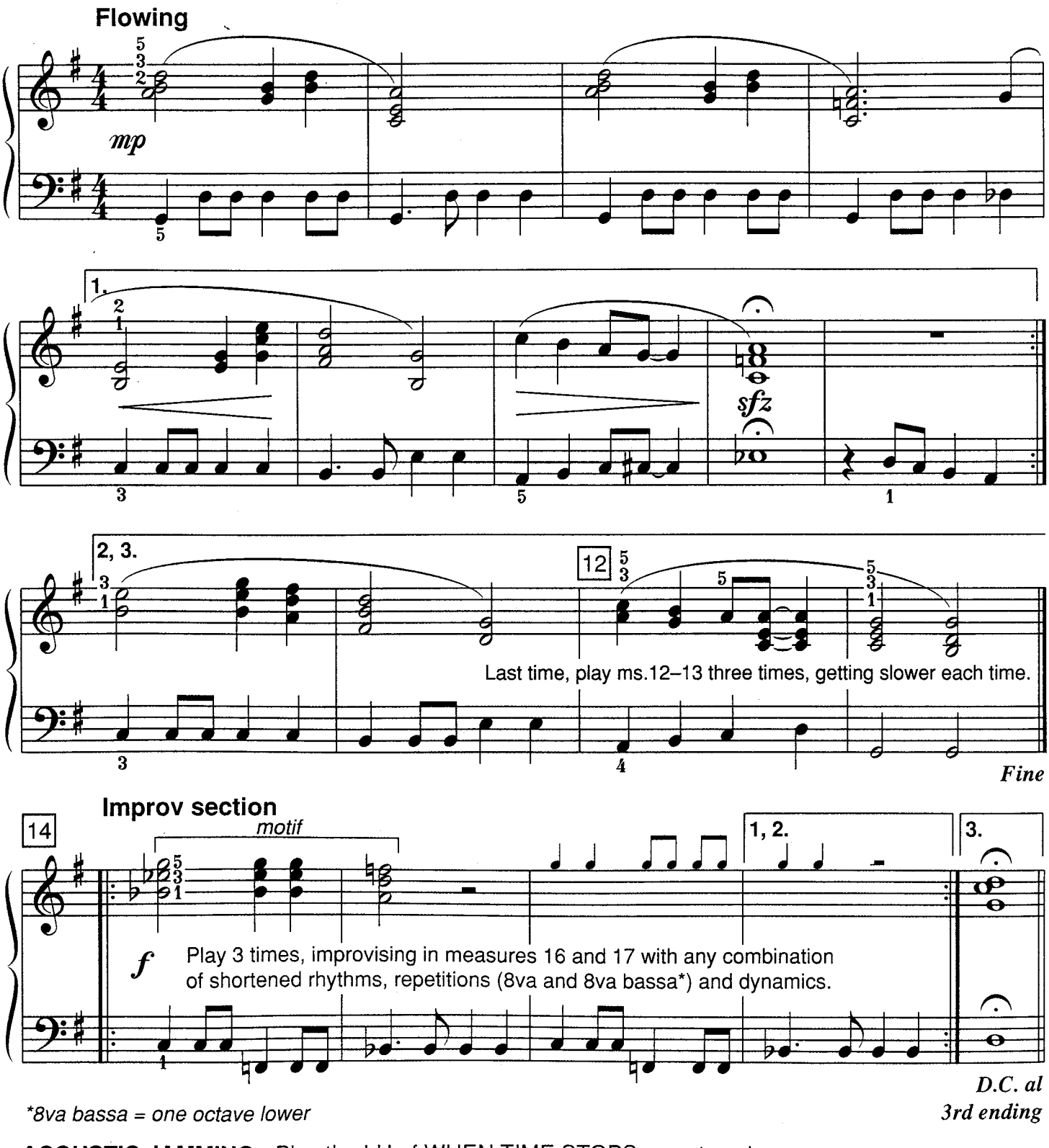
ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Improv Performance #2

Use after page 31.

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.



*8va bassa = one octave lower

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

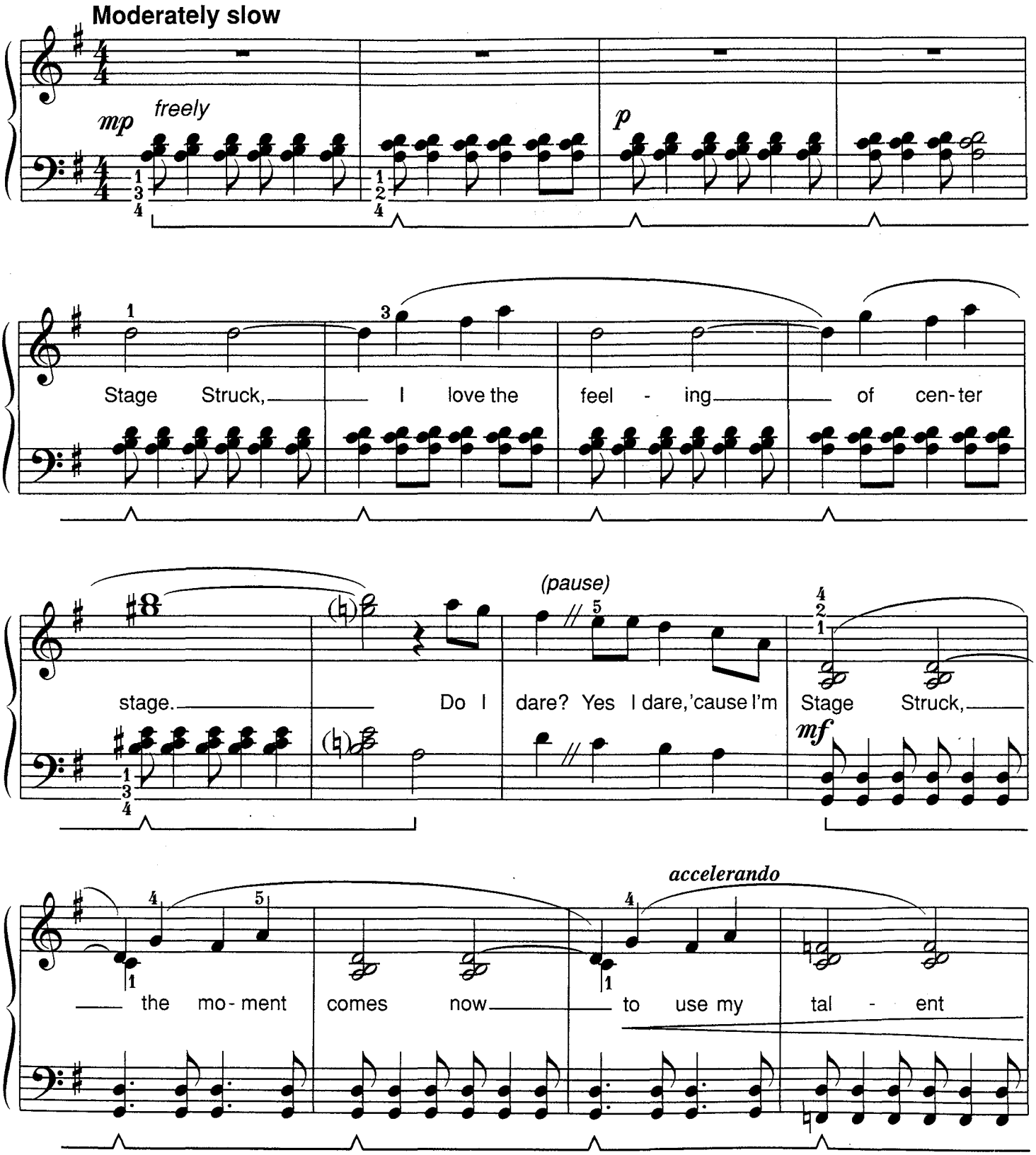
ELECTRONIC JAMMING: REGISTER: Flute/Strings RHYTHM: Rock/Bossa Nova/Jazz

Use after page 33.

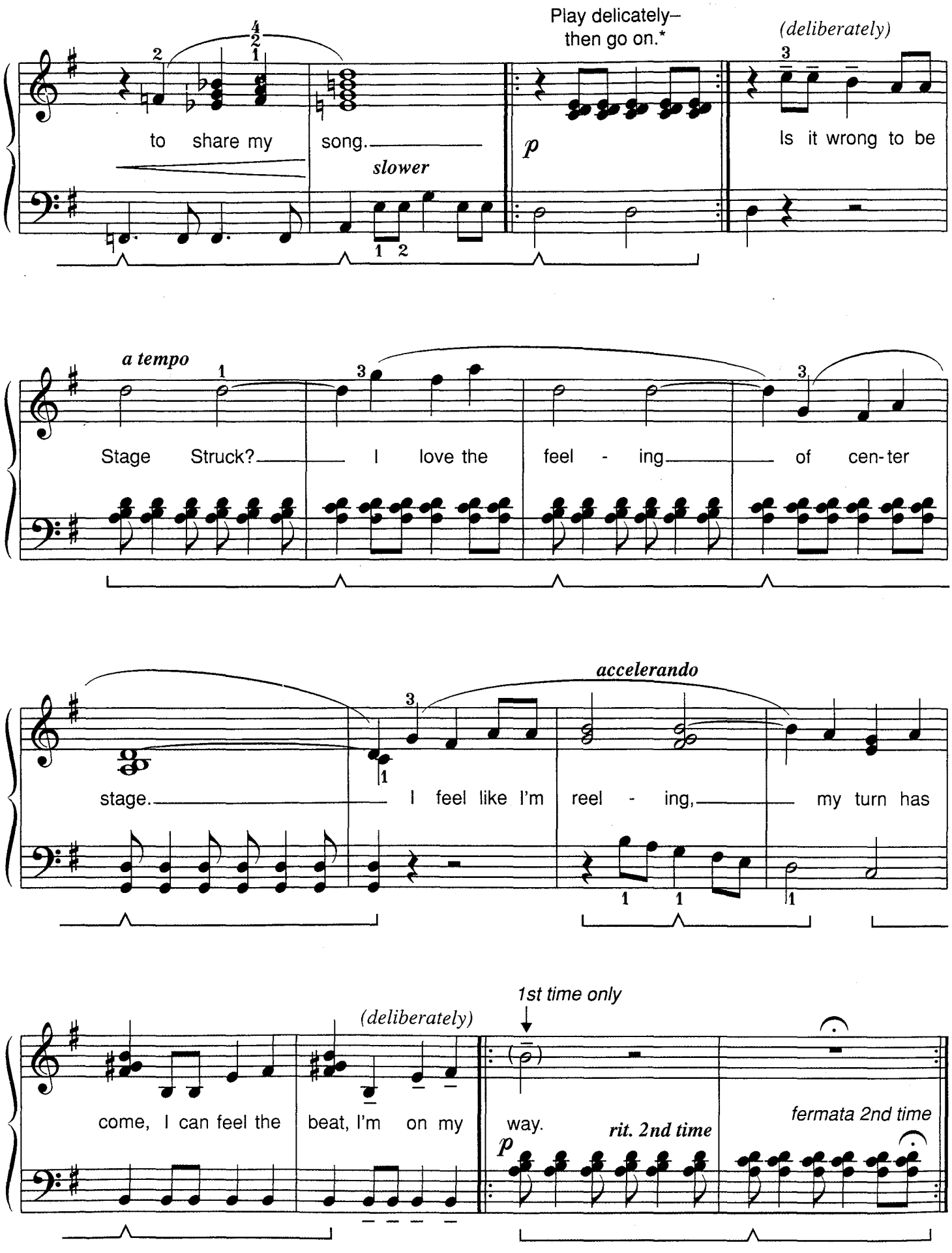
The Ballad

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.



ELECTRONIC JAMMING: REGISTER: Harpsichord/Vibes RHYTHM: None



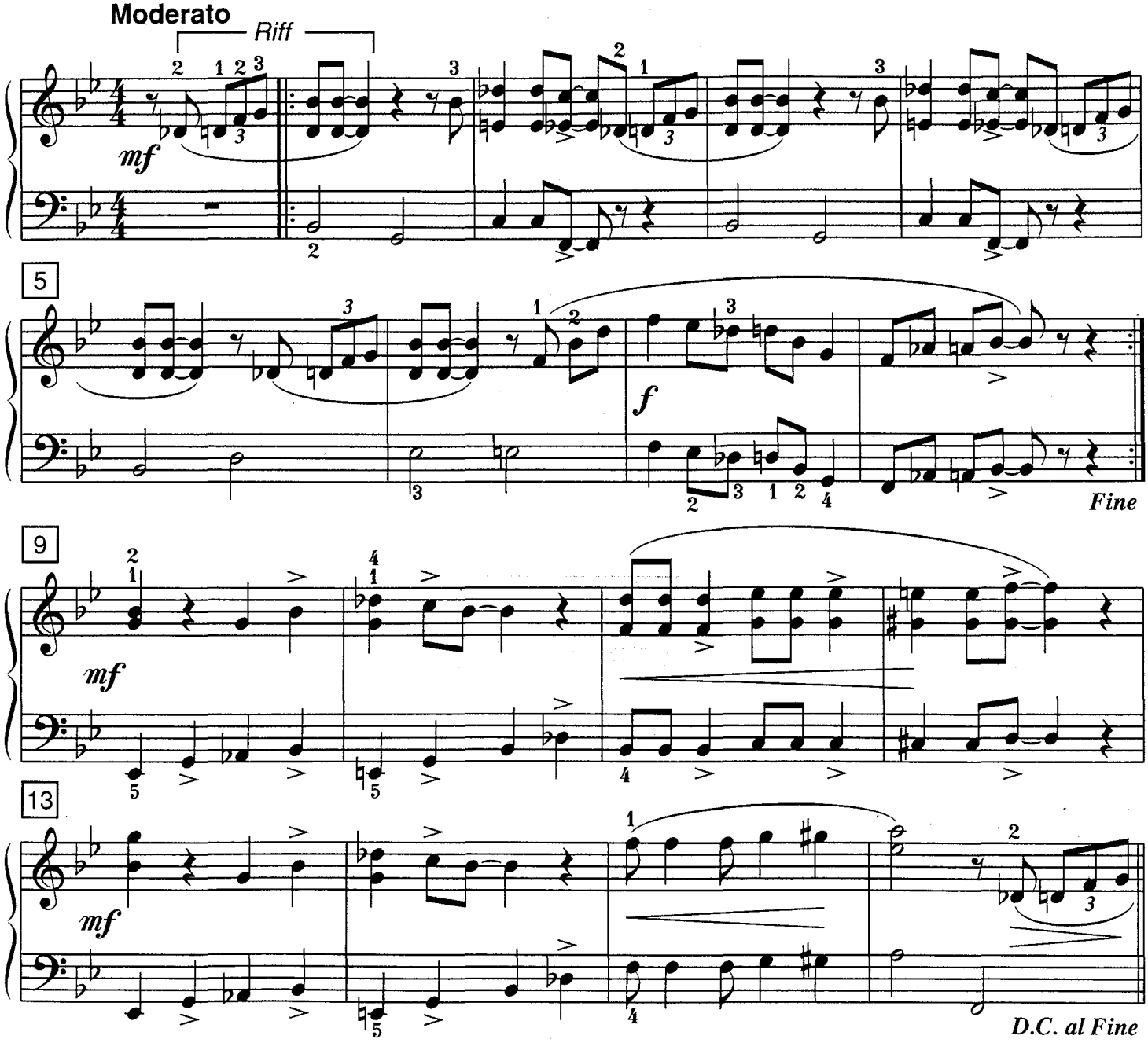
*Create a beautiful and unique effect by holding the pedal down and playing very lightly.

Single-Line Riff in B♭

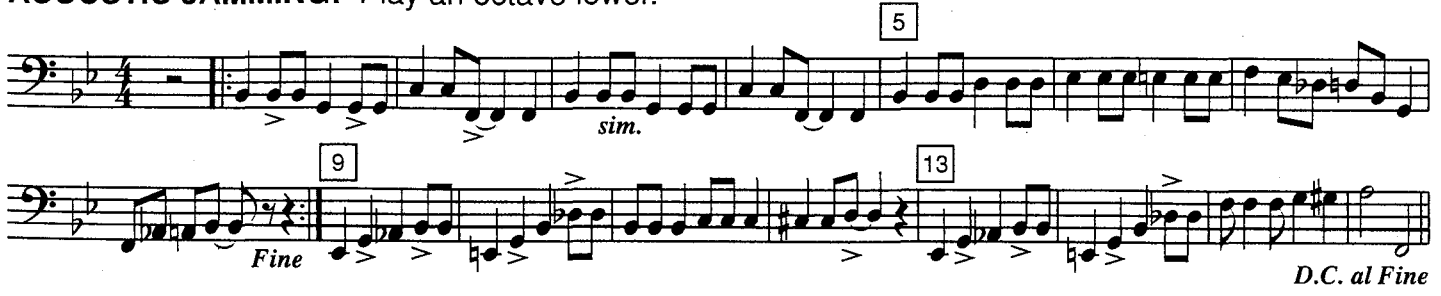
Use after page 36.

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."



ACOUSTIC JAMMING: Play an octave lower.



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

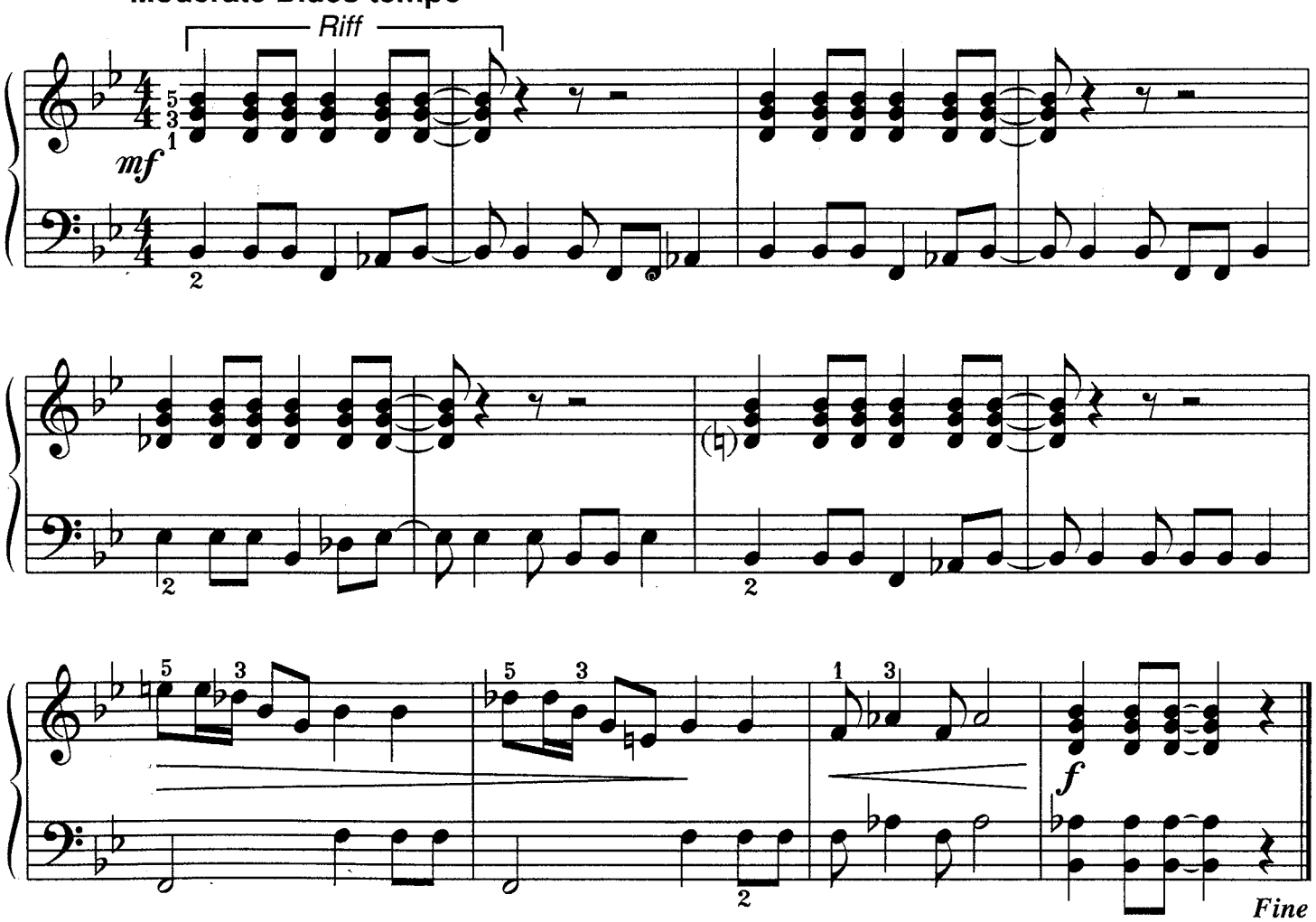
Use after page 37.

Chordal Riff in B♭

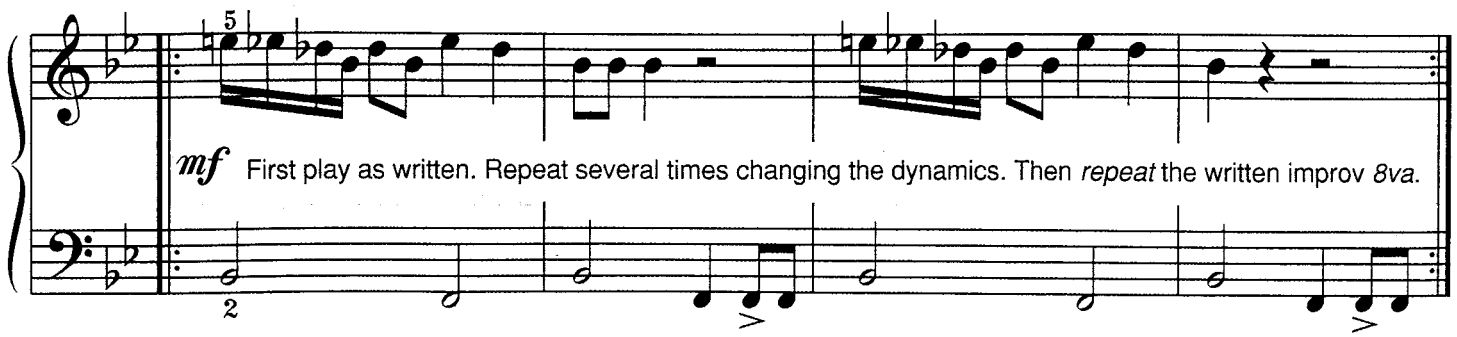
CONVERTIBLE BLUES

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 wth BOILING POINT, continue on to CONVERTIBLE BLUES and end with BOILING POINT.

Moderate Blues tempo



Improv section



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:

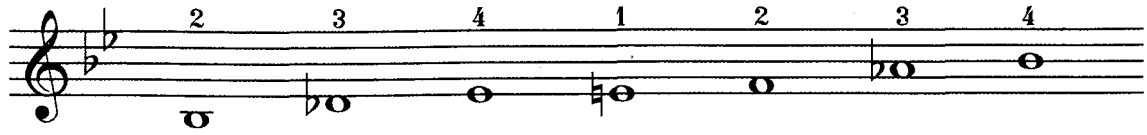
REGISTER: Synth Ensemble (Rock)/Jazz Organ (Jazz) RHYTHM: Rock or Jazz

Use after page 38.

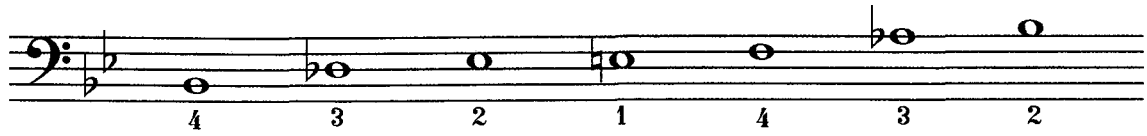
The B♭ Blues Scale (6 Tones)

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

RIGHT HAND



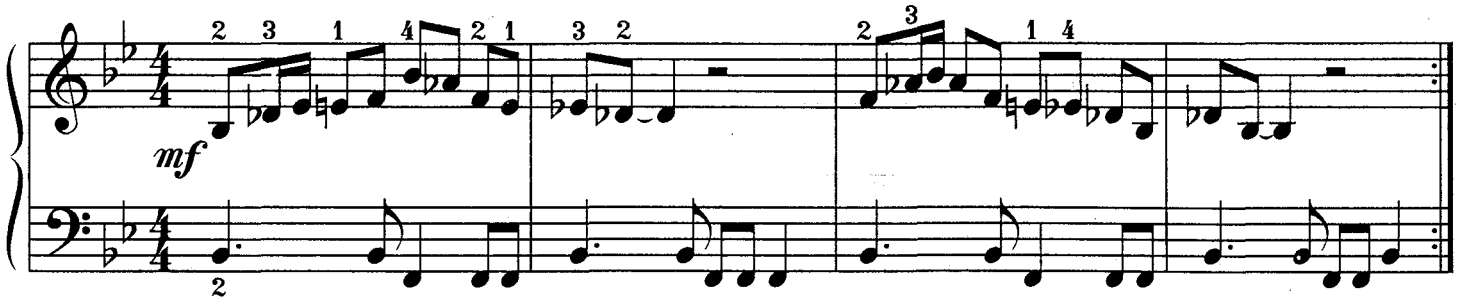
LEFT HAND



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

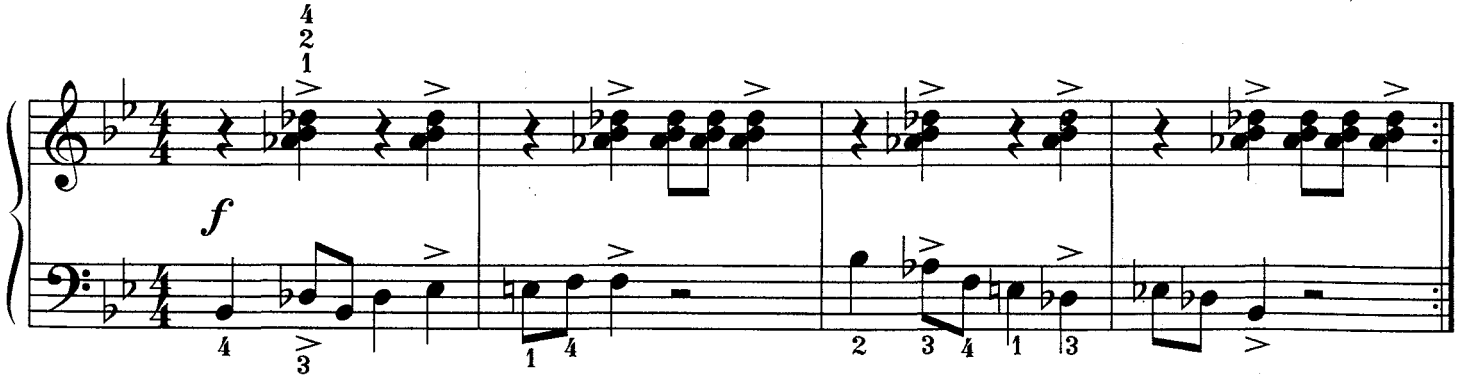
B♭ ETUDE #1

Andante moderato



B♭ ETUDE #2

Andante moderato



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

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

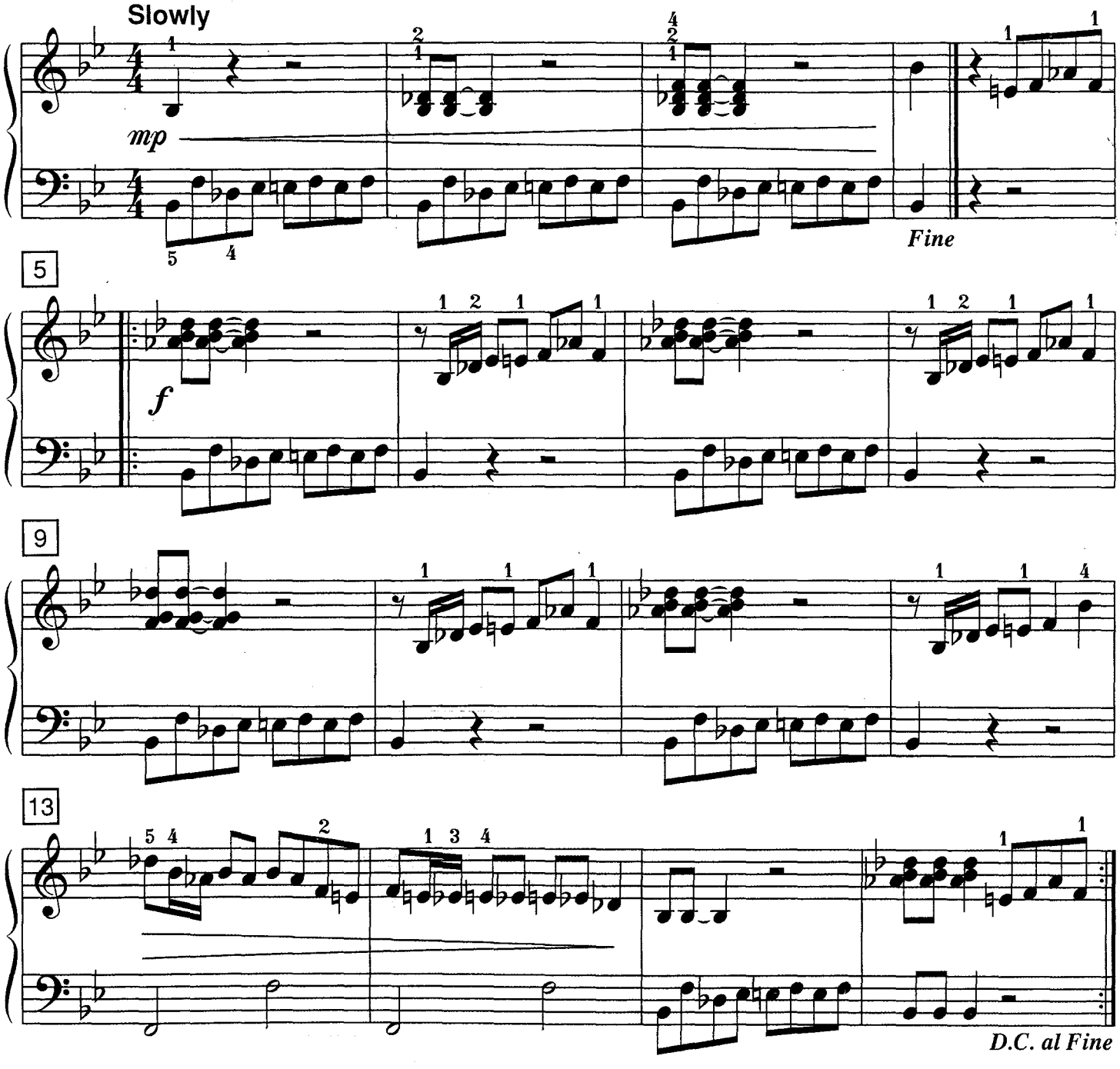
ELECTRONIC JAMMING: REGISTER: Synth Ensemble/Jazz Organ RHYTHM: Rock or Jazz

Use after page 39.

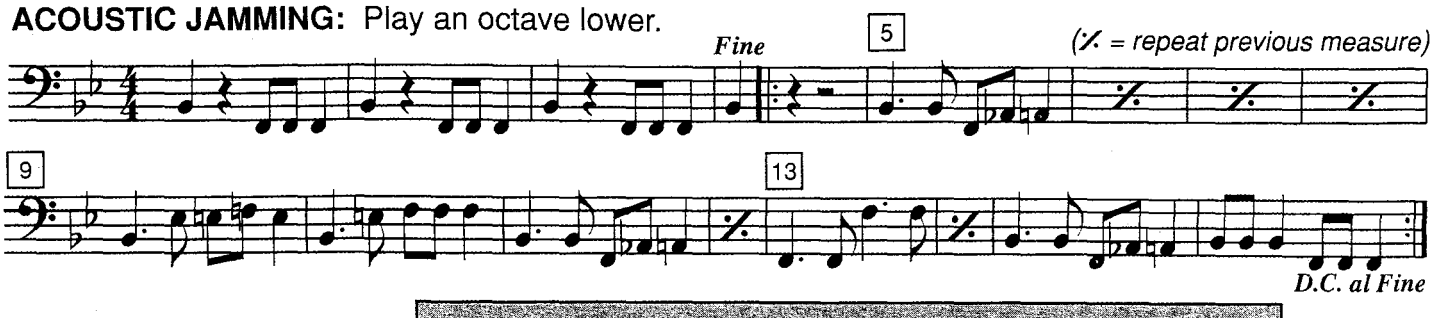
B♭ Blues Scale Performance Piece

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.



ACOUSTIC JAMMING: Play an octave lower.



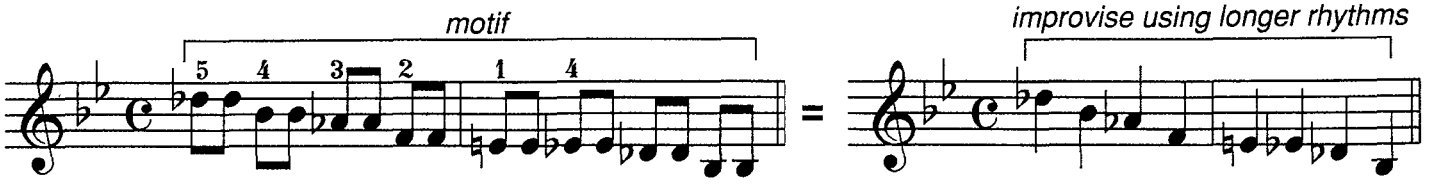
ELECTRONIC JAMMING: REGISTER: Cosmic/Funky Synth RHYTHM: Rock or Jazz

Use after page 40.

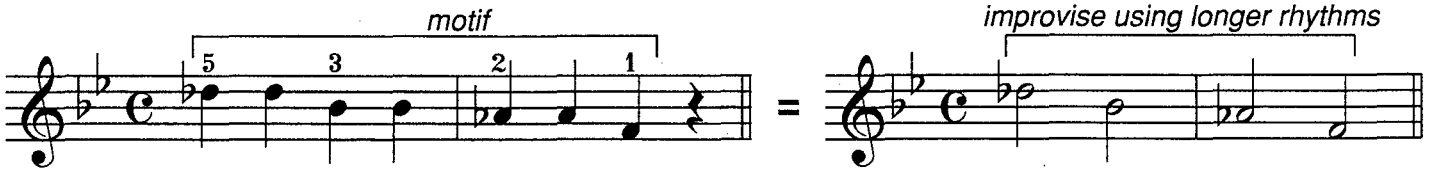
IMPROV IDEA #3: Creating by Using Rhythmic Alteration — *longer rhythms*

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.

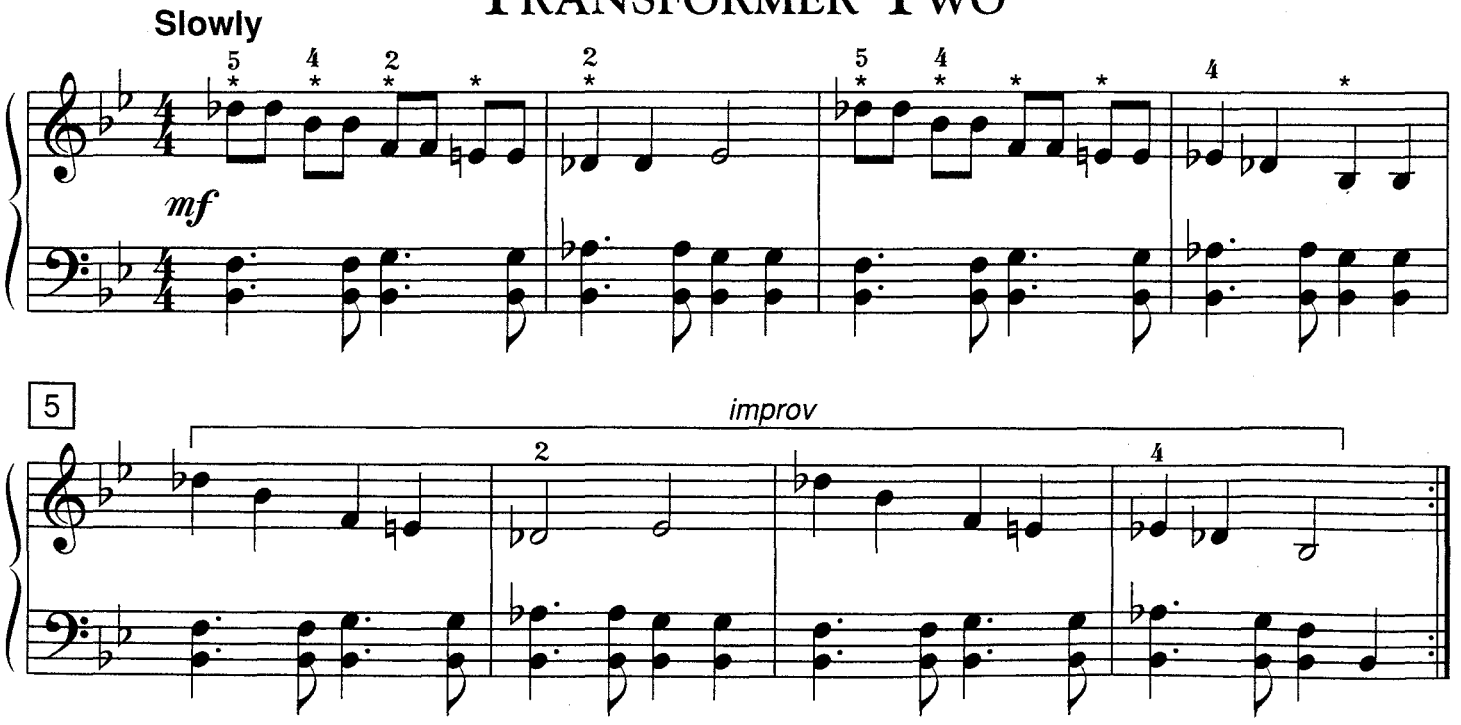


2. In an improv, two written quarter notes can be altered to become one half note.



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



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

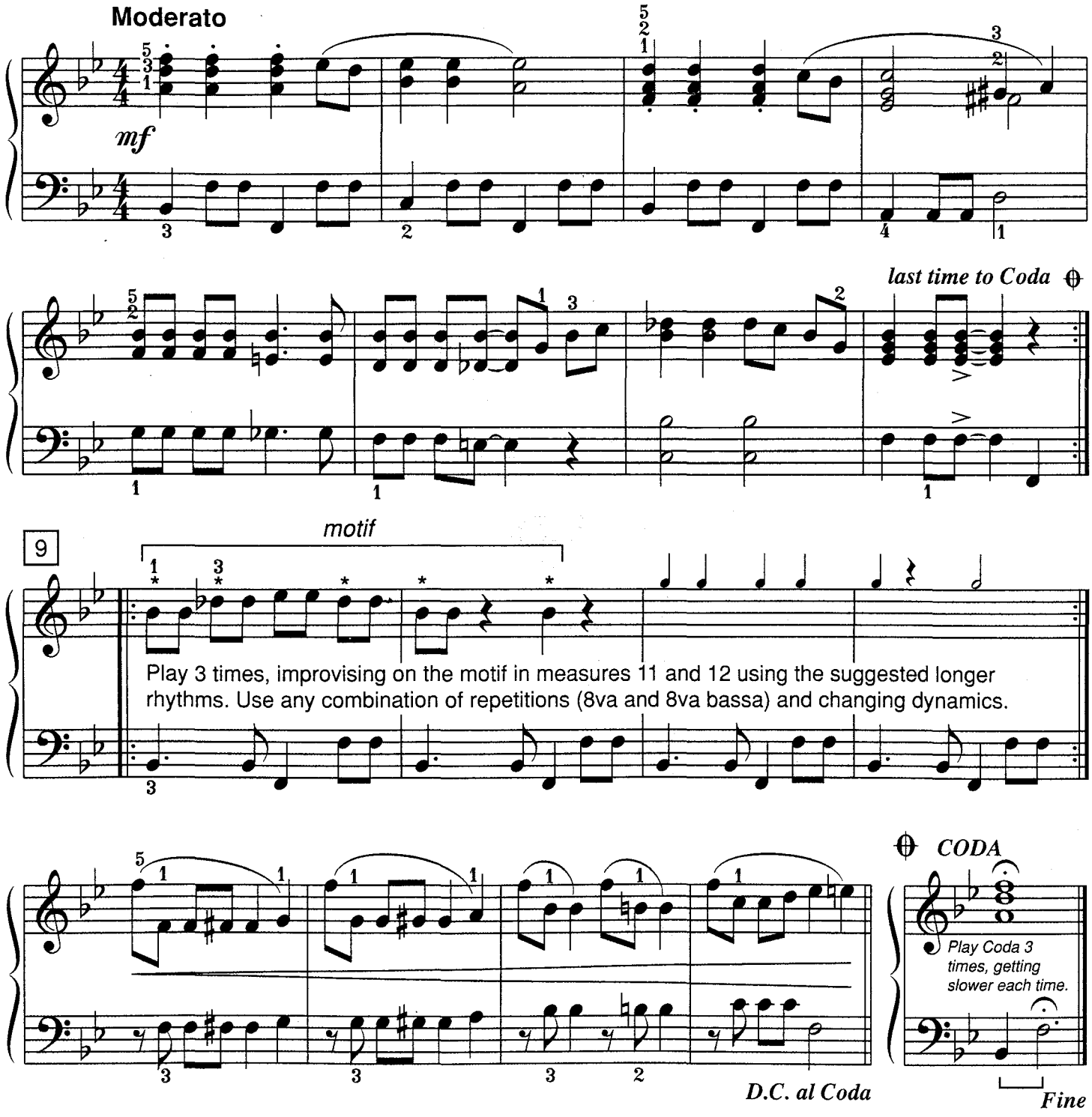
ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock or Jazz

Use after page 40.

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 (*).



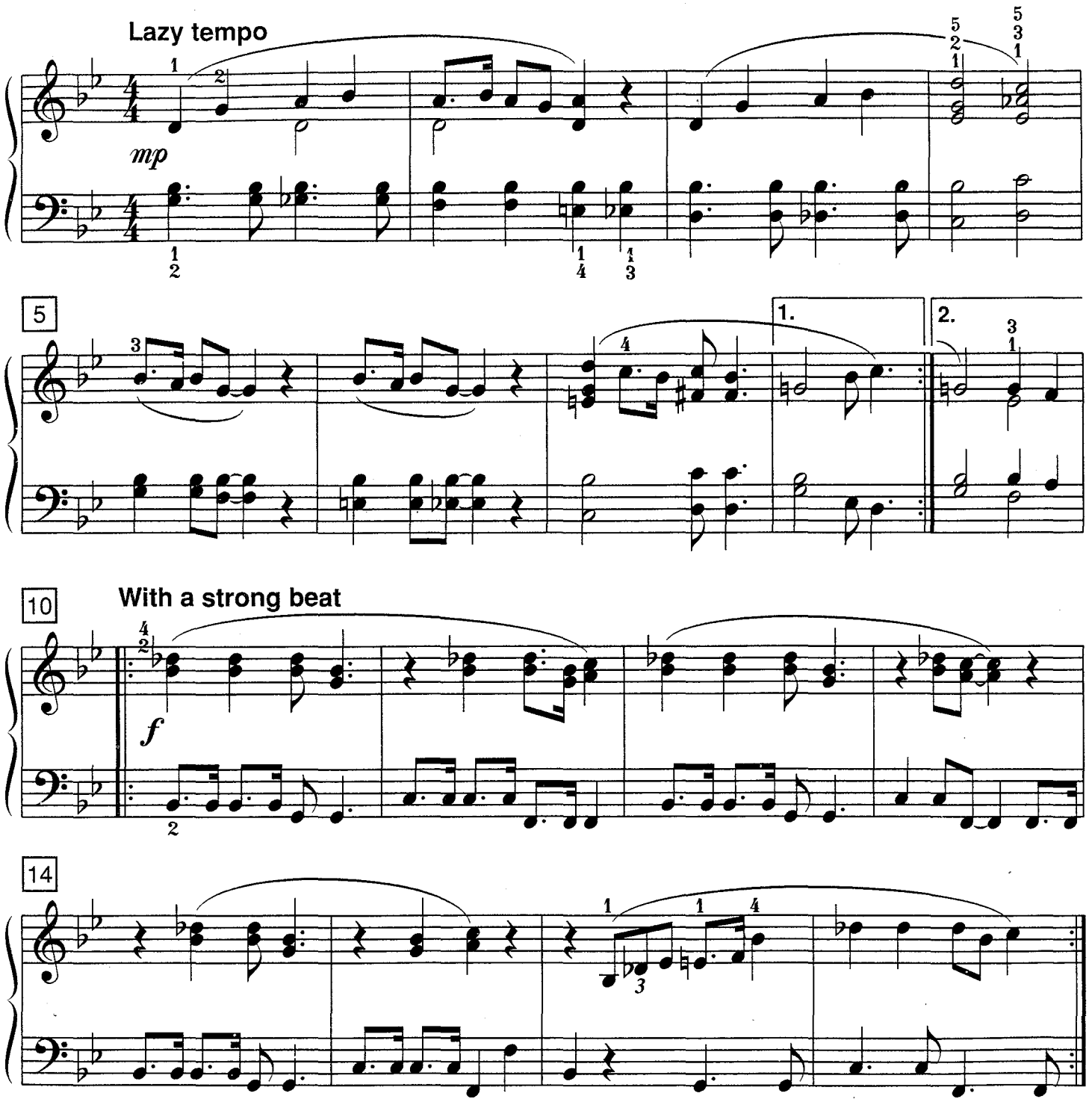
ACOUSTIC JAMMING: Play the LH of ONE OF A KIND an octave lower.
Play the lower tone in measure 7.

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

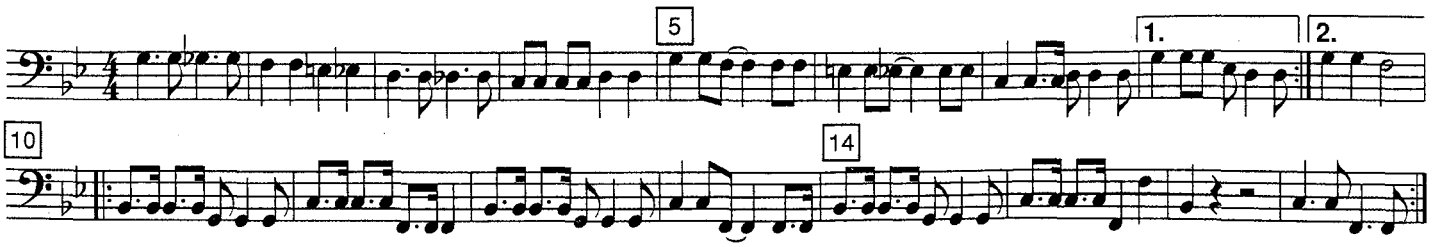
Use after page 40.

Jam Session

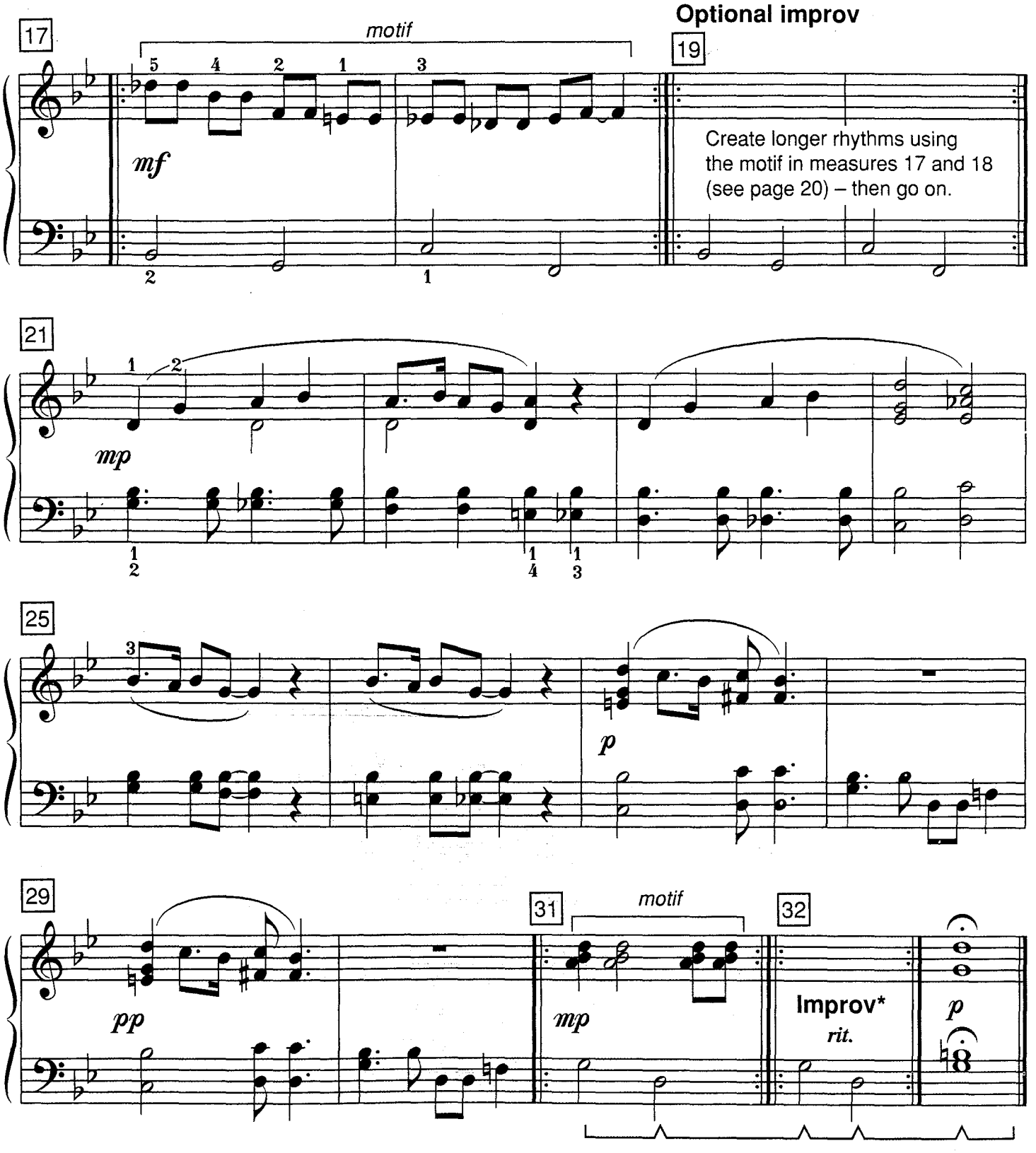
GOLDEN GLOW



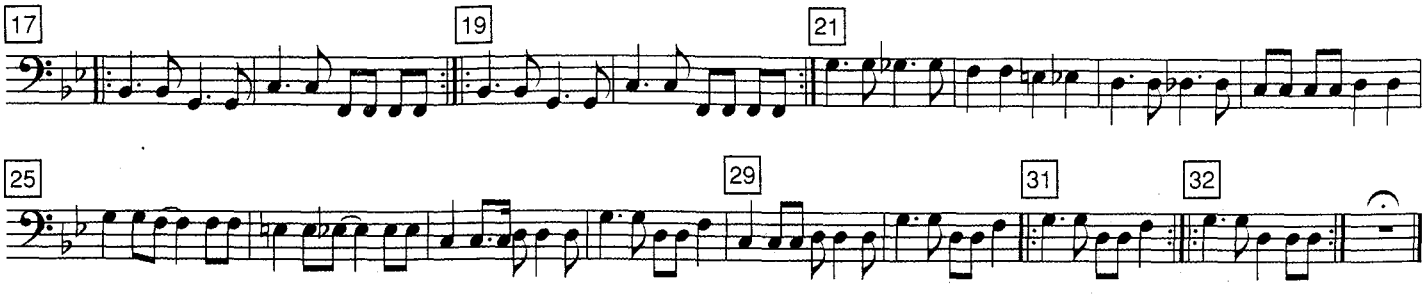
ACOUSTIC JAMMING: Play an octave lower.



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



*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.

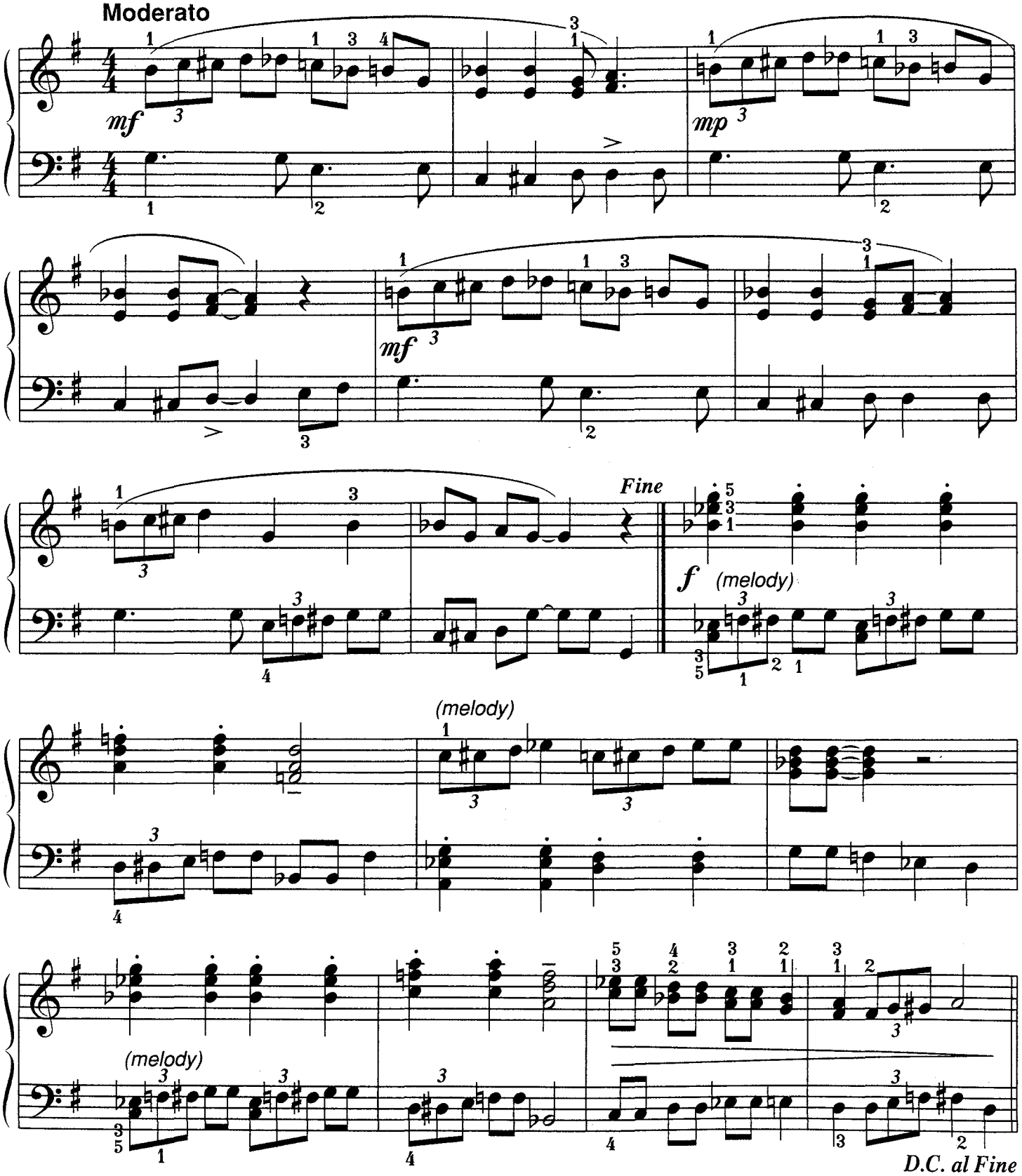


Chromatic Passing Tones

Use after page 41.

WHEEL OF FORTUNE

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



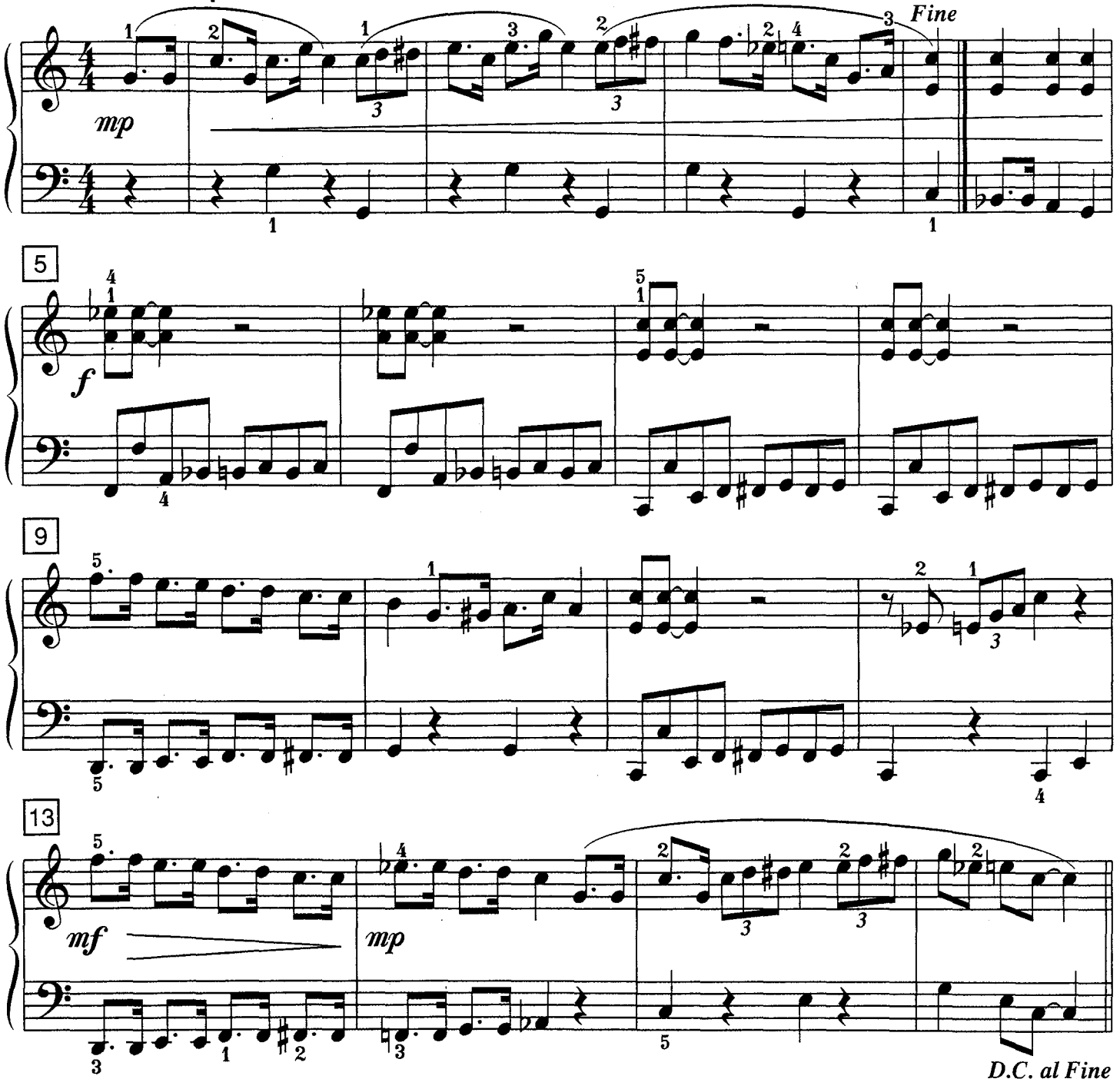
ACOUSTIC JAMMING: Play the lower tones of the LH an octave lower.

ELECTRONIC JAMMING: REGISTER: Synth Organ/Jazz Organ, RHYTHM: Jazz/Big Band

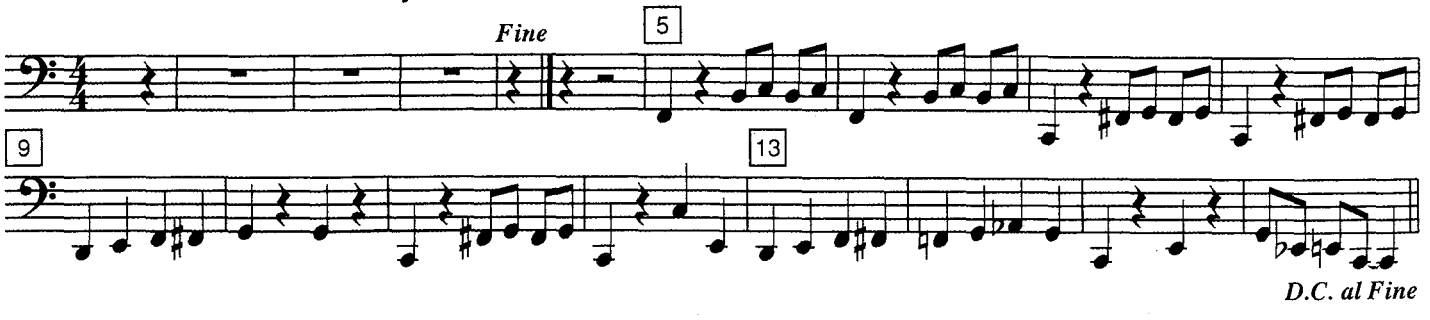
Bugle Call Boogie

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



ACOUSTIC JAMMING: Play an octave lower.



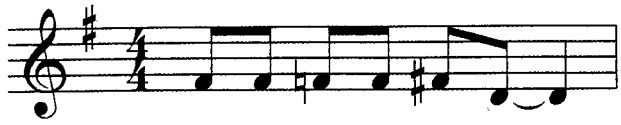
ELECTRONIC JAMMING: REGISTER: Synth Ensemble/Brass RHYTHM: Jazz/Big Band

Use after page 43.

Sequence

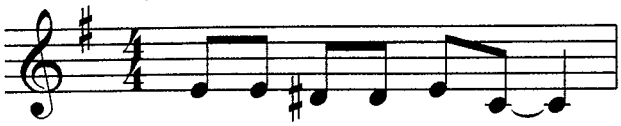
A *sequence* is a repetition of a motif on higher or lower tones.

MOTIF:

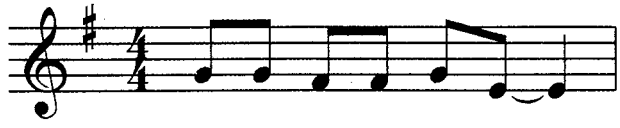


SEQUENCES:

Lower sequence



Higher sequence



Look Alike

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

Andante

mf - p

5

ACOUSTIC JAMMING:

5

ELECTRONIC JAMMING:

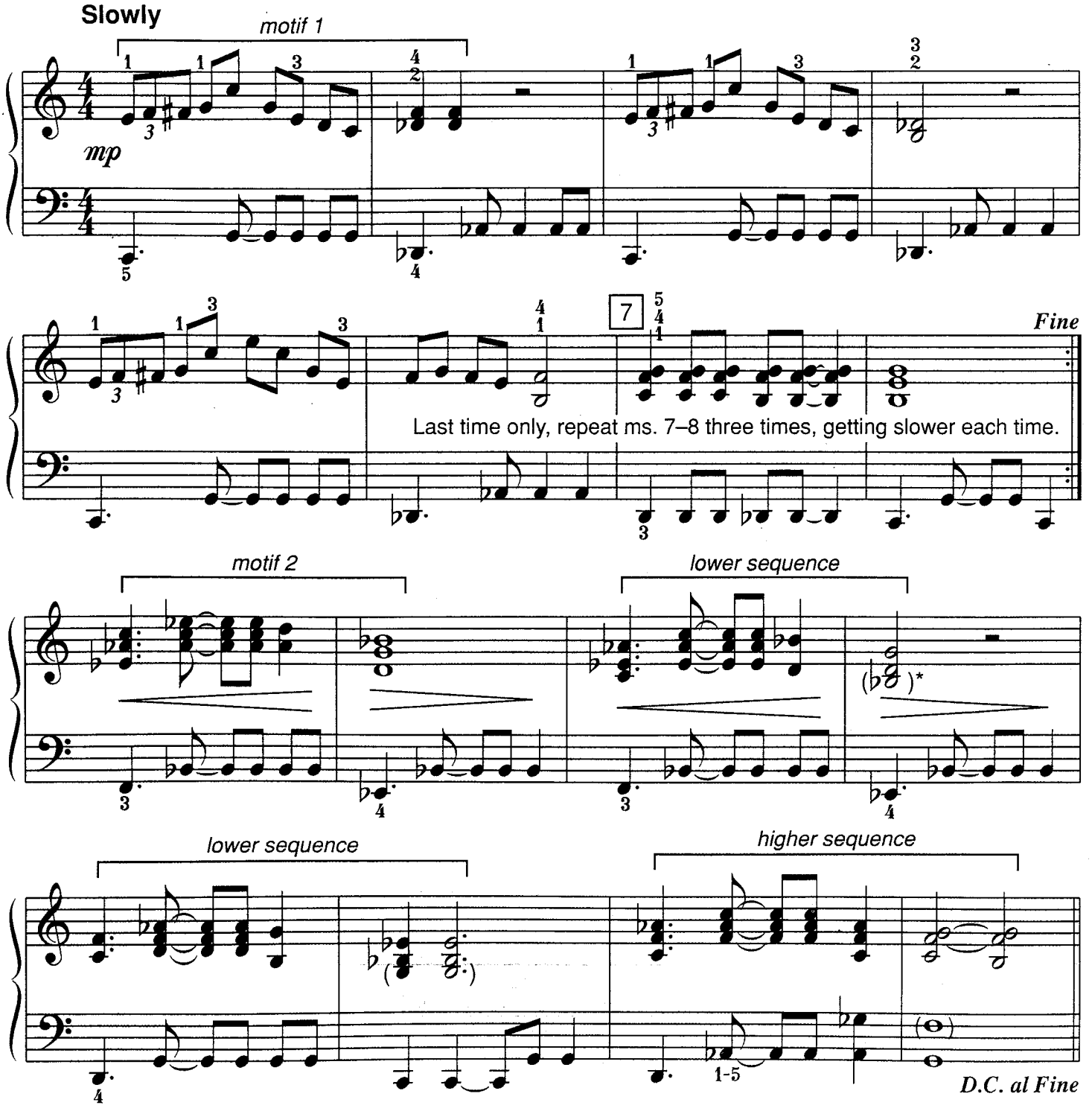
REGISTER: Synth Ensemble/Electric Guitar/Harpsichord RHYTHM: Rock or Jazz

Use after page 45.

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.



ACOUSTIC JAMMING: Play the LH of BRAZIL as student plays LH an octave higher.
*Student omits notes in parentheses when playing with Jamming part.

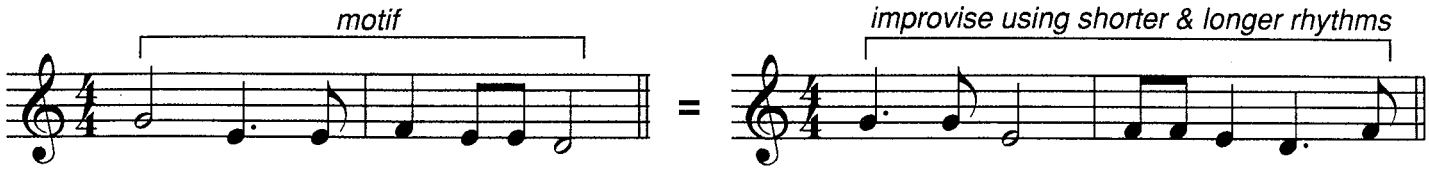
ELECTRONIC JAMMING: REGISTER: Horn/Electric Piano/Cosmic · RHYTHM: Rhumba/Salsa/Bossa Nova

Use after page 45.

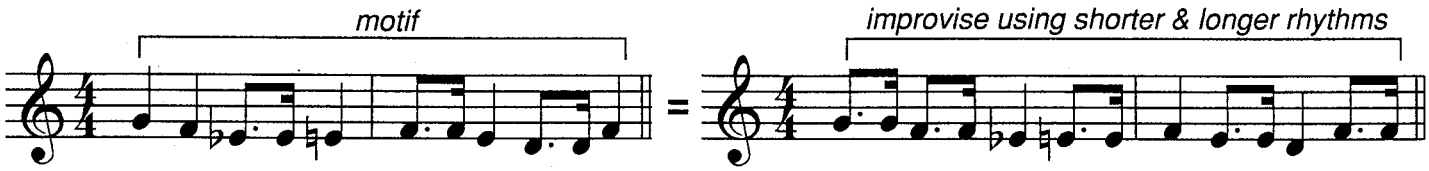
IMPROV IDEA #4: Creating by Using Rhythmic Alteration — *shorter and longer rhythms*

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 (♩. ♪). The reverse is also true: ♩. ♪ = 𝅗𝅥



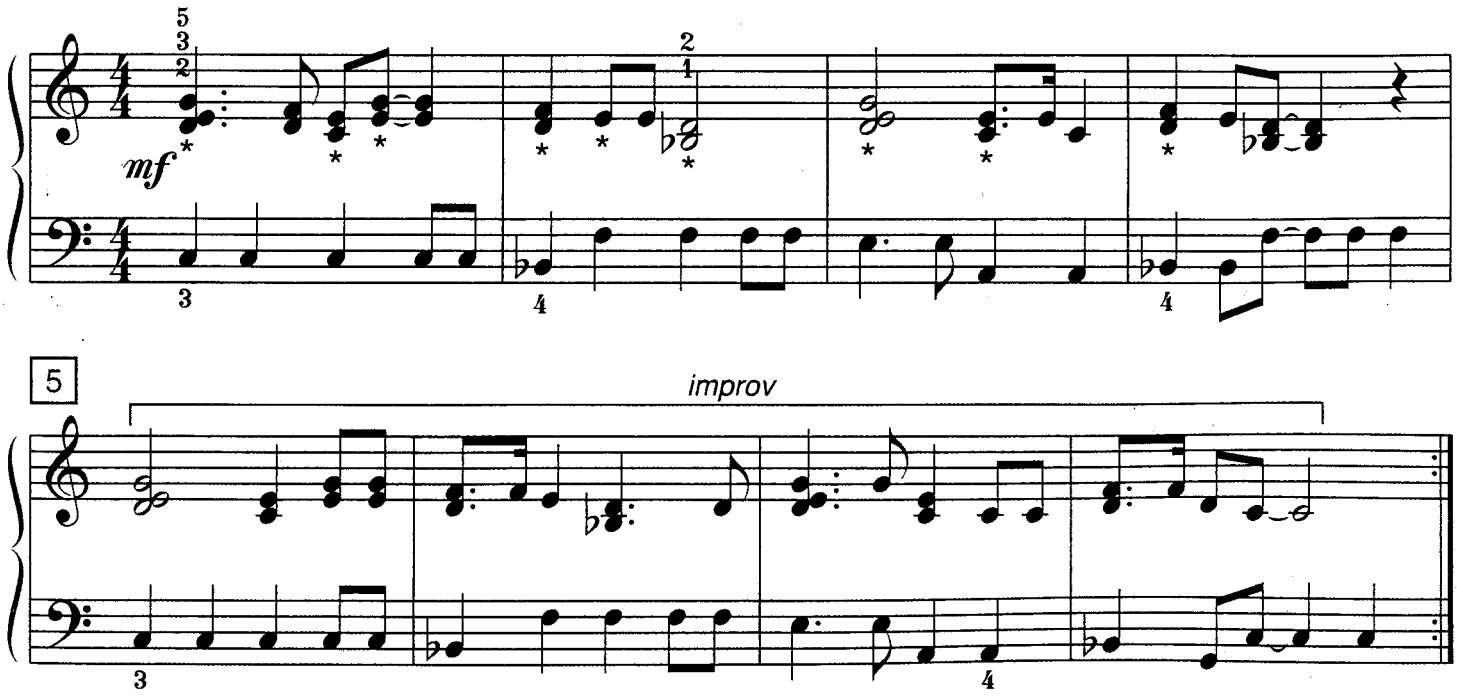
2. It is common in an improv to alter a quarter note to become a dotted eighth note and a sixteenth note (𝅘𝅥𝅯. 𝅘𝅥𝅯). The reverse is also true: 𝅘𝅥𝅯. 𝅘𝅥𝅯 = ♩



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.*

TRANSFORMER THREE

Moderato



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

ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Rock

Use after page 45.

Improv Performance #4

Everyone Loves a Happy Ending!

Happily!

mf

5

p

Improv section

9 1.

motif

D.C. al 2nd ending

mp Play 3 times, referring to the motif to improvise shorter and longer rhythms in measures 11 & 12. Use repetition (8va and 8va bassa) along with changes in dynamics.

13 2.

RH

LH

Play 3 times, getting louder each time.

ff

rit.

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

9 1. *play 3 times* 13 2. *play 3 times*

Play measures 9–16 8va bassa.

ff *rit.*

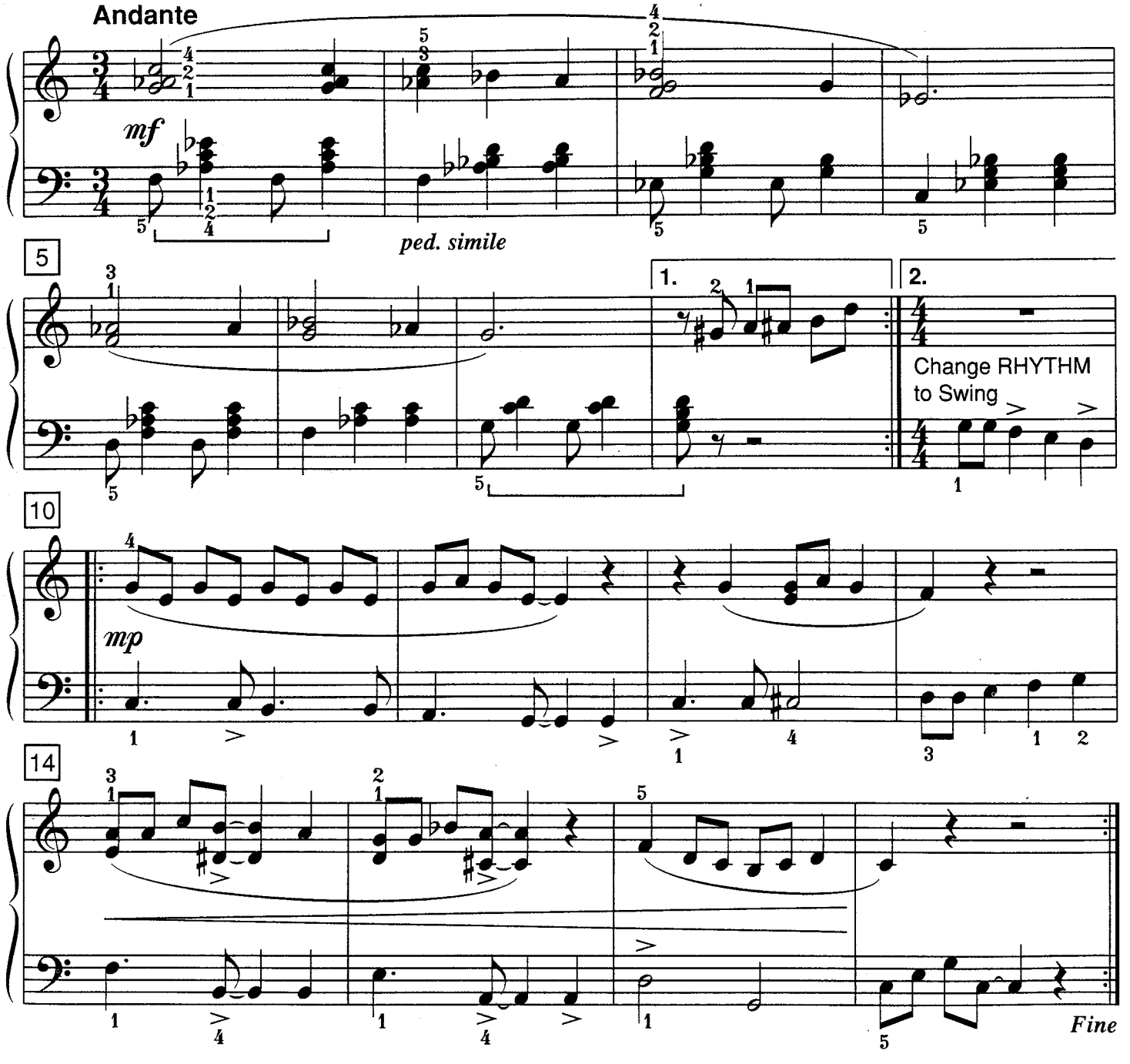
ELECTRONIC JAMMING: REGISTER: Synth Ensemble RHYTHM: Jazz/Rock/Samba/Salsa

Use after page 46.

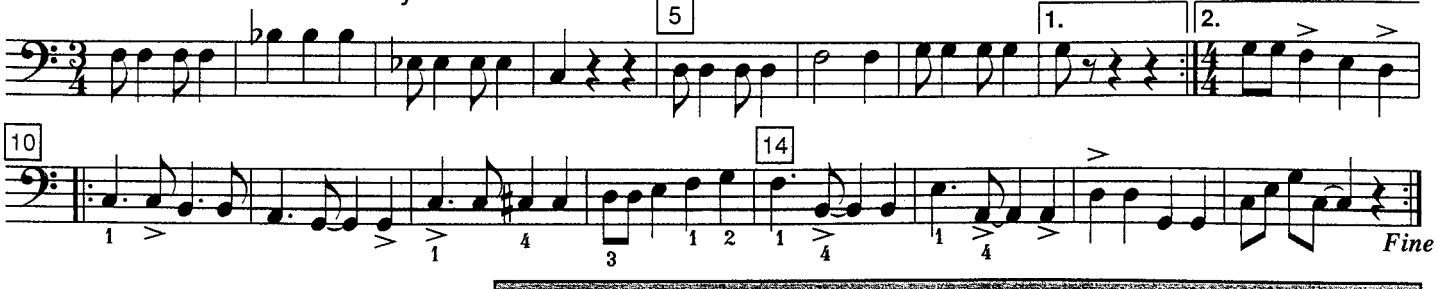
Changing Time Signatures

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?



ACOUSTIC JAMMING: Play an octave lower.



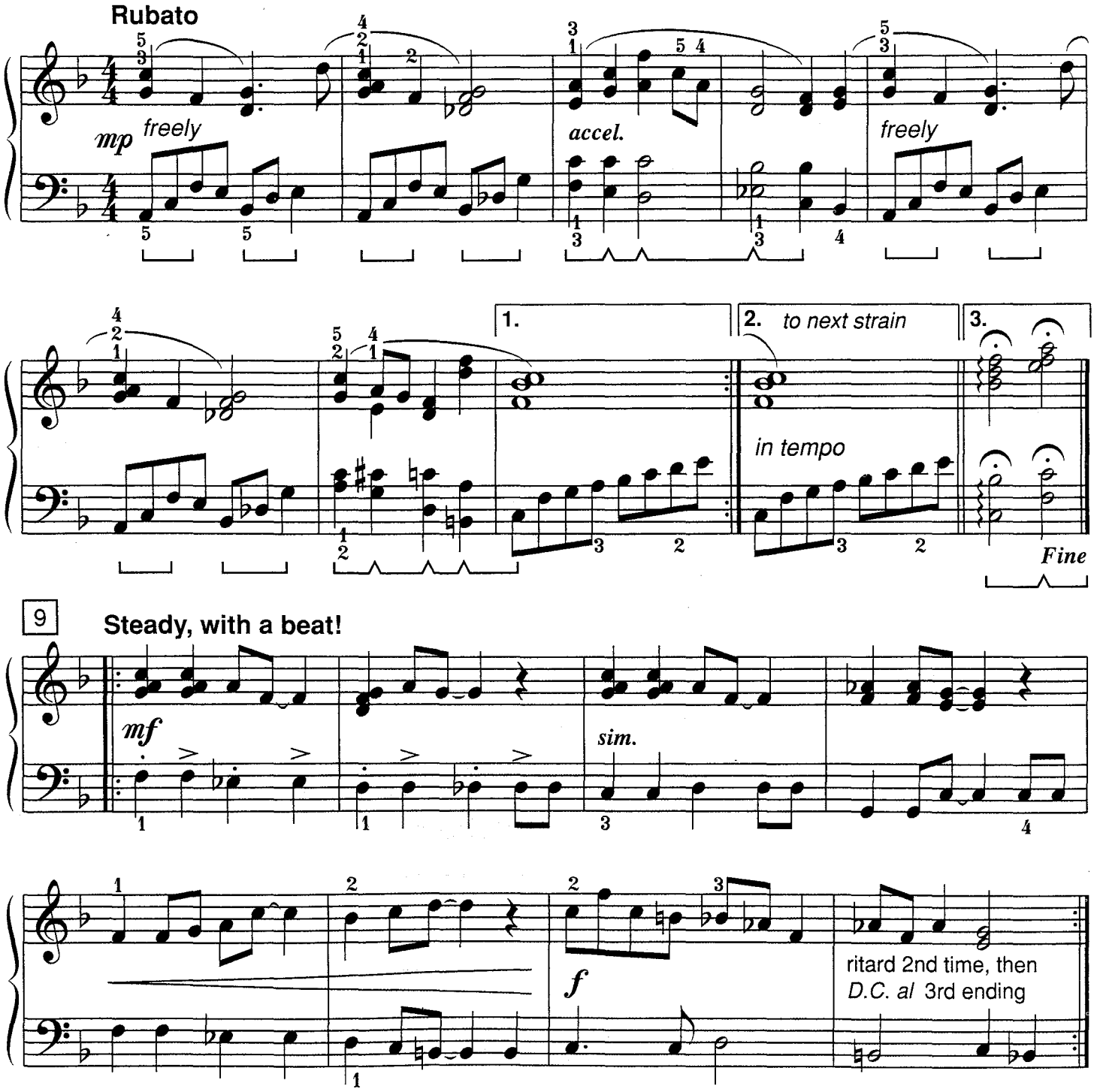
ELECTRONIC JAMMING: REGISTER: Electric Piano/Jazz Organ; RHYTHM: Waltz/Swing

Use after page 46.

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.



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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3. Creating by Using Rhythmic Alteration—*longer rhythms*	20	ONE OF A KIND	21
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Chordal Riff	17	CONVERTIBLE BLUES	17
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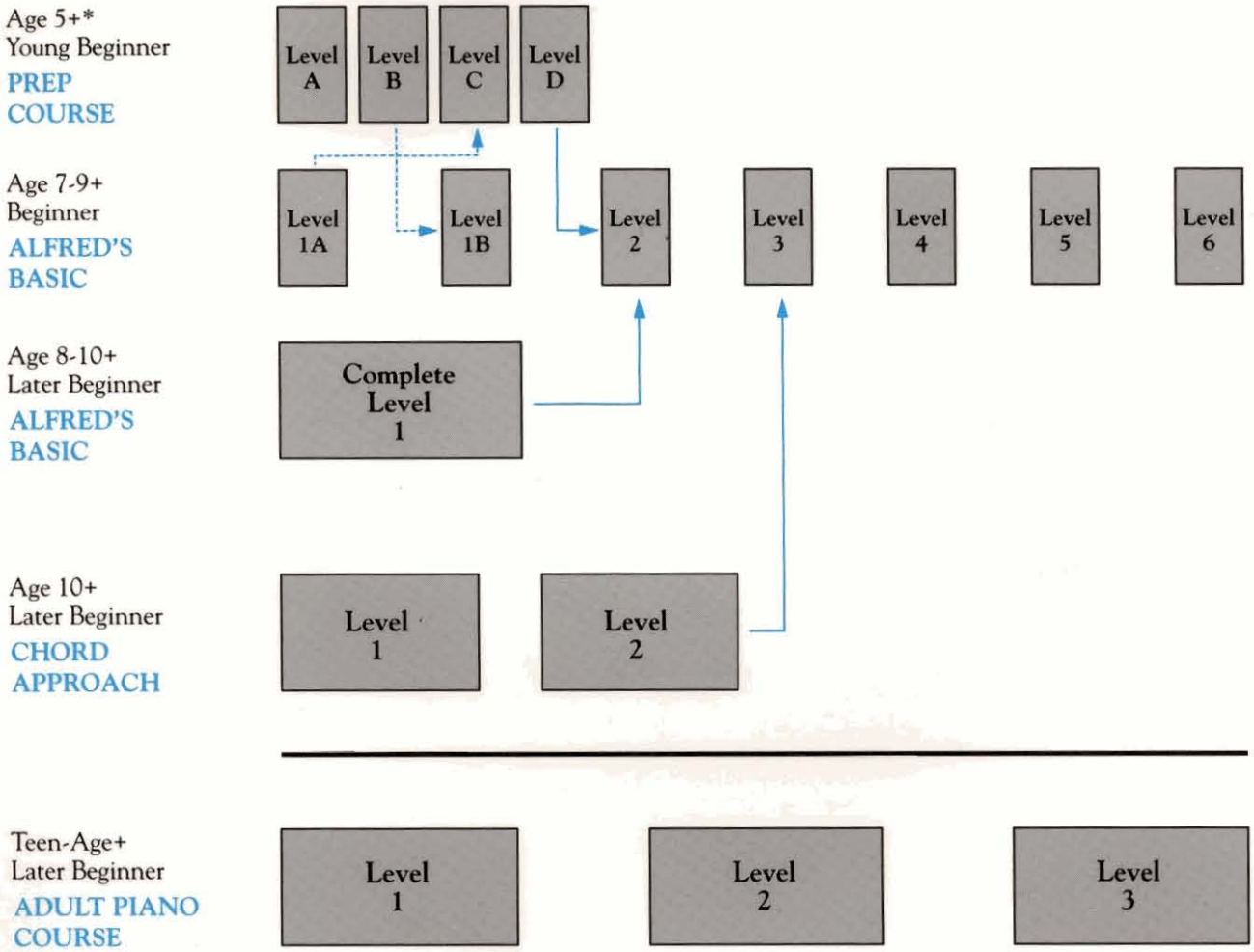

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