

# Jazz/Rock Performance

A Collection of 12 Exciting Pieces for Acoustic and Electronic Keyboards

## Bert Konowitz

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(your name)			

### Foreword

Performance Book, Level 4 of Alfred's Jazz/Rock Course may be assigned after the student has learned "One...More...Time!," page 5 of the Jazz/Rock Course, Level 4.

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.

The use of this book in conjunction with the Jazz/Rock Course, Level 4 will virtually guarantee that each basic concept introduced at this level will have more than adequate drill and review. This Performance Book is coordinated page-by-page with the Jazz/Rock Course, Level 4, and is intended to provide a variety of pieces to reinforce all the new principles, concepts and ideas introduced in that book. The instructions in the upper right-hand corner of each piece tell where that piece may be assigned. It is not advisable to assign a piece sooner than these references indicate, to avoid introducing concepts not yet covered. Any piece, however, may be assigned after the student has covered the designated pages.

The author strongly recommends that each student participate frequently in recitals and other public performances. These pieces are especially appropriate for such use. Some of the pieces are entertaining and some are more quiet, but they are all serious in their intent of being instructional as well as pleasurable. These pieces will satisfy a variety of tastes and help to develop the versatility of the student.

*Dedicated to the memory of Belle, my mother*

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# Blue Notes ♦ Accents ♦ Syncopation

## “C’MON, LET’S BOOGIE!”

Everyone’s feet will be tapping when you combine these *blue notes*, Jazz/Rock *accents* and some great *syncopation* in a steady performance.

Steady, moderate tempo

The musical score is written in 4/4 time and consists of four systems of piano and bass staves. The tempo is marked as 'Steady, moderate tempo' and the dynamic is *mf*. The score includes various musical notations such as accents, syncopation, and blue notes. Measure numbers 5, 9, and 13 are indicated in boxes at the start of their respective systems. Fingerings and articulations are clearly marked throughout the piece.

**ACOUSTIC JAMMING:** Play the LH of “C’MON, LET’S BOOGIE!” an octave lower in measures 1–18 and from 27 to the end. Measures 19–26 are to be played as indicated in the Acoustic Jamming part on page 3.

**ELECTRONIC JAMMING:**

REGISTER: Brass/SlapSynth    RHYTHM: Rock or Jazz

# Single-Line and Chordal Riffs in B $\flat$

## 2ND CHANCE BLUES

This Blues gives you a chance to add your musical ideas to a written composition. Add a new feeling to these *riffs* by improvising with *dynamics* (loud & soft) and *registration* (high & low) when you repeat each section. The sections are measures 1–12 and 29–36.

### Moderate Blues tempo

Musical notation for measures 1–4. The piece is in 4/4 time and B $\flat$  major. The right hand (RH) starts with a *mf* dynamic. Fingerings are indicated: 2 for the first measure, 4 2 for the second measure, and 2 for the fourth measure. The left hand (LH) features a walking bass line with fingerings 5, 4, 2, and 1.

Musical notation for measures 5–8. Measure 5 is boxed with the number 5. Fingerings are indicated: 5, 4, 1, and 2. The RH continues with eighth-note patterns, and the LH maintains the walking bass line.

Musical notation for measures 9–12. Measure 9 is boxed with the number 9. Fingerings are indicated: 2, 2, 1 3, and 4. The RH features more complex eighth-note patterns, and the LH continues the walking bass line.

Musical notation for measures 13–16. Measure 13 is boxed with the number 13. Fingerings are indicated: 3, 2, 3, 2, 2, 2, 1, and 1. The RH has a more melodic line with triplets and slurs. The LH continues the walking bass line.

**ACOUSTIC JAMMING:** Play the LH an octave lower.

**ELECTRONIC JAMMING:**

**REGISTER:** Brass/Synth Ensemble

**RHYTHM:** Rock or Jazz