

incl.
Bonus
CD

Introduction to jazz playing for piano
Performance pieces in various jazz styles
and instructions for improvisation

Einführung ins Jazzspiel für Klavier
Spielstücke in verschiedenen Jazz-Stilen
und Improvisationsanleitungen

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LET'S PLAY JAZZ

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Jazz? Sounds Good!

This collection of jazz pieces is meant for all pianists who wish either to make a first acquaintance with jazz or to learn to play jazz standards and to improvise – but who need instruction and useable examples in doing so.

The pieces sound authentic but still are not particularly difficult to play (starting from approx. intermediate level). They are very varied and fun to play. They cover the whole range between the early, traditional styles and modern jazz.

They want to highlight the fun in playing swinging and groovy music and want to show the player in passing how this kind of music works.

This is why each piece comes not only with explanations of its respective style, but also with recommendations for listening to important masters and with practical hints as to how pieces can be performed from lead sheets (which include the melody part and chord symbols); and what kind of accompaniment one can use for which standards (jazz repertoire, e.g. from current real books). We also include instructions on how to play simple improvisations; the written-out pieces form a good basis for this.

Many pianists interested in jazz do not wish to deal with lots of sheet music but are rather looking for short, concise examples and for improvisation instruction.

This volume therefore forms a bridge between very easy “beginner’s jazz” music and the often extremely difficult transcriptions of performances by the masters of jazz history.

That is, one can use it either simply as an intermediate level collection of pieces or as an introduction into lead sheet playing and into improvisation.

Of course, it cannot and does not intend to replace a complete improvisation method; that subject would be much larger in scale – and we recommend to every truly interested student seeking the advice of a teacher experienced in jazz.

All pieces can be listened to on the attached CD, thus making learning the pieces in correct rhythm and correct phrasing easier. In addition, all music can be downloaded freely as mp3-files at [www.doblinger-musikverlag](http://www.doblinger-musikverlag.com/downloads-sound-files) (“downloads–sound files”).

“Bar Jazz” is the typical variant practiced in countless hotel bars that is based upon classical swing and mainstream. Nevertheless, jazz can be much more: it is freedom; it provides each musician with all opportunities to express their individual ideas and to incorporate all possible musical languages from all over the world.

The masterly recordings of jazz history’s great musicians express genius just as great as in the classical masters – all of whom have been great and ardent improvisers! Bach was the first jazz musician, jazz is the classical music of modern times – the borders are indistinct and everything relates to everything else.

It is a great experience to be able to express oneself freely at the instrument and to be able to make music appear spontaneously according to one’s momentary feelings. To inspire doing so is the aim of this book.

Let’s Play Jazz!

SEITE PAGE	TITEL TITLE	JAZZ-STIL JAZZ STYLE	IMPROVISATIONS-TIPPS HINTS ON IMPROVISATION	SEITE PAGE	CD-NR. TRACK
Blues, Traditional, Swing					
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17	Oscar's Walk	<i>Swing</i>	Basics 4	18	5
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24	Changing the Rhythms	<i>Bebop</i>			8
44	Monk's Ear	<i>Bebop / Modern</i>	Basics 12	45	16
36	Red Blues	<i>Bebop / Swing</i>	Basics 9	37	13
30	One for Charlie (easy)	<i>Bebop</i>	Basics 7	31	10
32	One for Charlie	<i>Bebop</i>			11
Ballads, Standards, Mainstream					
26	You Made My Day	<i>Ballad</i>	Basics 6	28	9
34	Waltzing	<i>Jazz-Waltz</i>	Basics 8	33	12
46	Mr. Mc.T.	<i>Modern Mainstream</i>	Basics 13	47	17
Andere Grooves / Other Grooves					
38	In the Shade	<i>Bossa Nova</i>	Basics 10	40	14
42	Rhythm of My Soul	<i>Soul-Jazz</i>	Basics 11	41	15
48	Thankful	<i>12/8-Ballad / Gospel</i>	Basics 14	49	18
50	Akkordtypen / Chord-types				



Ready for Teddy

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Swing ♩ = $\overset{\frown}{\text{♩}}$ = ca. 138

C⁶ C^{#o7} Dm⁷ G⁷ C⁶ C^{#o7} Dm⁷ G⁷

C⁷ F⁶ Fm⁶ Em⁷ E^bo⁷ Dm⁷ G⁷

C⁶ C^{#o7} Dm⁷ G⁷ C⁶ C^{#o7} Dm⁷ G⁷

C⁷ F⁶ F[#]o⁷ C/G G⁷ C

sim.

Basics 2 ❖ Ready for Teddy

READY FOR TEDDY spielt auf den großen Stride-Piano-Meister Teddy Wilson an. Abgeleitet vom englischen „to stride“ (Schreiten) besteht in diesem Stil die typische Begleitform der linken Hand aus dem Wechsel zwischen tiefen Einzeltönen (auf 1 und 3) und Akkorden (auf 2 und 4) – ähnlich wie in manchen romantischen Klavierstücken, Salonmusik, Märschen und Ragtimes. Im Gegensatz zu letzterem ist jedoch die Achtelphrasierung beim Stride ternär swingend und die Improvisation spielt eine große Rolle.

Die virtuoson Stride-Pianisten machen oft große Sprünge zwischen Grundton und Akkord. Für den Anfang kann man diesen rhythmischen Effekt leichter durch die Aufteilung Bassnote (einzeln) – Rest vom Akkord in enger Lage herstellen – wie im Stück „Ready for Teddy“.

Lead Sheets

Diese Art von Begleitung passt zu traditionellen Swing-Stücken. Du kannst in dieser Art auch z.B. folgende Standards begleiten: Mack the Knife (Mackie Messer), Take the „A“-Train, Exactly Like You, It's Only A Paper Moon, Ain't She Sweet, I Got Rhythm, Lady Be Good, It Don't Mean A Thing If It Ain't Got That Swing, Ain't Misbehavin', You Took Advantage Of Me, Sweet Georgia Brown, Moonglow, Liza, I'm Beginning to See the Light, As Time Goes By, Crazy Rhythm, Honeysuckle Rose, Rosetta.

Improvisation

Du kannst mit der C-Dur-Pentatonik und der Blue Note „es“ über die L.H.-Begleitung des Stücks improvisieren.

C-Dur-Pentatonik
C major pentatonic scale



Tipp:
Bilde melodisch-rhythmische Frage-Antwort-Strukturen.

READY FOR TEDDY refers to the great stride piano master Teddy Wilson. The typical left hand accompaniment “strides” in alternating low single notes (on 1 and 3) and chords (on 2 and 4) – similarly to some romantic piano music, salon music, marches and ragtime. Unlike the latter, however, the eighth-note phrasing in stride swings in ternary rhythm and improvisation is very important.

The virtuoso stride pianists often excel in executing great leaps between root note and chord. At first, one can produce this effect in an easier way by playing the bass note / other chord notes alternation in narrow position – as in the piece “Ready for Teddy”.

Lead Sheets

This kind of accompaniment fits traditional swing pieces. You can accompany e.g. the following standards in this manner: Mack the Knife, Take the “A“-Train, Exactly Like You, It's Only A Paper Moon, Ain't She Sweet, I Got Rhythm, Lady Be Good, It Don't Mean A Thing If It Ain't Got That Swing, Ain't Misbehavin', You Took Advantage Of Me, Sweet Georgia Brown, Moonglow, Liza, I'm Beginning to See the Light, As Time Goes By, Crazy Rhythm, Honeysuckle Rose, Rosetta.

Improvisation

You can improvise with the C major pentatonic scale and the blue note E^b above the piece's left-hand accompaniment.

C-Dur-Pentatonik mit Blue Note „es“
C major pentatonic scale with blue note “E^b“



Hint:
Form melodic-rhythmical question/answer structures.



You Made My Day

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Ballade

♩ = ca. 50

A Gmaj7 C#m7(b5) F#7alt. Bm7 E7(#11)

First system of musical notation for 'You Made My Day'. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first measure is a whole note chord Gmaj7. The second measure is a whole note chord C#m7(b5). The third measure is a whole note chord F#7alt. The fourth measure is a whole note chord Bm7. The fifth measure is a whole note chord E7(#11). The notation includes stems, beams, and chord symbols.

Em7 A7 Dmaj7 Am7(b5) D7

Second system of musical notation for 'You Made My Day'. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first measure is a whole note chord Em7. The second measure is a whole note chord A7. The third measure is a whole note chord Dmaj7. The fourth measure is a whole note chord Am7(b5). The fifth measure is a whole note chord D7. The notation includes stems, beams, and chord symbols.

A Gmaj7 C#m7(b5) F#7alt. Bm7 E7(#11)

Third system of musical notation for 'You Made My Day'. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first measure is a whole note chord Gmaj7. The second measure is a whole note chord C#m7(b5). The third measure is a whole note chord F#7alt. The fourth measure is a whole note chord Bm7. The fifth measure is a whole note chord E7(#11). The notation includes stems, beams, and chord symbols.

Em7 A7(#11) D9 C7

Fourth system of musical notation for 'You Made My Day'. It consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first measure is a whole note chord Em7. The second measure is a whole note chord A7(#11). The third measure is a whole note chord D9. The fourth measure is a whole note chord C7. The notation includes stems, beams, and chord symbols. There are fingerings '1' and '2' indicated under the first two notes of the first measure.