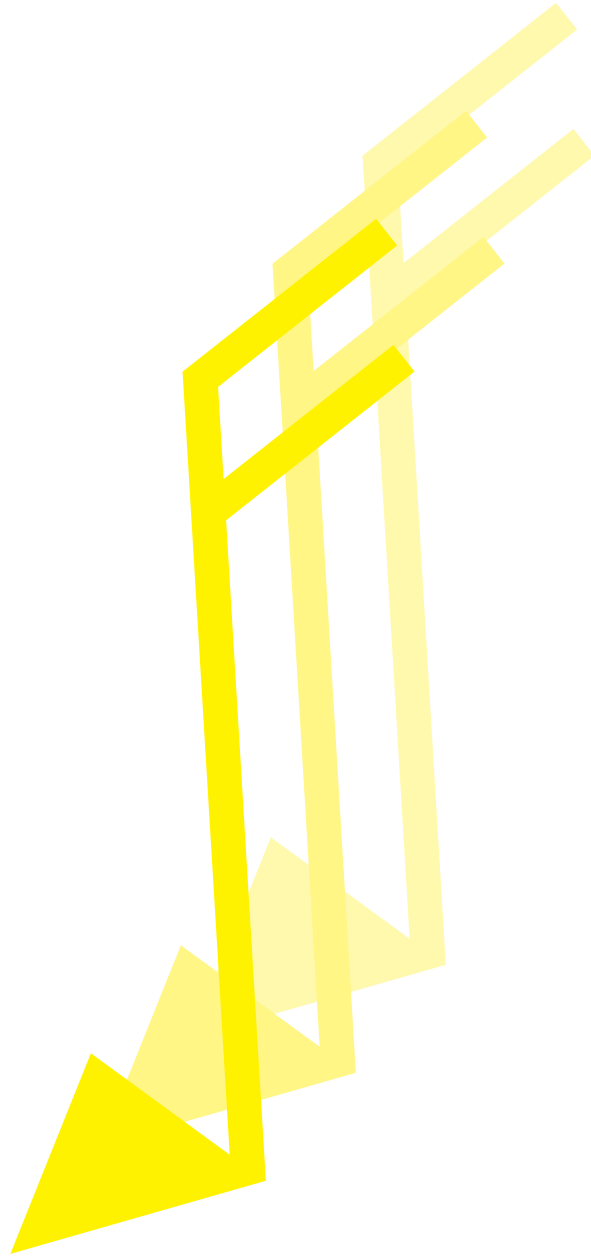


# **Essentials for Pianist Improvisers**

**Walter Norris**



**Sunhazed Publishing**

## PROLOGUE

When the young improvise intuitively, the reasons *how and why* are secondary; however, with passing decades when they and their aesthetic skills have matured, these reasons become an obsession. Nonetheless, there remains a facet of *how and why* that's unanswerable; yet, the reasons are truly vested in the realm of Art and Philosophy.

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Cover Design:    Janette Hillig

Originally entitled: "Advanced Piano Technique for Improvisers"  
Library of Congress **Pau 718-341**  
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'Essentials for Pianist Improvisers'  
Library of Congress Cataloging-in-Publication Data  
Copyright © Walter Norris 2005

**55 NB 13179** Staatsbibliothek Berlin 2007

Extended edition: Supplementary Section  
Library of Congress Cataloging-in-Publication Data  
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## FOREWORD

Invested effort and lots of time: each of us recognizes these two factors as the ingredients of perfection. That's why athletes work out; chefs test new recipes, and musicians...? We rehearse. Literally, the word "rehearse" means to "repeat aloud," although originally the word meant to plow (hearse = plow) the same field over and over again (re = again). You, the musician reader, are consulting this book to further your own search for excellence, as part of your never-ending and personal quest for optimal training methods. Yet, it won't be enough if you just read the following pages: you will have to use this material! And to do that, you will need to put aside your current habits and enter Walter Norris' realm:

Much more than a "practice" room, his studio is an experimental laboratory. There is no place for plain repetition in his work: each run-through, each trial, is unlike the last. At least one variable is always purposefully manipulated to be different, whether a change of key, a crossing of hands, or another mood. Through concentrated, purposeful listening and active thought, new ideas for practice emerge. Each day becomes a voyage into uncharted territory. Move the melody to the bass line, play the entire passage without thumbs, count aloud whole bars, transpose the entire piece a half-step down or two octaves up: with a dose of flexibility, it isn't difficult to be inventive when practicing. And don't forget to move away from the keyboard and stretch. Watching Walter Norris practice makes you humble. No plowing and no "hearse" in his work, just the lively spirit of creative work. (Footnote)

If you catch this spirit, these pages will become an invaluable aide to you, a guide book that will lead you beyond the status quo of repetitious practice and towards a new repertoire of ways of listening to and performing music. Bon voyage!

Adina Mornell  
Pianist and Professor of Instrumental Pedagogy  
University of Music and the Dramatic Arts  
Graz, Austria

(Footnote) This is an excerpt from Adina Mornell's article "Deliberate Practice and the Three Stages of Expertise" – copyrighted material is used only by permission of the author, currently in press in both the English and Polish languages.

In memory of my daughter Delia Grigsby

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## PREFACE

After mastering the handicap-methods within these pages, pianist-improvisers will notice a greater degree of harmonic, intervallic and rhythmic security in their performances. Creative ideas occur more frequently to improvisers who feel secure with their musicianship and have mentally digested the programmed musical-data stored within the subconscious so that while playing, their music will be coordinated throughout the body. When one improvises, intervallic tones and harmonic progressions should surface from the mind as naturally as bubbles ascending from the depths of a freshly opened bottle of mineral water; then again, to feel so uninhibited, the right hemisphere of your brain must dominate the left.

Many are of the opinion that practicing technique causes one to become mechanical; quite the contrary, technique allows one to express themselves more convincingly. If the playing sounds inflexible, you are probably unable to sing with your improvised phrases in tempo, or sing inside-voice lines while playing rubato.

The word rubato means to rob the time. *Taking*, by means of tightening the note-value; and then *giving*, by slightly prolonging the value of the notation that follows. Another explanation would be to *pull* the time back; then *push* the time forward. Please keep in mind that all tones are either *going to* or *coming from* a point within all phrases as well as sections of music. Regrettably for many jazz pianists, rubato means an opportunity to execute fast ascending or descending runs at the end of each phrase. As a study for myself (page 39) I notated in 12/8 meter displaced accents on Chopin's F minor etude (opus posthumous no. 2); but be assured that by mastering this etude you will attain a rhythmic flow for all rubato and ballad playing; in addition, your awareness of tone distribution will be enhanced, thus enabling you to musically *speak* your phrased *messages* with meaning.

Musicianship, another word in need of explanation, enables one to understand music more thoroughly; I'll emphasize that performers possessing technique and musicianship are more capable of conveying communicative-ideas to their listening audience.

It is physically impossible for improvisers to play intervallic-skips or chord-progressions that are completely unknown to them. For an example; pianists who have improvised only diatonic/chromatic be-bop can not ad lib over modal harmonic-structures on their first attempt; usually weeks or months of practice is necessary since we are all creatures of habit. If a musician is challenged with music which is unfamiliar, extemporization is practically impossible and the reason is that their brain automatically creates a state of inhibition by sending alert-signals throughout the nervous-system. Both hands will actually flinch and literally rise, slightly, from *ivory* because their fingers are physically unable to continue depressing the keys; and unless they have alternative idea-patterns secured in their fingers, the music will abruptly halt. Anyone, mentally and physically forcing their hands to continue improvising music that is foreign will produce ridiculous, meaningless,



phrases. I'm not disputing the fact that we all play, on rare occasions, ideas never experienced before; but even the tones belonging to that inspired moment have been stored in the subconscious and tonal variations of and within those unique ideas have already been practiced. For this reason, the art of improvisation must be conditioned through training and the musical ideas must be molded and memorized; I can assure you that your practiced ideas will always be improvised differently in each performance.

On the other hand there are a few exceptional improvisers who have never found the necessity of practicing or enlarging their latent technical abilities and yet, play not only musically but even with an individualistic style. This is due to their intuitive understanding of music and although it may be their most valued asset, it is not without limitations. Their aptitude should encourage them to pursue instruction from an inspiring artistic-teacher; otherwise, their musical development eventually diminishes.

Improvisers need tools (harmonic and melodic) to handle the difficulties arising during the expansion of their extended solos. I've been told that Beethoven, when reaching his outer limits in an inspired fantasy, would abruptly arpeggiate any diminished-seventh chord, then follow with diminished-sevenths belonging to other tonalities. This allowed him to regain his composure, and after swimming through a series of these chords, return with the theme to complete his improvisation; give this some thought when you play his arpeggiated cadenzas. What makes this possible is that the diminished, our most compressed chord (built only of minor-thirds) creates an opening-effect when any diverse chord follows. After arpeggiating any diminished-seven, pause for a moment while sustaining with the pedal, then continue (in tempo) with any other type of chord, even belonging to a different tonality; it's a fool-proof device with warranty included. Such tools should be sought after, with a passionate curiosity, because these musical crutches are needed in emergencies. But do remember, in jazz the diminished-seventh must include some altered tones; play C dim.7 plus D dim.7 together and you'll have an altered diminished-sound. Otherwise the diminished-seven without altered-tones belongs to a style associated with the baroque, classical or romantic periods.

Practicing displaced accents with an electric metronome is most important. This discipline helps build a sense of inner-timing that permits the performer to play in a slightly broader dimension and evenly timed; eventually a rhythmical-stamp of individuality is achieved plus the ability to mold tones in all phrases. It is necessary to have timing from within so that your energy can be generated into the music; thus, a flexible lilt and pulse is obtained that feels rhythmically alive.

I urge pianists to practice all exercises softly, effortlessly and in a melodically expressive manner; Search with your senses, as you practice, for any muscle tension in the body and transfer that tension by means of sheer will-power into a warm state of relaxation. I caution the strong energetic personalities, who work many hours conquering difficulties of the keyboard, to exert themselves less because (within a period of five years) a state of mental and physical tension may develop that can be detrimental and even overshadow the technique sought after. Allow patience to be your keyword for all music and remember, if you don't practice with love in your heart it will be absent in the performance.

Dancers train in heavily knitted leg-stockings; your arms deserve the same care. Pianists should practice warmly dressed, with arms well covered, and enjoy a perspiring workout; however, remember to dry your body thoroughly and dress again in dry clothing; always, I change completely before returning to play the second half of a concert. Poor blood circulation, from overworked arms and hands, can cause tendonitis and muscle problems. When muscles become slightly swollen, the capillaries contract and your muscles become undernourished due to the reduction of blood flow. There is little warning when tendonitis or a muscle spasm strikes and there is never complete recovery since the problem always returns, depending on the amount and difficulty of work involved; your body never forgets or forgives. I'll give a hypothetical situation; playing in a loud rhythm section, accompanying three or more solo instrumentalists on an old piano with a difficult unregulated action, for endless hours in an unventilated, cold and damp cellar; physical problems will arise from such abuse within fifteen years or less. You must pace yourself throughout life and bear in mind that with age, creativity increases; then you may wish you had taken better care of your health.

Since it is often difficult for improvisers to be accepted by great teachers, this book is a means of strengthening technique and it's my sincere hope that these exercises will bear fruit. You may skip around and practice any pages, since this is not written with a linear concept, but particular attention should be paid to the relaxation exercises on page one and especially at the top of page two.

Even though composers have tried all combinations of intervals and harmonic-sequences, our subconscious constantly digests music of today and the past; therefore, fresh possibilities will continue to manifest. I feel the best way of finding new potentials within traditional music will be through coordinating music, physically and mentally, throughout the body. The following is just one such example of coordination: Art Tatum improvised while conversing with a friend seated close by; his enunciation and playing were entirely free of inhibition; among all traditional piano styles in history, his was truly unique. For the fresh musical ideas your imagination constantly seeks, training and exercise is needed; inspiration must never be waited for, it's icing on the cake. But to receive inspiration, you must be musically prepared or the quality of your inspired-idea will sound shallow and superficial.

I want to emphasize that all theoretical rules of counterpart and methods for mastering the keyboard are applicable to piano improvisation; no classical rule exists that can not be integrated within the world of extemporization; even so, tools should be selected, intuitively, that are best suited for you.

Few joys equal the excitement of discovering a musical idea while improvising, or finding an interesting piece of music when sight-reading. If you feel uncomfortable with reading, as improvisers often do, then play the notation very slowly so that you'll listen more thoroughly to the music that's being transferred from the printed page. If you feel threatened by your inability to read, then your attention is focused on the incapability instead of the music you are trying to comprehend.

Many are of the opinion that the inspired moment produces the best idea. I'll disagree; that moment should inspire you to work and develop your idea until it can no longer

be improved on. Writers of literature will scream, repeatedly, the word *ink* whenever they read a sentence or paragraph that, to their senses, seems worked on. I think if the idea sounds worked on, or over-worked, then it hasn't been prepared enough to achieve the quality-level of aesthetic art. There is an interesting documentary of Charlie Chaplin; a few of his co-workers were interviewed and they explained his manner of filming; he often shot scenes well over a hundred times and each take was changed, to some extent, until he was satisfied. Chaplin's films will always remain classic. I'll also mention that Charlie Parker's photographic mind enabled him to structure solos, even with slight variations, that he later performed in concert; his was a mind that never rested.

Writing this book has been as much a *love of labor* as it's been a *labor of love* for it represents the way I practice and think; each time I use these tools, on any idea, I'm able to automatically change that fragment slightly because of the accumulated material I have absorbed during my long life plus the fact that I truly enjoy searching for musical possibilities. Consequently, I practice a bit differently each day, now that this is my seventy-fifth solar orbit, but then, each day should be a slight variation of the same beautiful theme.

Walter Norris

Berlin 2007

*Postscript:* In 1992 while I was with Concord Jazz, I wrote the title 'Sunburst' for my quartet recording featuring, Joe Henderson. On 'Hues of Blues' in 1995 with George Mraz, I was asked to record a title alone, so I improvised 'Afterthoughts' using the harmonic progressions of 'Sunburst.' In 2006, I re-wrote the melody (pages 181-186) and recorded 'Reflective' in duo with Putter Smith for my label, Sunburst Recordings, Inc. I always change a few tones each time I practice my compositions or arrangements, even on the day of a concert, and 'Reflective' is the result of these past fifteen years of re-working 'Afterthoughts.' I rarely use pedal markings because I pedal differently on each instrument; yet, my intention is to sustain tones until I'm intuitively impelled to release them.

For jazz improvisers, in need of knowledgeable listeners, night clubs may be the best venue. For the past quarter-century, Japanese pianist, Hisayuki Terai has taught students (during afternoons) in his OverSeas Club of Osaka where he also performs nightly; with students attending the evening's event, the club truly functions as a music society for musicians. Another club that impresses me is the A-Trane in Berlin where Sedal Sardan's policy has included, for eleven years, Monday nights featuring pianist/researcher, Andreas Schmidt; also, late Saturday night sessions until dawn. Musicians, in every city, need to form a society where they can perform (nightly, weekly or monthly) for an audience that is concerned with unadulterated music.

## ADDENDUM

The brain is designed to solve problems. All that we have experienced is stored in the subconscious and after digestion, solutions (ideas included) surface to the conscious mind. When teachers tell students that his or her proposal is impossible, they should also explain that it is important to continue searching for possible resolutions; because these students, years later, will form (hopefully) a positive habit for problem-solving. My teacher assigned Chopin's Etude opus posthumous, in F minor, and after a week of practicing displaced-accents, hands separately, I asked if I should try singing the bass while playing the treble clef notation. She advised that I sing bass and treble lines separately and assured me that maintaining an exact timing of six notes against eight, in 4/4 meter, while singing the bass and playing the treble stave simultaneously was impossible. Many years later I wrote this etude in 12/8 time (page 39) and as a result I'm able to sing bass and play treble, or the reverse, mathematically correct. Whenever told that something is impossible, continue working and with curiosity; eventually, the solution will arrive.

One evening in Berlin, I intuitively played 5/4 and 4/4 meters together, as notated on page 37; but to play once accurately and then experience fifteen failures before success returned, was so frustrating. Figuring the mathematical solution on stave notation goes to saxophonist, Gregoire Peters, my stepson; however, years passed before I could incorporate the meters of 3/4 with 5/4 and 4/4, since 5/4 is not divisible by 3/4; but unquestionably, 4/4 by 3/4 is; so my problem was solved. I work without expectations; my ego remains on the sideline.

I've enclosed an example, in the meter of 13/8, for 'from another star' that is made more flexible by displacing, in alternate measures, the 3/8 unit within the 13/8 rhythmic-pattern; in addition, there's an exercise for playing treble and bass staves of '*from another star*' unsynchronized.

Neurons, the primary cells of the nervous system, do not replace themselves and this is why our feelings and ideals are the same when young as in later years; however, these neurons connect with other cells as we develop. In learning music, I believe an emphasis should be placed on reinforcing the circuitry of hearing and memory with the motor cortex so that our physical coordination, when performing, is more secure. Strong nerves are required for practicing the handicap methods in this book but I assure you the wiring-system in your brain will be thoroughly developed as a result of your endeavor.

I submitted a part of this book to Hochschule der Künste-Berlin in 1984 to exemplify my approach to teaching and justify my newly appointed position as guest professor for piano improvisation. Understandably, a few objected to jazz being established in the curriculum. I understood and agreed, but only on two points; some of their classical students, with more than enough repertoire to memorize, could be tempted to enter my classes, thinking improvisation would be less demanding. But of even greater concern was that jazz would soon be followed with rock and pop. In 1992, the piano department returned my book with pages well worn. Notwithstanding, the book had served its purpose and I remained in

my *ivory tower* until retirement in 1994. There had been an offer from a publisher in 1985 but I declined, because in the hands of inexperienced or unprepared students, practicing ‘Essentials’ could be detrimental. Still, a few pianists argued that I should make the book available; even so, what really changed my mind was the conversation with a friend who had resided in Weimar during the seventies; she had taken the golden opportunity of attending a seminar given by the pianist virtuoso, Sviatoslav Richter. His demonstration of developing technique was no less than awesome; he began by taping a small lead-weight to each finger and then proceeded to play a fugue from Bach’s Well-Tempered Clavier. Of course, such gymnastics are harmful to muscles and tendons, but he, being rather large and physically powerful, survived this self-imposed torture; on the other hand, being so privileged, he always had the services of physical therapists at home and on tours abroad.

Some of the handicap-tools in this book are mine, nonetheless, most all were acquired when I studied with Heida Hermanns (1906-1995) at Manhattan School of Music in New York. Yet, the lineage of this information would have come from her studies with Egon Petri (1881-1962) - Artur Schnabel (1882-1951) – Carl Friedberg (1872-1955) – Isabella Vengerova (1877-1956) at Hochschule der Künste-Berlin during the nineteen-twenties. Petri had studied with Ferruccio Busoni (1866-1924); Schnabel and Vengerova with Theodor Leschetitzky (1830-1915) and Friedberg with James Kwast and Clara Schumann. However, the doors releasing my musical expression through the piano, as an instrument, were opened by Linda Kessler-Ferri, now residing in New York City, who studied with Heida Hermanns, Verna Brown, Artur Balsam and Joseph Prostakoff.

I urge you to read the following books for a better understanding of music and the improviser’s mind; ‘The Art of Piano Playing by Heinrich Neuhaus; ‘Drawing on the Right Side of the Brain’ by Dr. Betty Edwards; ‘Music and the Mind’ by Anthony Storr; ‘Temperament’ by Stuart Isacoff; ‘Style and Idea’ by Arnold Schoenberg; ‘Mozart’ by Wolfgang Hildesheimer; ‘Musicophilia’ by Oliver Sacks and ‘My Stroke of Insight’ by Dr. Jill Bolte Taylor, Ph.D.

I am grateful to Alvaro Is-Rojas, formerly at the Royal College of Music in Stockholm, for his laudable explanation concerning the Circle of Fourths and Fifths as was analyzed in the early eighteenth century; and his analyses at the end of my transcription for Mozart’s Gigue in G major.

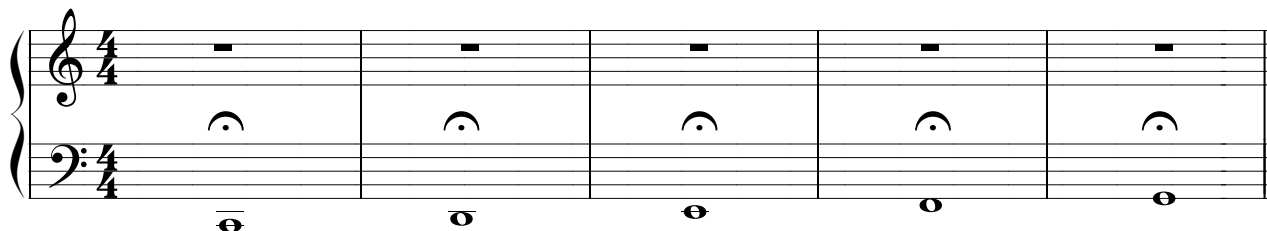
As a reminder, you will notice in the compositions that I use an abbreviation for the right hand, **m.d.**= mano destra and for the left hand, **m.s.** = mano sinistra.

## ACKNOWLEDGMENTS

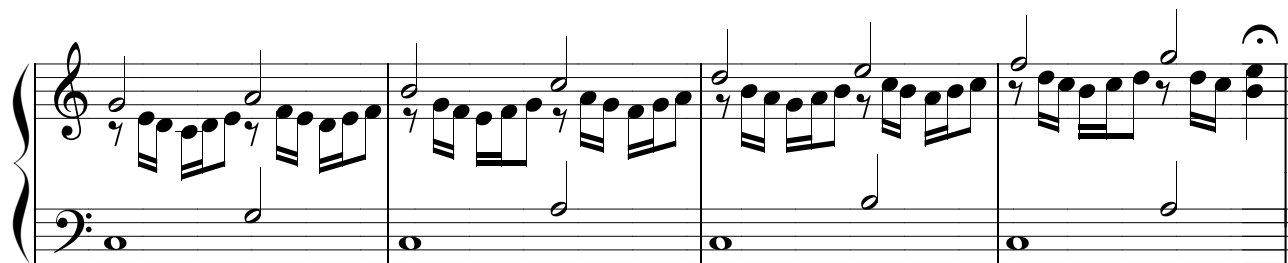
I feel indebted to everyone I've ever known because I always learned something of value from each even if I chose not to follow a few of their enlightening examples. Musicians from all continents have inspired and contributed a wealth of information and my moral fiber, fortunately, absorbed everything. I'm especially grateful to have lived in what may be the most liberal and musically advanced period in history; and since music is physics as well as the purest form of abstract thought, its evolution will continue through the creativity of artists.

## RELAXATION EXERCISES

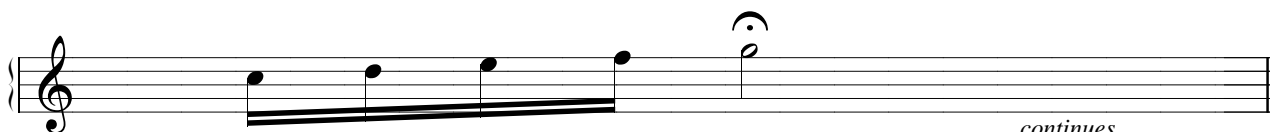
1. **INHALE**.....Look up; avoid straining the eyes; your head should remain level; close the eye-lids and continue looking up. *If this feels uncomfortable just close the eyes normally.*
2. **EXHALE**.....Hold the eye and eye-lid position. After exhaling, continue holding this fixed eye position. Wait approximately twenty seconds and you will experience the same sensation as when you are chest-deep in the ocean, at seashore, and as small waves pass, you are bodily lifted up; but after each wave passes, your feet once again settle on the ocean floor.
3. Play and hold each key depressed. Allow the activated string vibrations to enter your body and mind; be consciously aware of this sensation.



4. As you play the exercise below, concentrate only on the breathing example (**INHALE** and **EXHALE**) as explained above.



5. **IMPROVISE** only on black-keys, in tempo or rubato, but concentrate only on your breathing.
6. **REPEAT** breathing instructions from the first exercise and after inhaling and exhaling, play five tones as passively as possible; without any physical or mental effort.



7. Play the tone E (a major 10<sup>th</sup> above middle C) with the third-finger of your right hand and keep this key depressed while performing the following breathing exercises. As the sound decays, silence will naturally follow before you are ready to depress the next key.
- A. Inhale and as you slowly exhale; imagine warmth in your third finger.
  - B. Inhale and as you slowly exhale; imagine warmth in your right hand.
  - C. Inhale and as you slowly exhale; imagine warmth in your right wrist.
  - D. Inhale and as you slowly exhale; imagine warmth in your lower arm.
  - E. Inhale and as you slowly exhale; imagine warmth in your elbow.
  - F. Inhale and as you slowly exhale; imagine warmth in your upper arm.
  - G. Inhale and as you slowly exhale; imagine warmth in your right shoulder.
  - H. Inhale and as you slowly exhale; imagine warmth in your neck.
  - I. Inhale and as you slowly exhale; imagine warmth in your brain.
  - J. Inhale and as you slowly exhale; imagine warmth throughout your body.
  - K. Now you may play another tone and repeat the same breathing procedures in the above ten steps. After practicing this exercise for a few months, daily, you will actually feel the warmth inside your body.
- 

#### METRONOME MARKINGS FOR INCREASED TEMPO

The metronome markings apply to scales as well as all technically difficult passages. If you sense any tension in the body, then start again at the first level; 76 = four ticks.

---

Met. one-tone = 76 = four ticks: (hands separate)

	“	84	“
	“	92	“
	“	100	“
I.	“	108	“
	“	116	“
	“	126	“
	“	138	“

---

Met. one-tone = 72 = three ticks: (hands together)

	“	80	“
	“	88	“
	“	96	“
	“	104	“
II.	“	112	“
	“	120	“
	“	132	“
	“	144	“

---

III.

Met. one-tone = 76 = two ticks: Hands together and use metronome markings for I.

---

IV.

Met. one-tone = 72 = one tick: Hands together and use metronome markings for II.  
 Continue with Met. two-tones = 76 = one tick; afterwards, Met. three-tones = 72 = one tick.  
 The above exercise allows you to increase tempo with minimal muscle-tension.



# DISPLACED ACCENTS

Always accent with the metronom's tick, which is on the first count of each measure. Tempo: met. one tick = 40 or 44. Always count aloud. Numbers are beats, not fingering. Each example should be extended for three (3) octaves. You must have a C. L. Hanon book for correct scale fingering.

$\text{♩} = 44$  > > > > etc. > > > etc.

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

$\text{♩} = 44$  > > > > >

play displaced accents as melodically as you can imagine *continues*

(displaced accents) **REMINDER:** play displaced accents as melodically as you can imagine

met. five quarter notes = 44 = one tick

these numbers are for counting quarter-beats and do not pertain to fingering

continue with DISPLACED ACCENTS in 6/8, 7/8, 9/8 and 11/8 meters

Practicing DISPLACED ACCENTS enables you to mold and shape the sound of any phrase musically. After a few years of practice you will be unable to execute a phrase unmusically.

## DOUBLING TEMPOS

$\text{♩} = 40$

$\text{♩} = 40$

$\text{♩} = 40$

$\text{♩} = 40$

Whenever you become aware of any **tension** you must begin again at the top of this page. Place a champagne cork between your teeth and keep it there while playing; this helps to neutralise tension; let your jaw hang but breath through the nose.

$\text{♩} = 40$

*continues*

$\text{♩} = 40$

Musical staff with treble clef, 3/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with triplets and accents.

Musical staff with treble clef, 3/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with triplets and accents, ending with a double bar line and a 6/4 time signature.

$\text{♩} = 40$

8va

Musical staff with grand staff (treble and bass clefs), 6/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with triplets and accents, with the upper part marked "8va".

Musical staff with grand staff (treble and bass clefs), 4/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with triplets and accents.

$\text{♩} = 40$

Musical staff with treble clef, 4/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with accents.

$\text{♩} = 40$

Musical staff with treble clef, 4/4 time signature, and a key signature of one flat. It features a sequence of eighth notes with accents, ending with the word "continues".

To relieve arm-tension: stand and place the palms of both hands flat on the piano bench; point your fingers towards yourself and straighten arms; hold this position as you step back approximately six inches with your right foot and remain a full minute. This stretches the muscles on the under side of your lower arms and can also help you to avoid a muscle spasm.

## SCALE COMBINATION

1. Play the C major scale with your right hand while singing aloud the Bb major scale.
2. Play the Gb major scale with your left hand while singing aloud the Bb major scale.
3. Play the C and Gb major scales together while singing the Bb major scale.
4. Continue in all tonalities; try other scale combinations.

Concentrate on intonation. Skip an octave if the range becomes difficult for your voice. If you experience difficulties singing a Bb major scale while simultaneously playing C and Gb major scales, then sing A major instead of the Bb major scale. The 2nd staff is sung an octave higher than notated. This exercise develops your intonation and it also programs scales more deeply in your subconscious.



## DOUBLE-SIXTH SCALES

1. Play the right hand and sing the soprano voice-line
2. Play the right hand and sing the alto voice-line
3. Play the left hand and sing the tenor voice-line
4. Play the left hand and sing the bass voice-line
5. Play the alto, tenor and bass while singing the soprano
6. Play the soprano, tenor and bass while singing the alto
7. Play the soprano, alto and bass while singing the tenor
8. Play the soprano, alto and tenor while singing the bass

D maj.

17

4 5 4  
1 2 1

8<sup>va</sup>

C maj.

2 1 2  
5 4 5

whole-tones

19

8<sup>va</sup>

broken double-sixth harmonic-minor scale in A and C# (make other scale combinations)

21

# DOUBLE-THIRD COMBINATIONS

I have notated only a few scale combinations that I have experimented with; but as mentioned before, you must have the complete C.L. Hanon (or another scale book) as a reference for correct fingering.

Ab  
maj.

A  
maj.

Ab  
maj.

G  
maj.

C  
har. mi.  
ascending

Bb  
har. mi.  
ascending

experiment with other scale combinations



The following example is from the title Enkephalins, recorded on Winter Rose (CD 3067-2) for ENJA Records; it is also included within the title Sunhazed, recorded on From Another Star (CD2001-2) for Sunburst Recordings, Inc. This sequence resulted after practicing scales in double six and double thirds.

The musical score is presented in six systems, each with a treble and bass clef staff. The first five systems contain complex piano accompaniment featuring triplets, accidentals, and dynamic markings. The sixth system is a blank staff with the text "Improvisation - Blues changes" and a 6/4 time signature.

System 1: Treble clef starts with a key signature of two flats. Bass clef starts with a key signature of one sharp. Both staves feature complex rhythmic patterns with triplets.

System 2: Treble clef features triplets and accidentals. Bass clef features triplets and accidentals.

System 3: Treble clef features triplets and accidentals. Bass clef features triplets and accidentals.

System 4: Treble clef features triplets and accidentals. Bass clef features triplets and accidentals.

System 5: Treble clef features triplets and accidentals. Bass clef features triplets and accidentals.

System 6: Treble clef and bass clef staves are blank. Text: "Improvisation - Blues changes". Time signature: 6/4.

The following example consists of the first six (6) intervals of a major scale; however, the first degree of each major scale is actually the seventh (7) degree of the preceding scale. Below is an introduction to the title, 'Orchids 'n Green' which was recorded on Hues of Blues (CD-4671) for Concord Records, Inc. Notice that the 1st tone of each measure descends chromatically as the scale ascends; but when descending, the 1st tone of each measure ascends in whole tones.

(fingering; 1 2 3 4 - 1 2 3 4 - etc.)

play in all tonalities

# IDEA FRAGMENTS

original

1 2 3 4 5 6 7 8 9 10 11 12

inversion

1 2 3 4 5 6 7 8 9 10 11 12

retrograde

retrograde inversion

original	the following tones were chosen from the above <i>original</i> and <i>inversion</i>	inversion
6 7 4 5 2		6 7 8 11

the following is the opening phrase of 'Enkephalins' (this title was renamed as Sunhazed) transposed a major 3rd higher; it is taken from the original and inversion of the above example

*original*                      *inversion*

the following is the original from page 13 in major-tenths; you should continue in sevenths, major-sevenths, flatted-ninths and sharped-ninths

enharmonic notation is used to minimise the number of accidentals

**UNSYNCHRONIZED:** phrase in the bass-clef is delayed; it begins two eight-notes later than the treble-clef

\* \* **UNSYNCHRONIZED PHRASE:** used for the ending of Aladar Pege's composition, 'Spider Web' (CD-4671) Hues of Blues on Concord Jazz, Inc.

# Idea Fragments for "Synchronicity"

'Drifting' 2044-2 enja

The image displays a musical score for a single melodic line in 4/4 time. The score is written on a single staff in treble clef. It begins with a key signature of one flat (Bb) and a common time signature of 4/4. The melody consists of 25 measures, with measure numbers 4, 7, 10, 13, 17, 21, and 25 indicated at the start of their respective lines. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals, including flats and sharps, throughout the piece. The score concludes with a double bar line and repeat dots. The overall style is minimalist and contemporary.

*continues*

29

32

35

38

41

45

49

51

*continues*

53

55

57

59

**Melody for Synchronicity**

61

65

69

73

The above melody for Synchronicity, taken from measure 21, changed slightly as I edited and played these exercises. By mentally digesting the intervals, these tones surfaced as an idea; thus, a better solution was achieved. This is my objective as I practice and edit all exercises.

## PRACTICING CHORDS

Play the first chord of the exercise below and keep the keys depressed as you sing each interval vertically; pronounce the letter-name of each interval that you sing. This procedure pertains to all chords.

half-notes in the following exercise are to be sung; quarter-notes are to be played

Sing the bass voice-line while playing tones in the baritone, tenor, contralto, alto and soprano of each chord; continue this procedure and sing each voice-line horizontally. This handicap-method helps you hear each voice-line within all chords more thoroughly.

*continues*



This example of intervallic-skips is more difficult than the following chromatic minor 2nds which is one reason why practicing 3rds, 4ths and other skips is so necessary. Be assured that *ideas* will arrive eventually but not before a level of technical maturity is achieved.

A musical score for piano in 5/4 time, consisting of two systems of two staves each. The first system shows a sequence of chords in the right hand, each with a chromatic skip of a minor second between the two notes. The second system continues this sequence, with some notes in the right hand being marked with a flat (b) to indicate a change in the intervallic relationship.

chromatic in minor seconds

enharmonic notation for visual clarity

A musical score for piano in 5/4 time, consisting of two systems of two staves each. This score is an enharmonic re-notation of the first score, where the chromatic skips are written using different accidentals (sharps and flats) to make the intervallic relationship visually clearer.

A musical score for piano in 5/4 time, consisting of two systems of two staves each. The first system shows a sequence of chords in the right hand, each with a skip of a minor third between the two notes. The second system continues this sequence, with some notes in the right hand being marked with a flat (b).

in minor thirds

A musical score for piano in 5/4 time, consisting of two systems of two staves each. The first system shows a sequence of chords in the right hand, each with a skip of a major third between the two notes. The second system continues this sequence, with some notes in the right hand being marked with a flat (b).

in major thirds

A musical score for piano in 4/4 time, consisting of two systems of two staves each. The score shows a sequence of chords in the right hand with various intervallic skips. The piece concludes with a double bar line and the word "continues" written below the staff.

*continues*

in perfect fourths

Musical notation for an exercise in perfect fourths. The piece is in 4/4 time and consists of 12 measures. The key signature has one sharp (F#). The exercise is written in a grand staff with treble and bass clefs. The notes are: Measure 1: Treble (F#, C4), Bass (C4, F#); Measure 2: Treble (G, D), Bass (D, G); Measure 3: Treble (A, E), Bass (E, A); Measure 4: Treble (B, F#), Bass (F#, B); Measure 5: Treble (C, G), Bass (G, C); Measure 6: Treble (D, A), Bass (A, D); Measure 7: Treble (E, B), Bass (B, E); Measure 8: Treble (F#, C), Bass (C, F#); Measure 9: Treble (G, D), Bass (D, G); Measure 10: Treble (A, E), Bass (E, A); Measure 11: Treble (B, F#), Bass (F#, B); Measure 12: Treble (C, G), Bass (G, C).

in perfect fifths

Musical notation for an exercise in perfect fifths. The piece is in 4/4 time and consists of 12 measures. The key signature has one sharp (F#). The exercise is written in a grand staff with treble and bass clefs. The notes are: Measure 1: Treble (F#, C4), Bass (C4, F#); Measure 2: Treble (G, D), Bass (D, G); Measure 3: Treble (A, E), Bass (E, A); Measure 4: Treble (B, F#), Bass (F#, B); Measure 5: Treble (C, G), Bass (G, C); Measure 6: Treble (D, A), Bass (A, D); Measure 7: Treble (E, B), Bass (B, E); Measure 8: Treble (F#, C), Bass (C, F#); Measure 9: Treble (G, D), Bass (D, G); Measure 10: Treble (A, E), Bass (E, A); Measure 11: Treble (B, F#), Bass (F#, B); Measure 12: Treble (C, G), Bass (G, C).

in tri tones

Musical notation for an exercise in tri tones. The piece is in 4/4 time and consists of 12 measures. The key signature has one sharp (F#). The exercise is written in a grand staff with treble and bass clefs. The notes are: Measure 1: Treble (F#, C4), Bass (C4, F#); Measure 2: Treble (G, D), Bass (D, G); Measure 3: Treble (A, E), Bass (E, A); Measure 4: Treble (B, F#), Bass (F#, B); Measure 5: Treble (C, G), Bass (G, C); Measure 6: Treble (D, A), Bass (A, D); Measure 7: Treble (E, B), Bass (B, E); Measure 8: Treble (F#, C), Bass (C, F#); Measure 9: Treble (G, D), Bass (D, G); Measure 10: Treble (A, E), Bass (E, A); Measure 11: Treble (B, F#), Bass (F#, B); Measure 12: Treble (C, G), Bass (G, C).

in tri tones

also play with clefs inverted

Musical notation for an exercise in tri tones with inverted clefs. The piece is in 6/4 time and consists of 12 measures. The key signature has one sharp (F#). The exercise is written in a grand staff with treble and bass clefs. The notes are: Measure 1: Treble (F#, C4), Bass (C4, F#); Measure 2: Treble (G, D), Bass (D, G); Measure 3: Treble (A, E), Bass (E, A); Measure 4: Treble (B, F#), Bass (F#, B); Measure 5: Treble (C, G), Bass (G, C); Measure 6: Treble (D, A), Bass (A, D); Measure 7: Treble (E, B), Bass (B, E); Measure 8: Treble (F#, C), Bass (C, F#); Measure 9: Treble (G, D), Bass (D, G); Measure 10: Treble (A, E), Bass (E, A); Measure 11: Treble (B, F#), Bass (F#, B); Measure 12: Treble (C, G), Bass (G, C).

continue with major and minor-sixths plus dominant and major-sevenths

# MINOR 9th CHORDS

whole tones

Musical notation for the 'whole tones' exercise, showing a sequence of minor 9th chords in 6/4 time. The right hand plays a sequence of notes, and the left hand plays the root notes of the chords.

chromatic

Musical notation for the 'chromatic' exercise, showing a sequence of minor 9th chords in 6/4 time. The right hand plays a sequence of notes, and the left hand plays the root notes of the chords.

Musical notation for a chromatic exercise in 4/4 time, showing a sequence of minor 9th chords. The right hand plays a sequence of notes, and the left hand plays the root notes of the chords.

major scale sequence

Musical notation for the 'major scale sequence' exercise, showing a sequence of minor 9th chords in 4/4 time. The right hand plays a sequence of notes, and the left hand plays the root notes of the chords.

Musical notation for an exercise in 4/4 time, showing a sequence of minor 9th chords. The right hand plays a sequence of notes, and the left hand plays the root notes of the chords.

*continues*

experiment with other modes

C minor 11, 9, 7 in skips of minor-thirds

Musical notation for C minor 11, 9, 7 in skips of minor-thirds. The piece is in 6/8 time and consists of two systems of two staves each. The first system contains two measures of music, and the second system contains two measures. The notes are grouped in pairs, with a brace under each pair. The first measure of each system has a repeat sign. The second measure of each system has a double bar line and repeat dots.

Musical notation for C minor 11, 9, 7 in skips of minor-thirds. The piece is in 6/8 time and consists of two systems of two staves each. The first system contains two measures of music, and the second system contains two measures. The notes are grouped in pairs, with a brace under each pair. The first measure of each system has a repeat sign. The second measure of each system has a double bar line and repeat dots. The text "continue the exercise above in other intervalic skips" is written in the center of the second system.

F minor 13, 11, 9 (7th omitted) in skips of major-thirds

Musical notation for F minor 13, 11, 9 (7th omitted) in skips of major-thirds. The piece is in 6/8 time and consists of two systems of two staves each. The notes are grouped in pairs, with a brace under each pair. The first measure of each system has a repeat sign. The second measure of each system has a double bar line and repeat dots.

Musical notation for F minor 13, 11, 9 (7th omitted) in skips of major-thirds. The piece is in 4/4 time and consists of two systems of two staves each. The notes are grouped in pairs, with a brace under each pair. The first measure of each system has a repeat sign. The second measure of each system has a double bar line and repeat dots.

*continues*

F minor 13, 11, 9 (7th omitted) in a circle of fourths

Musical notation in 4/4 time, showing a sequence of chords in a circle of fourths. The chords are F minor 13, Bb minor 11, Eb minor 9 (7th omitted), Ab minor 13, Db minor 11, and Gb minor 9 (7th omitted). The notation includes a repeat sign at the beginning and end.

circle of fifths

Musical notation in 4/4 time, showing a sequence of chords in a circle of fifths. The chords are F minor 13, C minor 11, Gb minor 9 (7th omitted), Db minor 13, Ab minor 11, and Eb minor 9 (7th omitted). The notation includes a repeat sign at the beginning and end.

possibly an intro or ending from the Minor 9th Chords on page 21

Musical notation in 4/4 time, showing a sequence of chords: F minor 9, C minor 9, Gb minor 9, Db minor 9, Ab minor 9, and Eb minor 9. The notation includes a repeat sign at the beginning and end.

Introduction (below) for the title Vars, recorded (CD-4457) on Lush Life for Concord Jazz, Inc. You'll notice these chords as a sequence of twelve-tones.

rubato

Musical notation in 4/4 time, showing a sequence of chords: F minor 13, C minor 11, Gb minor 9 (7th omitted), Db minor 13, Ab minor 11, and Eb minor 9 (7th omitted). The notation includes a repeat sign at the beginning and end.

## Rhythmic Coordination

Notation for the soprano-line in treble clef pertains to the right foot. Notation for the alto-line in treble clef pertains to the left foot. Notation for bass clef is played with the left hand.

The first system of music is in 6/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has two lines of music: the upper line (soprano) contains three eighth notes with stems pointing up, and the lower line (alto) contains three eighth notes with stems pointing down. The bass clef staff contains two chords, each consisting of a dotted quarter note and an eighth note, with stems pointing down.

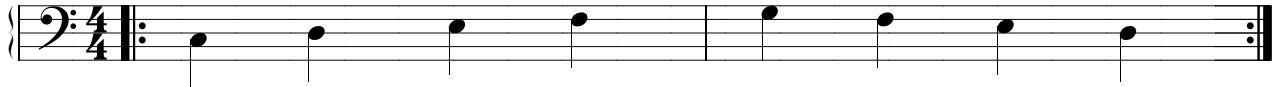
The second system of music is in 6/8 time and spans four measures. The treble clef staff continues with the same pattern of three eighth notes (up stems) on the upper line and three eighth notes (down stems) on the lower line. The bass clef staff continues with two chords per measure, each consisting of a dotted quarter note and an eighth note, with stems pointing down.

Notation in treble clef is played with the right hand. Notation for the tenor-line in bass clef pertains to the right foot. Notation for the bass-line in bass clef pertains to the left foot.

The third system of music is in 6/8 time and spans two measures. The treble clef staff contains two chords, each consisting of a dotted quarter note and an eighth note, with stems pointing down. The bass clef staff contains two lines of music: the upper line (tenor) has two eighth notes with stems pointing up, and the lower line (bass) has two eighth notes with stems pointing down.

The fourth system of music is in 6/8 time and spans three measures. The treble clef staff contains two chords per measure, each consisting of a dotted quarter note and an eighth note, with stems pointing down. The bass clef staff contains two lines of music: the upper line (tenor) has two eighth notes with stems pointing up, and the lower line (bass) has two eighth notes with stems pointing down. The system ends with a double bar line and a 4/4 time signature change.

*continues*

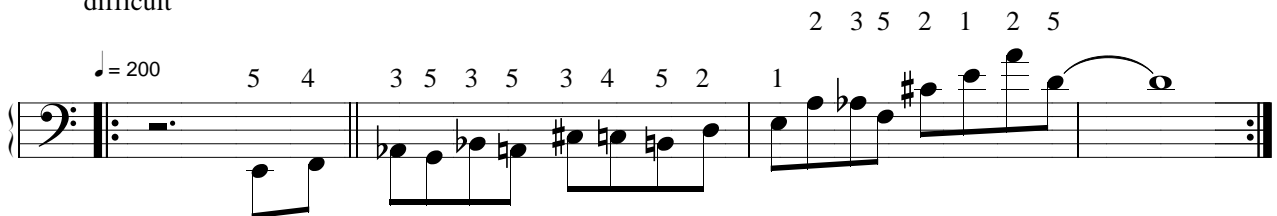


play the above with your left hand and make a circle clock-wise with the right foot plus a circle counter clock-wise with the right hand simultaneously



play the above with your right hand and make a circle clock-wise with the left foot plus a circle counter clock-wise with the left hand simultaneously

difficult



Play the above with your left hand while making a circle counter clock-wise with the right foot plus a circle clock-wise with the right hand and tap your left foot (toe and heel) simultaneously. Try other fingering. Do the same procedure with the exercise below.



also try to make a figure eight counter clock-wise with the right hand plus a figure eight clock-wise with the right foot simultaneously

## FOR INTONATION AND PERFECT PITCH

Play whole notes; sing and name tones in the alto. Sing soprano;  
play bass and alto. Sing bass; play soprano and alto.

The first system of music consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a piano accompaniment. The lower staff is a single bass clef line. The piano accompaniment starts with a whole note chord of Bb2 and G2, followed by a sequence of whole notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The bass line consists of whole notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0.

The second system of music consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a piano accompaniment. The lower staff is a single bass clef line. The piano accompaniment starts with a whole note chord of G2 and F2, followed by a sequence of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The bass line consists of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0.

The third system of music consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a piano accompaniment. The lower staff is a single bass clef line. The piano accompaniment starts with a whole note chord of G2 and F2, followed by a sequence of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The bass line consists of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0.

play soprano and tenor while singing the alto simultaneously

The fourth system of music consists of two staves. The upper staff is a grand staff (treble and bass clefs) with a piano accompaniment. The lower staff is a single bass clef line. The piano accompaniment starts with a whole note chord of G2 and F2, followed by a sequence of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The bass line consists of whole notes: G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0.

*continues*





after singing each tone check your pitch with the piano

25

27

29

31

33

35

37

41

by now you should be able to sing at least 3 measures without checking your intonation with the piano

*continues*

45

Musical staff 45: Treble clef, key signature of two flats, 6/8 time signature. Four measures of music with eighth and sixteenth notes.

49

Musical staff 49: Treble clef, key signature of two flats, 6/8 time signature. Four measures of music with eighth and sixteenth notes.

53

Musical staff 53: Treble clef, key signature of two flats, 6/8 time signature. Four measures of music with eighth and sixteenth notes.

57

Musical staff 57: Treble clef, key signature of two flats, 4/4 time signature. Four measures of music with eighth and sixteenth notes.

61

Musical staff 61: Treble clef, key signature of two flats, 4/4 time signature. Four measures of music with eighth and sixteenth notes.

64

Musical staff 64: Treble clef, key signature of two flats, 4/4 time signature. Four measures of music with eighth and sixteenth notes.

67

Musical staff 67: Treble clef, key signature of two flats, 4/4 time signature. Four measures of music with eighth and sixteenth notes.

70

Musical staff 70: Treble clef, key signature of two flats, 4/4 time signature. Four measures of music with eighth and sixteenth notes.

*continues*

73



76



79



82



85



88



91



94



*continues*

97

98

99

100

101

102

103

*continues*

Musical score for guitar, measures 104 through 110. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The music consists of a continuous sequence of eighth notes, often beamed in pairs or groups of four, with various accidentals (sharps, flats, naturals) and a double bar line at the end of measure 110.

104

105

106

107

108

109

110

Reed and brass instrumentalists practice single-line patterns; likewise, pianists must work hands separately with such patterns. When improvising hands together, your right hand is influenced by chord voicings of the left hand; read about overtones on pages 170-175 and keep the right hand solo-line independent of the dominating, lower string, vibrations in your left hand.

4

7

10

13

16

19

22

*continues*

25



Musical staff 25: Treble clef, four measures of music. The first measure starts with a double bar line and a repeat sign. The notes are: G4, A4, Bb4, C5, D5, Eb5, F5, G5.

28



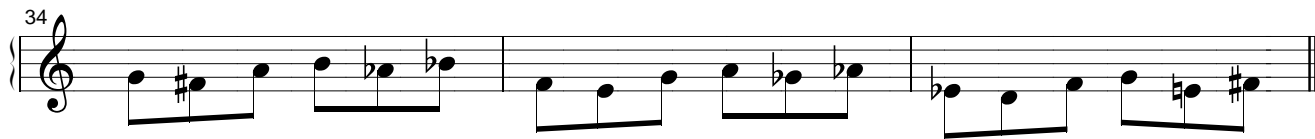
Musical staff 28: Treble clef, four measures of music. The notes are: F5, G5, A5, Bb5, C6, D6, Eb6, F6.

31



Musical staff 31: Treble clef, four measures of music. The notes are: E6, F6, G6, Ab6, Bb6, C7, D7, Eb7.

34



Musical staff 34: Treble clef, four measures of music. The notes are: D7, Eb7, F7, G7, Ab7, Bb7, C8, D8.

37



Musical staff 37: Treble clef, four measures of music. The notes are: E8, F8, G8, Ab8, Bb8, C9, D9, Eb9.

41



Musical staff 41: Treble clef, four measures of music. The notes are: D9, Eb9, F9, G9, Ab9, Bb9, C10, D10.

45

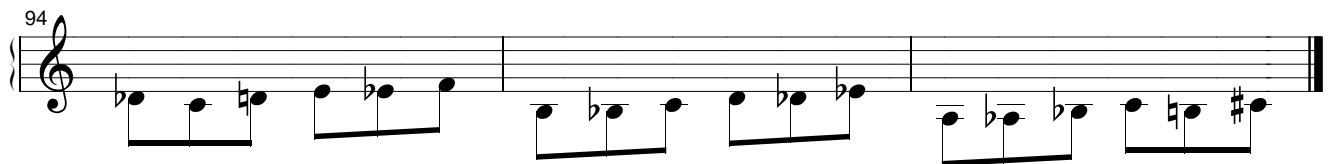
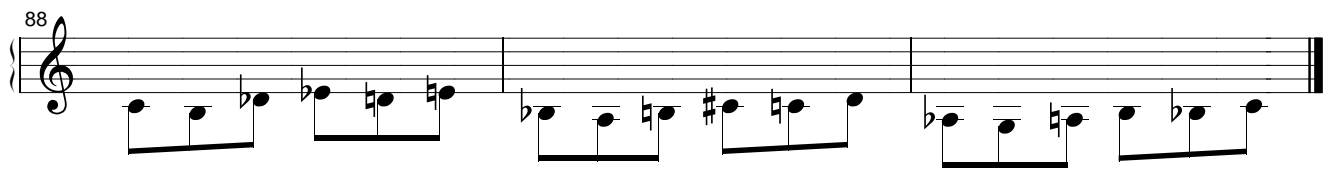
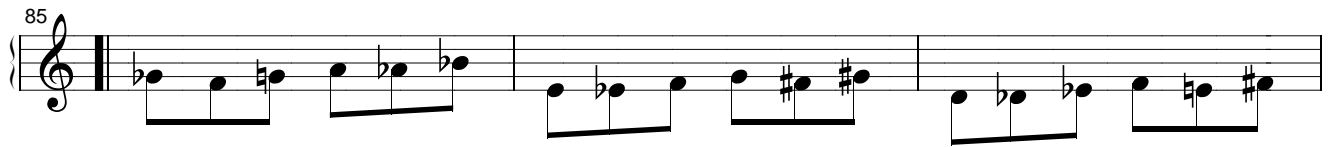
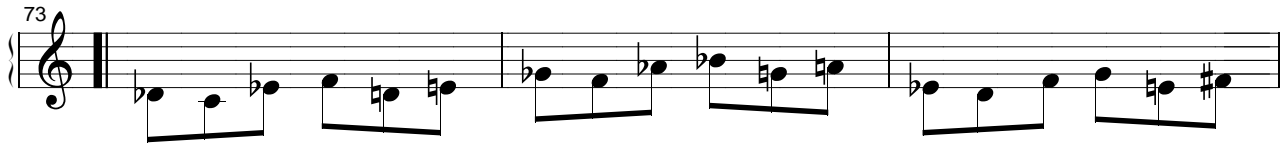


Musical staff 45: Treble clef, four measures of music. The notes are: E10, F10, G10, Ab10, Bb10, C11, D11, Eb11.

*continues*







# Polyrhythmic Pattern for Finger Coordination

5 against 4 & 3 simultaneously

W. Norris

This exercise should be practiced hands separately; all voices are to be played in tempo simultaneously. However, the notation above is to discourage playing this exercise on the piano because of weight-resistance in the key-shanks; instead, execute the above on a felt covered table and only for a very few minutes. Nevertheless, I did record this pattern as a piano introduction for 'Touch of Jade,' on Elements 'n Motion SRC D 2002-2 Sunburst Recordings, Inc. **WARNING:** This exercise can cause tendonitis.

1. execute and count aloud the 4 quarter-notes in soprano (1st stave) 1 2 3 4 right hand
2. execute and count aloud the 5 half-notes in alto " 1 2 3 4 5 "
3. execute and count aloud the 3 half-note triplets in contralto (2nd stave) 1 2 3 "
4. execute and count aloud the 3 half-note triplets in tenor (3rd stave) 1 2 3 left hand
5. execute and count aloud the 5 half-notes in baritone (4th stave) 1 2 3 4 5 "
6. execute and count aloud the 4 quarter-notes in bass " 1 2 3 4 "
7. execute, count aloud and sing the 5 half-notes: C E G Bb C / D C Bb G E \* both hands
8. execute, count aloud and sing the 4 quarter-notes: C E G Bb / C Bb G E \* "
9. execute, count aloud and sing the 3 half-note triplets: C E G / Bb G E "
10. execute and sing a melody in 5/4/ meter "
11. execute and sing a melody in 4/4 meter "
12. execute and sing a melody in 3/4 meter "

\* 7. The intervals, C E G Bb C ascend to the diagonal-slash and then descend with D C Bb G E.

\* 8. The intervals, C E G Bb ascend to the diagonal-slash and then descend with C Bb G E.

Even more difficult than the above, is to execute the left hand while rotating your right foot and right hand in contrary motion; next, execute the right hand while rotating your left foot and left hand in contrary motion: next, instead of circles, try figure-eights (hand and foot) in contrary motion.

*continues*

The rhythmic notation for this exercise, in 3/8 meter, is nearly correct but as an approximation, it will condition you for the correctly notated Polyrhythmic exercise, in 4/4, on the preceding page; be sure and count aloud. The mathematical problem in notating this pattern is that 5/4 is divisible by 4/4 but not 3/4; as a solution, I divided 4 by 3.

3

m.d.

m.s.

MRI morphometry-technology shows within minutes, the changes occurring in the motor cortex when practicing simple five-finger exercises; MRI has never examined the complexity of this polyrhythmic example.

9

m.d.

m.s.

4/4

4/4

4/4

4/4

**WARNING:** this exercise can cause tendonitis

# F. Chopin Etude opus posthumous no.2

measures 49-57

F. Chopin

African triplet feeling

Musical notation for measures 49-52. The piece is in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a triplet eighth-note pattern in the first two measures of each measure, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 53-56. The right hand continues the triplet eighth-note pattern, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 57-60. The right hand continues the triplet eighth-note pattern, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 61-64. The right hand continues the triplet eighth-note pattern, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 65-68. The right hand features a melodic line with a slur over the first two measures. The left hand continues the eighth-note accompaniment. A double bar line is placed after measure 65. The text "Latin even eighth-note feeling" is written above the staff, and "measures 49 - 57" is written below the staff. The word "continues" is written at the bottom right of the page.

21

Musical notation for measures 21-24. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand (treble clef) plays a sequence of chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment.

25

Musical notation for measures 25-28. The right hand continues with a melodic line of quarter notes, and the left hand maintains the eighth-note accompaniment.

29

Musical notation for measures 29-32. The right hand features a series of half notes, and the left hand continues with the eighth-note accompaniment.

33

Musical notation for measures 33-36. The right hand has a melodic line with a long slur over the final two measures. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line. The word *continues* is written at the bottom right of the system.

# Chopin Etude opus posthumous no. 2

African triplet in 12/8 meter

37

41

45

49

53

*continues*

57

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef features eighth and quarter notes with slurs and ties. The bass clef provides a steady accompaniment of quarter notes.

61

Musical notation for measures 61-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes, including a sharp sign (F#) in measure 64. The bass clef accompaniment remains consistent with quarter notes.

66

Musical notation for measures 66-69. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with quarter notes.

70

Musical notation for measures 70-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with quarter notes.

74

Musical notation for measures 74-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with quarter notes.

*continues*



78

Musical notation for measures 78-81. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The melody in the treble staff features eighth-note patterns with slurs and ties. The bass staff provides a simple harmonic accompaniment with quarter notes.

82

Musical notation for measures 82-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff continues with eighth-note patterns. The bass staff accompaniment remains consistent with quarter notes.

86

Musical notation for measures 86-89. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff shows some rests in the final two measures. The bass staff accompaniment continues with quarter notes.

90

Musical notation for measures 90-93. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff has a full rest for the first measure, followed by eighth-note patterns. The bass staff accompaniment continues with quarter notes.

94

Musical notation for measures 94-97. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff continues with eighth-note patterns. The bass staff accompaniment continues with quarter notes. The word "continues" is written at the end of the system.

*continues*

98

Musical notation for measures 98-101. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

102

Musical notation for measures 102-105. The right hand continues the melodic development with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains the bass line.

106

Musical notation for measures 106-109. The right hand shows a change in melodic direction, with some notes marked with a flat. The left hand continues the bass line.

110

Musical notation for measures 110-113. The right hand features a more active melodic line with eighth notes. The left hand continues the bass line.

114

Musical notation for measures 114-117. The right hand continues the melodic line. The left hand continues the bass line. The word "continues" is written at the end of the system.

*continues*

118

Musical notation for measures 118-121. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The melody in the treble clef features eighth and quarter notes with various articulations. The bass clef provides a harmonic accompaniment with dotted and eighth notes.

122

Musical notation for measures 122-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with the previous system.

126

Musical notation for measures 126-129. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with the previous system.

130

Musical notation for measures 130-133. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with the previous system.

134

Musical notation for measures 134-137. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. The melody in the treble clef continues with eighth and quarter notes. The bass clef accompaniment remains consistent with the previous system.

*continues*

138

Musical notation for measures 138-141. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff features eighth-note patterns with slurs and ties. The bass staff provides a steady accompaniment of quarter notes.

142

Musical notation for measures 142-145. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff continues with eighth-note patterns, including a long slur over the final measure. The bass staff continues with quarter notes.

146

Musical notation for measures 146-149. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff begins with a whole note followed by eighth-note patterns. The bass staff continues with quarter notes.

150

Musical notation for measures 150-153. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff continues with eighth-note patterns. The bass staff continues with quarter notes.

154

Musical notation for measures 154-157. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff continues with eighth-note patterns. The bass staff continues with quarter notes.

*continues*

158

Musical notation for measures 158-161. The key signature has three flats (B-flat, E-flat, A-flat). Measure 158: Treble clef has a half note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. Bass clef has a half note G2. Measure 159: Treble clef has a half note G4. Bass clef has a half note G2. Measure 160: Treble clef has a half note G4. Bass clef has a half note G2. Measure 161: Treble clef has a half note G4. Bass clef has a half note G2.

162

Musical notation for measures 162-165. The key signature has three flats (B-flat, E-flat, A-flat). Measure 162: Treble clef has a half note G4. Bass clef has a half note G2. Measure 163: Treble clef is empty. Bass clef has a half note G2. Measure 164: Treble clef is empty. Bass clef has a half note G2. Measure 165: Treble clef is empty. Bass clef has a half note G2. A fermata is placed over the G2 in measure 165.

# F. Chopin Etude opus posthumus no. 2

in 12/8 Latin feeling

167

171

175

179

183

*continues*

187

Musical notation for measures 187-190. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of quarter notes and half notes. The bass staff features a steady eighth-note accompaniment.

191

Musical notation for measures 191-194. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff consists of quarter notes and half notes. The bass staff features a steady eighth-note accompaniment.

195

Musical notation for measures 195-198. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff consists of quarter notes and half notes. The bass staff features a steady eighth-note accompaniment.

199

Musical notation for measures 199-202. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff consists of quarter notes and half notes. The bass staff features a steady eighth-note accompaniment.

203

Musical notation for measures 203-206. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats. The melody in the treble staff consists of quarter notes and half notes. The bass staff features a steady eighth-note accompaniment.

*continues*

207

Musical score for measures 207-210. The right hand has whole rests, and the left hand plays a descending eighth-note pattern.

211

Musical score for measures 211-214. The right hand has whole notes, and the left hand plays a descending eighth-note pattern.

215

Musical score for measures 215-218. The right hand has chords with a sharp, and the left hand plays a descending eighth-note pattern.

219

Musical score for measures 219-222. The right hand has chords with a sharp, and the left hand plays a descending eighth-note pattern.

223

Musical score for measures 223-226. The right hand has whole notes, and the left hand plays a descending eighth-note pattern.

*continues*



227

231

235

239

243

*continues*



267

Musical notation for measures 267-270. Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G2, A2, Bb2, C3, D3, E3, F3, G3. Key signature: three flats. Time signature: 4/4.

271

Musical notation for measures 271-274. Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G2, A2, Bb2, C3, D3, E3, F3, G3. Key signature: three flats. Time signature: 4/4.

275

Musical notation for measures 275-278. Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G2, A2, Bb2, C3, D3, E3, F3, G3. Key signature: three flats. Time signature: 4/4.

279

Musical notation for measures 279-282. Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G2, A2, Bb2, C3, D3, E3, F3, G3. Key signature: three flats. Time signature: 4/4.

283

Musical notation for measures 283-286. Treble clef: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass clef: G2, A2, Bb2, C3, D3, E3, F3, G3. Key signature: three flats. Time signature: 4/4.

*continues*

287

291

296

left hand study from measure 39

301

305

*continues*

309

Musical score for measures 309-312. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 309: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 310: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 311: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 312: Treble clef has a quarter note D5, a quarter note C5, and a quarter note B4. Bass clef has a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers (1, 2, 5) are placed above or below notes to indicate fingerings.

313

Musical score for measures 313-316. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of two staves: a treble clef staff and a bass clef staff. Measure 313: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note A2, and a quarter note B2. Measure 314: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C3, a quarter note B2, and a quarter note A2. Measure 315: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 316: Treble clef has a quarter note D5, a quarter note C5, and a quarter note B4. Bass clef has a quarter note D3, a quarter note C3, and a quarter note B2. Fingering numbers (1, 2, 5) are placed above or below notes to indicate fingerings.

# F. Chopin Etude op. posthumous no. 2

F. Chopin

fingering is only suggested; write fingering that is comfortable for your hand

also practice measures 1-4 without the thumb

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with triplets and slurs, while the left hand has a bass line with slurs. Fingering numbers are provided for the right hand.

Musical notation for measures 5-8. The right hand has rests, and the left hand continues with a bass line of eighth notes.

Musical notation for measures 9-11. Both hands feature complex rhythmic patterns with triplets and slurs. Fingering numbers are provided for both hands.

Musical notation for measures 12-14. The piece continues with intricate rhythmic patterns and slurs in both hands. Fingering numbers are provided.

Musical notation for measures 15-18. The final section of the page shows further complex rhythmic patterns. Fingering numbers are provided. The piece concludes with the word *continues*.

18

Musical notation for measures 18-20. Treble clef: three measures, each containing a triplet of eighth notes. Bass clef: eighth notes with fingerings 1, 2, 3, 4, 1.

21

Musical notation for measures 21-23. Treble clef: measure 21 has a whole rest; measures 22-23 have triplets of eighth notes. Bass clef: eighth notes with fingerings 2, 1, 4 and 1, 4.

24

Musical notation for measures 24-26. Treble clef: triplets of eighth notes with accidentals. Bass clef: eighth notes with fingerings 3, 2, 1 and 3, 2, 1.

27

Musical notation for measures 27-29. Treble clef: triplets of eighth notes with accidentals. Bass clef: eighth notes with fingerings 2, 3, 4, 1 and 1, 2, 4, 1.

30

Musical notation for measures 30-32. Treble clef: triplets of eighth notes. Bass clef: eighth notes with fingerings 1, 4, 2, 4, 1, 2 and 2, 4, 1.

*continues*

33

Musical notation for measures 33-35. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment. Measure numbers 33, 34, and 35 are indicated at the start of each system.

36

Musical notation for measures 36-38. The right hand continues with melodic patterns, including a triplet in measure 37. The left hand accompaniment remains consistent. Measure numbers 36, 37, and 38 are indicated at the start of each system.

39

Musical notation for measures 39-41. The right hand has a more active melodic line with slurs and triplets. The left hand accompaniment continues. Measure numbers 39, 40, and 41 are indicated at the start of each system.

42

Musical notation for measures 42-44. The right hand features a melodic line with slurs and triplets. The left hand accompaniment continues. Measure numbers 42, 43, and 44 are indicated at the start of each system.

45

Musical notation for measures 45-47. The right hand has a melodic line with slurs and triplets. The left hand accompaniment continues. Measure numbers 45, 46, and 47 are indicated at the start of each system.

*continues*



48

3 5 4 1 4 1 3 2 5 2 5

51

4 2 3 2 5 4 2 4 2 4 2 4

54

1 4 2 2 1 3 4 2 4 1 4 4

58

3 5 2 1 4 4 2 4 3 4 2 4 3 4

62

5 4 1 4 5 1 3

## F. Chopin Etude op. posthumous no. 2

transposition

use original fingering written for Ab; change fingering again for this Bb transposition after weeks of practicing

*continues*

86

Musical notation for measures 86-88. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with triplets and slurs. The left hand provides a bass line with slurs and fingerings (3, 4, 1).

89

Musical notation for measures 89-91. Measure 89 begins with a whole rest in the right hand. The left hand continues with a bass line. Measures 90-91 show the right hand with triplets and slurs, and the left hand with slurs and fingerings (4, 1).

92

Musical notation for measures 92-94. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with slurs and fingerings (3, 4, 1).

95

Musical notation for measures 95-97. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with slurs and fingerings (3, 4, 1). Measure 97 ends with a whole rest in the right hand.

98

Musical notation for measures 98-100. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with slurs and fingerings (3, 4, 1).

*continues*

101

Musical notation for measures 101-103. Treble clef, bass clef, key signature of two flats. Measures 101-102 feature triplets in both hands. Measure 103 features a triplet in the treble and a triplet in the bass.

104

Musical notation for measures 104-106. Treble clef, bass clef, key signature of two flats. Measures 104-105 feature triplets in both hands. Measure 106 features a triplet in the treble and a triplet in the bass with fingerings 1, 3, 4, 1.

107

Musical notation for measures 107-109. Treble clef, bass clef, key signature of two flats. Measures 107-108 feature triplets in both hands. Measure 109 features a triplet in the treble and a triplet in the bass with fingerings 5, 1, 3, 1, 2.

110

Musical notation for measures 110-112. Treble clef, bass clef, key signature of two flats. Measures 110-111 feature triplets in both hands. Measure 112 features a triplet in the treble and a triplet in the bass.

113

Musical notation for measures 113-115. Treble clef, bass clef, key signature of two flats. Measures 113-114 feature triplets in both hands. Measure 115 features a triplet in the treble and a triplet in the bass with fingerings 5, 2, 3.

*continues*

116

Musical notation for measures 116-119. Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains eighth-note patterns with fingerings 1, 3, 2, 3, 2, 1, 2, 1.

120

Musical notation for measures 120-123. Treble clef contains eighth-note triplets and sixteenth-note patterns with fingerings 1, 2, 1, 3, 1, 2, 4, 1, 2, 4, 5, 1, 2. Bass clef contains eighth-note patterns with fingerings 1, 3, 2, 3, 1.

124

Musical notation for measures 124-127. Treble clef contains eighth-note triplets and sixteenth-note patterns with fingerings 3, 5, 4. Bass clef contains eighth-note patterns.

128

Musical notation for measures 128-131. Treble clef contains eighth-note triplets and sixteenth-note patterns. Bass clef contains eighth-note patterns.

132

Musical notation for measures 132-135. Treble clef contains chords and rests. Bass clef contains chords and rests.

# F. Chopin Etude op. posthumous no. 2

clefs inverted

play the introduction (omitted here) by ear

8va

measure 9

4

7

10

13

*continues*

Information played with the left hand is transferred and registered in the reflex system of the right hand; consequently, the right hand understands what is played by the left hand more thoroughly.

8va

16

19

22

25

28

*continues*

8va

31

8va

34

37

40

43

continues



8va

Musical score for measures 46-48. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 46 starts with a treble clef and a bass clef. The right hand has a melodic line with slurs and fingerings (1, 2, 1, 2, 4, 2, 1, 3, 1, 2, 1, 3, 4, 3, 2, 1, 2, 1, 2, 4, 5, 4, 3, 1). The left hand has a bass line with slurs and fingerings (2, 3, 1, 2, 3, 4, 4, 5, 1, 2, 3, 2, 1, 4, 3, 2, 1, 2). Measure 47 continues the melodic and bass lines. Measure 48 concludes the system with similar patterns.

Musical score for measures 49-51. Measure 49 features a treble clef with a melodic line (2, 1, 2, 4, 3, 2, 1, 2, 1, 2, 2, 1, 2) and a bass clef with a sustained chord (4). Measure 50 continues the melodic line (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2) and the bass line (2, 1, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3). Measure 51 concludes the system with similar patterns.

Musical score for measures 52-54. Measure 52 features a treble clef with a melodic line (1, 2, 1, 2, 4, 3, 2, 1, 2, 3, 4, 5) and a bass clef with a bass line (4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 3, 2, 1, 2, 4). Measure 53 continues the melodic line (1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5) and the bass line (4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 3, 2, 1, 2, 4). Measure 54 concludes the system with similar patterns.

Musical score for measures 55-58. Measure 55 features a treble clef with a melodic line (3, 2, 3, 1, 4, 2, 1, 1, 1) and a bass clef with a bass line (3, 2, 3, 1, 4, 2, 1, 1, 1). Measure 56 continues the melodic line (5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5) and the bass line (2, 1, 1, 1, 1, 1, 1, 1, 1). Measure 57 continues the melodic line (5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5, 2, 5) and the bass line (2, 1, 1, 1, 1, 1, 1, 1, 1). Measure 58 concludes the system with similar patterns.

# F. Chopin Etude op. 25 no. 4

this etude is perhaps the first notated stride-style of playing

measures 1 - 18

F. Chopin

The image displays a musical score for the first 18 measures of Chopin's Etude op. 25 no. 4. The score is written in 4/4 time and consists of five systems of two staves each (treble and bass clef). The music is characterized by a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef, with frequent rests in the treble. Measure numbers 4, 7, 10, and 13 are indicated at the beginning of their respective systems. The notation includes various accidentals (sharps and naturals) and dynamic markings.

*continues*

only the first eighteen (18) measures of this etude are notated because my purpose is to illustrate the similarity of it with the style of stride-piano

16

when played in syncopation, the etude sounds like Ragtime; however, this example is absolutely **not** intended as a method for preparing this piece for classical interpretation

19

23

26

29

*continues*

With this style of stride, an improvised solo in the right hand is much less restricted. Try it with 'Blues' or the melodic-fragment of 'From Another Star' (below) notated on page 157.

It will sound more flexible than it looks if you fit (practice) the left hand, quarter and eighth-notes, (triplets omitted) with the even sixteenth-notes in the right hand.

# Exercise for the Left Hand

41

Musical notation for exercise 41, measures 41-43. The key signature has one flat (B-flat). The melody consists of eighth notes with stems pointing up. Measure 41: B2, A2, G2, F2. Measure 42: E2, D2, C2, B1. Measure 43: A1, G1, F1, E1. The bass clef is present.

44

Musical notation for exercise 44, measures 44-46. The key signature has one flat (B-flat). Measure 44: A1, G1, F1, E1. Measure 45: D1, C1, B0, A0. Measure 46: G0, F0, E0, D0. A slur covers the notes in measure 45. The bass clef is present.

47

Musical notation for exercise 47, measures 47-49. The key signature has one flat (B-flat). Measure 47: C1, B0, A0, G0. Measure 48: F0, E0, D0, C0. Measure 49: B0, A0, G0, F0. The bass clef is present.

49

Musical notation for exercise 49, measures 49-51. The key signature has one flat (B-flat). Measure 49: E1, D1, C1, B1. Measure 50: A1, G1, F1, E1. Measure 51: D1, C1, B1, A1. A slur covers the notes in measure 50. The bass clef is present.

write similar examples

# Scales and Arpeggios for Chords

intervals 1 3 5 7 9 11 13

Cmi 7

3 15 13 11

Cmi 7 Cmi 7,9 Cmi 7,9,11 Cmi 7,9,11,13

5 9 7 5 3 1

C dorian scale in all degrees

7 Cmi 7

sustain C mi 7 chord in the left hand as you play the scale and examples below

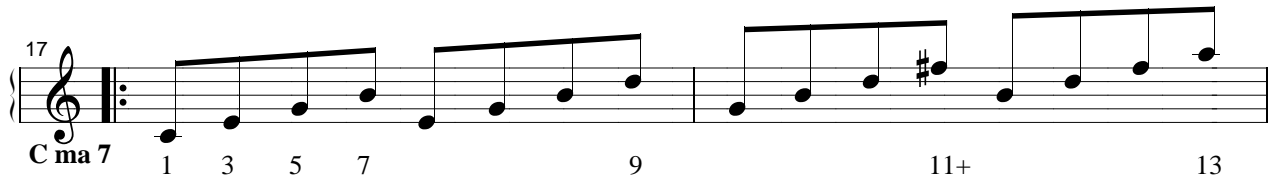
9

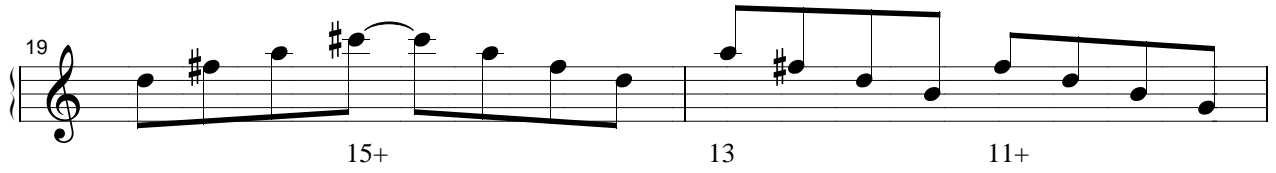
11

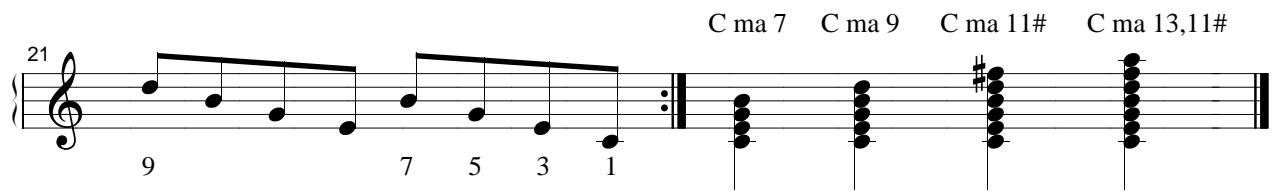
13 examples of dorian phrases

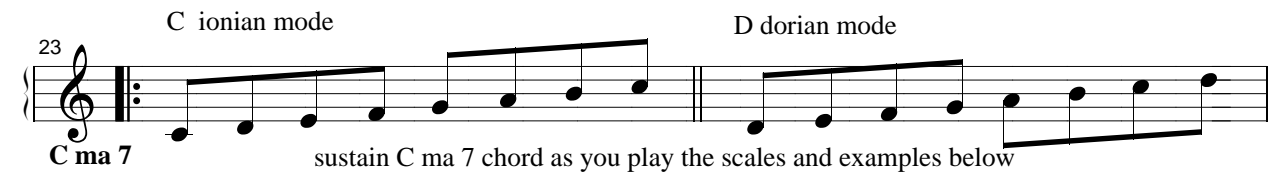
15 dorian phrase dorian phrase continues


practice all scales and arpeggios in retrograde

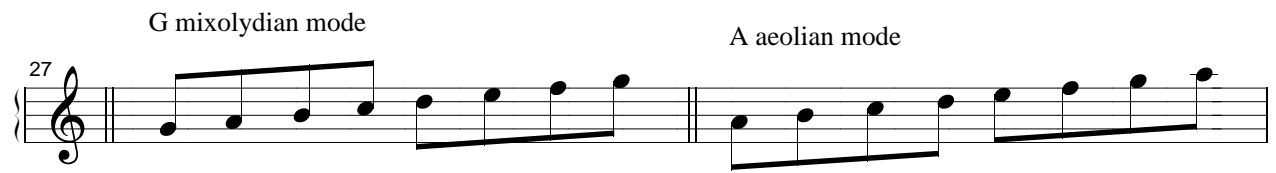
17   
C ma 7 1 3 5 7 9 11+ 13

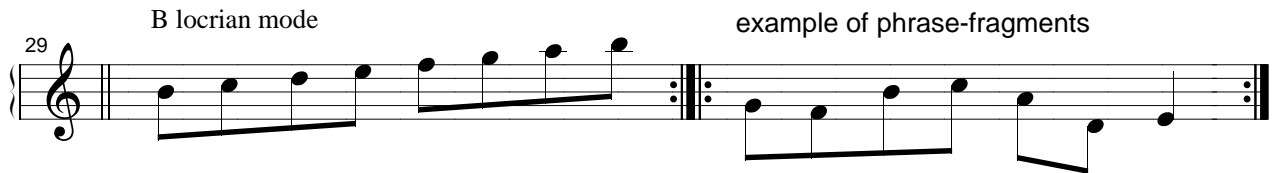
19   
15+ 13 11+

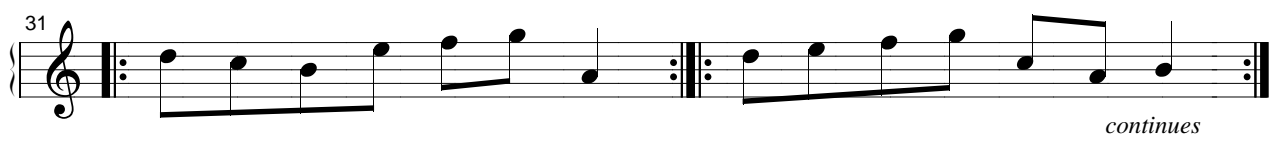
21   
9 7 5 3 1 C ma 7 C ma 9 C ma 11# C ma 13,11#

23   
C ionian mode D dorian mode  
C ma 7 sustain C ma 7 chord as you play the scales and examples below

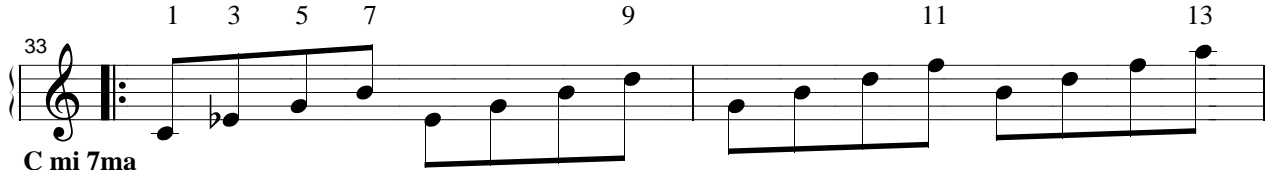
25   
E phrygian mode F lydian mode

27   
G mixolydian mode A aeolian mode

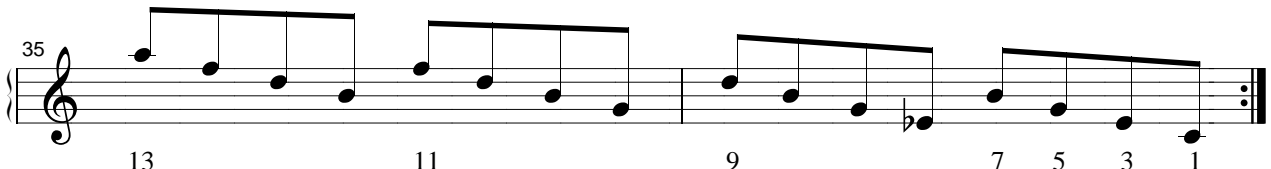
29   
B locrian mode example of phrase-fragments

31   
continues

1 3 5 7 9 11 13



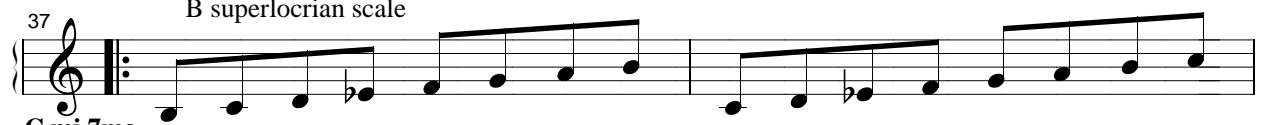
C mi 7ma



13 11 9 7 5 3 1

Detailed description: This block contains two staves of music. The first staff, starting at measure 33, shows the C mi 7ma scale ascending. Fingerings 1, 3, 5, 7 are indicated above the first four notes. The second staff, starting at measure 35, shows the scale descending. Fingerings 13, 11, 9, 7, 5, 3, 1 are indicated below the notes.

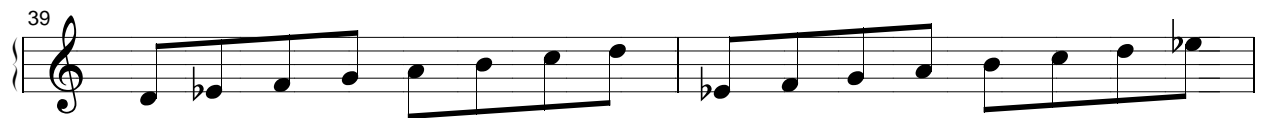
37 B superlocrian scale



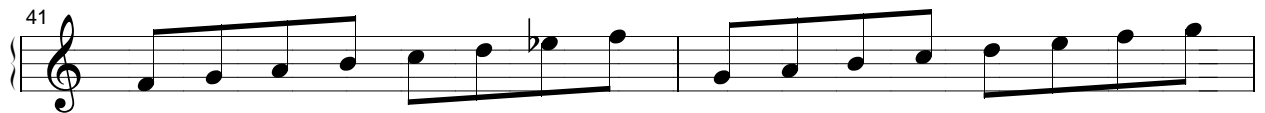
C mi 7ma

Detailed description: This block contains two staves of music. The first staff, starting at measure 37, shows the B superlocrian scale ascending. The second staff, starting at measure 38, shows the scale descending. The label 'C mi 7ma' is placed below the first staff.

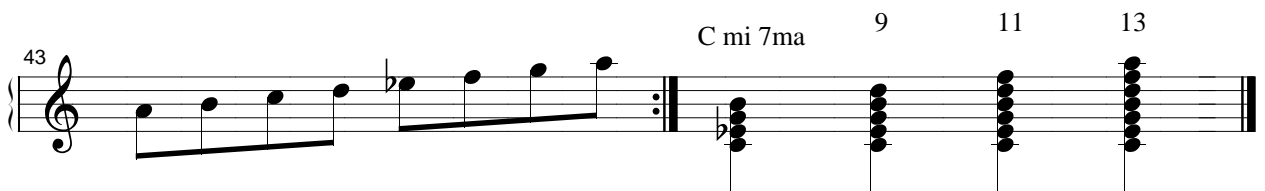
sustain C mi 7ma chord in the left hand as you play the scales and examples below



Detailed description: This block contains two staves of music. The first staff, starting at measure 39, shows the C mi 7ma scale ascending. The second staff, starting at measure 40, shows the scale descending.



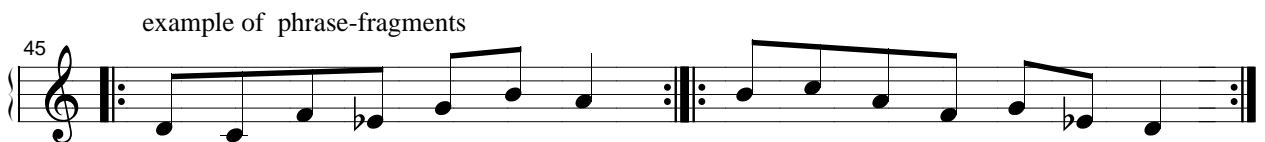
Detailed description: This block contains two staves of music. The first staff, starting at measure 41, shows the C mi 7ma scale ascending. The second staff, starting at measure 42, shows the scale descending.



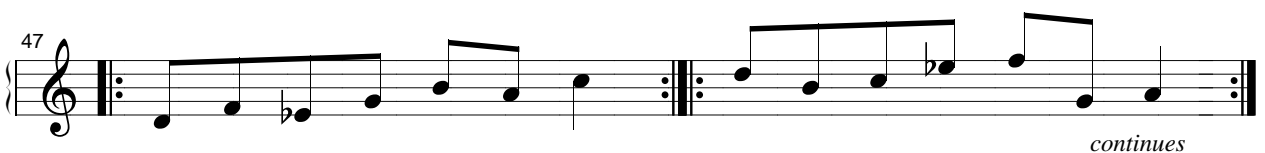
C mi 7ma 9 11 13

Detailed description: This block contains two staves of music. The first staff, starting at measure 43, shows the C mi 7ma scale ascending. The second staff, starting at measure 44, shows the scale descending. The label 'C mi 7ma' is placed above the first staff, and the numbers 9, 11, 13 are placed above the notes in the second staff.

45 example of phrase-fragments



Detailed description: This block contains two staves of music. The first staff, starting at measure 45, shows a phrase-fragment of the C mi 7ma scale ascending. The second staff, starting at measure 46, shows a phrase-fragment of the scale descending.



47

*continues*

Detailed description: This block contains two staves of music. The first staff, starting at measure 47, shows a phrase-fragment of the C mi 7ma scale ascending. The second staff, starting at measure 48, shows a phrase-fragment of the scale descending. The label '47' is placed above the first staff, and the word 'continues' is placed below the second staff.



49

1 3 5 7 9 11 13b

C mi 7 (5b)

51

9 15 13b 11

53

C mi 7 (5b) 9 11 13b

9 7 5 3 1

D superlocrian scale over C mi 7 (5b)

55

C mi 7 (5b)

sustain C mi 7 (5b) in the left hand as you play the scales and examples below

57


59


examples of D superlocrian

61

63

*continues*


65  **C dim. 7<sup>ma</sup>** sustain C dim 7<sup>ma</sup> chord as you arpeggiate


67    
the 3<sup>rd</sup> eight-note of each group (above) may be included in the following exercise to form five-note patterns; same intervallic structure as measures 91-94 in the following page

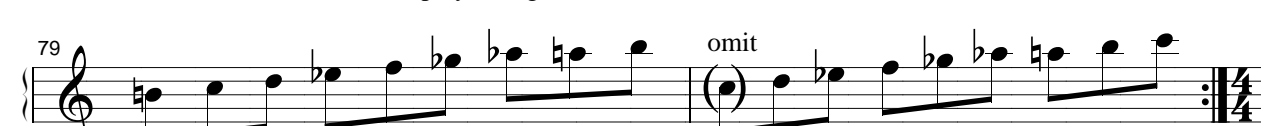
69    
search every possible combination to practice; and remember the old adage, *don't seek and you will never find*

71    
D diminished scale (also referred to as a dominant-diminished or an octatonic scale)

73    
sustain C dim. 7<sup>ma</sup> chord as you play the scales

75    
play retrograde but omit the 1<sup>st</sup> note in each measure

77    
play retrograde but omit the 1<sup>st</sup> note in each measure

79    
*continues*

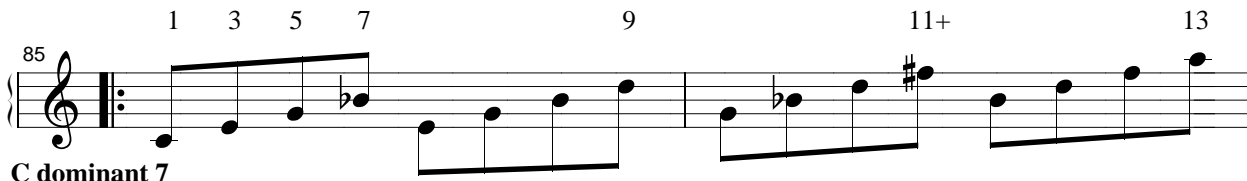
examples of D diminished scale

81 

sustain C dim. 7ma chord as you play the examples


83 

sustain C dominant 7 as you arpeggiate


85 

1 3 5 7 9 11+ 13

C dominant 7

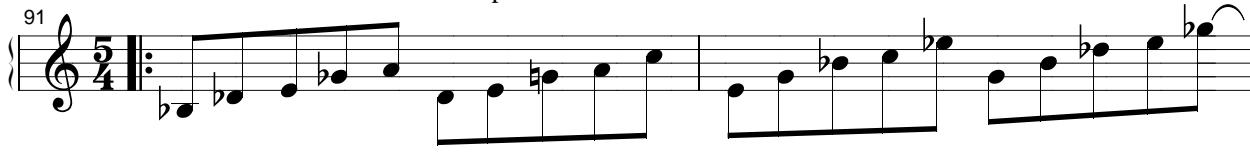
87 

15 17 15

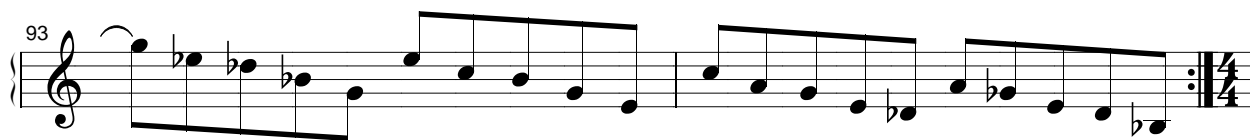
89 

13 11+ 9 7 5 3 1

example below is also for C dominant 7 altered

91 

sustain C dominant 7 as you play this scale

93 

continues

C mixolydian scale in all degrees

95

sustain C dominant 7 (C sus 4 sounds better) in the left hand as you play these examples

97

99

examples of mixolydian phrases

101

103

The notation below sounds INCORRECT. Never begin or end a C dominant 7 phrase with the 4th interval of the scale because it clashes with the major 3rd of the chord. Of course, whatever sounds wrong can be made (molded) to sound correct, but only by a few; a highly developed skill is necessary for that accomplishment.

105

## Arpeggios for Left Hand

C mi 7 arpeggio in retrograde      C# mi 7 arpeggio in retrograde

3 D mi 7 arpeggio in retrograde      Eb mi 7 arpeggio in retrograde

5 E mi 7 arpeggio in retrograde      F mi 7 arpeggio in retrograde

7 F# mi 7 arpeggio in retrograde      G mi 7 arpeggio in retrograde

9 Ab mi 7 arpeggio in retrograde      A mi 7 arpeggio in retrograde

11 Bb mi 7 arpeggio in retrograde      B mi 7 arpeggio in retrograde

within measure one: Dmi7 - Bbma7 - Gmi7 - Ebma7 - Cmi7 ::: 1st tone of each group = Bb ma9  
 2nd tone of each group = Gmi9 ::: 3rd tone of each group = Eb ma9 ::: 4th tone of each group = Cmi9





# ALTERED INTERVALS

above the 5th of a chord

**C 7 9b      Fma 9      C 7 9#, 9b      Fma 9      C 7 11+, 9#, 9b      Fma 9**

**C 7, 9b, 9#, 11+, 13b, 13      Fma 9      C 7 13, 13b, 11+, 9#, 9b      C 7, 13, 13b, 11+, 9#, 9b      Fma 9**

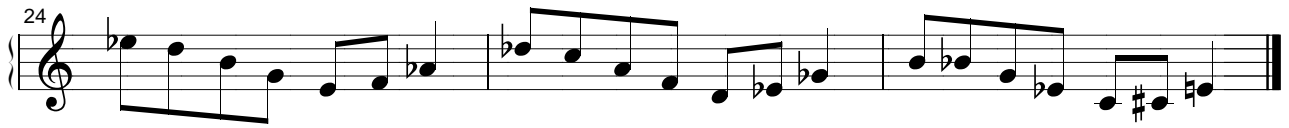
**Cm 7      F7/C      Cm 9      F 7      Cm 11, 9      F 7**

**Cm 13, 11, 9      F 9      Cm 13, 11, 9      Bbma 9**

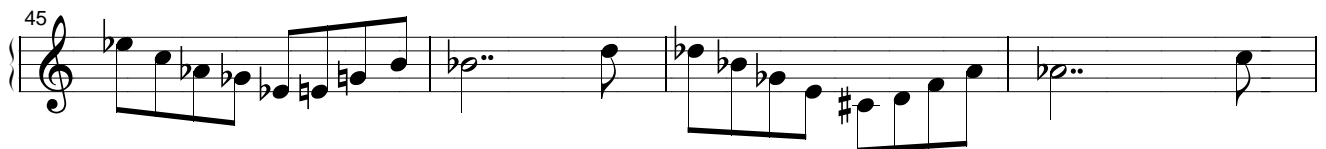
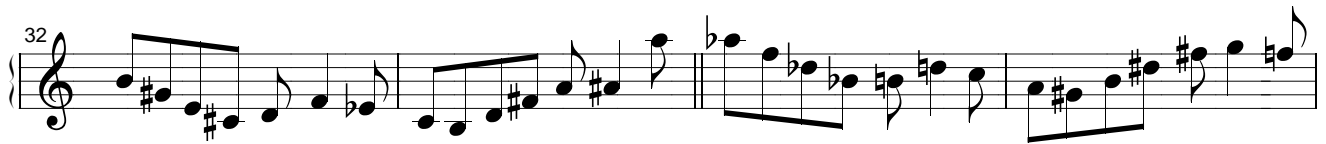
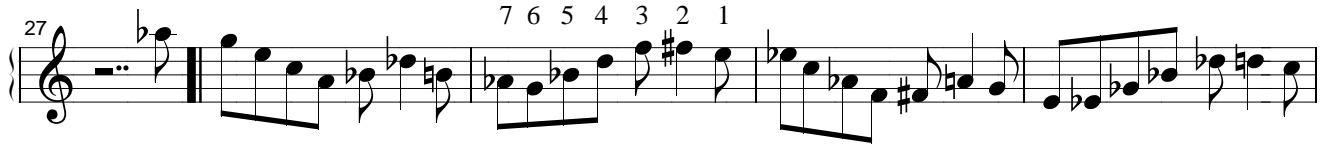
The sound-quality of each altered-chord must be stored deeply in the subconscious before recognition of each is achieved. Also, I have written this example to demonstrate that the Eb Blues Scale, in measure 5, is comprised of all altered tones belonging to C dominant 7. The Blues Scale is authentically justified by the overtone system.







phrase on page 83 in retrograde



*continues*



# Shifting Tonalities

measures 1-5 are a suggested improvised line; continue improvising and remember to repeat each of the following four-measure phrases

♩ = 112

**B<sup>b</sup>maj<sup>9</sup>**                      **Bmaj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **A<sup>b</sup>maj<sup>9</sup>**

5                      **B<sup>b</sup>maj<sup>9</sup>**                      **Cmaj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **A<sup>b</sup>maj<sup>9</sup>**

continue improvising with the right hand

9                      **B<sup>b</sup>maj<sup>9</sup>**                      **D<sup>b</sup>maj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **Gmaj<sup>9</sup>**

13                      **B<sup>b</sup>maj<sup>9</sup>**                      **Dmaj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **G<sup>b</sup>maj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**

18                      **E<sup>b</sup>maj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **Fmaj<sup>9</sup>**                      **B<sup>b</sup>maj<sup>9</sup>**                      **E<sup>b</sup>maj<sup>9</sup>**

*continues*

continue with all possible chord-combinations

'Surfing Modal Patterns' resulted from editing pages 86 through 89

23  $B^{\flat}m^7$   $Bm^7$   $B^{\flat}m^7$   $Am^7$

27  $B^{\flat}m^7$   $Cm^7$   $B^{\flat}m^7$   $A^{\flat}m^7$

31  $B^{\flat}m^7$   $D^{\flat}m^7$   $B^{\flat}m^7$   $Gm^7$

### Surfing Modal Patterns

choose a common tone within the chords while singing and counting the measures as you improvise

35  $\text{♩} = 192$   $B^{\flat}m^7$   $Dm^7$   $B^{\flat}m^7$   $Dm^7$

39  $B^{\flat}m^7$   $B^{\flat}m^7$   $G^{\flat}sus^4$   $Em^7$   
 5 6  $2X G^{\flat} mi 9$   $A sus 4$   
 7 8

43  $Dm^7$   $Dm^7$   $Fm^7$   $A^{\flat}m^7$

47  $Em^9$   $G^{\flat}m^9$   $E^{\flat}m^9$   $Csus^4$   
 1 2  $2X C sus^4$   $2X E^{\flat} sus^4$   
 3 4

51 1.  $B^{\flat}m^9$   $B^{\flat}m^7$   $Dm^7$   $Dm^7$   $B^{\flat}m^7$

56  $B^{\flat}m^7$  2.  $Fmaj^9$   $Fsus^4$   $Esus^4$   $Dm^7(^{\flat}5)/E$

61  $Amaj^9$   $Gmaj^9$   $Fmaj^9$   $\oplus Fsus^4$   $\oplus E^{\flat}maj^9$  *Fine*  
 5 6 7 8 *D.C. al Coda*

fingers will perform automatically as you improvise while counting the measures; notice when you count 1, 2, 3, 4 (on 3rd and 4th staves) that your phrasing changes slightly

66 **B<sup>b</sup> dim, 7 ma** **B dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **A dim, 7 ma**

70 **B<sup>b</sup> dim, 7 ma** **C dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **A<sup>b</sup> dim, 7 ma**

74 **B<sup>b</sup> dim, 7 ma** **D<sup>b</sup> dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **G dim, 7 ma**

78 **B<sup>b</sup> dim, 7 ma** **D dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **G<sup>b</sup> dim, 7 ma** **B<sup>b</sup> dim, 7 ma**

83 **E<sup>b</sup> dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **F dim, 7 ma** **B<sup>b</sup> dim, 7 ma** **E dim, 7 ma**

88 **B<sup>b</sup>m<sup>7(b5)</sup>** **Bm<sup>7(b5)</sup>** **B<sup>b</sup>m<sup>7(b5)</sup>** **Am<sup>7(b5)</sup>**

92 **B<sup>b</sup>m<sup>7(b5)</sup>** **Cm<sup>7(b5)</sup>** **B<sup>b</sup>m<sup>7(b5)</sup>** **A<sup>b</sup>m<sup>7(b5)</sup>**

*continues*

96 **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **D<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **Gm<sup>7</sup>(<sup>b</sup>5)**

100 **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **Dm<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **G<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)**

105 **E<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **Fm<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>m<sup>7</sup>(<sup>b</sup>5)** **Em<sup>7</sup>(<sup>b</sup>5)**

110 **B<sup>b</sup>m(maj7)** **Bm(maj7)** **B<sup>b</sup>m(maj7)** **Am(maj7)**

114 **B<sup>b</sup>m(maj7)** **Cm(maj7)** **B<sup>b</sup>m(maj7)** **A<sup>b</sup>m(maj7)**

118 **B<sup>b</sup>7** **B7** **B<sup>b</sup>7** **A7**

122 **B<sup>b</sup>7** **C7** **B<sup>b</sup>7** **A<sup>b</sup>7**

write other patterns

# A Crest of Amber

W. Norris

pedal symbols: down =  $\wedge$  up =  $\ast$   
 Skeletal-harmonisation for pages

92-98 in four-voices.

$\text{♩} = 60$   
 $3$   
 $5$   
 m.d.  
 $9$   
 $3$   
 $14$   
 m.d.

I intended to write in 3-voices but the melody, harmonically, required more elaboration.



18

Musical score for measures 18-21. The piece is in a minor key with a key signature of two flats. The music features a complex texture with many accidentals and a mix of eighth and sixteenth notes in both staves. Measure 18 starts with a treble clef and a bass clef. Measure 21 ends with a fermata.

22

Musical score for measures 22-25. Measure 22 begins with a triplet of eighth notes in the treble staff. The music continues with a mix of eighth and sixteenth notes. Measure 25 ends with a fermata.

26

Musical score for measures 26-29. Measure 26 features a triplet of eighth notes in the treble staff. Measure 28 includes a specific instruction: "sustain G with elbow" written below the bass staff. Measure 29 ends with a fermata.

30

Musical score for measures 30-33. Measure 30 starts with a treble clef and a bass clef. The music features a mix of eighth and sixteenth notes. Measure 33 ends with a fermata and the word "Fine" written above the staff.

# A CREST OF AMBER

I avoid traditional pedal-symbols because  
of space: pedal down =  $\wedge$  / up =  $\ast$

W. Norris

*quasi-rubato*  
INTRO

$\text{♩} = 60$

This system contains the first four measures of the piece. The right hand (RH) and left hand (LH) are in 4/4 time. The RH starts with a quarter rest, followed by a series of eighth and sixteenth notes. The LH plays a bass line with chords. Pedal markings are present:  $\wedge$  at the end of measure 1,  $\ast$  at the end of measure 2,  $\wedge$  at the end of measure 3, and  $\ast$  at the end of measure 4. A *rit.* marking is above the RH in measure 3. An *8<sup>va</sup>* marking is below the LH in measure 1.

5

m.s.

m.d.

m.s.

This system contains measures 5 through 8. The RH continues with eighth and sixteenth notes. The LH plays a bass line with chords. Pedal markings are present:  $\wedge$  at the end of measure 5,  $\ast$  at the end of measure 6,  $\wedge$  at the end of measure 7, and  $\ast$  at the end of measure 8. An *m.s.* marking is above the RH in measure 5, and an *m.d.* marking is above the RH in measure 7.

9

*8<sup>va</sup>*

**A** tempo

3

This system contains measures 9 through 11. The RH continues with eighth and sixteenth notes. The LH plays a bass line with chords. Pedal markings are present:  $\wedge$  at the end of measure 9,  $\ast$  at the end of measure 10, and  $\wedge$  at the end of measure 11. An *8<sup>va</sup>* marking is above the RH in measure 9. A **A** tempo marking is above the RH in measure 10. A *3* marking is above the RH in measure 11.

Reminder: right hand = m.d. and left hand = m.s.

12

m.d.

This system contains measures 12 through 15. The RH continues with eighth and sixteenth notes. The LH plays a bass line with chords. Pedal markings are present:  $\wedge$  at the end of measure 12,  $\ast$  at the end of measure 13,  $\wedge$  at the end of measure 14, and  $\ast$  at the end of measure 15. An *m.d.* marking is above the RH in measure 13.

15

m.s.

3

m.d.

This system contains measures 15, 16, and 17. The right hand starts with a melody in measure 15, marked 'm.s.' (mezzo-soprano). The left hand features a triplet of eighth notes in measure 15 and a melodic line in measure 16 marked 'm.d.' (mezzo-dolce). Measure 17 continues the left hand's melodic line. Dynamic markings include accents (^) and a piano (p) marking.

18

3

This system contains measures 18, 19, and 20. The right hand has a triplet of eighth notes in measure 18. The left hand has a melodic line in measure 18 and a more active line in measure 19. Measure 20 features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include accents (^) and a piano (p) marking.

21

3

3

3

This system contains measures 21, 22, and 23. The right hand has a triplet of eighth notes in measure 21 and a melodic line in measure 22. The left hand has a melodic line in measure 21 and a bass line in measure 22. Measure 23 features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include accents (^) and a piano (p) marking.

24

B

3

This system contains measures 24, 25, and 26. The right hand has a melodic line in measure 24 and a triplet of eighth notes in measure 25. The left hand has a melodic line in measure 24 and a bass line in measure 25. Measure 26 features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include accents (^) and a piano (p) marking.

27

Musical score for measures 27-29. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 27 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 28 continues with similar chords and a quarter note melody in the treble. Measure 29 contains a triplet of eighth notes in the treble and a half note chord in the bass. A dynamic marking of *8vb* is present at the end of the system.

30

Musical score for measures 30-32. Measure 30 has a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 31 features a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 32 contains a treble clef with a quarter note triplet and a bass clef with a half note chord. A dynamic marking of *8vb* is present at the beginning of the system.

33

Musical score for measures 33-35. Measure 33 has a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 34 features a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 35 contains a treble clef with a quarter note triplet and a bass clef with a half note chord. A dynamic marking of *8vb* is present at the beginning of the system.

36

Musical score for measures 36-38. Measure 36 has a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 37 features a treble clef with a quarter note triplet and a bass clef with a half note chord. Measure 38 contains a treble clef with a quarter note triplet and a bass clef with a half note chord. A dynamic marking of *8vb* is present at the beginning of the system.

39

Musical score for measures 39-41. The piece is in B-flat major (two flats). Measure 39 features a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 40 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 41 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. A 'Sub' marking is present in the bass clef of measure 39. Trills and triplets are indicated in measures 40 and 41.

42

Musical score for measures 42-44. Measure 42 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 43 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 44 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Trills and triplets are indicated in measures 42 and 43.

45

Musical score for measures 45-47. Measure 45 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 46 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 47 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Trills and triplets are indicated in measures 45 and 46.

48

Musical score for measures 48-50. Measure 48 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 49 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. Measure 50 has a treble clef with a dotted quarter note followed by eighth notes, and a bass clef with a half note chord. A 'BASS SOLO' marking is present in the bass clef of measure 50. Chords 'Fmaj7/G' and 'G7' are indicated above the treble clef in measure 50. An '8va' marking is present in the treble clef of measure 50.

C mi<sup>9</sup>, 7ma, 5+    Cm<sup>6/9</sup>    Am<sup>7(b5)/B</sup>    E<sup>b</sup>maj<sup>7</sup>/F    Cmaj<sup>7</sup>/D    Fmaj<sup>7</sup>/G

Although measures 51-56 are for a bass solo, I have threaded a line through the harmony to help with the memorization of chords; this procedure is applicable for all difficult progressions.

as notated

63

Musical score for measures 63-64. The key signature has three sharps (F#, C#, G#). Measure 63 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a triplet of eighth notes (C5, B4, A4). The bass clef has a half note G#3 and a half note A3. Measure 64 continues with a treble clef containing a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3.

RUBATO

65

Musical score for measures 65-67. Measure 65 starts with a treble clef containing a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3. Measure 66 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a triplet of eighth notes (C5, B4, A4). The bass clef has a half note G#3 and a half note A3. Measure 67 continues with a treble clef containing a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3.

68

Musical score for measures 68-70. Measure 68 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3. Measure 69 continues with a treble clef containing a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3. Measure 70 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3.

71

Musical score for measures 71-73. Measure 71 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3. Measure 72 is an extended cadenza section with a treble clef containing a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3. Measure 73 features a treble clef with a quarter note G#4, a quarter note A4, and a quarter note B4, followed by a quarter rest and a quarter note G#4. The bass clef has a half note G#3 and a half note A3.

extended cadenza

bass tacet

sustain whole-note chord with right arm and left hand

8va

8vb

73

Musical notation for measures 73-74. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 73 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of quarter notes. Measure 74 continues the melodic line in the treble and has a bass line with a whole note chord. Dynamic markings include accents (Λ) and a hairpin crescendo.

75

Musical notation for measures 75-77. The key signature remains three sharps. Measure 75 has a treble clef with a melodic line and a bass clef with a bass line. Measure 76 continues the melodic line. Measure 77 features a treble clef with a melodic line and a bass clef with a bass line. Dynamic markings include accents (Λ), hairpin crescendos, and a hairpin decrescendo.

78

Musical notation for measures 78-79. Measure 78 has a treble clef with a melodic line and a bass clef with a bass line. Measure 79 features a treble clef with a melodic line and a bass clef with a bass line. Dynamic markings include accents (Λ) and a hairpin crescendo.

80

Musical notation for measures 80-81. Measure 80 has a treble clef with a melodic line and a bass clef with a bass line. Measure 81 features a treble clef with a melodic line and a bass clef with a bass line. Dynamic markings include accents (Λ), hairpin crescendos, and a hairpin decrescendo. A dashed line labeled "8va" indicates an octave extension for the melodic line in measure 81. A text instruction reads: "last quarter, sustain tones after releasing pedal". The piece concludes with a double bar line and the word "Fine".



## Gigue in G major

K.574

W. A. Mozart

The image displays the musical score for the Gigue in G major, K.574 by W.A. Mozart. The score is written in 6/8 time and G major. It consists of four systems of two staves each (treble and bass clef). The first system starts with a repeat sign. The second system begins at measure 6. The third system begins at measure 10. The fourth system begins at measure 14 and ends with a first ending bracket and repeat sign.

Incidentally, this composition was written in Leipzig on the 16th of May 1789 and it has three versions with intervals slightly altered in measure six. In the B section, on the following page, you will find that measures 22-24 contain a harmonic-sequence found in jazz; and if the bass-clef is played alone it sounds exactly like a walking bass-line by Ray Brown. When I brought this to his attention he was astonished. It's truly mathematical phenomena that this same sequence occurred approximately 160 years later in jazz.

18

2.

21

25

29

*continues*

32

Musical notation for measures 32-35. The piece is in G major (one sharp) and 4/4 time. Measure 32 features a treble clef with a G4 chord and a bass clef with a G2 chord. Measures 33-35 show a sequence of chords and a melodic line in the treble clef, with a bass line consisting of eighth notes.

36

Musical notation for measures 36-38. Measure 36 has a treble clef with a G4 chord and a bass clef with a G2 chord. Measures 37-38 continue the melodic and harmonic progression from the previous system.

39

Musical notation for measures 39-41. Measure 39 has a treble clef with a G4 chord and a bass clef with a G2 chord. Measure 40 contains a repeat sign. Measure 41 is a CODA section. The text "Repeat al CODA" is written in the center of the system. The word "continues" is written at the bottom right of the page.

Repeat al CODA

*continues*

## Gigue in G Major

tri-tone transposition

The first system of the musical score for the Gigue in G Major. It consists of two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The music begins with a double bar line and a repeat sign. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter note G4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

The second system of the musical score. The treble clef continues the melody with eighth-note patterns and quarter notes, including a half note G4. The bass clef accompaniment continues with the eighth-note pattern, adding some grace notes and slurs.

The third system of the musical score. The treble clef features a more complex melody with slurs and grace notes. The bass clef accompaniment remains consistent with the eighth-note pattern.

The fourth system of the musical score. The treble clef has a melodic line with a 'm.d.' (mezzo-dolce) marking. The bass clef accompaniment continues with the eighth-note pattern.

Tri-tone transposition is beneficial because all white-keys played in the original tonality become black-keys when transposed, the reverse is true for black, with the exception of F and B natural which are white keys.

60

1. 2.

64

68

72

m.d.

*continues*

76

Musical score for measures 76-79. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A repeat sign is present at the end of measure 79.

80

Musical score for measures 80-82. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and rests. A repeat sign is present at the end of measure 82.

83

Musical score for measures 83-84. The right hand has a melodic line with a repeat sign at the end of measure 83. The left hand has a steady accompaniment. The piece concludes with a double bar line and the word "Fine" written above the right hand staff.

an exercise for the ending

A musical score for a piano exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The piece begins with a whole rest in the treble staff and a dotted quarter note in the bass staff. A double bar line follows. The first measure after the bar line has a quarter note in the treble staff and a dotted quarter note in the bass staff. The second measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The third measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fourth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fifth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The sixth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The seventh measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The eighth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The ninth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The tenth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The piece ends with a double bar line.

these examples should encourage you to write your own technical exercises

A musical score for a piano exercise, similar to the one above. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The piece begins with a whole rest in the treble staff and a dotted quarter note in the bass staff. A double bar line follows. The first measure after the bar line has a quarter note in the treble staff and a dotted quarter note in the bass staff. The second measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The third measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fourth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fifth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The sixth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The seventh measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The eighth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The ninth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The tenth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The piece ends with a double bar line.

A musical score for a piano exercise, similar to the one above. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 6/8. The piece begins with a whole rest in the treble staff and a dotted quarter note in the bass staff. A double bar line follows. The first measure after the bar line has a quarter note in the treble staff and a dotted quarter note in the bass staff. The second measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The third measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fourth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The fifth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The sixth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The seventh measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The eighth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The ninth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The tenth measure has a quarter note in the treble staff and a dotted quarter note in the bass staff. The piece ends with a double bar line.

# Gigue in G major

coordination exercise

**count:** sixteenth-note triplets: **A** (notated in measure 98) and **B** (notated in measure 99)  
**tap foot: (A)** tap **one** on the 1st triplet and also on **three** of the 2nd and 4th triplets;  
**(B)** tap **one** on the 1st triplet and also on **two** of the 2nd and 4th triplets; next, but not notated, **one** on the 1st triplet and also on **two** of the 2nd triplet and **three** of the 4th triplet

96  $\text{♩} = 50$

tap each foot seperately

foot-notation is incorrect (two sixty-fourth notes are omitted) however, it's visually preferable

99

Play the soprano G~A~B~C~D (measures 103-104) and also the tenor-counterpoint in measures 105-106; the C# in measure 106 is the leading tone of the following D and gives a finality to the previously stated soprano phrase; also emphasize the tenor line because it answers the soprano.

102

105

*continues*

although notation for the foot is uneven, be sure to play hand notation exactly in time; also, examples **(A)** and **(B)** can be **displaced** by moving the pattern so that the downbeat is played on the second group of sixteenth-triplets



**measure 114:** in tempo, play 3rd, 4th, 5th and 6th tones of the tenor;  
**measure 115:** in tempo, play 3rd, 4th, 5th and 6th tones of the soprano;  
**measure 116:** in tempo, play 3rd, 4th, 5th and 6th tones of the tenor;  
**measure 117:** in tempo, play 3rd, 4th, 5th and 6th tones of the soprano;  
 next, repeat the above, but in **measure 117**, play 3rd and 4th of the soprano  
 and 5th and 6th of the tenor; now, **measures 118-121** represent two birds  
 in flight and **measures 114-117** was a preparation for take-off; emphasize and  
 mould the *triangular-shaped* notation; always search for *melodic elements*.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and fingerings indicated below the notes.

- System 1 (Measures 108-110):** Shows the initial piano accompaniment. Measure 108 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated by triangles with numbers 1-3.
- System 2 (Measures 111-113):** Includes first and second endings. Measure 111 has a key signature change to one flat (Bb). Fingerings are indicated by triangles with numbers 1-3.
- System 3 (Measures 114-116):** Continues the piano accompaniment. Measure 114 has a key signature change to one sharp (F#). Fingerings are indicated by triangles with numbers 1-3.
- System 4 (Measures 117-121):** Shows the final piano accompaniment. Measure 117 has a key signature change to one flat (Bb). Fingerings are indicated by triangles with numbers 1-3. The word "continues" is written at the end of the system.

**Interpretation:** the melodic-tones of this piece force me to move the bar-line three eighth-notes to the right. I count aloud the opening phrase of measure 97 as 3, 4, 5, 6, 1, 2, 3 (instead of 6, 1, 2, 3, 4, 5, 6) and continue this bar-line displacement, as a discipline, throughout the entire piece; however, all tones should flow in the performance.

The image displays a musical score for measures 120 through 129, presented in four systems. Each system consists of a grand staff (treble and bass clefs) and a series of rhythmic markings below the staff. The markings are triangles with a horizontal line above them, indicating a bar-line displacement. A bracket with the number '3' spans three such triangles in each system, indicating that the bar line is moved three eighth notes to the right. The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various note values, rests, and accidentals, with some notes marked with a fermata. The word 'continues' is written at the bottom right of the page.

After practicing this handicap, always play the entire piece again as if in performance; scan your body while playing; you should notice a slight change of energy. With interpretation, I think of this piece as a conversation between two voices in flight.

132

135

Repeat al CODA

138

ending

scale sequence added

142

# Sequences for the Ending

146

Musical staff 146: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

149

Musical staff 149: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

152

Musical staff 152: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

155

Musical staff 155: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

158

Musical staff 158: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

161

Musical staff 161: Treble clef, starting with a double bar line. The sequence consists of six measures of chords and intervals. Measure 1: G4, B4, D5. Measure 2: G4, B4, D5. Measure 3: G4, B4, D5. Measure 4: G4, B4, D5. Measure 5: G4, B4, D5. Measure 6: G4, B4, D5.

*continues*

I urge you to practice double-octaves as a technical challenge; here, I have written each single voice-line in double-octaves; you will hear these lines more thoroughly while performing.

soprano-line for ending sequence; begin with the last eighth-note of measure 35; continue into 38

Musical score for soprano-line ending sequence, measures 163-166. The score is written in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure (163) starts with a half rest followed by a dotted quarter note G4. The second measure (164) contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure (165) contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure (166) contains a quarter note G4, a quarter note F#4, and a half note G4. The piece concludes with a double bar line.

alto-line for ending sequence

Musical score for alto-line ending sequence, measures 166-169. The score is written in treble clef with a key signature of one sharp (F#). It consists of four measures. The first measure (166) contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure (167) contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure (168) contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure (169) contains a quarter note D4, a quarter note C4, and a half note D4. The piece concludes with a double bar line.

tenor-line for ending sequence

Musical score for tenor-line ending sequence, measures 169-172. The score is written in bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure (169) contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure (170) contains a quarter note C4, a quarter note B3, and a quarter note A3. The third measure (171) contains a quarter note G3, a quarter note F#3, and a quarter note E3. The fourth measure (172) contains a quarter note D3, a quarter note C3, and a half note D3. The piece concludes with a double bar line.



# Jazz Sequence from Gigue in G major

As mentioned on page 99, the counterpoint of this sequence was a bass-line frequently played by bassist, Ray Brown; but he had never heard *Gigue in G Major* until '94. Ray Brown was blessed with an extraordinary musical talent.

an improvised line over this sequence

# Gigue in G major

## suspended 4th harmonic-sequence

I wrote the following 24 measure interlude after practicing the preceding pages; the chords below have little if any resemblance with *Gigue in G major* yet, this harmonic sequence resulted from that work.

♩ **E<sup>b</sup>ma<sup>7</sup>/C**      **Cdim,7<sup>ma</sup>/D**      **D<sup>b</sup>sus<sup>4</sup>**      **G<sup>7</sup>, 9<sup>b</sup>**

Form: A ~ B ~ C ~ A1 ~ B ~ C ~ 2nd ending ~ fine

5 **F<sup>#</sup>sus<sup>4</sup>**      **A<sup>b</sup> dim,7<sup>ma</sup>/B<sup>b</sup>**      **E<sup>b</sup>maj<sup>9</sup>**      **E<sup>b</sup>maj<sup>9</sup>**

9 **Gdim,7<sup>ma</sup>/A**      **Gm<sup>7</sup>(<sup>b</sup>5)/E<sup>b</sup>**      **Edim,7<sup>ma</sup>/A**      **Em<sup>7</sup>(<sup>b</sup>5)/F<sup>#</sup>**

13 **Bmaj<sup>9</sup>**      **D<sup>7</sup>, 9<sup>b</sup>**      **Gmaj<sup>9</sup>**      **Fdim,7<sup>ma</sup>/B<sup>b</sup>**

17 **E<sup>b</sup>ma<sup>7</sup>/B<sup>b</sup>**      **Cdim,7<sup>ma</sup>/D**      **Gm<sup>9</sup>**      **Ddim,7<sup>ma</sup>/E**      ⊕

21 **D<sup>b</sup>maj<sup>7</sup>/E<sup>b</sup>**      **G<sup>7</sup>, 9<sup>b</sup>**      **Cmaj<sup>9</sup>**      **F<sup>#</sup>7(<sup>b</sup>9, #9)**      **Fm<sup>9</sup>**

Fm<sup>9</sup> (measure 25) is the beginning measure of the repetition

⊕ 26 **E<sup>b</sup>maj<sup>9</sup>**      **D<sup>7</sup>, 9<sup>b</sup>**      **Gm<sup>9</sup>**      **(G<sup>7</sup>, 9<sup>b</sup>)**      **Fine**

For additional solos, play **G<sup>7</sup>, 9<sup>b</sup>** (measure 29) and go to letter

To close, **D.S.** (at Coda take 2nd ending) **al Fine**; play **Gm<sup>9</sup>** for the closing chord.



# Gigue in G major

clefs inverted

\* After practicing clefs inverted, the nerves in your left hand will understand more thoroughly the notation your right hand plays; and of course, the reverse is true.

W. A. Mozart

\* \*

This crossover exercise strengthens coordination; left hand = m.s. and right hand = m.d. Dr. med. Gerhard Klawunde, physiotherapist in Berlin, remarked during an examination that I should continue treatments with my therapists (Frauke Gutberlet and Klaus König) but only on the left arm; my right hand was bandaged following a finger operation. He explained that nerve and muscular information from treatment on the left arm would automatically be registered in the right arm. Clefs inverted resulted from our discussion.

15

1. 3 5 2. 3

18

2 1 5 4 2 3 2 1 5 3 1 5 4 2 3

21

4 5 1 2 4 5 3 2 1 2 3 1 2 1

24

5 3 2 1 4 2 1 3 4 5 1 1 5 4 5 3 4 5 3 2 1 2 5 4

27

5 3 1 5 4 1 5 3 1 5 3 2 1 5 3 2 1 3

Measures 40, 41 and 42 is an exercise pertaining to measures 34, 35 and 36; it's the same positioning for fingers of the left-hand (on black and white keys) as the relationship experienced in the right hand with these intervallic-skips. I use this method often because it develops and shapes the left-hand; also, I find this example interesting for the ear.

This example of Mozart's Gigue in G major (with clefs inverted) appears as an essay, 'Strategies for Pianist Improvisers' by Walter Norris in 'Art in Motion' ISBN 978-3-631-58272-5 (edited by Adina Mornel) 2009 Peter Lang, Internationaler Verlag der Wissenschaften Frankfurt am Main, Germany. This publication is also listed in the Deutsche Nationalbibliothek Leipzig, Germany.

# Gigue in G major

exercises for measures 35-40  
arpeggiated for right hand only

The image displays five systems of musical notation for the right hand of a piano, specifically focusing on arpeggiated exercises for measures 35 through 40 of the Gigue in G major. Each system consists of a grand staff with a treble clef and a key signature of one sharp (F#). The exercises are numbered 1 through 5, corresponding to measures 35, 36, 37, 38, and 39 respectively. Measure 40 is indicated by a double bar line and a repeat sign. The exercises involve arpeggiated chords and melodic lines, with fingerings (1-5) indicated above the notes. The notation includes slurs, repeat signs, and a final double bar line with repeat dots. The word "continues" is written at the bottom right of the page.

measures 35-40 for right hand only

16

Musical notation for measures 16-19. The right hand plays a melodic line with fingerings 5, 3, 1, 5, 3, 1. The left hand provides a bass line with fingerings 1, 5, 3, 1.

20

Musical notation for measures 20-23. The right hand continues the melodic line. The left hand has fingerings 2, 3, 1, 5, 3, 1.

24

Musical notation for measures 24-27. The right hand features triplets. The left hand has fingerings 2, 5, 3, 1 and includes a 3/4 time signature change.

28

Musical notation for measures 28-31. The right hand continues with triplets. The left hand includes a 3/4 time signature change and fingerings 3, 3.

# Exercises for measures 35 - 40

A

1 4 2 3 5 4 2 3 5 4 2 3 5 4 2 3 5

B

4 4 1 3 5 4 1 3 5

C

2 1 4 3 5 3 2 4 3 2 5 3 2 1 4

D

4 1 2 3 5 4 1 2 3 1 5 4 1 2 3 5

two transpositions of the ending on page 71

13

16

*continues*

19

Musical notation for measures 19-21. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measures 20 and 21 continue this pattern with some harmonic changes in the bass line.

22

Musical notation for measures 22-24. Measure 22 shows a continuation of the eighth-note accompaniment in the bass. Measure 23 introduces a more active treble line with eighth-note runs. Measure 24 concludes with a double bar line and a key signature change to three flats (A-flat major or F-flat minor).

25

Musical notation for measures 25-27. This system returns to the harmonic structure of measures 19-21, with a treble clef melody and a bass clef accompaniment. Measure 27 ends with a double bar line.

28

Musical notation for measures 28-30. Measure 28 begins with a treble clef melody and a bass clef accompaniment. Measure 29 continues the accompaniment. Measure 30 concludes with a double bar line and a key signature change to two flats (G-flat major or E-flat minor).

# Variations of counterpoint

sequences for  
measures 22 - 24

same previous two-measure sequence - ascending

*continues*





61

Musical notation for measures 61-63. The piece is in G major (one sharp) and 2/4 time. Measure 61: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 62: Treble clef has a quarter note B4, quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 63: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

previous measure - descending

64

Musical notation for measures 64-67. Measure 64: Treble clef has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass clef has a quarter note D3, quarter note C3, quarter note B2, quarter note A2. Measure 65: Treble clef has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. Bass clef has a quarter note G2, quarter note F2, quarter note E2, quarter note D2. Measure 66: Treble clef has a quarter note A4, quarter note G4, quarter note F4, quarter note E4. Bass clef has a quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 67: Treble clef has a quarter note D5, quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note F3, quarter note E3, quarter note D3, quarter note C3.

intervals rearranged

variation

68

Musical notation for measures 68-70. Measure 68: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 69: Treble clef has a quarter note B4, quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 70: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

71

Musical notation for measures 71-75. Measure 71: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 72: Treble clef has a quarter note B4, quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 73: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 74: Treble clef has a quarter note B4, quarter note C5, quarter note B4, quarter note A4. Bass clef has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 75: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

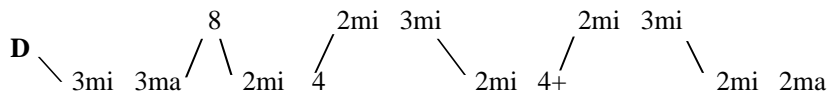
*continues*

The image shows three staves of musical notation. The first staff is numbered 74, the second 77, and the third 80. Each staff contains a series of chords and melodic lines, demonstrating a specific harmonic progression. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values and accidentals.

the more different ways you can play one thing, the better you will play that particular thing whether it be a title, phrase, chord or harmonic progression

## MATHEMATICAL DEVICE FOR TRANSPOSITION

VOICE-LINES, CHORDS OR CHORD-SYMBOLS



Play **D** and *descend* a mi 3rd plus a ma 3rd; *ascend* an octave; *descend* a mi 2nd plus a 4th; *ascend* a mi 2nd plus a mi 3rd; *descend* a mi 2nd plus an augmented 4th; *ascend* a mi 2nd plus a mi 3rd; *descend* a mi 2nd plus a ma 2nd. You have played the pick-up, first two measures and first quarter-note in the third measure of 'Gigue in G' on the following page. Now, if you begin on any other tone and follow the mathematical intervallic skips you will have this same phrase transposed.

# Gigue in G major

The improvised section, over a variation of Mozart's counterpart, (measures 43-48) resulted from exercises practiced on the previous pages. Also, on page 130 there is a variation of his ending.

W. A. Mozart

1 K.574

6

10

14

1.

Sunburst Recordings, Inc. (video )

*continues*

18

2.

22

26

30

*continues*

Treble clef notation in the following 4 measures may be approximated in performance but it is to be practiced as notated; you'll perhaps question, in slow tempo, a few of the intervals matching the counterpoint (due to delayed resolutions) but when played at a faster tempo the treble-line sounds more interesting.

*continues*

45  
1 4 5 3 2 #1 #2 1 2 1 2 3 1 3 2 1 2 1 3 #4 #2 1 4

46  
1 3 #2 4 5 1 #2 3 1 4 1 3 2 4 1 3 2 4

47  
5 1 2 3 1 4 1 3 2 1 4 3 2 1 5 2

improvisation ends with measure 49; play the remainder of this title as notated

48  
1 1 2  
1 2 1  
5 5 5

*continues*

Notice in measures 49-52 that a voice-line in each chord of the bass clef is extended for an eighth-note value. This materialized after singing each tone horizontally plus interchanging them from one voice-line to another; suddenly, I realized the hidden melodic counterpoint. I'll admit that I've created cardinal sin however, Ferruccio Busconi wrote an elaborate transcription of this piece that was recorded by the pianist, Egon Pretri (CDAPR 7027 vol. 3) on Appian Recordings. So, I have changed notation to connect late baroque with twentieth century jazz.

for a *ritenuto* effect, sing text with the melody: 'And now...we.. must.. hold-back and slow to..... a

stand-still....and grad...ual.....ly. .... in-crease.....our...tem...po'

Leading-tone diminished chords precede all primary-beats in measures 58-61; this major-triad progression, over G pedal, of implied modulations (all within the tonality) are: D, Bb, Ab, B and A. However, the Ab (2nd inv.) is connected modally, Ab with G phrygian and the A is from G lydian, but Bb (2nd inv.) sounds more like Gmi7; the Bb (2nd inv. (Gmi7 sound), Ab and A are interchanging modal chords; of course, G triad is not a modulation since G is the tonic. analyzes by Alvaro Is-Rojas; author of "Treatise on Modern Harmony" (including jazz); work still in progress.



four variations of the ending

The musical score consists of five systems of piano music, each representing a variation of the ending. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#). The first system starts at measure 147 and is labeled 'I'. The second system starts at measure 151 and is labeled 'II'. The third system starts at measure 155 and is labeled 'III'. The fourth system starts at measure 159 and is labeled 'IV'. The fifth system starts at measure 163 and ends with a double bar line and the word 'continues' written below the bass staff. The music features a mix of eighth and sixteenth notes in the treble clef, often beamed together, and sustained chords or single notes in the bass clef. The variations differ in the melodic lines and the specific chords used in the final measures.

additional transpositions of the ending

167

Musical score for measures 167-170. The key signature has two flats (B-flat and E-flat). The score is written for piano with a grand staff (treble and bass clefs). Measure 167 starts with a double bar line. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

171

Musical score for measures 171-174. The key signature changes to three sharps (F#, C#, G#). The melody in the treble clef features eighth and quarter notes, and the bass clef accompaniment continues with quarter notes.

175

Musical score for measures 175-178. The key signature changes to two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes, and the bass clef accompaniment continues with quarter notes.

179

Musical score for measures 179-182. The key signature changes to three sharps (F#, C#, G#). The melody in the treble clef features eighth and quarter notes, and the bass clef accompaniment continues with quarter notes.

# Gigue in G major

## 3 Variations of a Jazz Sequence

F<sup>#</sup>/C
C<sup>#</sup>
G<sup>7</sup>
F<sup>#</sup>
F<sup>#</sup>/A<sup>#</sup>
B<sup>7</sup>
F<sup>7</sup>
E<sup>7</sup>
B<sup>b</sup>7
A<sup>7</sup>
E<sup>b</sup>7
D<sup>7</sup>
A<sup>b</sup>7

G<sup>7</sup>
G<sup>7</sup>/B
C<sup>7</sup>
G<sup>b</sup>7
F<sup>7</sup>
A<sup>b</sup>7/C

D<sup>b</sup>7
G<sup>7</sup>
G<sup>b</sup>7
G<sup>b</sup>7/B<sup>b</sup>
B<sup>7</sup>
F<sup>7</sup>
E<sup>7</sup>
B<sup>b</sup>7
A<sup>7</sup>
E<sup>b</sup>7
D<sup>7</sup>
A<sup>b</sup>7

G<sup>7</sup>
G<sup>7</sup>/B
C<sup>7</sup>
G<sup>b</sup>7
F<sup>7</sup>
F<sup>#</sup>/C
C<sup>#</sup>
G<sup>7</sup>
F<sup>#</sup>
F<sup>#</sup>/A<sup>#</sup>

B<sup>7</sup>
F<sup>7</sup>
E<sup>7</sup>
B<sup>b</sup>7
A<sup>7</sup>
E<sup>b</sup>7
D<sup>7</sup>
A<sup>b</sup>7
G<sup>7</sup>
G<sup>7</sup>/B
C<sup>7</sup>
G<sup>b</sup>7
F<sup>7</sup>

these examples appeared in Stuart Isacoff's 'Piano Today'  
 Fall issue 1996



# For Fingers Only

Without Thumbs

Practice hands separately and count aloud (1, 2, 3, 4) in each measure of the soprano or bass-line. Next, count aloud (1, 2, 3, 4, 5) in each measure of the alto or tenor-line. Never practice this page for over forty (40) seconds.

be aware that your finger tips are centered on the black keys

**WARNING:** The above exercises can cause inflammation of the tendons especially in the lower arms. There is always the risk of developing tendonitis when forcing muscles to execute technical difficulties beyond ones physical capacity. Tendonitis gives no warning and is noticed the moment *after* you are unable to produce a volume above double pianissimo. If you should ever experience tendonitis, stop all activity with the hands, see your doctor immediately and stay away from the piano until you are advised differently.

**THERE IS A DIFFERENCE**, physically and mentally, between improvisers and classical pianists. In the classical world one trains to perform as relaxed, physically and mentally, as possible. Improvisers physically and mentally force the body to perform unprepared music often and to the very limit of their capabilities; this reinforces tension in the circuitry of the brain as well as in all muscles and tendons. I have visited doctors and physical therapists regularly for the past thirty-eight years. Once you have experienced a muscle-spasm or an inflamed-tendon, the problem always returns if you over-practice because this experienced circuitry in your brain has been established; it will never forget to strike again. Serious pianists should have physical therapy on a regular basis; also, their level of performance will improve.

# Black & White Key-Relationship

Play and sing (aloud) the pitch of each tone; then, repeat the same notes and sing aloud while naming the *black and white* keys. As for transposition, I want to emphasize the importance of practicing in all tonalities; it should begin in the first year of piano lessons and preferably before age seven, when the development of a child's brain enters its next stage. My reason for stressing this point is that bandoneon players must begin before their fourth birthday due to the illogical order in the placement of left hand stud-buttons used for chords; if beginning after age five, greater difficulties are experienced, for many years, in mastering this most demanding instrument.

w = white  
b = black

w b b w b b w w b b w w b w w b w w

play these exercises in retrograde; also, the order of these intervals can be rearranged

3

4

6

9

11

13

*continues*

measures 15 and 16 are written in the mode of C major

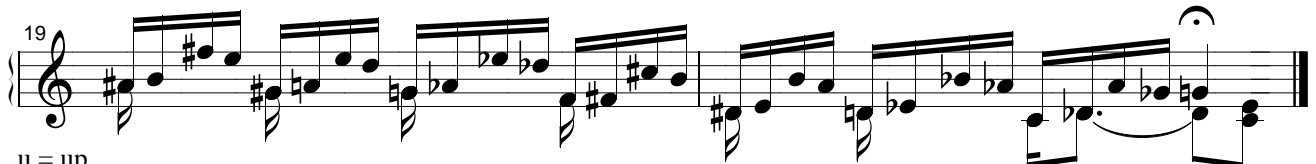
play in retrograde



measures 17 through 20 are written in the mode of C harmonic-minor



play in retrograde



u = up  
d = down

(u) 3- (d) 2- (u) 3- (u) 3- d) 2- (u) 3- (u) 2



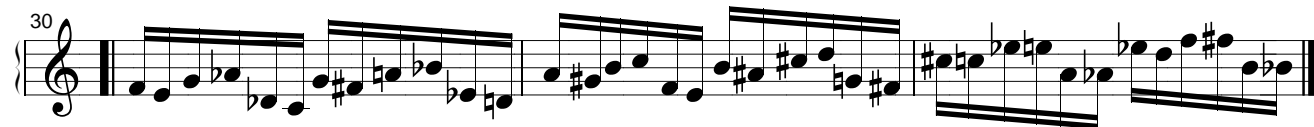
written in circle of fifths



first group of 16th-notes, in 6/8, is the original; each of the following groups of 16ths are rearranged

*continues*

these groups of sixteenth notes remained in sequence





(u) = up  
(d) = down

play in retrograde

transposition, of the above phrase-pattern, is as follows: up a minor 2nd, up a minor 3rd, down a minor 2nd, up a major 2nd, up a major 2nd, down a minor 2nd, up a minor 3rd, up a minor 2nd, down a major 2nd; melodically, this and also in retrograde sounds more interesting

below is the result of practicing measures 5-10 (in 6/8 meter) on page 136; however, there is hardly any resemblance to be found

### Impetus

W. Norris

SOLOS - modal without a centered tonality  
 after improvising, play (*rubato*) the last five-tones in retrograde;  
 then play (*rubato*) the last five-tones as notated; D.S. *al fine*

variation of measures 1 and 2 on page 136 in three tonalities

The musical score consists of six staves, numbered 67 through 72, in 3/4 time. Each staff contains two lines of music. The key signature changes from one sharp (F#) in measure 67 to one flat (Bb) in measure 68, and then to two flats (Bb, F) in measure 69. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Measure 72 concludes with a double bar line and a 3/4 time signature.

the examples (above) were written after editing the previous four pages

## PERTAINING TO THE LEFT HAND

thumb plays two black keys                      thumb plays two white keys

greater stretch because the thumb plays only one key;  
arpeggiate each chord in this staff for three (3) octaves

There is greater difficulty in reaching these same intervals in other tonalities because of different combinations of black (thin) and white (wide) keys; also, within a row of key-shanks (in piano actions) the measurements are not exact (a fraction off) in octaves which is unavoidable when constructing piano-actions because of the angle of strings being struck by hammers; a similar point, more easily noticed, is that distance of reach for the tri-tone between F *ascending* to B is less than F *descending* to B. These are physical reasons why every pianist **MUST** practice in all tonalities or remain forever at the mercy of the keyboard; another point, there's a slightly different sound-quality for each tonality as well as a difference of sound in each octave.

## PERTAINING TO THE RIGHT HAND

thumb plays two black keys                      thumb plays two white keys

greater stretch because the  
thumb plays only one key

# Hands Crossed

♩ = 112

left hand

right hand

4

7

10

left hand

right hand

13

*continues*



# Diminished Fragments

minor-second diminished scale

major-second diminished scale

intervals in measures one and two are rearranged

notice the different sound of each scale

$\text{♩} = 46$

minor-second diminished scale retrograde

major-second diminished scale retrograde

minor-second diminished retrograde

major-second diminished ascending

minor-second diminished-fragment in circle of fifths

diminished idea-fragment in all tonalities

*continues*

23

27

31

35

each eighth-note group begins with a fragment  
of the major-second diminished scale

39

43





practice hands separately

Musical notation for measures 25-27. The piece is in 6/4 time. Measure 25 starts with a whole rest in the right hand and a half note G2 in the left hand. Measure 26 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 27 has a half note G2 in the right hand and a half note G2 in the left hand.

Musical notation for measures 28-30. Measure 28 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 29 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 30 has a half note G2 in the right hand and a half note G2 in the left hand.

Musical notation for measures 31-33. Measure 31 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 32 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 33 has a half note G2 in the right hand and a half note G2 in the left hand.

Musical notation for measures 34-36. Measure 34 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 35 has a half note G2 in the right hand and a half note G2 in the left hand. Measure 36 has a half note G2 in the right hand and a half note G2 in the left hand. The piece ends with a double bar line and a 4/4 time signature.

*continues*

combine different measures

try contrary motion

Up-turned stems in measures 39-40 represent five intervallic-fifths; Eb~Ab, F~Bb, G~C, Bb~D# and F#~B. Although the notation is descending, play the first three-fifths ascending, descend the next fifth and ascend the last; repeat and listen. Notice the connection of intervallic-thirds; Ab~F, Bb~G, D#~B = two minor 3rds and one major 3rd; play these 3rds ascending, then descending; repeat and listen. By playing every intervallic possibility, your mind will discover a new aspect of the music-notation; then your brain feels stimulated and refreshed.

37 **Dmaj7/G** **Dmaj9** **Bbmaj9**

41

you'll notice a similarity with these intervals but the following pages shows their development; it's the way I work

45

49

53

57

*continues*

Ab sus 4 is optional

61 **Dmaj7/G** **Dmaj9** **Ebm9 (Ab sus4)**

65

69 **F#maj7/B** **F#maj7** **Gm9**

73

77

81

*continues*

Bb maj 9  
is optional

85 **Dmaj<sup>9</sup>** **Fmaj<sup>9</sup> (B<sup>b</sup>maj<sup>9</sup>)** **A<sup>b</sup>sus<sup>4</sup>**

89

93


97

101

105

*continues*

Dmaj<sup>9</sup>                      B<sup>b</sup>maj<sup>7</sup>/F                      Eb pedal on  
4th count                      D<sup>b</sup>ma<sup>7</sup>.../E<sup>b</sup>



109

This musical staff contains measures 109 through 112. It begins with a double bar line. Above the staff, the chord Dmaj<sup>9</sup> is written above measure 109, B<sup>b</sup>maj<sup>7</sup>/F above measure 110, and Eb pedal on 4th count above measure 111. The notation shows a melodic line with eighth and quarter notes, including some slurs and accidentals.



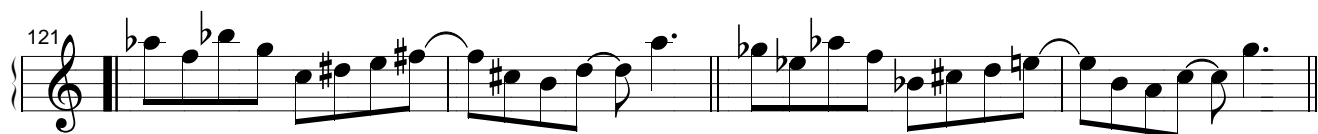
113

This musical staff contains measures 113 through 116. The notation continues the melodic line from the previous staff, featuring eighth and quarter notes with various accidentals and slurs.



117

This musical staff contains measures 117 through 120. The notation continues the melodic line, showing eighth and quarter notes with slurs and accidentals.



121

This musical staff contains measures 121 through 124. The notation continues the melodic line, featuring eighth and quarter notes with slurs and accidentals.



125

This musical staff contains measures 125 through 128. The notation continues the melodic line, showing eighth and quarter notes with slurs and accidentals.



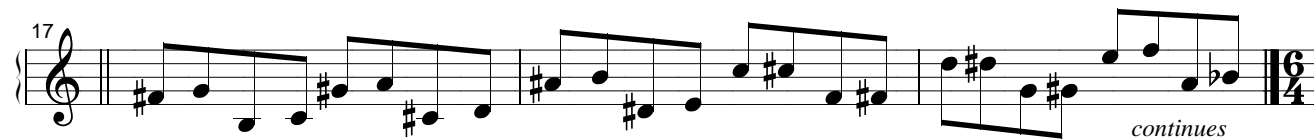
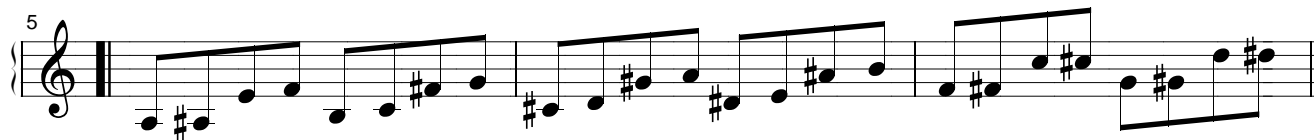
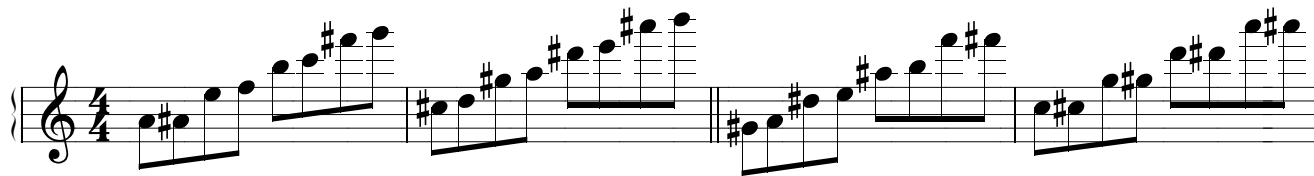
129

This musical staff contains measures 129 through 132. The notation continues the melodic line, featuring eighth and quarter notes with slurs and accidentals.



# Leading Tones

minor second skips



20

Musical staff 20: Treble clef, 6/4 time signature. Measures 20-21. Key signature: one flat (Bb). The melody consists of eighth and quarter notes.

22

Musical staff 22: Treble clef. Measures 22-23. Key signature: one flat (Bb). The melody continues with eighth and quarter notes.

24

Musical staff 24: Treble clef. Measures 24-25. Key signature: one flat (Bb). The melody continues with eighth and quarter notes.

26

Musical staff 26: Treble clef. Measures 26-27. Key signature: one flat (Bb). The melody continues with eighth and quarter notes.

28

Musical staff 28: Treble clef. Measures 28-29. Key signature: one flat (Bb). The melody continues with eighth and quarter notes.

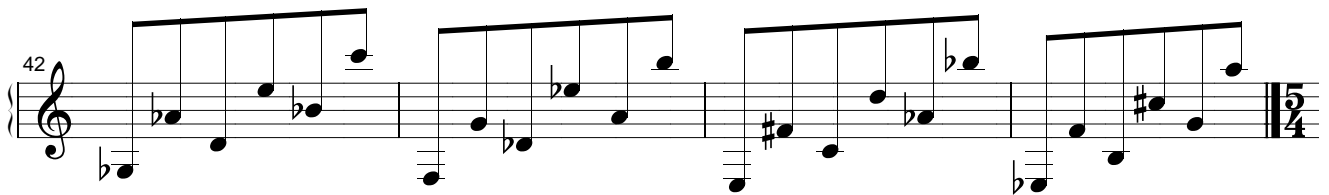
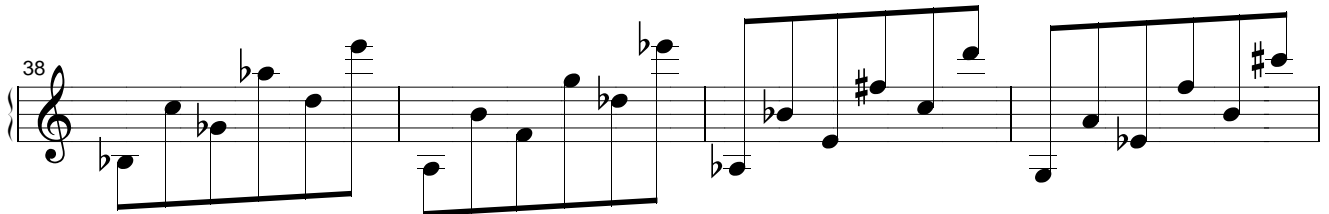
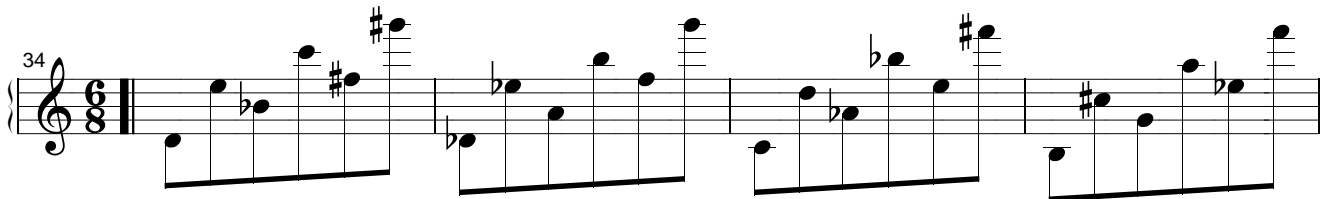
30

Musical staff 30: Treble clef. Measures 30-31. Key signature: one flat (Bb). The melody continues with eighth and quarter notes. The word "continues" is written at the end of the staff.





major nineths with skips in tri-tones

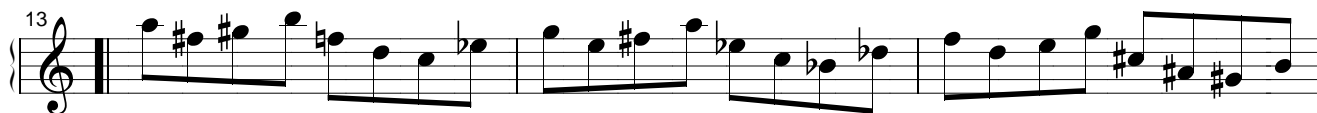
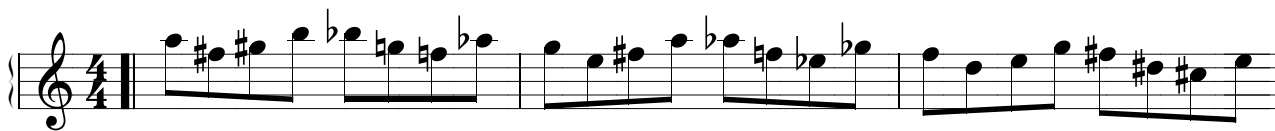


major and minor seconds with skips in tri-tones



*continues*

# Combinations of Minor Seconds and Thirds



*continues*



# Bending Tones 'n Blue

play both treble-staves with your right-hand and release soprano on the 2nd count, alto on the 3rd, tenor on the 4th and baritone on the 1st count of the next measure

♩ = 60

**WARNING:** this page and the following page can inflame tendons in the lower arm

7

10

13 exercise A exercise B

right hand

Exercise A (measures 13-16): Treble clef, key signature of one sharp (F#). Measure 13: whole rest. Measure 14: quarter notes F#4, A4, B4. Measure 15: quarter notes G4, F#4, E4. Measure 16: quarter notes D4, C4. Exercise B (measures 17-20): Treble clef, key signature of one sharp (F#). Measure 17: whole rest. Measure 18: quarter notes F#4, A4, B4. Measure 19: quarter notes G4, F#4, E4. Measure 20: quarter notes D4, C4. Fingerings: 1, 2, 3, 4, 5.

17 exercise C exercise D

right hand

Exercise C (measures 17-20): Treble clef, key signature of one sharp (F#). Measure 17: whole rest. Measure 18: quarter notes F#4, A4, B4. Measure 19: quarter notes G4, F#4, E4. Measure 20: quarter notes D4, C4. Exercise D (measures 21-24): Treble clef, key signature of one sharp (F#). Measure 21: whole rest. Measure 22: quarter notes F#4, A4, B4. Measure 23: quarter notes G4, F#4, E4. Measure 24: quarter notes D4, C4. Fingerings: 1, 2, 3, 4, 5.

21 exercise E exercise F

right hand

Exercise E (measures 21-24): Treble clef, key signature of one sharp (F#). Measure 21: whole rest. Measure 22: quarter notes F#4, A4, B4. Measure 23: quarter notes G4, F#4, E4. Measure 24: quarter notes D4, C4. Exercise F (measures 25-28): Treble clef, key signature of one sharp (F#). Measure 25: whole rest. Measure 26: quarter notes F#4, A4, B4. Measure 27: quarter notes G4, F#4, E4. Measure 28: quarter notes D4, C4. Fingerings: 1, 2, 3, 4, 5.

exercise for the left hand

25

Exercise for the left hand (measures 25-28): Bass clef, key signature of one sharp (F#). Measure 25: whole rest. Measure 26: quarter notes F#3, A3, B3. Measure 27: quarter notes G3, F#3, E3. Measure 28: quarter notes D3, C3. Fingerings: 1, 2, 3, 4, 5.

# Blues Turnaround

11th and 12th measures of the blues

$\text{♩} = 72$  **G7(b5) B $\flat$ 7(b5) Esus<sup>4</sup> C $\sharp$ 7(b5) D $\sharp$ 7(b5) F $\sharp$ 7(b5) A7(b5) F7(b5) A $\flat$ 7(b5, $\flat$ 9) G7( $\sharp$ 9)**

1st bar of Blues 'n G

**4 G7(b5) B $\flat$ 7(b5) Esus<sup>4</sup> E $\flat$ 7(b5) F $\sharp$ 7(b5) B7(b5) A $\flat$ 7(b5) D7( $\flat$ 9, $\sharp$ 9) G7(b5)**

**7 F7( $\flat$ 5) A $\flat$ 7(b5) D7(b5) C $\sharp$ 7(b5) E7(b5) A7(b5) G $\flat$ 7(b5) C7( $\flat$ 9, $\sharp$ 9) F7(b5)**

**10 E $\flat$ 7 G $\flat$ 7(b5) C7(b5) B7(b5) D7(b5) G7(b5) E7(b5) B $\flat$ 7( $\flat$ 9, $\sharp$ 9) E $\flat$ 7(b5)**

**13 D $\flat$ 7 E7(b5) B $\flat$ 7(b5) A7(b5) C7(b5) F7(b5) D7(b5) A $\flat$ 7( $\flat$ 9, $\sharp$ 9) D $\flat$ 7(b5)**

**INTRO**

**16 G7(b5) B $\flat$ 7(b5) E7(b5) E $\flat$ 7(b5) F $\sharp$ 7(b5) B7(b5) D7( $\flat$ 9, $\sharp$ 9) A $\flat$ 7(b5)**

**18 Gmaj<sup>7</sup> F7(b5) B $\flat$ maj<sup>7</sup> A $\flat$ sus<sup>4</sup> D $\flat$ maj<sup>7</sup> E7(b5) Amaj<sup>7</sup> C+<sup>7</sup> Fmaj<sup>9</sup>**

E sus<sup>4</sup> = Bmi<sup>7</sup> or a Dma<sup>7</sup> over an E (pedal) in the bass

*continues*

examples transposed

21 **A<sup>7</sup>(<sup>b</sup>5)** **C<sup>7</sup>(<sup>b</sup>5)** **G<sup>b</sup>7(<sup>b</sup>5)** **F<sup>7</sup>(<sup>b</sup>5)** **A<sup>b</sup>7(<sup>b</sup>5)** **D<sup>b</sup>7(<sup>b</sup>5)** **E<sup>7</sup>(<sup>b</sup>9,<sup>#</sup>9)** **B<sup>b</sup>7(<sup>b</sup>5)**

23 **A<sup>maj</sup>7** **G<sup>7</sup>(<sup>b</sup>5)** **C<sup>maj</sup>7** **B<sup>b</sup>sus<sup>4</sup>** **E<sup>b</sup>maj<sup>7</sup>** **F<sup>#</sup>7(<sup>b</sup>5)** **B<sup>maj</sup>7** **D+<sup>7</sup>** **G<sup>maj</sup>9**

26 **B<sup>7</sup>(<sup>b</sup>5)** **D<sup>7</sup>(<sup>b</sup>5)** **A<sup>b</sup>7(<sup>b</sup>5)** **G<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>5)** **E<sup>b</sup>7(<sup>b</sup>5)** **F<sup>#</sup>7(<sup>b</sup>9,<sup>#</sup>9)** **C<sup>7</sup>(<sup>b</sup>5)**

28 **B<sup>maj</sup>7** **A<sup>7</sup>(<sup>b</sup>5)** **D<sup>maj</sup>7** **C<sup>sus</sup>4** **F<sup>maj</sup>7** **A<sup>b</sup>7(<sup>b</sup>5)** **D<sup>b</sup>maj<sup>7</sup>** **E+<sup>7</sup>** **A<sup>maj</sup>9**

31 **C<sup>#</sup>7(<sup>b</sup>5)** **E<sup>7</sup>(<sup>b</sup>5)** **B<sup>b</sup>7(<sup>b</sup>5)** **A<sup>7</sup>(<sup>b</sup>5)** **C<sup>7</sup>(<sup>b</sup>5)** **F<sup>7</sup>(<sup>b</sup>5)** **A<sup>b</sup>7(<sup>b</sup>5)** **D<sup>7</sup>(<sup>b</sup>5)**

33 **C<sup>#</sup>maj<sup>7</sup>** **B<sup>7</sup>(<sup>b</sup>5)** **E<sup>maj</sup>7** **D<sup>sus</sup>4** **G<sup>maj</sup>7** **B<sup>b</sup>7(<sup>b</sup>5)** **E<sup>b</sup>maj<sup>7</sup>** **F<sup>#</sup>+<sup>7</sup>** **B<sup>maj</sup>9**

# Ending for Touch of Jade

W. Norris

unsynchronised

*mp* *cresc* *f*

half-pedal intuitively

8va

3

Notation is correct on the 5th quarter-note of measure 3; if played in lower registers it sounds wrong but in the highest octave, especially the last four tones of a piano, the tension is greater because there are no strings above. I often use dissonant-intervals at this frequency for endings.

*mf* *ff* *>* *Fine*

4

8vb

8va

I have included this ending for the purpose of having you experiment with as many different dynamics and emotions as possible; after each endeavour, listen silently (with your imagination) to all of the tones you have just played; then follow this same procedure and play repeatedly. Remember to put joy into your practice or it will remain dormant during performances.



# From Another Star

W. Norris

original version <sup>8va</sup>

*mp*

pedal intuitively

2

*p*

Λ \* Λ m.d. Λ

3

*mp*

Λ \* Λ

4

*p*

Λ m.d. Λ continues Λ

5

*mf*

6

*p* *mp*

Λ \* m.d. Λ \*

Measures 1-6 must be practiced a few months (in order to prepare a firm foundation) before measures 7-19 will bare fruit. You will sense (feel) a difference of dissonance when playing, hands together, melody and bass-clef displacement. However, working on measures 7-19 will help you acquire a better understanding of this composition; when returning to the original version your hearing will have benefited as well from this discipline.

melody and bass clef displacement

## From Another Star

7

*8va*

pedal intuitively

*continues*

8<sup>va</sup> -----

8

m.d.

Measure 8: Treble clef contains a melodic line starting with a half note G4 (with a sharp sign) and a quarter note A4, followed by a half note B4 and a quarter note C5. The bass clef contains a half note G3 and a quarter note A3. A dynamic marking 'm.d.' is placed below the bass clef.

9

Measure 9: Treble clef contains a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass clef contains a half note G3 and a quarter note A3. A dynamic marking 'm.d.' is placed below the bass clef.

10

m.d.

Measure 10: Treble clef contains a half note G4 and a quarter note A4. The bass clef contains a half note G3 and a quarter note A3. A dynamic marking 'm.d.' is placed below the bass clef.

11

continues

Measure 11: Treble clef contains a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The bass clef contains a half note G3 and a quarter note A3. The word 'continues' is written at the end of the measure.

Musical score for measures 12-13. The treble clef notation is shifted to the left. The bass clef contains a half note with the marking "m.d." below it.

treble clef notation has been moved another sixteenth-note to the left in the example below

melody and bass clef displacement

### From Another Star

Musical score for measures 13-16. Measure 13 includes a first ending bracket and an 8va marking. Measure 14 includes a "pedal intuitively" marking. Measure 15 includes an 8va marking and an "m.d." marking. Measure 16 includes a triplet marking and a "continues" marking. The bass clef contains a half note with the marking "m.d." below it.

17

m.d.

18

19

m.d.

# Ending for Body and Soul

broken octaves with 3rds

m.d. Practice alto and tenor lines thoroughly.

This should sound like it is played with four hands, as if each voice-line is played separately with one hand.

practice each voice with each finger

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in 4/4 time and features broken octaves and thirds. The voice part is in the same time signature and features a melodic line with various intervals. The score includes a key signature of three flats (B-flat major/D-flat minor) and a common time signature of 4/4. The piano part is marked with '8va' (octave up) and '8va' (octave down) to indicate the range of the broken octaves. The voice part is marked with '8va' (octave up) and '8va' (octave down) to indicate the range of the melodic line. The score ends with a 'Fine' marking.

4

7

10

13

8va

8va

8va

Fine

# Clefs Inverted

treble-clef notation from the preceding page (written below) is played with your left-hand while your right-hand plays the bass-clef notation

16 m.d.

m.s.

18

8va

21

24 Fine

rit.

## Exercise for Pitch

sing only the quarter and eighth notes while playing dotted-half note chords simultaneously

sing each voice-line and play the remaining two voices simultaneously

play half-notes and sing the top quarter-notes; repeat and sing only the triangular quarter-notes

sing but don't play this exercise and check your pitch with the piano, in measure 20, on the final G#

You must sing intervals daily to maintain your sense of perfect or absolute pitch, especially in your later years. When you sing, think the letter-name of the pitch and listen to the quality of its frequency; memorize the sound.





The image shows a musical score for a bass clef instrument in 4/4 time. The score is composed of seven staves of music. The first staff begins with a double bar line and a 4/4 time signature. The music consists of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals). The second staff continues the melodic line. The third staff features a key signature change to one flat (B-flat major) and a time signature change to 5/4. The fourth and fifth staves continue the piece with various rhythmic patterns and accidentals. The sixth staff shows a key signature change to two flats (B-flat major). The seventh and final staff concludes the piece with a double bar line and a fermata over the final note. Above the seventh staff, the marking "8va" is written with a dashed line extending across the staff, indicating an octave shift.

# Fives and Sevens within 9/4 meter

The image shows ten staves of music in 9/4 time. Each staff contains a sequence of notes with fingerings indicated by numbers 1-9 above the notes. The notes are placed on the lines of a five-line staff, with some notes on the bottom line and others on the top line. The exercise is designed to be played on a felt-covered table.

the above notation is to be played only on a felt-covered table  
 m.d. 5th finger on top-line - 2nd and 3rd on middle-line - thumb on bottom-line - invert for m.s.

1 6 8 2 6 7 3 4 8 2 4 9

5 7 1 5 6 2 3 7 1 3 8

4 6 9 4 5 1 2 6 9 2 7

3 5 8 3 4 9 1 5 8 1 6

2 4 7 2 3 8 9 4 7 9 5

1 3 6 1 2 7 8 3 6 8 4 9

2 5 1 6 8 2 5 7 3 8

1 4 8 1 6 1 4 6 2 7 9

3 7 8 4 5 9 3 5

## The Major and Chromatic Scale

Created by the Overtones of a Single Tone

While reading 'Style and Idea' by Arnold Schoenberg, I immediately realized that his rational analysis applied not only to why it is difficult for the masses to appreciate contemporary music, but it's how non-schooled musicians improvise intuitively. His example on pages 177-180 is notated in all tonalities.

Truly a question to ponder! How is it possible for musicians, who never bothered to learn music notation or chord symbols, manage to improvise? I believe the answer is in Schoenberg's hypothesis of why any two tones relate to one another.

Any single tone, when activated, produces 13 overtones of which a few relate to some of the overtones found within any other tone. In other words, the vibrating overtones from one tone connect with those overtone-vibrations belonging in all tones. Lower overtones, first through the sixth, are more easily felt and heard than higher overtones of the seventh through the thirteenth. Within the first six overtones, the 1st is repeated three times and the 5th twice; this in itself produces thick, warmer vibrations. The higher overtones that are not duplicated are thin vibrations and faintly heard; only the 8th and 12th overtones are repetitions of lower tonic-dominant pulsations. However, not all tones share the same measurable degree of compatibility.

You'll find the OVERTONES SERIES, concerning the tone of C, listed on the top staff of page 177. Notice that the 4th, 5th and 6th overtones (C E G) produce a C major triad; the 7th overtone is Bb; 8th is C; 9th is D; 10th is E; 11th is F#; 12th is G and the 13th is Ab. Do keep in mind that F, the fourth scale-degree of C, does not belong to the overtone series of C. The F major triad is from the overtones of G, the 7th (F) and 9th (A) plus (C). Our G major triad is from the 6th and 9th overtones of C and its major 3rd (B) is found in the 5th and 10th overtones of G; it's also the 11th of F. Incidentally, the 13th interval in a C 13 chord is A natural; however, the 13th overtone of C is A flat. All tones connect (some more than others) because of overtone vibrations.

The tones of our MAJOR SCALE are the combined tones of three primary (I IV V) triads; in the key of C, tonic I = C; subdominant IV = F and dominant V = G; example: C major triad, C E G; F major triad, F A C; G major triad, G B D. These three triads (I, IV, V) are also the principal ingredients of 12-bar Blues; four measures of I – two measures of IV – two measures of I – one measure of V – one measure of IV plus two measures of I, create the basic harmonization for all Blues progressions.

Our CHROMATIC SCALE, comprised of minor-second intervals, is found in the higher overtones (7 up to 13) of these prime tones within the triads of C, F and G. Example: Bb, the 7th, F# the 11th and Ab the 13th of C plus Eb, the 7th and Db, the 13th of F (all are black keys on the piano) and also notice that C#, the 11th and Eb, the 13th belong within the overtones of G.

Intuitively, improvisers play unfamiliar progressions quite aesthetically. Example: an untrained saxophonist can improvise over untried harmonic sequences without knowing which chord the accompanying pianist will play next. This type of improviser slides from one tone to the next by ear and instinct; it's the magnetic pull and attraction of overtones that enables them to literally swim with and rarely against the tide unless they have experienced improvising phrases in contemporary harmony from the second-half of our twentieth century; with, meaning intervals inside of the chord; against, meaning intervals outside of the chord.

When pianists, singers or instrumentalists lose their sense of pitch, they desperately search for the correct interval and are shocked when realizing just how far they are off key; usually it's the dominant, fourth below or fifth above, from their desired tone and naturally their effort is forced to a stand-still. I believe the vibration-pull of the dominant in the particular chord (3<sup>rd</sup>, 6<sup>th</sup> and 12<sup>th</sup> overtones) pulls them away from the key-center; plus there are three additional vibrations of the dominant within that specific tonality, the 2<sup>nd</sup>, 4<sup>th</sup> and 8<sup>th</sup> overtones.

Since all tones are related by overtones, we intuitively feel and to an extent hear, slightly, the lower vibrations; this is why those who only play by ear react to overtones passionately and of course, their solos can sound fantastic; a few names, Errol Garner, Chet Baker and Carl Perkins could not read music-notation or chord-symbols, nor did Stan Getz read chord-symbols, but all of them could improvise, even in live performance, on harmonic progressions of a new title in any tonality. Count Basie's innovating big-band of the mid-thirties had music-stands but no monetary resources for arrangements; they pretended to read but actually faked, quite skillfully, the harmony of the brass and reed section for four or five-hours of dance music; in those days they had less than ten notated charts in their repertoire. Biologically, the human being primarily feels (limbic system) and then thinks in the cerebral cortex. Players improvise more musically when they feel (non-criticizing right-hemisphere) and don't think with their left-hemispheric language center.

So, within the major and chromatic scales there exists a family of sympathetic overtone-vibrations; the lower overtones are more easily perceptible and sound more familiar to the ear than higher overtones; consequently, the higher overtones remain mystical and emotionally cooler. This is why uneducated listeners prefer traditional music and also, they experience difficulties understanding dissonant contemporary music. Let me repeat; Schoenberg's analogy is also, in my opinion, the reason why improvisers, who literally float in a sea of overtones, intuitively feel and choose intervals, aesthetically, within any accompanying harmonic progression. All musical phenomena can be referred directly to overtones.

In the evolutionary era of Parker and Gillespie, higher overtones, 7<sup>th</sup> up to the 13<sup>th</sup> (altered notes) were used within their improvisations and compositions; improvisation, by the mid-forties, had become more complicated than in the periods of Swing or Dixieland. Louis Armstrong usually began and ended all phrases on the tonic or fifth degree of a scale; he never used an interval above the dominant seventh; Parker and Gillespie were courageous, even revolutionary, in molding their solo-lines with altered tones.

Some of my Berlin students who specialized in Free-Improvisation were unaffected by the magnetic pull of lower overtones, especially when I had them play a sequence of diatonic-chords; however, they consistently remained uninhibited while playing dissonant intervals. Quite the opposite is true with improvisers who are comfortable with lower overtones, yet when dealing with dissonant music they experience distraught nerves. Neurologically, today's improvisers have changed as a result of technology; and for sure, brain cell circuitry is wired differently nowadays than a century ago. It took so many years before my nerves adjusted to dissonance; of course, it was a matter of adaptation but I had to work. Nevertheless, life is more interesting when you intuitively force yourself to learn what you can't do.

Today's contemporary music, because of higher overtones, is incredibly challenging and one needs an enormous technique to master its many difficulties; even so, the information within pages 175-180 enhances your awareness of intervallic-relationship not only with single-line phrases but specifically when structuring voice-lines horizontally for chord-progressions.

# How Overtones Influence Improvisers

## Overtone Vibrations from a Single Tone

1st 2nd 3rd 4th                      5th 6th 7th 8th 9th                      10th 11th 12th 13th

Within the overtones of C, the 1st, 2nd, 4th and 8th are C; 3rd, 6th and 12th are G; 5th and 10th are E, totaling 9 overtone repetitions; however, the 7th, 9th, 11th and 13th are not duplicated.

C = I                      F maj.                      I triad  
 F = IV                      4th                      5th                      6th                      F maj.                      IV triad  
 G = V                      G maj.                      V triad

Above: within C and its dominant G, their 4th, 5th and 6th overtones produce C and G major triads; the 7th and 9th of G plus C create the F major triad and the combined tones of these 3 primary triads constitute the white keys of our C Major Scale; by including the higher overtones (black keys) of C, the (7th) Bb, (11th) F#, and (13th) Ab plus (7th) Eb, and (13th) Db of F, we have the Chromatic Scale.

7 overtones of F

Within C and its subdominant F, the 3rd, 6th and 12th overtones (of F) are C; 9th is G; totaling 4 overtones related to C.

10 overtones of G

Within C and its dominant G, the 1st, 2nd, 4th and 8th are G; the 3rd, 6th and 12th are D; totaling 7 overtones related to C.

*continues*



Treble clef: press G down and hold but don't play it; now play C in the bass and G, the 3rd overtone of C, will sound. If you try the same with F it will remain silent because it's not an overtone of C. Try other intervals; but remember that higher overtones are always soft and faint in comparison with lower overtones.

1st 2nd 3rd 4th                      5th 6th 7th 8th                      9th 10th 11th 12th 13th

13 overtones of B

Within C and B natural, the 3rd, 6th and 12th are F#; the 13th is G; totaling 4 overtones related to C.

16 overtones of C#

Within C and C#, the 3rd, 6th and 12th are G#; the 11th is G; totaling 4 overtones related to C.

19 overtones of D

Within C and D, the 1st, 2nd, 4th and 8th are D; the 5th and 10th are F#; the 7th is C; the 11th is G#; the 13th is Bb; totaling 9 overtones related to C.

22 overtones of Eb

Within C and Eb, the 3rd, 6th & 12th are Bb; the 5th & 10th are G; totaling 5 overtones related to C.

*continues*



25      1st 2nd 3rd 4th      5th 6th 7th 8th      9th 10th 11th 12th 13th  
 overtones of E

Within C and E, the 1st, 2nd, 4th and 8th are E; the 5th and 10th are G#; 7th is D; 9th is F#; 11th is A#, 13th is C; totaling 10 overtones related to C.

28      overtones of F#

Within C and F#, the 5th and 10th are A#; 7th is E; 11th is C; 13th is D; totaling 5 overtones related to C.

31      overtones of Ab

Within C and Ab, the 1st, 2nd, 4th and 8th are Ab; 9th is Bb; 13th is E; totaling 6 overtones related to C.

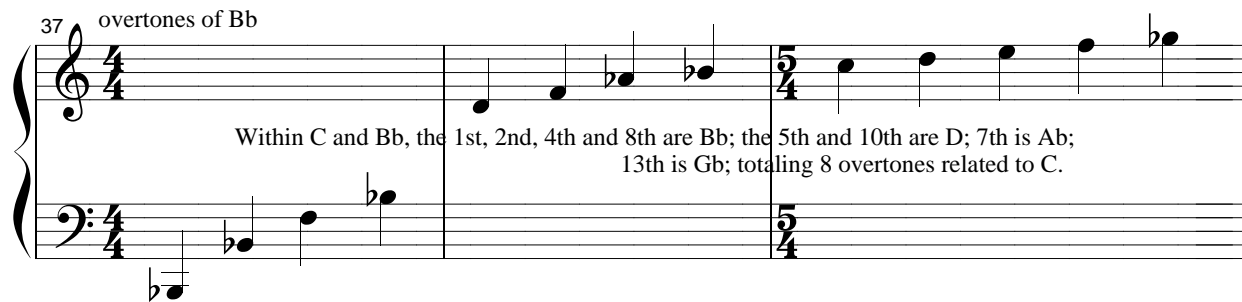
34      overtones of A

Within C and A, the 3rd, 6th and 12th are E; 7th is G; totaling 4 overtones related to C.

*continues*

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th

37 overtones of Bb



Within C and Bb, the 1st, 2nd, 4th and 8th are Bb; the 5th and 10th are D; 7th is Ab; 13th is Gb; totaling 8 overtones related to C.

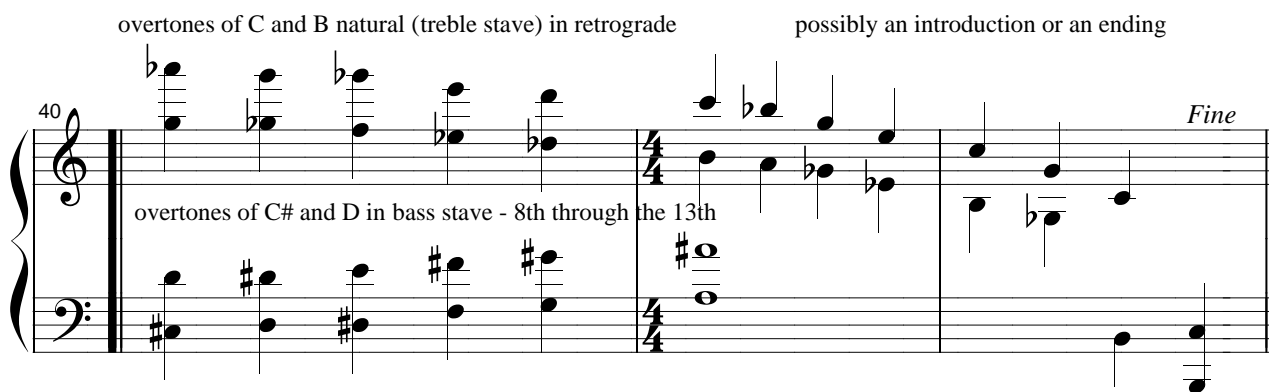
40

overtones of C and B natural (treble stave) in retrograde

possibly an introduction or an ending

overtones of C# and D in bass stave - 8th through the 13th

*Fine*



## Gravitational Pull to the Root

Keep G, in the treble-clef depressed without sounding; now accent C, in the bass-clef and the depressed G will sound like a ghost-tone; it's because G, the 3rd overtone of C, is activated by the overtone-vibrations of C.

Keep F, in the treble-clef depressed without sounding; now accent C, in the bass-clef, and the depressed F should NOT sound because it does not belong to the overtones of C; there are exceptions, due to the design of some pianos, and those instruments may activate the F faintly.

F, being the suspended 4th of C, pulls a minor-2nd down to E (the major-3rd of C) for its resolution.

Keep both C and the leading tone B natural (treble clef) depressed; then accent C, in the bass clef, and C in the treble clef will be heard but not B natural because it does not belong to the overtone-vibrations of C; however, continue holding B natural and C down while accenting G, in the bass clef, and you will hear the ghost-tone B natural because it's the 5th overtone of G; but when accenting C, in the last measure, the leading tone B natural joins the ghost-tone C.

Play middle-C; keep eye-lids closed; then play Db, listen intuitively and observe the fermata before playing C's repetition in measure two. You should feel and think of middle-C as a landing-platform and it's gravitational power pulls Db back down to middle-C; next, play D and feel the pull back down to C. Continue with the following measures and there is always that pull back down to middle-C; but when reaching B natural, the leading-tone in measure 17, you feel that it pulls you up to C one-octave above middle-C. This example is comparable to a space rocket without enough fuel to escape magnetic earth and lands back on middle C, but when you reach the major 7th, the rocket is immediately affected by the gravitational pull of the moon, represented here as C one octave above middle C. The first tone establishes a gravitational root-foundation; this rule applies for all tonalities.

The image shows a musical score for a piano exercise in C major, consisting of 17 measures. The score is written in a single treble clef staff. The key signature has one flat (Bb), and the time signature is 4/4. The exercise begins at measure 6 with a double bar line. The notes and their durations are as follows:

- Measure 6: Middle C (C4), quarter note, with a fermata above it.
- Measure 7: Bb4, quarter note.
- Measure 8: C5, quarter note, with a fermata above it.
- Measure 9: Bb4, quarter note.
- Measure 10: C5, quarter note, with a fermata above it.
- Measure 11: Bb4, quarter note.
- Measure 12: C5, quarter note, with a fermata above it.
- Measure 13: Bb4, quarter note.
- Measure 14: C5, quarter note, with a fermata above it.
- Measure 15: Bb4, quarter note.
- Measure 16: C5, quarter note, with a fermata above it.
- Measure 17: Bb4, quarter note, with a fermata above it.

The notes are written on a five-line staff. The first measure (measure 6) starts with a double bar line. The notes are: C4 (middle C), Bb4, C5, Bb4, C5, Bb4, C5, Bb4, C5, Bb4, C5, Bb4, C5, Bb4, C5. The notes C5 and Bb4 are marked with fermatas. The exercise ends with a double bar line at the end of measure 17.

## Dissonant Elements

play all examples  
in retrograde

flatted 9ths

also, play 1st and 4th  
beats of measure-two and  
continue this sequence

this page must be practiced with  
the left hand; two-octaves lower

major 7ths

also, play 1st beat of measure-one  
and the 4th beat of measure-two  
and continue this sequence

tri tones

also, play 1st beat of measure-one  
and the 2nd beat of measure-two  
and continue this sequence.

experiment with different combinations of dissonant intervals

Four brief sections as a study  
to mix and balance dissonance.  
Notation for the highest  
octave sounds wrong  
in lower octaves with  
more overtones.

# Elements 'n Dissonance

Homage to Noel Lee

W. Norris

*leggiero* 8<sup>va</sup>

♩ = 80

pedal markings: down =  $\wedge$  up =  $\ast$

*mp* *mf*

8<sup>vb</sup>

use sustaining pedal intuitively; connect tones; search for all possible melodic-fragments and shape them; mould the sound

7 *f* *mf* *f*

10  $\text{♩} = 96$  *p*

13 *f* section for improvisation

This title was constructed with flatted 9ths, major 7ths and tri-tones; rhythmic-notation was changed until the quality of dissonance became more melodically balanced.

I urge you to listen to the compact disc 'Noel Lee Plays Noel Lee'  
 Circe 87114LD. His compositions stand at the highest level of  
 aesthetics. [www.noel-lee.com](http://www.noel-lee.com)

16  $\text{♩} = 84$   
*mp*  
 Λ \* Λ Λ \* Λ

20 *accelerando*  
*f*  
 Λ Λ \* Λ

23 *pp* *f* *p*  
 omit pedal for tone-bending effect  
 lift omitted notes (fingers) to lower dampers  
 after playing notation below, depress keys with the right arm to sustain E, F#, F and C; then change the pedal  
 listen for overtones  
 8<sup>vb</sup> 8<sup>vb</sup>

26 *mp* *mf* *ff*  
 3  
 Λ \*

Searching the possibilities and degrees of tension within dissonance is an  $\Lambda$  intervallic awareness study; unfortunately, there wasn't time for development within the four sections but eventually, if permitted, I hope to do so.

8<sup>vb</sup>

# Quarter note triplet with Cymbal Pattern

Play exercises with each hand; inverted hand position and fingering for the left-hand

cymbal pattern - right hand also with all combinations of any two fingers

Snare pattern - left hand

**Warning:** the exercises on this page can cause tendonitis

Same as above in 4/4 - cymbal pattern - right hand

snare pattern

hi-hat

cymbal pattern

bass drum pattern

Execute this exercise with the right-hand while rotating your left-hand and left-foot in contrary motion.



# Tonal Circle of Fourths

IV, vii dim, iii, vi, ii, V, I

A musical staff in treble clef showing the Tonal Circle of Fourths progression. The notes are: IV (F4), vii diminished (G4), iii (A4), vi (B4), ii (C5), V (D5), and I (E5). Each note is represented by a vertical line with a small circle at the top, indicating the pitch.

Although the above theoretical example from the eighteenth century is diatonic, this same progression is found in jazz improvisation of the nineteen thirties. The purpose of my writing this and the next page is to stimulate your curiosity about theory of the past; although nothing is new, what is played today was never imagined in the centuries before.

Musical notation for the first part of a chord progression. The chords are: **Fmaj<sup>7</sup>**, **Bm<sup>7</sup>(<sup>b</sup>5)**, **Em<sup>7</sup>**, and **Am<sup>7</sup>**. The notation shows the chord voicings in both treble and bass clefs. A slur connects the notes across the four measures. The label "vii diminished 7" is placed under the Bm7(b5) chord.

Musical notation for the second part of a chord progression. The chords are: **Dm<sup>7</sup>**, **G<sup>7</sup>**, **Cmaj<sup>7</sup>**, and **Cmaj<sup>7</sup>**. The notation shows the chord voicings in both treble and bass clefs. A slur connects the notes across the four measures.

The chord progression, above, is basic for many standards including the popular title, 'All My Love'.

On the following page is an explanation of the circle of fifths and circle of fourths. In jazz, the term used is a circle of fourths; in classical, this term is referred to as a circle of fifths. Diatonically, the 4th scale degree **above** C is F; and the 5th scale degree **below** C is also F.



# Finger Coordination

A B C

5 2 4 1 3 2 4 1 3 5 4 1 3 5 2

1 3 5 2 4 4 1 3 5 2 3 5 2 4 1

combine different numerical combinations and use other intervals if you wish

A variation B variation B inversion

1 3 5 2 4 3 5 2 4 1 4 1 3 5 2

2 4 1 3 5 5 2 4 1 3 2 4 1 3 5

C inversion A inversion C variation

3 5 2 4 1 1 3 5 2 4 5 2 4 1 3

4 1 3 5 2 5 2 4 1 3 4 1 3 5 2

10 other combinations

2 1 4 5 3 4 3 1 2 5 1 5 3 4 2

3 2 5 1 4 1 5 3 4 2 5 4 2 3 1

*continues*

13

3 2 5 1 4 5 4 2 3 1 1 5 3 4 2

4 3 1 2 5 2 1 4 5 3 4 2 1 3 5

16

1 2 3 4 3 2 1 2 3 5 3 2 1 2 3 4 3 2 1 2 3 5 3 2

4 3 2 1 2 3 4 3 2 5 2 3 1 2 3 4 3 2 1 2 3 5 3 2

Hopefully, there are exercises within this book you can live with. Many of these examples are dangerous but if pianists are serious about developing a greater physical capacity at the keyboard, they must visit a physical therapist regularly so that muscles, tendons and nerves can be stretched because, after years of practice, your muscles become slightly shorter. You must learn to mentally scan inside your muscles and neutralize all tension. As a pianist/improviser, you should write your own book of methods so that you acquire an individual style, just as classical pianist/composers developed theirs by writing etudes. This book reveals the work-habits I use at the piano; however, organize your own work-plan and live within it; and I can assure you, a bed next to the instrument is most beneficial; if you are exhausted and can't sleep, just sit, stare at the keyboard and with imaginative ears listen to the instrument sing as your fingers playfully touch ivory, as if in a dream.

One last reminder, always sustain the thought that there's no rejuvenation of spirit quite like the compositional aspect of absolute music.

# Reflective

W. Norris

pedal symbols: down =  $\wedge$  up =  $\ast$

The musical score for "Reflective" by W. Norris is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 4/4 time and begins with a tempo marking of *misterioso* and a dynamic of *quasi-rubato mp*. The score is divided into five systems, each containing two measures. The first system starts at measure 1, marked with a tempo of  $\text{♩} = 72$ . The second system begins at measure 5. The third system starts at measure 9 and includes a *rit.* (ritardando) marking and a *m.d.* (mezza dolce) instruction. The fourth system begins at measure 13 and features a *mf* (mezzo-forte) dynamic. The fifth system starts at measure 17. The score is heavily annotated with fingerings (numbers 1-5) and pedal symbols ( $\wedge$  for down,  $\ast$  for up). Some measures include an *8vb* (ottava bassa) marking. The key signature consists of two sharps (F# and C#).

21 *rit*

21 22 23 24

*decresc* *mp*

5 4 5 5 4 4 5 5

1 2 1 1 2 4 1 2 3 1 1 2 1 3

5 5 5 5 5 5 5 5

^ ^ ^ ^ ^

Detailed description: This system contains measures 21 through 24. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand starts with a half note G#5, followed by quarter notes F#4, E4, and D4. The left hand has a bass line with notes G#2, F#2, E2, and D2. Dynamics include *decresc* and *mp*. Fingerings are indicated with numbers 1-5. Accents are placed over notes in measures 21, 22, 23, and 24. A *rit* (ritardando) marking is present above measure 21.

25

25 26 27 28

*cresc*

4 5 4 3 5 4 5 4 2

1 1 1 2 1 1 2 1 1 2 1 1 2 1

5 5 5 5 5 5 5 5

^ ^ ^ ^ ^

Detailed description: This system contains measures 25 through 28. The music continues in the same key and time signature. The right hand has a melodic line with notes G#5, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2. The left hand has a bass line with notes G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0. Dynamics include *cresc* (crescendo). Fingerings are indicated with numbers 1-5. Accents are placed over notes in measures 25, 26, 27, and 28.

29

29 30 31 32

*decresc* *mf*

3 1 5 4 3 2 1 5 4 1 2 3 4

1 1 1 2 1 1 2 1 1 2 1 1 2 1

5 5 5 5 5 5 5 5

^ ^ ^ ^ ^

Detailed description: This system contains measures 29 through 32. The music continues in the same key and time signature. The right hand has a melodic line with notes G#5, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2. The left hand has a bass line with notes G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0. Dynamics include *decresc* and *mf*. Fingerings are indicated with numbers 1-5. Accents are placed over notes in measures 29, 30, 31, and 32.

33

33 34 35 36

*8vb*

5 3 4 5 3 4 5 4 3 5 4 3 2

1 2 1 1 2 1 1 2 1 1 2 1 1 2

5 5 5 5 5 5 5 5

^ ^ ^ ^ ^

Detailed description: This system contains measures 33 through 36. The music continues in the same key and time signature. The right hand has a melodic line with notes G#5, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2. The left hand has a bass line with notes G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0. Dynamics include *8vb* (8va below). Fingerings are indicated with numbers 1-5. Accents are placed over notes in measures 33, 34, 35, and 36.

37

37 38 39 40

5 4 2 5 4 5 3 5 4 2 5 4 1

1 2 1 1 2 1 1 2 1 1 2 1 1 2

5 5 5 5 5 5 5 5

^ ^ ^ ^ ^

Detailed description: This system contains measures 37 through 40. The music continues in the same key and time signature. The right hand has a melodic line with notes G#5, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2. The left hand has a bass line with notes G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0. Fingerings are indicated with numbers 1-5. Accents are placed over notes in measures 37, 38, 39, and 40.



This page of piano sheet music, titled "essentials 194", contains six systems of music. The notation is written for the right and left hands on a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The systems are numbered 58, 61, 63, 65, and 69. The music includes various technical markings such as triplets, slurs, and fingerings. Dynamics include *mf*, *mp*, *f*, and *rit.*. Performance instructions include "rubato-tempo" and "free tremolo". There are also specific markings like "8vb" and "m.s.". The piece concludes with a fermata over the final notes.







# Tap on 2 and 6

essentials 197

left  
foot

right  
foot

The first system of music consists of three measures. The top staff is a single treble clef line with a 6/8 time signature. It contains a rhythmic pattern of eighth notes and rests, with the first two notes of each measure marked with a '7' (tap) and an upward-pointing triangle. The piano accompaniment is shown in two staves (treble and bass clefs) with a 6/8 time signature. The first measure contains a chord labeled **Fm<sup>6</sup>** and a melodic line of eighth notes. The second and third measures contain a text box: "a suggested phrase to continue while improvising".

4

The second system continues the right foot tap line from the first system, consisting of three measures with the same rhythmic pattern and markings. The piano accompaniment staves are empty.

7

The third system continues the right foot tap line, consisting of three measures with the same rhythmic pattern and markings. The piano accompaniment staves are empty.

10

The fourth system continues the right foot tap line, consisting of three measures with the same rhythmic pattern and markings. The piano accompaniment staves are empty.

## SUPPLEMENTARY SECTION

The following studies are a direct result of my practicing exercises notated in the previous pages of this book. As mentioned earlier, you should choose a physical therapist, who understands the difficulties pianists are confronted with in acquiring advanced piano technique and visit them regularly. Practice all exercises softly and with as little effort as possible.

Although my concern within this book pertains to keyboard technique, my ultimate objective is that you become obsessed with re-arranging all of the possible intervals you have selected for your idea/phrases and to question which combinations of these tones make the particular idea/phrase sound aesthetically interesting to your ear. This process does not concern emotions; it is a searching type of work. Emotional and inspirational factors materialize the moment you combine an ideal intervallic-arrangement of the idea that gives your senses a feeling of euphoria; like a bright light inside the brain that is illuminated instantly. This means researching repeatedly until you are satisfied with your efforts; such artistic discovery is always a revelation.

Mastering musical difficulties is a matter of reinforcing, daily, the circuitry in your brain. Practice can be an experience of agony or pleasure; the choice is definitely yours and in my opinion it should not be a question of immediately conquering a difficulty. Instead, practicing on problems should be a joy regardless of the degree of complexity and eventually your playing will sound rewarding; after all, we can only accomplish to the best of our capabilities. Keep in mind, each pianist develops somewhat differently from the next because each ultimately develops diverse working habits; it's nature's rule and by acknowledging this as reality you will, in due course, become one with the instrument. Yet, to drill repeatedly and work perseveringly with innumerable methods in your arsenal will produce an enduring technique that is sustainable even if you are obliged to perform after being hospitalized for six months; this is indeed a long absence from the piano. Mental practice is necessary and fruitful but it never replaces the physical. Have your program prepared so that you can perform it daily for two weeks before a concert, all titles in tempo with improvised solos; this consists of reinforcing, if necessary, any phrase. You must know absolutely, and your subconscious must sense, that you are prepared to perform with conviction.

We live in an innovative period of neuroscience and its research reveals new concepts on how the mind processes information and expands brain-mapping; for a better understanding, I recommend 'The Brain that Changes Itself' by Norman Doidge. However, I find that a few of these new ideas and methods, proved from technological observation, often confirm older disciplines used by pianists in previous centuries. I hope neuroscientists will soon include studies on accomplished improvisers and classical pianists performing on acoustic instruments; the research, with students (or beginners) playing electronic keyboards is inadequate.

A reminder worth emphasizing; after waking from a long night's sleep or an afternoon's nap, go to the piano; sing the pitch of **A** during the month of January, **A#** in February and continue a minor-second sharper for each month of the year; remember to sing **A** again before ending your day's practice; feel the key (eyes closed) to check your pitch on the piano. This avoids careless thinking of intervallic-pitch when singing or silently improvising away from the instrument.

You must focus on getting out of bed with music flowing through your mind; all external interruptions should be avoided; work until you need sleep again; then, as you return to the piano immediately sing **A**. Answering the telephone or keeping appointments interrupts your musical momentum and although your mind continues improvising or thinking music, the quality of your attention-span is less. The best living environment, especially in the late years, would be a cottage, with a piano, located deep in the forest; no expense that protects your talent can be excessive.

Prepare breakfast alone; your mind, still fresh after a night's sleep, is imagining intervals or a particular passage of a composition. In this mental state there's a flexibility, noticeable, in all of your physical-movements; a flowing momentum uninterrupted but related to the tempo of your musical thought. This feeling should continue as you go from kitchen to the piano where, hopefully, your stored food-energy is released in a brief improvisation; then the day's work begins.

Within all pages of this book, my purpose is to conquer any and all obstacles that challenge pianist improvisers; in other words, to attain technique. However, the bona fide challenge is to search endlessly for qualities, in notated and recorded music, that improve our understanding of beauty more thoroughly; so that on each plateau of learning, our ability to evaluate the aesthetics in Art is elevated. It is necessary to attend and absorb as many musical performances and art exhibitions as possible; these experiences inspire and affect your playing much like the process in osmosis; but a teacher's guidance is absolutely necessary for developing your sense of taste. Nevertheless, aesthetic radiance rarely occurs in performances if technical skill and analyses of music is insufficiently prepared. Let me suggest that you locate the most difficult passages in each of Chopin's Etudes as well as complicated polyphonic measures in Bach's Well Tempered Clavier and practice these brief isolated sections; you will attain musicianship and technical knowledge; and if your schedule permits, tackle the entire piece. Naturally, this applies to all complex examples found in music literature but my point is that you gain immensely within the least amount of time; after all, your real objective is training to improvise at a higher level of soulful intellect.

I lacked discipline in my early years and practiced whatever entered the mind but since age ten, I have literally lived at the piano, probably as fate intended. Many pianists are of the opinion that four hours of disciplined practice is enough; their interpretations sound exquisite but instead, I aspired to achieve an animalistic quality in my playing and to develop my sense of aesthetics in music. I chose to practice every available hour, and did so, because I wanted each performance to reflect my individualistic (non-egotistical) character; to practice like an animal so I'll perform like a sophisticated beast.

Although I no longer play in public, because of a recent heart attack, I'll continue searching at the keyboard in order to change, by remapping the brain, my style of playing and yet, remain within the tradition of evolutionary music. My life has been beautifully orchestrated; and I have no regrets with the fact that I worked only to acquire pianistic skills that enabled me to pursue the art of improvisation. Although this allowed me to express my inner self emotionally, I do regret experiencing only a minute fraction of the vast classical repertoire. The swiftness of time made

my youth so transient; one lifetime isn't enough to scrutinize all in music.

I apologize for the abrasive tone in many of these paragraphs, but I am a lecturer by nature and feel compelled to stress the importance of conditioning skills that allow the senses to express our emotions at the piano; if performers don't put enough of their feelings into the music, how can listeners be expected to remain seated, or awake? Yet, my abrasiveness is possibly due to the policy, which I ferociously oppose, of many universities where students are educated to teach following generations of students to teach music; they may learn all there is to know about musical rules but few, if any of them, can play beautifully. Such a policy dulls the student's senses for musical taste and if they should ever perform, it will sound rather bureaucratic and rarely with artistic expression. I believe students must first learn to perform and afterwards continue their education to teach methods.

I'll continue expanding this book with emphases on musical aesthetics. I sincerely wish to maintain contact with owners of 'Essentials for Pianist Improvisers' so that they may receive all future up-dated versions and if necessary, have their questions answered.

I'll close with two aspects worth remembering. You must be able to hear all intervals that your eyes scan; and with keeping both eyes closed, picture your fingers moving on an imaginary keyboard while visualizing, mentally, the musical sounds your ears perceive.

*Postscript:*

Practicing contemporary music improves your pedal-technique because of the degree of dissonance that must be dealt with. Also, execute the sustaining pedal with your left foot so that afterwards, your right foot comprehends (intuitively) the degree of dissonance involved; then later, you will pedal with greater sensitivity not only contemporary but all music from our historical past. Depending on the instrument, I use the sustaining pedal with fractions of full, half, quarter, eighth or sixteenth depressions and often while combined, simultaneously, with nearly as many degrees of depression on the *una corda* pedal. Although the pedals are the spirit of the piano, the secret of an individualistic/interpretive expression (while playing) lies within the pedal technique of the pianist.

In today's world of neuroscience, the methods in this book can be termed as brain-mapping; a connecting, by the firing, of neurons in different areas of the brain. Practicing in as many different ways as possible constructs (creates) brain-maps that continually expand, or change, with daily practice.



While practicing a variation of the Polyrhythmic exercise on page 37, I noticed that my conscious awareness of lifting the correct fingers was often inaccurate, mentally and physically. I lifted fingers unintentionally especially when fingering, in the left hand, differed from the right. These **mind over matter** exercises develop finger strength, coordination and at the same time, lubricate the mind because blood flow is increased.

**A.**

I have notated in the trebel clef, each of the first three voice-lines with different fonts to illustrate that the soprano-line is five quarters, the alto-line is the equivalent of four quarters and the contralto is the equivalent of three dotted-quarters; font duplication for bass clef is similar to the trebel.

**B.**



**C.**

63

m.d.

m.s.

**D.**

65

m.d.

m.s.

**E.**

67

m.d.

m.s.



2nd half of measure-three plus the fourth measure

27

m.d.

play retrograde

30

beginning with the 2nd half of measure-three and continuing

32

35



broken octaves reversed

56

59

62

Transposition of 'broken octaves with 3rds' (page 168) into the key of A minor because the hands must work more when playing on white keys.

66

Musical notation for measures 66-68. Measure 66 has a whole rest in the bass clef. Measures 67-68 show broken octaves with triplets in both hands.

69

Musical notation for measures 69-71. Measures 69-71 show broken octaves with triplets in both hands.

72

8va

Musical notation for measures 72-74. Measure 72 has an 8va marking. Measures 73-74 show broken octaves with triplets in both hands. Time signature changes to 6/4 at the end of measure 73.

Second-half of measure two (page 168) plus the third measure and first quarter of measure four; notated in all tonalities.

This examples, notated with retrograde, applies for the remaining phrases.

75

Measure 75: Bass clef, 4/4 time. The notation shows a sequence of chords and notes in retrograde order, starting with a D major triad and ending with a D major triad.

78

Measure 78: Bass clef, 4/4 time. The notation shows a sequence of chords and notes in retrograde order, starting with a D major triad and ending with a D major triad.

82

Measure 82: Grand staff (treble and bass clefs), 4/4 time. The notation shows a sequence of chords and notes in retrograde order, starting with a D major triad and ending with a D major triad.

86

Measure 86: Grand staff (treble and bass clefs), 4/4 time. The notation shows a sequence of chords and notes in retrograde order, starting with a D major triad and ending with a D major triad.

This example, notated with retrograde, applies for the remaining phrases.

90

Musical notation for measures 90-92. The piece is in 3/4 time. Measure 90 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the treble clef consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 91 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. Measure 92 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line and repeat dots.

93

Musical notation for measures 93-96. The piece is in 3/4 time. Measure 93 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the treble clef consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 94 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. Measure 95 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. Measure 96 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line and repeat dots.

97

Musical notation for measures 97-100. The piece is in 3/4 time. Measure 97 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the treble clef consists of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 98 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. Measure 99 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. Measure 100 continues the melody: F#4, G4, A4, B4, A4, G4, F#4, E4. The bass clef accompaniment continues: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line and repeat dots.



# Turnaround for 'Rhythm Changes'

write your variations

♩ = 96 increase to ♩ = 144

Check the notation in measures 17-20 on the following page.

5

Practice each line in retrograde and your fingers and brain will remember the notation more quickly.

9

Write your fingering, which may differ in some examples.

13

continue

In measures 18-20, the soprano (from **D natural to G#**) molds and connects the sound of this otherwise single voice-line; keep this in mind as you practice the remaining examples.

Musical score for measures 17-20. The treble clef staff shows a complex melodic line with many accidentals, while the bass clef staff provides a simple harmonic accompaniment of quarter notes.

Musical score for measures 21-24. The treble clef staff continues the complex melodic line, and the bass clef staff continues the harmonic accompaniment.

Musical score for measures 25-28. The treble clef staff continues the complex melodic line, and the bass clef staff continues the harmonic accompaniment.

Musical score for measures 29-32. The treble clef staff continues the complex melodic line, and the bass clef staff continues the harmonic accompaniment.

continue

intervallic measurements: the first two intervals in measure 33 are represented by the beginning number 2.

ascend 2 3- 2- 2 2- 2 3- 3- 3- 2 2- 2 2- 3- 2 3- 2- 3 2-

descend 2 2 4 5+ 2- 5 2 2- 2 3 3- 5

Equal-tempered tuning sounds slightly different in some tonalities; one reason is that each tonality has its own color-quality; but this is only heard and felt intuitively by a few musicians; but it can be a problem for improvisers with absolute perfect-pitch.

# Melodic Difficulties

sing the treble clef while playing the bass clef; also invert; also in retrograde

The first exercise consists of two staves. The upper staff is in a treble clef and contains a melodic line with a sequence of notes: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in a bass clef and contains a bass line with notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The piece concludes with a double bar line and repeat dots.

sing; also in retrograde

The second exercise starts at measure 3 and is written on a single treble clef staff. The notes are: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

sing; also in retrograde

The third exercise starts at measure 5 and is written on a single treble clef staff. The notes are: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

The fourth exercise starts at measure 7 and is written on a single treble clef staff. The notes are: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

The fifth exercise starts at measure 9 and is written on a single treble clef staff. The notes are: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

Recommended reading: 'The Brain that Changes Itself' by Norman Doidges

## COMPOSITIONS

Streets of Madashi	West Coast Records	1954
Dozo	West Coast Records	1954
Jack Departs	West Coast Records	1954
Guatemala	West Coast Records	1954
Scrambled	Riverside Records	1961
D. & D.	Riverside Records	1961
Drifting	Enja Records	1974
Nota Cambiata	Enja Records	1974
Rose Waltz	Enja Records	1974
Thumbs Up	Enja Records	1974
Synchronicity	Enja Records	1978
Stepping On Cracks	Enja Records	1979
Winter Rose	Enja Records	1980
Enkephalins	Enja Records	1980
Modus Vivendi	Concord Records	1990
Vars	Concord Records	1991
C. J.'s Blues	Concord Records	1991
Thumbs Out	Concord Records	1991
Sunburst	Concord Records	1991
Never Should It Ever End	Concord Records	1991
Rose Petals	Concord Records	1991
Love Every Moment	Concord Records	1993
Moonglazed	Concord Records	1993
Hues of Blues	Concord Records	1995
Backbone Mode	Concord Records	1995
Orchids 'n Green	Concord Records	1995
Afterthoughts	Concord Records	1995
From Another Star	Sunburst Recordings, Inc.	1998
Images Enhanced	Sunburst Recordings, Inc.	1998
Elysium	Sunburst Recordings, Inc.	1998
Sunhazed	Sunburst Recordings, Inc.	1998
A Crest of Amber	Sunburst Recordings, Inc.	1998
Dark Brows	Sunburst Recordings, Inc.	1998
Twilight 'til Dawn	Sunburst Recordings, Inc.	2000
A Touch of Jade	Sunburst Recordings, Inc.	2001
Percussive Fingers on Soundboard and Strings	Sunburst Recordings, Inc.	2006
Tango Mio	Sunburst Recordings, Inc.	2006
Reflective	Sunburst Recordings, Inc.	2006
Late Harvest	Sunburst Recordings, Inc.	2006
Hearts Without Malice	Sunburst Recordings, Inc.	2006
Elements 'n Motion	Sunburst Recordings, Inc.	2006

'Essentials for Pianist Improvisers' is extraordinary. All analyses are so complete, so intelligent, so practical.

Noél Lee, composer/pianist

Paris

1998 *Commandeur de l'Ordre des Arts et Lettres*

1999 *Grand Prix de la Musique*

2004 *la Grande Médaille*

The jazz improvisations by my teacher, Walter Norris, exist on the same horizon with the classical masters of piano. 'Essentials for Pianist Improvisers' is a classic not only for pianists but also for composers and theorists.

Minako Tokuyama, composer/pianist

Tokio

1992 Best composition award at the Fukui Harp Festival

1997 Winner of the Vienna International Composers Competition

2003-04 Judge of composition for the Japan Music Competition

I met Walter Norris some years ago in Berlin. By that time, I already knew what a great pianist and improviser he was. His integrity and full dedication to music puts him in a league where only few are chosen. His book/cd 'Essentials for Pianist Improvisers' contains a substantial amount of exercises and musical ideas, which are a product of his own daily practice, long life experience as an international performer, composer, teacher and recording artist. The book/cd embraces subjects like piano technique, ear training, timing, co-ordination of hands, improvisation based on the overtones series, theoretical approach to vertical structures, basic and advanced melodic ideas to develop skills and much more. I highly recommend this book to pianists who would be prepared to launch forth into a long term improvement project towards perfection.

Alvaro Is-Rojas, pianist/theoretician for music

Stockholm

Senior Lecturer

Royal College of Music (1988-2006)

## BOOKS

(available from publishers)

'Art in Motion'	Adina Mornell, editor	Peter Lang Verlag
'The History of Jazz'	Ted Gioia	Oxford Univ. Press
'Jazz Solo Piano'	Franz Krieger	Adeva Musik
'Barney, Bradley and Max'	Whitney Balliett	Oxford Univ. Press
'Encyclopedia of Jazz'	Leonard Feather	Oxford Univ. Press
'The New Grove Dictionary of Jazz'	Barry Kernfeld, editor	Macmillan Press
'New York Notes'	Whitney Balliett	Da Capo Press
'Jazz Seen'	William Claxton	Taschen Verlag
'Pianophoto'	Wolfgang Frankenstein	Konzert Verlag