

---

# CONTENTS

Introduction.....	2
About the Author.....	3
Acknowledgements.....	3
Using This Book.....	4
Improvisation Suggestions.....	5
In the Style of Max Roach: <i>All Hands (and Feet) on Deck</i> .....	6
In the Style of Thelonious Monk: <i>Backward Is Forward</i> .....	10
In the Style of Charles Mingus: <i>Workshop Shuffle</i> .....	14
In the Style of Count Basie: <i>K.C. Swingin'</i> .....	18
In the Style of Tito Puente: <i>Cha Cha Caliente</i> .....	22
In the Style of Ella Fitzgerald: <i>Mistress of Scat</i> .....	26
In the Style of Art Blakey: <i>Delivering the Message</i> .....	30
In the Style of Jelly Roll Morton: <i>Red Hot Rag</i> .....	34

---

# INTRODUCTION

Learning from the styles of the masters has always been central to music pedagogy. For years, these styles were drawn almost wholly from European classical traditions. When jazz, blues, and rock began to be incorporated into music education, it was often as a “dessert,” a departure from more “serious” studies. More recently, however, these styles have commanded new attention and respect in the world of pedagogy. The challenge now is to find educational materials that do justice to these styles and are compatible with traditional, classically-based teaching methods.

The goal of the *Masters for Piano* series is to provide exciting and stimulating pieces for keyboard students while inviting them to explore the traditions and great artists of jazz, blues, and rock. Unlike many student-level pieces of a popular nature, the *Masters of Piano* format allows the student to associate the music he or she is playing with an actual artist. It is clear that a student’s motivation increases greatly when he or she associates an assigned piece with real music—music by influential, well-known personalities who are amply represented on recordings. This can enhance the student’s sense of pride and set the stage for learning about other great artists in any style. The personalities presented in the *Masters for Piano* series are not meant to represent the “best” or “most important”; rather, each is simply part of a diverse cast of great artists. These artists cover a wide spectrum of styles and time periods, and each has left a rich legacy for musicians and music lovers.

Teachers and self-directed students using the *Masters for Piano* series need not be experts in these styles. While these books are rooted in traditional piano pedagogy, the pieces themselves remain true to the styles that inspired them. They can be used as technical studies, recital pieces, or repertoire for just jamming out. Teachers can be comfortable knowing that in studying these pieces, students will receive reinforcement in reading, rhythm, fingering, phrasing, and other important areas. Students need only enjoy themselves as they explore some wonderful styles and artists. The bottom line is that the music is both educational *and* fun.

The pieces in this book are arranged progressively, starting with some that are suitable for beginning keyboard students. By the end of the book, the pieces incorporate more challenging technical elements and stylistic nuances.

Enjoy!



*In the Style of*

# THELONIOUS MONK

## *Backward Is Forward*

Few people have tried to directly imitate the style of **Thelonious Monk**, yet he has had a profound influence on virtually every jazz musician since the advent of bebop. His compositions manage to be simple, playful, challenging, and complex, all at the same time. “Round Midnight,” “Epistrophy,” and “Blue Monk” are among Monk’s tunes that have become jazz standards. His piano playing was marked by a brilliant use of space and silence and by startling dissonance (clashing or jarring sounds) that somehow managed not to sound unpleasant or out of place.

Thelonious Sphere Monk grew up in New York. In the early 1940s, he was the house pianist for the jam sessions at Minton’s Playhouse that became famous for stimulating the birth of bebop. Monk played in a few bands, notably that of Coleman Hawkins, but was not in high demand as a sideman. His earliest recordings, for Blue Note beginning in 1947, were brilliant but largely ignored. Because Monk’s playing was not flashy and his personality was quirky, many people dismissed him. After he began to record for Riverside in the mid-1950s, however, his career blossomed. Monk was hailed as a genius, and from that point his status remained secure, even landing him on the cover of *Time* magazine. He had essentially retired by the early 1970s, but even today people continue to discover and study his music.

### ESSENTIAL LISTENING:

#### *Monk’s Dream*

This irresistible record benefits from Monk’s partnership with the great saxophonist Charlie Rouse. Monk’s own playing runs the gamut from the manic energy of “Bolivar Blues” to the gentle lyricism of “Body and Soul.”

#### *Genius of Modern Music, Vol. 1*

These are the first tunes Monk recorded as a bandleader, including the earliest appearances of many songs that have been played by musicians ever since.

#### *Brilliant Corners*

Monk’s career with Riverside Records really took off with this brilliant album. Having already recorded two albums of more conservative material, Monk here unveiled classics like the title track and “Pannonica.”

#### *Thelonious Himself*

Everybody should own at least one album of Monk playing solo piano, and this beautiful album is a fine choice. The CD reissue also features a fascinating montage of false starts on “Round Midnight.”

## EXERCISES

Like many of Count Basie's early classics, "K.C. Swingin'" is a medium-tempo jazz tune with a blues structure. When you play it, try to get the same bouncy feeling that Basie's band was famous for. Note that this song uses swing eighth notes.

For Example 9, learn each hand separately before playing them together. The left hand hints at the quarter notes that you can hear guitarist Freddie Green playing with Basie's band. Play these with confidence, but very lightly; think about gently lifting the music along instead of driving home each beat. The right hand should swing playfully. Be precise with rhythms when putting the hands together.



19

### Ex. 9

Swing 8ths



20

### Ex. 10

Example 10 makes use of the full C Major scale in the right hand. Notice the right-hand fingering as you move from the first measure to the second—you'll need to cross 3 over 1. This exercise has a *stop-time* feel, in which a dramatic chord (usually on the downbeat) is followed by an unaccompanied melodic phrase. Don't forget to swing!

Swing 8ths



21

### Ex. 11

Example 11 helps illustrate how to end a song in a Basie style. In addition to the notes, rhythms and swing feel, pay attention to the dynamics. Notice that your hands cover a good portion of the keyboard's range; in the last two measures, the right hand moves up to the highest *register* (a particular range of "highness" or "lowness") in the piece, while the left hand drops to the lowest. Since it is an ending, pause between each repetition of this exercise.

Swing 8ths

Correlates to:  
*Beginning Jazz Keyboard*  
 page 37,  
*Jazz Keyboard: Complete Edition*  
 page 38,  
*Alfred's Basic Adult Piano Course 1*  
 page 94,  
*Alfred's Basic Adult Piano*  
*All-in-One Course 1* page 142



34, 35  
 & 36

# Mistress of Scat

for Ella Fitzgerald

Medium bright  
 Swing 8ths

5

*mf*

1 3

3

3

2 1 5

5

3

3

3 4 1 2

1 2 3

5

9

*mp*

5

3

3

5

3

13

5 4 1

5 3 1

3

3

2 3 5

4

*In the Style of*

# JELLY ROLL MORTON

## *Red-Hot Rag*

There are few figures in jazz more puzzling than **Jelly Roll Morton**. There is no denying that Morton had a great impact on jazz. To this day, however, he is dogged by his infamous insistence that he invented jazz in 1902. While few people take this claim seriously, it should not obscure the fact that as a bandleader, arranger, and composer he was brilliant and influential, helping to shape the development and sound of jazz bands.

Morton was born Ferdinand Lamothe in New Orleans, where he was exposed to a broad range of music from Western classical music to ragtime and the blues. While it was not as clean or “sophisticated” as the styles of the top pianists in New York, Morton developed a wonderful and rhythmically exciting piano style from his various influences. In the mid-1920s, he moved to Chicago and made some crucial early jazz records with his group, the Red Hot Peppers; these songs featured memorable rhythms and melodies and tremendous variety throughout. Through most of the 1930s, Morton did not record, though Benny Goodman had great success with Morton’s “King Porter Stomp.” Late in the decade, Morton was recorded for the Library of Congress, playing the piano, singing, and talking about his life.

### ESSENTIAL LISTENING:

#### *Jazz King of New Orleans* (compilation)

If you own only one Jelly Roll Morton recording, it should be this excellent RCA compilation. Tracks like “The Pearls” and “Black Bottom Stomp” show early jazz at its most innovative and irresistible.

#### *Piano Rolls*

These piano rolls made by Morton showcase the musician’s inimitable keyboard style. Among the tunes included are “Grandpa’s Spells,” “King Porter Stomp,” and “Dead Man Blues.”

#### *Birth of the Hot* (compilation)

These recordings from 1926-1927 represent the initial recordings of Morton’s legendary group the Red Hot Peppers, tracks that encapsulate what made him such an influential early jazz bandleader.

#### *The Library of Congress Recordings* (compilation)

This one-disc compilation culls highlights from a larger trove of recordings Morton made late in his life, playing the piano, singing a bit, and offering fascinating spoken reminiscences about his experiences in music.



**Jelly Roll Morton** (1890–1941)

PHOTO • COURTESY OF RUTGERS UNIVERSITY/JCD LIBRARY