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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 for 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

JERRY LEE LEWIS

Killin' Stomp

The nickname “Killer” paints a good picture of what to expect when listening to **Jerry Lee Lewis**. Lewis is one of the founding fathers of rock 'n' roll, and his shockingly intense piano style has been both a symbol of rock's energy and a source of inspiration for all rock keyboard players since the 1950s.

Lewis's own influences were varied, ranging from church music to country to R&B. In 1956, after a failed attempt at Bible school, he had a successful audition for Sun, the Memphis label that also launched the careers of Johnny Cash, Carl Perkins, Roy Orbison, and Elvis Presley. After a few moderately successful songs, he had a pair of huge hits that defined his sound: “Whole Lotta Shakin' Goin' On” and “Great Balls of Fire.” He also developed a reputation for exciting spectacle as a live performer. In addition to his intense music, Lewis's performances featured antics like kicking over the piano bench and pounding chords with his feet; he once set his piano afire after completing a set. Events in his personal life led to a long break in his success as a recording artist, but in the late 1960s, he began a highly successful career as a country artist. In 1989, interest in his career was further revived by a film biography, *Great Balls of Fire*. He rerecorded some of his greatest hits for the soundtrack.

ESSENTIAL LISTENING:

The Definitive Collection

This compilation gives us Jerry Lee's best known early hits like “Great Balls of Fire” and “Whole Lot of Shakin' Going On” and moves through his successful later career as a country artist.

Sunday Down South

This collection of religious tunes with the great Johnny Cash shows a less fiery side of Lewis's personality. The mood ranges from the lyricism of “Will the Circle Be Unbroken” to the churning drive of “When the Saints Go Marching In.”

The Killer Live 1964 to 1970

This compilation of live music starts with a 1964 concert in Hamburg, Germany and provides a glimpse of the raucous energy of a Jerry Lee Lewis concert. The Killer rocks through some of his own classic tunes as well as R&B standards like “What'd I Say” and “Good Golly Miss Molly.”

Rock & Roll Time

One doesn't necessarily expect this kind of authority from a rock musician in his late seventies, but the Killer shows he's still got it on this star-studded recording.

Correlates to:
Beginning Rock Keyboard
page 36,
Rock Keyboard: Complete Edition
page 37,
Alfred's Basic Adult Piano Course 1
page 84,
Alfred's Basic Adult Piano
All-in-One Course 1 page 132



23, 24
& 25

Rasta Prophet

for Bob Marley

Bouncy reggae feel

In the Style of

THE ROLLING STONES

Roots Rockin'

The Rolling Stones have billed themselves as the “World’s Greatest Rock Band,” and it is hard to argue with that claim. Unlike many of their contemporaries in the 1960s (such as The Beatles), The Rolling Stones drew on Chicago blues to create a gritty, hard-driving sound. To many people, the essence of rock ’n’ roll can be found in the passionate vocals of Mick Jagger (born 1943), the grungy guitar of Keith Richards (born 1941), and the solid rhythm of drummer Charlie Watts (born 1941) and bassist Bill Wyman (born 1936). Few songwriters can match the output of Richards and Jagger.

The Rolling Stones, who took their name from a song by Muddy Waters, played their first gig in 1962. A year later they made their first recordings and soon began making the charts, first in Britain, then in the United States. At first they recorded blues, soul and rock cover songs, but before long, their own songs found massive success. Their first of many No. 1 hits in the USA came with the classic “Satisfaction” in 1965. The “bad boy” image and lifestyle developed by some of the band’s members caused turmoil, but The Rolling Stones’ musical output remained consistent for decades. By the 1990s, they had amassed dozens of hit singles and albums and were one of the most successful live acts in the world.

ESSENTIAL LISTENING:

Exile On Main Street

This is The Stones in a nutshell: passionate singing, gritty guitar, groovin’ drums, and terrific songs. “Tumbling Dice” is just one of the songs that demonstrates how well The Stones developed their unique take on Southern soul.

Out of Our Heads

This album shows The Stones in transition—playing classic soul tunes as only they could, but also coming into their own with originals like “Satisfaction”.

Let It Bleed

The Stones’ response to The Beatles’ “Let It Be,” this raw album is full of great performances of tunes that have become classics, including “Gimme Shelter” and “You Can’t Always Get What You Want.”

Jump Back: The Best of The Rolling Stones, 1971–1993

While most people consider the 1960s to be The Stones’ most fertile period, this two-disc compilation demonstrates their creative vitality in the following decades in cuts like “Angie,” “Wild Horses,” and “Waiting on a Friend.”

EXERCISES

“The Quest” could best be described as a medium-tempo folk-pop ballad, though, like much of Mitchell’s music, it is difficult to categorize. It incorporates some of the sound and feeling of folk music, but with more adventurous and contemporary harmonies.

Play Example 19 correctly, and you’ll sound like you have three hands! In each measure, the left hand plays an eighth-note phrase which the right hand completes with a chord. The right hand then has one beat to move into a higher register and play the next melodic fragment. At this tempo, this sequence isn’t as difficult as it may sound. When you have the notes under your fingers, work on using the pedal to make each change of measure and register sound seamless.



38

Ex. 19



39

Ex. 20

Make an effort to play the rich-sounding chords in Example 20 cleanly. Experiment with using the pedal for smoother chord-to-chord transitions, but be sure not to muddy the phrases by holding it down for too long.



40

Ex. 21

Example 21 includes still more colorful chords. Unlike Example 20, in which clarity was an important goal, this exercise should have a more “blended” sound. The octaves in the left hand should sound smooth and atmospheric, not driving.

* The three notes of a quarter-note triplet are played evenly, in the time of one half note.