

Jazz/Rock Improvisation

A Complete Approach to Improvising on both Acoustic and Electronic Keyboards

Bert Konowitz

Contents

Improv Idea #1: Creating New Melodies with the C Blues Scale.....	2
Improv Idea #2: Creating New Melodies with Chord Tones	8
Improv Idea #3: Creating New Melodies with Blue Notes.....	14
Improv Idea #4: Creating an "Arrangement" from a Lead Sheet.....	20
Improv Idea #5: New Accompaniment Sounds	24

Foreword

Improvisation is a skill that can be learned. It is important because it allows the performer to use music to express individual feelings and ideas. Improvising is a natural part of Jazz/Rock playing—it is an exciting skill and a welcome companion to studying and performing all styles of music.

Jazz/Rock Improvisation, Level 3, lets you improvise right from the beginning. It is correlated page-by-page with Alfred's Jazz/Rock Course, Level 3. Though the Improvisation series (Levels 1–4) may be used independently, when used together with the Jazz/Rock Course (Levels 1–4), the pianist has the unique opportunity to become a well-trained jazz/rock musician.

This book is written to be played on either a traditional acoustic piano or an electronic keyboard. At the bottom of each page, suggestions are offered for ways that acoustic and electronic instruments may be used together:

Acoustic Jamming suggestions offer a supportive left-hand accompaniment that may be added by a teacher, a parent who plays piano, or a more experienced student.

Electronic Jamming suggestions offer specific sound and rhythmic backgrounds that may be used when playing on an electronic keyboard. The electronic rhythm backgrounds may also be added as an accompaniment when performing on an acoustic piano.

To Laura, Mark, Paul, Laurie, Adam and Stacey

Copyright © MCMXCV by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

Improv Idea #1: Creating New Melodies with the C Blues Scale

IMPROVISATION ("Improv" for short) is a musical skill that enables you to vary the sound of a written piece of music so that it reflects *your* feelings and imagination.

The C Blues Scale

Blues Scale tones are often used to create a **motif**.



Jazz/Rock improvisors often develop a motif by repeating it *exactly*.

REVERB

Slowly

motif 1 2 1 repeated exactly repeated exactly ending 4

Motifs can be developed by repeating them *right hand (RH) 8va*.

8VA REVERB

Moderato

motif 1 4 repeated RH 8va motif 2 4 repeated RH 8va

Motifs can be developed by repeating them *both hands (BH) 8va*.

REVERB HERE AND THERE

Andante

motif 5 3 2 repeated RH 8va repeated BH 8va ending (use same register as Improv) 5 2

ACOUSTIC JAMMING: Play all single notes and the bottom tone of each chord in the left hand an octave lower.

ELECTRONIC JAMMING: REGISTER: Rock Organ/Clavinet RHYTHM: Rock

Jamming #2: Combining Creating New Melodies with Chord Tones, Blues Scales and Rhythmic Imitation

MAMA'S BLUES



Play meas. 13–16: 1st time, repeat the motifs exactly or *RH 8va* at the Improv measures.
2nd time, use rhythmic imitation of the motifs with G chord tones and 5-finger G Blues Scale at the Improv measures.

Moderato

13 motif 1 3 *mf* Improv G chord tones in any order motif 2 4 Improv 5-finger G Blues Scale in any order 1 2 3 4 5 *D. C. al Fine* 1 2 3 4 5 *D. C. al Fine*

1. Repeat exactly or *8va*.
2. Rhythmic imitation.

ACOUSTIC JAMMING: Play the *LH* of MAMA'S BLUES an octave lower from the beginning to meas. 12. Play the following accompaniment pattern an octave lower for meas. 13–16 only.

ELECTRONIC JAMMING:

REGISTER: Polysynth **RHYTHM:** Rock or Jazz