
Download Ebook Pdf Edition Complete Players Keyboard For Improvisation Jazz

Eventually, you will unquestionably discover a new experience and talent by spending more cash. yet when? do you recognize that you require to acquire those every needs once having significantly cash? Why dont you try to acquire something basic in the beginning? Thats something that will guide you to comprehend even more almost the globe, experience, some places, following history, amusement, and a lot more?

It is your utterly own mature to behave reviewing habit. among guides you could enjoy now is **Pdf Edition Complete Players Keyboard For Improvisation Jazz** below.

KEY=FOR - EVA LANE

JAZZ IMPROVISATION FOR KEYBOARD PLAYERS

Alfred Music Publishing Jazz Improvisation for Keyboard Players is a straightforward, no-nonsense improvisation series. It deals with creating melodies, using the left hand, pianistic approaches to soloing, scale choices for improvisation and much more.

MUSIC MOVES FOR PIANO

THE PIANIST'S GUIDE TO HISTORIC IMPROVISATION

Oxford University Press Keyboard artists in the time of J.S. Bach were simultaneously performers, composers, and improvisers. By the twentieth century, however, the art of improvisation was all but lost. Today, vanishingly few classically-trained musicians can improvise with fluent, stylistic integrity. Many now question the system of training that leaves players dependent upon the printed page, and would welcome a new approach to musicianship that would enable modern performers to recapture the remarkable creative freedom of a bygone era. The Pianist's Guide to Historic Improvisation opens a pathway of musical discovery as the reader learns to improvise with confidence and joy. Useful as either a college-level textbook or a guide for independent study, the book is eminently practical. Author John Mortensen explains even the most complex ideas in a lucid, conversational tone, accompanied by hundreds of musical examples. Mortensen pairs every concept with hands-on exercises for step-by-step practice of each skill. Professional-level virtuosity is not required; players of moderate skill can manage the material. Suitable for professionals, conservatory students, and avid amateurs, The Pianist's Guide leads to mastery of improvisational techniques at the Baroque keyboard.

IMPROVISATION THROUGH KEYBOARD HARMONY

Prentice Hall

SCALES FOR JAZZ IMPROVISATION

A PRACTICE METHOD FOR ALL INSTRUMENTS

Alfred Music Publishing " ... Present[s] ... the scales which are used in improvisation ... shows the scales in treble and bass clef in all keys [and] is intended as a practice manual ... an aid to eventually memorizing the scales in all keys ... explanations are included as to the application of each scale form to one or more chord types. [Has] charts showing the relationship of certain scales to each other ..."--Introduction

THE COMPREHENSIVE BOOK OF MODES AND SCALES

FOR PIANO AND KEYBOARD PLAYERS, 2ND EDITION

Independently Published The Comprehensive Book of Modes and Scales for Piano and Keyboard Players, 2nd edition was written specifically for classically trained pianists with little knowledge of scales. This book contains over 70 scales and modes including major, minor, jazz modes, pentatonic, bebop, octatonic, etc. Each scale is shown with its interesting features, chords that may be used with it, and several ways to think of the scale. Each scale is shown in all 12 keys. A notated musical example is now included with each scale.

FREE JAZZ AND FREE IMPROVISATION

AN ENCYCLOPEDIA

Greenwood Publishing Group The free jazz revolution that began in the 1950s has had a profound influence on both jazz & rock music. Widely misunderstood & even reviled by critics, free jazz represented an artistic & sociopolitical response to the economic, racial, & musical climate of America.

THE PIANO IMPROVISATION HANDBOOK

A PRACTICAL GUIDE TO MUSICAL INVENTION

Hal Leonard Corporation "The Piano Improvisation Handbook" offers a comprehensive overview of the practical skills and theoretical issues involved in mastering all forms of piano improvisation. It explores a wide range of styles, including classical, jazz, rock and blues. Whereas other books on improvisation typically offer little more than models for imitation and exercises for practising, this one adopts an approach specifically designed to encourage and enable independent creative exploration. The book contains a series of graded tutorial sections with musical examples on CD, as well as an extensive introductory section detailing the history of keyboard and piano improvisation, an appendix listing useful scales, chords, voicings and progressions across all keys, a bibliography and a discography. In addition to sections outlining how melody, harmony, rhythm, texture and form work in improvised piano music, there are sections devoted to explaining how ideas can be developed into continuous music and to exploring the process of finding a personal style. A key feature is the distinctive stress the author puts on the interconnectedness of jazz and classical music where improvisation is concerned. This book is best suited to those with at least some prior experience of learning the piano. However, the rudiments of both music theory and piano technique are covered in such a way that it can also serve as an effective basis for a self-sufficient course in creative piano playing.

ALFRED'S TEACH YOURSELF CHORDS AND PROGRESSIONS AT THE KEYBOARD

EVERYTHING YOU NEED TO KNOW TO START PLAYING NOW!, BOOK AND CD

Alfred Music Publishing Teach Yourself Chords & Progressions at the Keyboard will have you playing great chords and progressions right from the beginning. You will learn how to build and organize all the traditional jazz chords into progressions in every key. As you progress, you will learn how to comp, create new bass rhythms and improvise from chord symbols using blues and ii-V progressions. Also included are unique arrangements demonstrating how to play in the style of Meade Lux Lewis, Erroll Garner and Bill Evans.

TONAL TOOLS FOR KEYBOARD PLAYERS

Maklu Music education is evolving rapidly. Artistic and scientific developments have broadened our view of musicality. Does the traditional repertoire on tonal music still have any relevance in this context? Of course it does! Recent musicological research has shed new light on the way musicians from the baroque era to the nineteenth century acquired their skills. As a result, fascinating correlations between baroque partimento practice and the lead sheet approach common in jazz and pop music have emerged. Tonal tools is an inspirational book and app (Android, iOS) that blends old and current approaches. Nine 'components' serve as keys for a more aural, creative and tangible approach to tonal music from the very start. Tonal tools is applicable to any tonal idiom and spans the baroque, classical, romantic, jazz and pop repertoire by means of common improvisational and compositional principles. Don't expect a straightforward method; interweave Tonal Tools with your usual didactics according to your own pace and needs. Expect a better integration of musical understanding and skill from your pupils, a more reliable memory and better sight-reading ability, not to mention a broadened musical imagination, enhanced expressiveness and a joy for playing tonal music. As a valuable extension to keyboard teachers' existing professional expertise, Tonal Tools opens new artistic and (auto)didactic perspectives. CONNECT, Musica's educational series for music schools and conservatories, builds bridges between the past and present, practice and theory, creativity and skill. It translates proven but sometimes forgotten expertise into a contemporary approach. An artistic view of musical development is central; the series deals with current artistic and educational needs and offers original, consistent and workable solutions.

JAZZ PIANO VOICING SKILLS

A METHOD FOR INDIVIDUAL OR CLASS STUDY

JAZZ IMPROVISATION USING SIMPLE MELODIC EMBELLISHMENT

Routledge Jazz Improvisation Using Simple Melodic Embellishment teaches fundamental concepts of jazz improvisation, highlighting the development of performance skills through embellishment techniques. Written with the college-level course in mind, this introductory textbook is both practical and comprehensive, ideal for the aspiring improviser, focused not on scales and chords but melodic embellishment. It assumes some basic theoretical knowledge and level of musicianship while introducing multiple techniques, mindful that improvisation is a learned skill as dependent on hard work and organized practice as it is on innate talent. This jargon-free textbook can be used in both self-guided study and as a course book, fortified by an array of interactive exercises and activities: musical examples performance exercises written assignments practice grids resources for advanced study and more! Nearly all musical exercises—presented throughout the text in concert pitch and transposed in the appendices for E-flat, B-flat, and bass clef instruments—are accompanied by backing audio tracks, available for download via the Routledge catalog page along with supplemental instructor resources such as a sample syllabus, PDFs of common transpositions, and tutorials for gear set-ups. With music-making at its core, Jazz Improvisation Using Simple Melodic Embellishment implores readers to grab their instruments and play, providing musicians with the simple melodic tools they need to "jazz it up."

FANTASIES OF IMPROVISATION

FREE PLAYING IN NINETEENTH-CENTURY MUSIC

Oxford University Press The first history of keyboard improvisation in European music in the postclassical and romantic periods, Fantasies of Improvisation: Free Playing in Nineteenth-Century Music documents practices of improvisation on the piano and the organ, with a particular emphasis on free fantasies and other forms of free playing. Case studies of performers such as Abbé Vogler, J. N. Hummel, Ignaz Moscheles, Robert Schumann, Carl Loewe, and Franz Liszt describe in detail the motives, intentions, and musical styles of the nineteenth century's leading improvisers. Grounded in primary sources, the book further discusses the reception and valuation of improvisational performances by colleagues, audiences, and critics, which prompted many keyboardists to stop improvising. Author Dana Gooley argues that amidst the decline of improvisational practices in the first half of the nineteenth century there emerged a strong and influential "idea" of improvisation as an ideal or perfect performance. This idea, spawned and nourished by romanticism, preserved the aesthetic, social, and ethical values associated with improvisation, calling into question the supposed triumph of the "work."

INTERMEDIATE BLUES KEYBOARD

THE COMPLETE BLUES KEYBOARD METHOD

Alfred Music Publishing This book is great for keyboardists who have learned the basics of blues improvisation and composing. Beginning with a review of concepts and skills covered in Beginning Blues Keyboard, this book explores further into topics such as chord extensions, blues techniques, building bass lines, playing in the key, ii-V substitutions and slow blues. Blues forms such as the twelve-bar blues and the eight-bar blues are explored. Packed with sample licks and songs, this book is essential for any keyboardist serious about learning the blues.

JAZZ IMPROVISATION

A POCKET GUIDE

THE JAZZ IDIOM

Prentice Hall Outlines the basics of jazz music and musicianship. Covers analysis of styles, training the ear, chord progressions, chord voicings, keyboard, improvising, and arranging.

SCALES A LA MODE

AN INTRODUCTION TO MODAL IMPROVISATION

Ogorman Music This book is for the new or advancing jazz musician learning to improvise using the seven major modes over the appropriate chords. Book also contains improvisation basics and modal practice songs. All songs and most exercises are written out to seven flats and sharps. Book includes link to free online modal play-along. If you are still struggling with modal improvisation, it's time to read this book.

COMPLETE JAZZ KEYBOARD METHOD

BEGINNING JAZZ KEYBOARD

Alfred Music Publishing Anyone with basic keyboard skills (equivalent to Alfred's Basic Piano, Lesson Book 2) can dig right in and begin learning jazz right away. Spanning from the major scale and basic triad theory all the way through 7th chords, pentatonic scales and modulating chord progressions, this book features a full etude or tune demonstrating every new concept introduced. Beginning Jazz Keyboard breaks the age-old tradition of dry, intimidating and confusing jazz books, and provides an actual step-by-step and enjoyable method for learning to play in this style. The DVD demonstrates examples and offers opportunity to play along.

PROGRESSIVE CLASS PIANO

Alfred Music A successful keyboard text for both college non-music majors and majors with limited keyboard experience. Sight reading, playing by ear, repertoire pieces, harmonizing melodies, improvising, technical exercises and rhythm drills are all presented and reinforced in progressive order.

BEGINNING BLUES KEYBOARD

THE COMPLETE BLUES KEYBOARD METHOD : BEGINNING - INTERMEDIATE - MASTERING

Alfred Music Publishing Anyone with basic keyboard skills (equivalent to Alfred's Basic Piano, Lesson Book 2) can dig right in and begin learning blues right away. Learn what it takes to create the distinctive sound of the blues, including basic chords and scales, blues melodies, improvisation, turnarounds and intros. Other topics include the 12-bar blues form, walking bass and playing in a band. Full of fun blues tunes to play, Beginning Blues Keyboard provides a step-by-step enjoyable way to learn the blues. 96 pages.

MEL BAY'S COMPLETE BOOK OF IMPROVISATION, FILLS & CHORD PROGRESSIONS

Mel Bay Publications This book was written to provide a methodology for improvisation on the piano. Patterns are analyzed in and notated in all keys. Examples are given to illustrate how and where a fill fits. Then, step by step you can learn how to add the left hand accompaniment based on a lead sheet, or improvise with the right hand. While improvising, patterns may be woven into a beautiful tapestry of sound. Just as a kaleidoscope creates beautiful colorful patterns before your eye, the patterns in this book will enable you to create a kaleidoscope of musical sounds for your ears. Most of the book consists of short examples using familiar tunes.

A CLASSICAL APPROACH TO JAZZ PIANO IMPROVISATION

Hal Leonard Corporation (Keyboard Instruction). This keyboard instruction book is designed for the person who was trained classically but wants to expand into the very exciting yet very different world of jazz improvisation. Author Dominic Alldis provides clear explanations and musical examples of: pentatonic improvisation; the blues; rock piano; rhythmic placement; scale theory; major, minor and pentatonic scale theory applications; melodic syntax; the language of bebop; left-hand accompaniment; walking bass lines; thematic development; performance tips; and more.

ALLE LIEDER SIND SCHON DA

BUCH

1000 KEYBOARD IDEAS

Shacor, Inc. The greatest tips and tricks used by professional musicians to create their unique sounds -- by the best experts in the field! Each section contains dozens of articles on the topics you want so you can browse at your heart's content, or choose just the information you are looking for! This book is a virtual encyclopedia of information on playing keyboards for more enjoyment and satisfaction.

INTERMEDIATE JAZZ IMPROVISATION: A STUDY GUIDE FOR DEVELOPING SOLOISTS, BOOK, 2 CDS & DATA CD

Jamey Aebersold Jazz Incorporated Newly-revised format features a 274 page book, two audio play-along / demonstration CDs, and a third CD with 168 printable PDF pages of transcribed solos (from the audio CDs) transposed for C, B-flat, E-flat, and bass clef instruments! All aspiring jazz players find themselves at a point in their development where they are ready to go from playing "right notes" to playing meaningful solos, and making this essential leap can be frustrating. Intermediate Jazz Improvisation is for everyone wishing to bridge the gap between playing scales, chords, and licks to playing realistic, flowing jazz lines. It's specifically designed to build upon the knowledge you already have (basic chord and scale knowledge) to improve your understanding and skills as a soloist. The 2 play-along CDs include selected tracks from Aebersold play-alongs coordinated with exercises and solo examples played on a separate channel and notated in the book. All parts in the book are transposed for all instruments. "Useful for both private and classroom settings. Expanded version includes 168 pages of additional transcribed solos from the audio CDs in a third CD of printable PDFs (all transposed for your key)! The large, information-packed book is 276 spiral-bound pages and includes transposed parts for B-flat, E-flat, and bass clef instruments. This popular book has become a classic! Testimonials are many about how this book is helping musicians who feel they're on a plateau in their development! Highly recommended. In-depth, complete, and extensive don't even begin to describe the information in Intermediate Jazz Improvisation. With over 400 pages, this is one of the most extensive study books I have seen on the market today. And since it is published by Jamey Aebersold, you know it comes with play-along CDs. The topics covered in this book include the following: chromatic scales, half-diminished and altered dominant chords, melodic connecting and major cadences, cycles, turnaround

JAZZ THEORY WORKBOOK

FROM BASIC TO ADVANCED STUDY

Routledge Jazz Theory Workbook accompanies the second edition of the successful Jazz Theory—From Basic to Advanced Study textbook designed for undergraduate and graduate students studying jazz. The overall pedagogy bridges theory and practice, combining theory, aural skills, keyboard skills, and improvisation into a comprehensive whole. While the Companion Website for the textbook features aural and play-along exercises, along with some written exercises and the answer key, this workbook contains brand-new written exercises, as well as as well as four appendices: (1) Rhythmic Exercises, (2) Common-Practice Harmony at the Keyboard, (3) Jazz Harmony at the Keyboard, and (4) Patterns for Jazz Improvisation. Jazz Theory Workbook works in tandem with its associated textbook in the same format as the 27-chapter book, yet is also designed to be used on its own, providing students and readers with quick access to all relevant exercises without the need to download or print pages that inevitably must be written out. The workbook is sold both on its own as well as discounted in a package with the textbook. Jazz Theory Workbook particularly serves the ever-increasing population of classical students interested in jazz theory or improvisation. This WORKBOOK is available for individual sale in various formats: Print Paperback: 9781138334250 Print Hardback: 9781138334243 eBook: 9780429445477 The paperback WORKBOOK is also paired with the corresponding paperback TEXTBOOK in a discounted PACKAGE (9780367321963).

THE PIANIST'S GUIDE TO HISTORIC IMPROVISATION

Oxford University Press, USA "This book is for pianists who wish to improvise. Many will be experienced performers - perhaps even veteran concert artists - who are nevertheless beginners at improvisation. This contradiction is a reflection of our educational system. Those who attend collegiate music schools spend nearly all time and effort on learning, perfecting, and reciting masterpieces from the standard repertoire. As far as I can remember, no one ever taught or advocated for improvisation during my decade as a student in music schools. Certainly no one ever improvised anything substantial in a concert (except for the jazz musicians, who were, I regret to say, a separate division and generally viewed with complete indifference by the classical community). Nor did any history professor mention that, long ago, improvisation was commonplace and indeed an indispensable skill for much of the daily activity of a working musician. I continue to dedicate a portion of my career to "perfecting and reciting" masterpieces of the repertoire, and teaching my students to do the same. That tradition is dear to me. Still, if I have one regret about my traditional education, it's that it wasn't traditional enough. We have forgotten that in the eighteenth century - those hundred years that form the bedrock of classical music - improvisation was a foundation of music training. Oddly, our discipline has discarded a practice that helped bring it into being. Perhaps it is time to retrieve it from the junk heap of history and give it a good dusting off. I love the legends of the improvisational powers of the masters: Bach creating elaborate fugues on the spot, or Beethoven humiliating Daniel Steibelt by riffing upon and thereby exposing the weakness of the latter's inferior tunes. The stories implied that these abilities were instances of inexplicable genius which we could admire in slack-jawed wonder but never emulate. But that isn't right. Bach could improvise fugues not because he was unique but because almost any properly-trained keyboard player in his day could. Even mediocre talents could improvise mediocre fugues. Bach was exceptionally good at something which pretty much everyone could do at a passable level. They could all do it because it was built into their musical thinking from the very beginning of their training"--

ALFRED'S GROUP PIANO FOR ADULTS: TEACHER'S HANDBOOK 1 (2ND EDITION)

Alfred Music Each unit in this highly popular series contains a balance of theory, technique, sight-reading, repertoire, harmonization, improvisation and ensemble activities. Updated for the 2nd edition of Alfred's Group Piano for Adults, the Teacher's Guide includes: new repertoire preparation and

analysis suggestions, recommended examinations teaching tips, lesson plans and answer keys, improvisation exercises and two new sections: Reading Focus and Planning Group Lessons.

THE MANDOLIN PICKER'S GUIDE TO BLUEGRASS IMPROVISATION

Mel Bay Publications A new book on improvisation is now available for bluegrass mandolin players. Based on the concept of learning by playing, this 200 page book covers a wide range of improvisation tools and how to implement them in your playing. A large number of examples are presented in both tablature and standard notation, so that a theoretical background is not required. The small amount of theory needed is simply presented and easily learned step by step. A series of exercises designed to help the player develop improvisational skills are included in the book. As an instruction tool, the book can easily be combined with the instructor's individual philosophy or by a student wishing to study alone. The subject matter is varied in difficulty and can be used by both the beginner and more advanced player as an instructional guide and reference book. The major themes in the book are: the pentatonic sound, scale and major-chord based improvising with any Bluegrass-Tune, Double-stop improvisation, Minor chords and Keys, the blues sound, Melody oriented improvisation, How to use: Monroe Style, Cross picking, Hot licks, how to simplify a lick, and more. MP3 CD accompanies book featuring all examples. Click to hear the author discuss the book.

JAZZOLOGY

THE ENCYCLOPEDIA OF JAZZ THEORY FOR ALL MUSICIANS

Hal Leonard Corporation (Jazz Instruction). A one-of-a-kind book encompassing a wide scope of jazz topics, for beginners and pros of any instrument. A three-pronged approach was envisioned with the creation of this comprehensive resource: as an encyclopedia for ready reference, as a thorough methodology for the student, and as a workbook for the classroom, complete with ample exercises and conceptual discussion. Includes the basics of intervals, jazz harmony, scales and modes, ii-V-I cadences. For harmony, it covers: harmonic analysis, piano voicings and voice leading; modulations and modal interchange, and reharmonization. For performance, it takes players through: jazz piano comping, jazz tune forms, arranging techniques, improvisation, traditional jazz fundamentals, practice techniques, and much more!

THE VERSATILE KEYBOARDIST

A COMPLETE COURSE IN A VARIETY OF MUSICAL STYLES

Alfred Music Publishing The complete course in a variety of music styles, The Versatile Keyboardist features a wide range of techniques and styles for keyboardists who know the significance of being well-rounded, adaptable, and open-minded. The book introduces the essentials of many styles, with examples based on actual songs. Learn the history and important players of each style and gain further understanding of the elements of a great keyboard part. The book also teaches general music theory and fundamental concepts to improve musicians in every style and unleash their potential to become flexible, adaptable, and versatile keyboardists! A CD demonstrating the examples in the book is included.

IMPROVISATION AT THE PIANO

A SYSTEMATIC APPROACH FOR THE CLASSICALLY TRAINED PIANIST

Alfred Music This unique text uses a step-by-step approach to guide the reader from fundamental concepts to advanced topics in improvisation. Each subject is broken into easy to understand segments, gradually becoming more complex as improvisational tools are acquired. Designed for the classically trained pianist with little or no experience in improvisation, it uses the reader's previous knowledge of basic theory and technique to help accelerate the learning process. Included are more than 450 music examples and illustrations to reinforce the concepts discussed. These concepts are useful in all improvisational settings and can be applied to any musical style. For pianists interested in jazz, there are three chapters dedicated to introducing jazz improvisation, which can be used as the basis for further study in this idiom. Teachers using this text can go online to www.improvisationatthepiano.com to download lesson plans, ask specific questions about improvisation, and view answers to the most frequently asked questions about this book.

STUDIES IN HISTORICAL IMPROVISATION

FROM CANTARE SUPER LIBRUM TO PARTIMENTI

Routledge In recent years, scholars and musicians have become increasingly interested in the revival of musical improvisation as it was known in the Renaissance and Baroque periods. This historically informed practice is now supplanting the late Romantic view of improvised music as a rhapsodic endeavour—a musical blossoming out of the capricious genius of the player—that dominated throughout the twentieth century. In the Renaissance and Baroque eras, composing in the mind (*alla mente*) had an important didactic function. For several categories of musicians, the teaching of counterpoint happened almost entirely through practice on their own instruments. This volume offers the first systematic exploration of the close relationship among improvisation, music theory, and practical musicianship from late Renaissance into the Baroque era. It is not a historical survey per se, but rather aims to re-establish the importance of such a combination as a pedagogical tool for a better understanding of the musical idioms of these periods. The authors are concerned with the transferral of historical practices to the modern classroom, discussing new ways of revitalising the study and appreciation of early music. The relevance and utility of such an improvisation-based approach also changes our understanding of the balance between theoretical and practical sources in the primary literature, as well as the concept of music theory itself. Alongside a word-centred theoretical tradition, in which rules are described in verbiage and enriched by musical examples, we are rediscovering the importance of a music-centred tradition, especially in Spain and Italy, where the music stands alone and the learner must distil the rules by learning and playing the music. Throughout its various sections, the volume explores the path of improvisation from theory to practice and back again.

ALFRED'S TEACH YOURSELF TO PLAY BLUES AT THE KEYBOARD: EVERYTHING YOU NEED TO KNOW TO START PLAYING THE BLUES NOW!, BOOK & CD

Alfred Music Publishing Teach Yourself to Play Blues at the Keyboard will have you playing the authentic sounds of the blues right from the beginning. It can be used with acoustic piano or electronic keyboard and teaches basic techniques and blues scales.

PATTERN PLAY

INSPIRING CREATIVITY AT THE PIANO

FUNDAMENTALS OF PIANO PRACTICE

This is the first book that teaches piano practice methods systematically, based on my lifetime of research, and containing the teachings of Combe, material from over 50 pianobooks, hundreds of articles, and decades of internet research and discussions with teachers and pianists. Genius skills are identified and shown to be teachable; learning piano can raise or lower your IQ. Past widely taught methods based on false assumptions are exposed; substituting them with efficient practice methods allows students to learn piano and obtain the necessary education to navigate in today's world and even have a second career. See <http://www.pianopractice.org/>

DIETERICH BUXTEHUDE

ORGANIST IN LÜBECK

University Rochester Press An enlightening, revised edition of the definitive biography on celebrated organist and composer, Dieterich Buxtehude.

THE PIANIST'S GUIDE TO HISTORIC IMPROVISATION

"This book is for pianists who wish to improvise. Many will be experienced performers - perhaps even veteran concert artists - who are nevertheless beginners at improvisation. This contradiction is a reflection of our educational system. Those who attend collegiate music schools spend nearly all time and effort on learning, perfecting, and reciting masterpieces from the standard repertoire. As far as I can remember, no one ever taught or advocated for improvisation during my decade as a student in music schools. Certainly no one ever improvised anything substantial in a concert (except for the jazz musicians, who were, I regret to say, a separate division and generally viewed with complete indifference by the classical community). Nor did any history professor mention that, long ago, improvisation was commonplace and indeed an indispensable skill for much of the daily activity of a working musician. I continue to dedicate a portion of my career to "perfecting and reciting" masterpieces of the repertoire, and teaching my students to do the same. That tradition is dear to me. Still, if I have one regret about my traditional education, it's that it wasn't traditional enough. We have forgotten that in the eighteenth century - those hundred years that form the bedrock of classical music - improvisation was a foundation of music training. Oddly, our discipline has discarded a practice that helped bring it into being. Perhaps it is time to retrieve it from the junk heap of history and give it a good dusting off. I love the legends of the improvisational powers of the masters: Bach creating elaborate fugues on the spot, or Beethoven humiliating Daniel Steibelt by riffing upon and thereby exposing the weakness of the latter's inferior tunes. The stories implied that these abilities were instances of inexplicable genius which we could admire in slack-jawed wonder but never emulate. But that isn't right. Bach could improvise fugues not because he was unique but because almost any properly-trained keyboard player in his day could. Even mediocre talents could improvise mediocre fugues. Bach was exceptionally good at something which pretty much everyone could do at a passable level. They could all do it because it was built into their musical thinking from the very beginning of their training"--

HAL LEONARD BLUES KEYBOARD METHOD

Hal Leonard Corporation (Piano Instruction). The authentic guide to traditional and modern blues keyboard playing, with rhythm and soloing concepts for piano and organ. Build your blues vocabulary with ideas for ensemble playing; intros, turnarounds, licks and endings; piano and organ accompaniment; phrasing and soloing; and much more. Written by Marty Sammon, keyboardist in Buddy Guy's band. This book includes access to audio demonstration tracks featuring Marty and his band playing the examples in the book.

PIANO PRACTICE GAMES

Hal Leonard Corporation (Educational Piano Library). Piano Practice Games presents imaginative ways to introduce pieces in Piano Lessons by coordinating technique, concepts, and creativity with the actual music in the Piano Lessons books. These preparation activities help focus learning by 'playing with' each lesson piece aurally, visually, and physically. Whether used in individual or group lessons, Piano Practice Games are all designed to make music. Many activities include accompaniments that can be added by the teacher or by using the CD or GM disk from the corresponding Piano Lessons book.