

For Connie, Andrea and Nina

Foreword

Discovering Rock Piano 1 (ED 13069) is a systematic course of instruction intended to familiarise you with chord playing (symbols, voicing), modern rhythms, and the accepted rules of improvisation in Rock and Pop (scales, phrases etc.). **Discovering Rock Piano 1** lays the basis for both solo playing and playing in a group.

Discovering Rock Piano 2 builds on the knowledge and abilities acquired with the first volume, the main focus now being on stylistic discrimination (Blues Piano, jazzy playing, Latin influence etc.) and the extension of technical skills (changing chords, figuration, licks, solo studies). A further section is concerned with encouraging creativity, with pointers to the development of a personal style of playing in respect of harmony and rhythm. Chord chains, rhythmic variants and the creation of keyboard parts are dealt with here. The entire volume is permeated by a concern with style, with the aim of building up a repertoire of various styles and ways of playing. The pieces are conceived in such a way that they can

played without bass or percussion being involved. But in the same way they are also suitable for playing in a group, leaving enough space for a vocalist, guitar solos or wind instruments (e.g. saxophone) to be added. The background arrangements on the CD are to be seen merely as one among many possibilities. The book should encourage you to produce your own. Particular attention has been paid to making the exercises and pieces well suited to your progress in keyboard playing in a group. Triads and E-piano playing, but also the playing of triads and multi-chords. Throughout, the focus of attention is on quality of technique and quality of sound. For that reason, the pieces can be played on polyphonic keyboard instruments. On the other hand I assume that performing skills are the same for all keyboards.

Keep groovin'
Jürgen Moser

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Piano or Forte?

In **Discovering Rock Piano 1**, with which I assume you are familiar, I drew your attention at the beginning to the importance of the manner of playing as an important aspect of rock music. As far as the second volume is concerned I also consider a vigorous touch at the piano to be essential. Loud playing does not mean brutal playing, but without bringing a certain pressure to bear on each individual note, it will never sound like rock music. There are a number of theories as to why this music has to be so loud, whether because it is intended to produce a physical effect, or whether aggressive treatment of the instruments, with the intention of making an impression on a large audience, makes this necessary. Be that as it may, two things are certain: firstly, you will play better, the

music will "turn you on" if you can hear your own loud playing. (Only monstrous decibels will damage your hearing.) Secondly, a grand piano and a guitar bass and percussion, simply sound different, mostly richer tones, when they are played with the "rock" power. A final aspect is the effect on the audience. If you are in a group you can inspire the other players. This simply can't be done by strumming away at yourself. I would like to use this book to show that beautiful music, with all its gradations, can also be produced with a "rock" touch, without sounding brutal. It is the beginning of the piece *Don't Stop* by the group JOURNEY.

The image displays a musical score for the song "Don't Stop" by the band Journey. The score is presented in two systems, each with a piano (piano) and guitar (guitar) part. The piano part is written in treble clef, and the guitar part is written in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. A large, diagonal watermark reading "PREVIEW" is overlaid across the entire page, including the musical notation.

Chapter I

From Boogie to Rock

PREVIEW
Low Resolution

Preliminary Remarks

In order to understand the development of keyboard playing in rock music, you have to study the roots of Anglo-American popular music. The way a rock pianist or keyboard player of today conceives or imagines music, is derived, among other things, from ways of playing which have developed in the musical direction of jazz, blues, rhythm & blues and other styles. Even if current styles change, these basic influences have remained effective to the present day.

Some of these fundamental aspects of modern keyboard playing are dealt with in this opening chapter. The explanatory notes and pieces are geared to rock-specific requirements, that is to say the compositions can also be played in a rock group, but still show typical features of a particular stylistic direction from which they are derived.

The aim of this close study of "rock" styles of piano playing, over and above a stylistic breadth, is to acquire an understanding of the special features of rock piano playing, to enable you to develop ideas of your own compositions or solos on a foundation of solid technique. In addition, familiarity with the styles of rock piano develops a feel for rhythm and melody, which will need at all events if you want to play in a rock group.

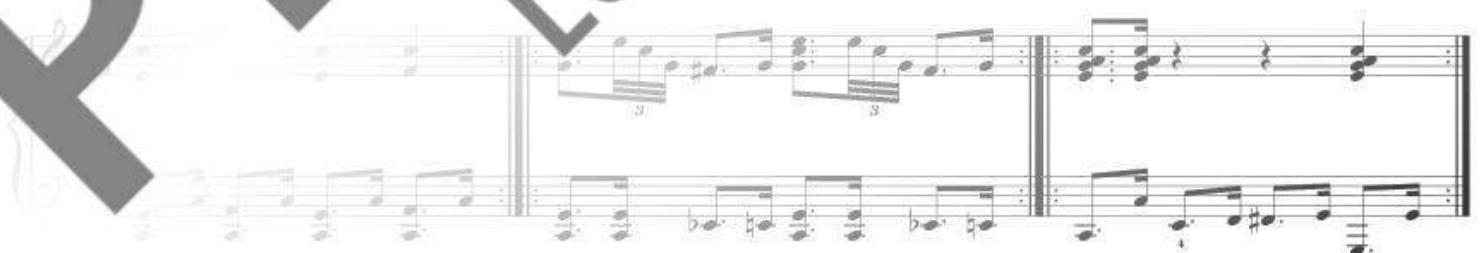
Incidentally: If you want to learn the one or the other into your fingers, you can learn to play the pieces which begin with and pers. come back to it later. There is also the CD to your assistance.

Boogie Woogie

Boogie Woogie is generally taken to mean a particular way of playing jazz on the piano. Over the course of the progression of the 12-bar blues, the left hand plays a strongly rhythmical bass figure (the "boogie"). Boogie is dominated by a dotted rhythm, which is to be played as triplet eighth notes.

From the Boogie Woogie derives a particular dynamic energy, which is also a type of Boogie.

Basic figures in Boogie Woogie

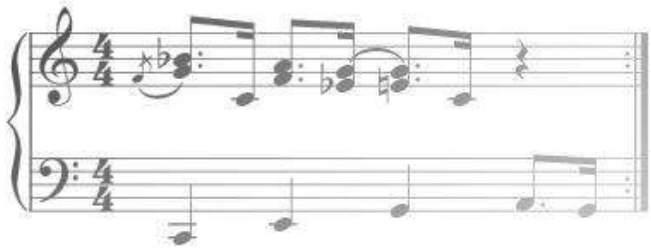


In older Boogie Woogie the right hand plays chordal interjections, riff-like recurring blues phrases, quick changes of chords in a high register, or three-note figurations, which may also be metrically displaced. Playing such Boogie Woogie, as well as present-day Boogie, is fairly energetic, but not quite as unrestrained as the Rock 'n' Roll manner of a *Little Richard* or *Jerry Lee Lewis*.

Woogie which is played in straight quavers (Eight to the Bar Boogie). However, for the evolution of rock music during the period of Rock 'n' Roll and beat music, the dotted rhythm has retained its authority, and today a lot of popular music that possesses drive, particularly when in a dotted rhythm, might be referred to as "Boogie", or sometimes Shuffle or Swing Rhythms.

In its seven verses, *Railroad Boogie*, which follows the playing figurations, shows you something of the technical problems which you may encounter in innumerable Boogie Woogies.

Playing Figurations in Boogie Woogie



Three-note Figurations

