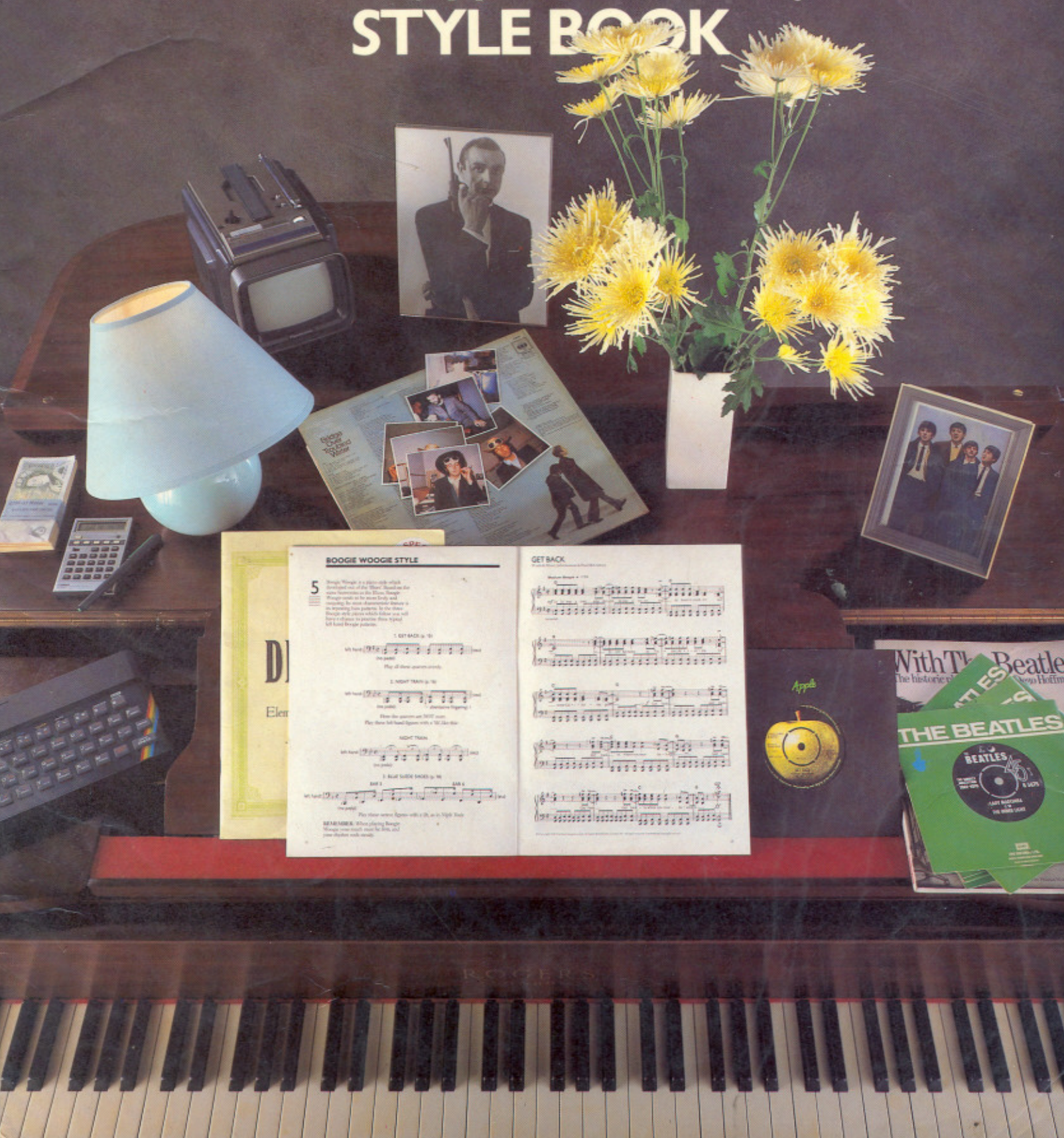


THE COMPLETE PIANO PLAYER

by Kenneth Baker.

Designed to help you become a complete, all-round pianist. Teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style. Based on famous hit songs, popular standards and tuneful, light classics.

STYLE BOOK



BOOGIE WOOGIE STYLE

5 Boogie Woogie is a piano style which developed out of the Blues. Based on the same harmonic as the Blues, Boogie Woogie tends to be more lively and exciting. In most characteristic Boogie Woogie pieces which follow you will have a chance to practice these typical left hand Boogie patterns.

1. GET BACK (p. 1)

We have (Lead the piano)

2. NEWY TRAIN (p. 10)

We have (Lead the piano)

3. BLUE TRAIN (p. 16)

We have (Lead the piano)

4. BLUE TRAIN (p. 16)

We have (Lead the piano)

REMARKS: When playing Boogie Woogie you must watch the left and your finger work well.

GET BACK

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

(Lead the piano)

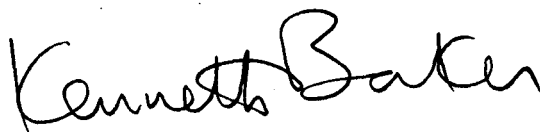
(Lead the piano)

(Lead the piano)

THE COMPLETE PIANO PLAYER STYLE BOOK

'By the end of this book you will
be putting all your piano-playing skills
to work in a number of fascinating new styles.

You will be playing 22 popular songs,
including: *Bridge Over Troubled Water*,
Ballade Pour Adeline, *Money, Money, Money*,
and *The James Bond Theme*.'

A handwritten signature in black ink that reads "Kenneth Baker". The signature is written in a cursive, flowing style with a large initial 'K'.

Kenneth Baker

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ABOUT THIS BOOK

This is the last book in 'The Complete Piano Player' series.

To help you become a complete, all-round player, it has been arranged as a series of piano styles. You will learn Boogie Style, Block Chord Style, Country Style, Modern Blues Style, Unison Octave Style, and so on.

As usual, you will be working with popular standards and famous hit songs, interspersed with a few tuneful classics.

You need not play every piece in the exact order given. For example, although the three Boogie Woogie pieces are placed together for convenience, you could insert a slower number, such as 'Stardust', or one of the two Minuets in between, as light relief.

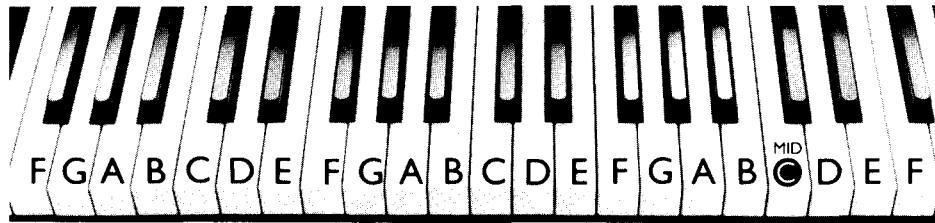
Don't lose touch with Books One to Five of the series. Most of your basic information is there, and will need revising from time to time.

To build your repertoire further, look at 'The Complete Piano Player Songbooks'. These are available at various levels of difficulty.

Good luck with your piano playing.

NEW NOTES:

Low F, G, A, and B for left hand.



FOUR IN A BAR AND EIGHT IN A BAR POP STYLE

2 In this simple but effective style your left hand plays a chord, or octave, on every beat of the bar:



CECILIA (p.7)

With energy $\text{♩} = 126$
F Bar 1

B \flat (on F) F Bar 2

B \flat (on F) F Bar 3

For variation your left hand can play twice as many chords – one chord on each quaver of the bar:

MONEY, MONEY, MONEY (p.8)

Am Bar 7

E7 Bar 8

Although the left hand seems simple enough, this style usually involves a good deal of syncopation in the right hand. As

with all syncopated pieces, keep your left hand rock-steady throughout.

CECILIA

Words & Music: Paul Simon

With energy ♩ = 126

F Bar 1 **Bb(on F)** Bar 2 **Bb(on F)** **F** Bar 3

Cel - ia, You're break - ing my heart — You're shak - ing my con - fi - dence

dai - ly — Oh, Ce - cil - ia, I'm down on my knees — I'm

beg - ging you please to come home — Ho ho home — Ma - king love — in the

af - ter - noon with Ce - cil - ia up in my bed - room — I got up — to

wash my face — when I come back to bed — some - one's tak - en my place. —

(no pedal)

(Fine)

p

mf

D.C. al Fine

MONEY, MONEY, MONEY

Words & Music: Benny Andersson & Bjorn Ulvaeus

Strong 8 to the bar rhythm ♩ = 120

Am F7 Dm E7 Am (Fine)

f *p* *p* *p* *

p

Am Bar 7

Work all night, I work all day to

E7 Bar 8 Am

pay the bills I have to pay

Ain't it sad? And

mf *p*

E7

still there nev - er seems to be a sin - gle pen - ny left for me

That's too bad

mf

Am F

In my dreams I have a plan

If I got me a

mp *p* *p* *p* *p* *p*

Dm **B7**

weal- thy man I would-n't have to work at all I'd fool a- round and have a ball

cresc.

P P P P

E7 **Am** **B7**

mf *ff*

Mo-ney, mo-ney, mo-ney must be fun-ny

*

E7 **Am** **B7**

In the rich man's world Mo-ney, mo-ney, mo-ney al-ways sun-ny

ff

P P *

E7 **Am** **Dm** **E7**

In the rich man's world A - ha a - ha

P P *

A7 **Dm** **F7** **E7** **Am** **Dm** **E7** **Am** *D.C. al Fine*

All the things I could do if I had a lit-tle mo-ney It's a rich man's world.

P P * P *

BRUBECK STYLE

3

The Dave Brubeck Quartet was well known in the '50s for its own particular brand of Modern Jazz.

The following piece, *Take Five*, was written by the group's alto saxophonist: Paul Desmond. The Time Signature is

unusual: five crotchets (quarter notes) in a bar. Think of these as **three** crotchets followed by **two**. The basic left hand figure, which appears in Bar 1, will give you the feel of the rhythm.

TAKE FIVE

By Paul Desmond

Lightly ♩ = 152

Bar 1

Chord symbols: Gm, Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm, Dm, Eb, Am-5, Dm, Gm, Cm, F7, Bb, Dm

Dynamic markings: p, mp

Tempo: Lightly ♩ = 152

Instruction: (no pedal)

E_b Am-5 Dm Gm Cm F7

mp

Am7 D7 Gm Dm Gm Dm

mf *p*

Gm Dm Gm Dm Gm Dm

Gm Dm Gm Dm to Coda ⊕ Gm Dm D.S. al Coda

⊕ CODA Gm Dm Gm Dm Gm

dim. *pp*

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OFF BEAT STYLE

4 Playing on the 'off beat' means playing in between the main beats of a piece. In Hoagy Carmichael's famous *Stardust*, you generate a nice rhythmic flow by playing 'off beat' chords softly with your

right hand while your left hand plays melody notes on the beat (see Bars 1 and 2, for example).

In Bars 11 and 12 the situation is reversed: your left hand plays off beat 'G's' while your right hand plays the melody (on the beat).

STARDUST

Words: Mitchell Parish. Music: Hoagy Carmichael

Freely, with expression **Fsus2** Bar 1 Bar 2

Some-times I won - der why I spend the lone - ly
mp side a gar - den wall when stars are

Fm(maj7) **Fmsus2**

night, bright, dream - ing of a song. The
 you are in my arms The

Cmaj7 **C6** **Em** **E°** **F** **A7**

mel - o - dy haunts my re - ve - rie, and I am once a - gain with
 night - in - gale tells his fair - y tale of pa - ra - dise where ro - ses

Dm7 **G13** **Db7**

you. When our love was new and each kiss an ins - pir -
 grew. Tho' I

Bar 11 Bar 12 D9

C D9

a - tion. But that was long a - go, now

mf

P P

G Dm7 G7

my con - so - la - tion is in the star - dust of a song. Be -

mp

P P P P P *

2 Bb7

Bb7 C

dream in vain. In my heart it will re -

cresc. *allargando**

P P *

F#msus4 B7 a tempo F A F F°

F#msus4 B7 F A F F°

main. My Star-dust mel - o - dy the mem - o - ry of love's re -

rit.

P P * P P P P

Eb a tempo Ab7 Csus2 8va

Eb Ab7 Csus2 8va

frain.

p subito *rit.* *pp*

P P P P

split these octaves
(playing lower note first)

*Broadening - decreasing the speed.

BOOGIE WOOGIE STYLE

5

Boogie Woogie is a piano style which developed out of the 'Blues'. Based on the same harmonies as the Blues, Boogie Woogie tends to be more lively and outgoing. Its most characteristic feature is its repeating bass patterns. In the three Boogie-style pieces which follow you will have a chance to practise three typical left hand Boogie patterns:

1. GET BACK (p. 15)

Bar 1

left hand:  (etc)

(no pedal)

Play all these quavers evenly.

2. NIGHT TRAIN (p. 16)

Bar 1


left hand:  (etc)

(no pedal) alternative fingering: 1

Here the quavers are NOT even.

Play these left hand figures with a 'lilt', like this:

NIGHT TRAIN

left hand:  (etc)

(no pedal)

3. BLUE SUEDE SHOES (p. 18)

Bar 5 Bar 6

left hand:  (etc)

(no pedal)

Play these octave figures with a lilt, as in *Night Train*.

Remember: When playing Boogie Woogie your touch must be firm and your rhythm rock-steady.

GET BACK

Words & Music: John Lennon & Paul McCartney

Medium Boogie ♩ = 126

Bar 1

mf Jo Jo was a man who thought he was a lon-er, but he knew it could-n't last

(no pedal)

Jo Jo left his home in Tuc-son, Ar-i-zo-na, for

some Cal-i-for-nia grass

f Get back Get back

Get back to where you once be-longed

Get back

Get back Get back to where you once be-longed.

ff

THE TREMOLO AGAIN

6

In Bar 2 of *Night Train* (and elsewhere in the same piece), you will see an alternative way of writing a 'tremolo':

Turn back to page 42 in Book Five of *The Complete Piano Player* and read again about how to do 'tremolos'.

NIGHT TRAIN (Bar 2)

Tremolo

means:-

NIGHT TRAIN

Words: Oscar Washington and Lewis C. Simpkins. Music: Jimmy Forrest

Groovin' ♩ = 116

B \flat

Bar 1 Bar 2

f Night Train that took my ba - by so far a - way
 Night Train please bring my ba - by back home to me

(no pedal)

E \flat 9

Night Train that
 Night Train please

B \flat **E \flat 9**

took my ba - by so far a - way
 bring my ba - by back home to me

Tell her
 She's gone

to Coda **B \flat**

I the love her more and more ev-'ry day My *mp*

B \flat 7

mo-ther said I'd lose her if I ev - er did a-buse her, should have list - ened.

E \flat 9

My mo - ther said I'd lose her if I ev - er did a-buse her, should have

B \flat 7

E \flat 9

list - ened. Now I have learned my less - on, my sweet

B \flat 7

D.C. al Coda

ba - by was a bless - in', should have list - ened.

⊕ CODA

B \flat 7

blues she left just won't set me free.

ROCK 'N' ROLL STYLE

7 *Blue Suede Shoes*, recorded by Elvis Presley in 1956, is one of the most famous rock 'n' roll songs.

This arrangement uses the most active of our three Boogie Woogie bass patterns. When practising it, stress the left hand fifth finger notes.

BLUE SUEDE SHOES

Words & Music: Carl Lee Perkins

Lively ♩ = 132 **F**

Well it's *mf* one for the mo - ney, two for the show, three to get read - y now

go, cat, go, but don't you *f* step on my Blue Suede

Shoes. You can do an - y - thing, but lay

off of my Blue Suede Shoes. Well you can *mf*

loco (play in the normal place)

* Play one octave (eight notes) lower than written.

knock me down. Step in my face. Slan-der my name all o - ver the place

p * *p* * *p*

Do an - y thing that you want - to do. But uh — uh, = ho - ney, lay

* *p* *

off of my shoes. Don't you step on my Blue Suede

F7 **B \flat 9**

f * *p*

Shoes. You can do an - y - thing but lay

F **C7**

8va bassa

off of my Blue Suede Shoes.

B \flat 7 **F** **G \flat 7** **F7**

mf *ff*

(loco)

MINUET STYLE

8

The Minuet, a graceful dance of French origin, was popular in the 17th and 18th Centuries. It is in $\frac{3}{4}$ Time.

Here are two famous Minuets, one written specially for the piano by Beethoven, the other taken from a string quartet by Boccherini.

MINUET IN G

By Ludwig Van Beethoven

Allegretto $\text{♩} = 92$

Handwritten annotations: **G**, **D7**, **G** above the treble staff; **5**, **4**, **3**, **2**, **1** below the bass staff.

(no pedal)

Handwritten annotations: **B7**, **Em**, **D**, **A7**, **D** above the treble staff; **5**, **4**, **3**, **2**, **1** below the bass staff.

Handwritten annotations: **G**, **D7**, **G**, **D**, **G**, **C**, **G**, **D** above the treble staff; **4**, **3**, **2**, **1**, **3**, **2**, **1**, **5**, **1**, **5** below the bass staff.

Handwritten annotations: **G**, **G7**, **Am**, **E**, **Am**, **Am-5**, **D**, **G** above the treble staff; **P**, **P**, **P**, **P**, **P**, **P**, **P**, **P**, **P**, ***** below the bass staff.

MINUET (FROM "STRING QUARTET")

By Luigi Boccherini

Tempo di Minuetto ♩ = 92

3 stamps F# C# - G# A

*Trill, or shake. An ornament consisting of the rapid alternation of the written note and the note directly above it. For the first trill (above) use F# and G#, for the second trill (above) use B and C#.

MODERN BLUES STYLE

9 Many of the original Blues songs and instrumental solos were based on a simple 12-bar harmonic sequence. You have already played two pieces of this type: *Swingin' Shepherd Blues* (Book Five, page 14), and *Night Train* (Book Six, page 16).

The next piece, *Like Young*, by André Previn, is a blues written in a Modern Jazz style. In addition to the usual twelve bars based on blues harmonies, there are eight extra bars inserted into the middle for contrast. These 'middle 8' bars modulate skilfully through the keys of G, A flat, and A, before returning to the original key of B flat for a repeat of the main theme.

LIKE YOUNG

By: André Previn

Medium Blues Tempo ♩ = 96

The musical score for 'Like Young' is presented in a 12-bar blues format with a 'middle 8' section. The key signature is B-flat major (two flats). The tempo is marked 'Medium Blues Tempo' with a quarter note equal to 96 beats per minute. The score is written for piano and bass.

Chord Progression:

- Bar 1: B \flat
- Bar 2: B \flat
- Bar 3: E \flat 7
- Bar 4: E \flat 7
- Bar 5: E \circ
- Bar 6: B \flat
- Bar 7: E \flat 7
- Bar 8: B \flat 7
- Bar 9: E \flat 7
- Bar 10: B \flat
- Bar 11: Cm7
- Bar 12: Cm7

Chord Progression (Middle 8):

- Bar 13: C \sharp \circ
- Bar 14: B \flat 7
- Bar 15: G7-5
- Bar 16: Cm7
- Bar 17: E \flat 7
- Bar 18: E \circ

Performance Details:

- Dynamic: *p* (piano)
- Tempo: ♩ = 96
- Key Signature: B \flat major
- Time Signature: 4/4
- Fingerings: 1, 2, 3, 4, 5
- Accents: >
- Trills: tr
- Triplets: 3
- Hand Indication: R.H. (Right Hand)
- Pedal: (no pedal)

B \flat *to Coda* \oplus **Am7** **D7**

f P P

Gmaj7 **G6** **Am7** **D7** **Gmaj7** **G6**

P P P P P P

B \flat m7 **E \flat 7** **A \flat maj7** **A \flat 6** **Bm7** **E7**

P P P P P P

Cm7 **F7** *D.C. al Coda* \oplus **CODA** **G \flat 7** **F** **B \flat** **C7-5**

P P *mf* P

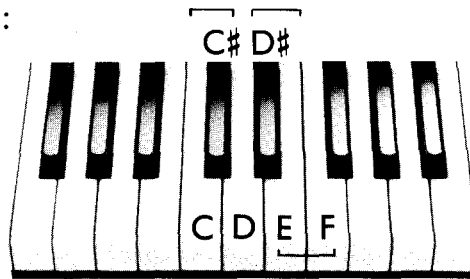
F7-5 **B \flat**

P *

MOVING SEMITONE CHORD STYLE

10

A semitone, or half step, is the distance between any piano key and the next nearest key (black or white):



examples of semitones

In the next piece: *One Note Samba*, you play a full chord style in which the chords move almost continuously in semitones. This semitone movement is usually downwards (Bars 1-15, for

example), but is occasionally upwards (Bars 19, 20, 23).

Study each hand separately and note carefully where the semitone movements occur.

ONE NOTE SAMBA (SAMBA DE UMA NOTA SO)

Music: Antonio Carlos Jobim. Original Words: N. Mendonca. English Lyric: Jon Hendricks

Bright Bossa Nova ♩ = 96

Bar 1

Bm7 **Bb7** **Am7** **Ab7**

mp This is just a lit - tle Sam - ba built up - on a sin - gle note

Bm7 **Bb7** **Am7** **Ab7**

o - ther notes are bound to fol - low but the root is still that note

cresc. **Fmaj7** **F7-5** **Em7** **F13**

Now this new one is the con - se - quence of one we've just been through

mf

* P P P P

to Coda ⊕

Bar 15

Bm7 Bb7 Am7 Ab7 G

As I'm bound to be the un - a - void - 'ble con - se - quence of you.

p

P P P P *

Cm7 F7

There's so ma - ny peo - ple who can talk and talk and talk and just say

mf

P P

Bar 19 Bar 20

A Bb A Bb Bbm7

no - thing, or near - ly no - thing. I have used up all the scale I

P *

P *

P

Bar 23

Eb7 G Ab Cm6 D7

know and at the end I've come to no - thing, or near - ly no - thing. This is

mp

P P *

P *

D.S. al Coda

⊕ CODA Bb A Ab G

As I'm bound to be the un - a - void - 'ble con - se - quence of you.

f

ff

P P P *

PERCUSSIVE STYLE

The *James Bond Theme* relies for its effect on a hard, percussive style of playing.

The piece starts dramatically with a legato left hand counter melody which has become famous. As well as playing this counter melody, your left hand plays repeated bass E's, staccato, to keep the rhythm going. Above this your right hand plays off beat chords (see Off-Beat Style, page 12).

The main theme begins at Bar 5, with spiky, repeated chords in the right hand.

The Middle Section of the piece (marked

'swingy'), is driven along by a solid 4-to-a-bar left hand, moving mainly in semitones.

In the **Coda** both hands play the same notes, so simply copy your right hand with your left. Observe the phrasing here. The piece ends with a discordant two-handed tremolo, played very loudly.

THE JAMES BOND THEME

By John Barry

With a strong rhythm ♩ = 120

Em Em+5 Em6 Em+5 Em Em+5 Em6 Em+5

The first system of musical notation for 'The James Bond Theme' consists of two staves. The right-hand staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of off-beat chords: Em, Em+5, Em6, Em+5, Em, Em+5, Em6, and Em+5. The left-hand staff is in bass clef with the same key signature and time signature. It features a continuous bass line of repeated E notes (the 5th fret on the open string) with a staccato articulation. The first few notes of the bass line are marked with fingerings: 5, 2, 1. The dynamic marking 'mp' is placed above the first few notes. The tempo is indicated as 'With a strong rhythm ♩ = 120'. The instruction '(no pedal)' is written below the bass staff.

Bar 5

Em Em+5 Em6 Em+5 Em Em+5

The second system of musical notation continues the piece from Bar 5. It consists of two staves. The right-hand staff features a series of repeated chords: Em, Em+5, Em6, Em+5, Em, and Em+5. The left-hand staff continues the bass line of repeated E notes with staccato articulation. Fingerings (4, 2, 1) are indicated for the right-hand chords. The dynamic marking 'mp' is present.

Em6 Em+5 Em Em+5 Em6 Em+5

The third system of musical notation continues the piece. It consists of two staves. The right-hand staff features a series of repeated chords: Em6, Em+5, Em, Em+5, Em6, and Em+5. The left-hand staff continues the bass line of repeated E notes with staccato articulation. Fingerings (2, 5) are indicated for the bass notes. The dynamic marking 'mp' is present.

Em Em+5 Em6 Em+5 to Coda ⊕ Em

mf (*f* 2nd time)

Em6 Am6 Em6 Am6

mp *cresc.*

P P P P P

Em6 Am6 Em6 Am6 B9sus4 D.C. al Coda

ff

P P P P P

⊕ CODA Em Em(maj9)

mf *cresc.* *ff*

P P P P P *

RICHARD CLAYDERMAN STYLE

12

Richard Clayderman is a young pianist who brings a classical piano style to popular music.

For much of *Ballade Pour Adeline* your left hand plays an 'open broken chord' type of accompaniment (see Book Five, page 46).

Notice the solitary $\frac{2}{4}$ Bar (Bar 14) in amongst the $\frac{4}{4}$ bars. Think of this as an incomplete bar. Count 1, 2, then carry on again from '1', as if nothing had happened.

A 'wrist staccato' technique (see Book Two, page 44) is called for in the right hand in Bars 2, 5, 6, and elsewhere.

BALLADE POUR ADELINE

Composer: Paul de Senneville

Gently flowing $\text{♩} = 84$

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked 'Gently flowing' with a quarter note equal to 84 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. Pedal points (P) are marked at the beginning of several phrases. Chords are labeled above the staff: C, Dm, G, Am, Em, F, and G7. A double bar line with a repeat sign is used in Bar 14. A single bar with a repeat sign is used in Bar 15, indicating an incomplete bar. The score includes various musical notations such as slurs, ties, and accents.

F Gsus4 G7

p *cresc.*

P P P

*8va

Bar 14 C Dm

f

P P

G C Eb F G C

P P P P P P

Dm G C

P P P

C F G C F G C

dim. *rall.* *mp*

P P P P P P P

*Play one octave (eight notes) higher than written.

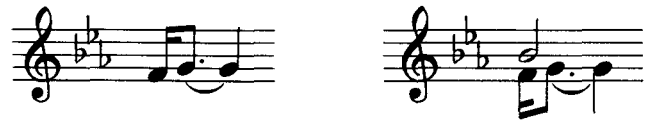
COUNTRY STYLE

B This is an American popular music style, notable for its simple harmonies and uncomplicated rhythms.

Originally country music was played on fretted stringed instruments such as guitar, banjo, and mandolin. Country style piano playing tends to imitate these instruments in some respects. One of the most common characteristics of the style is the 'hammer on' technique, common in guitar playing. Here the guitarist plucks an open string, then quickly places his finger on the same string, causing the note to rise (usually to the next highest note):

IT'S ALL IN THE GAME (Bar 2)

with an upper note added:



hammering on

Another device borrowed from fretted instrument players is 'finger-picking'. This is where the guitarist (or banjoist) alternates in his right hand between the thumb and other fingers. You will find examples of this technique adapted to the piano in Bars 8 and 13 (right hand).

IT'S ALL IN THE GAME

Music: Charles G. Dawes. Words: Carl Sigman

Slowly ♩ = 66

Ma - ny a tear has to fall but it's all in the
 call but it's all in the

game. game. All in the won - der - ful game that we
 Soon he'll be there at your side with a

know as love You have
 sweet bou - quet And he'll

Bar 2

Bar 8

30

1

A^b **E^b** **F**

words kiss with your him and your fu - ture's look - ing

P 5 P P P P

B^b Bar 13 **F7**

dim, but these things *mp* your heart can rise a -

5 P P P P P

B^b **Cm7** **C#^o** **B^b(on D)** 2

bove *cresc.* Once in a while he won't lips And ca -

P P P P *

E^b **F7** **E^b(on B^b)**

ress your wait - ing fin - ger - tips, *mf* And your hearts will

P P P P

B^b7sus4 **B^b7** **A^b** **E^b(on G)** **Fm7** **E^b**

fly a - way. *rit.*

P P P P P P *

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BLOCK CHORD STYLE

14

This style was developed for the piano by George Shearing in the late '40s.

The two main elements of the style are:

1. The right hand plays the melody in chords.
2. The left hand doubles the melody, in single notes only, one octave lower.

In Bars 9–18 of *Don't Blame Me*, I have changed from block chord style to open chord style for the sake of contrast.

DON'T BLAME ME

Words & Music: Jimmy McHugh and Dorothy Fields

Slowly ♩ = 76

Chords: C6, Gm6, A7, A-9, Dm7, G9, G-9, C6.9, C6, Fm6, G-9, Gm6, A7, Dm7, G-9, Cmaj9, Dm7, G9, C6, C, Emaj7, Fmaj7, Emaj7, Fmaj7

Lyrics:
 Don't blame me for
 Can't you see? When
 fall - ing in love with you.
 you do the things you do.
 I'm un - der your spell, but
 I can't con - ceal the
 how can that I help it?
 thrill that I'm feel - ing
 Don't blame me.
 Don't blame me.
 I can't help it

Bar 9

D#9 E9 D#9 E9 Am7

if that dog - gone moon a - bove

P P P P P P P

D13 D9 Dm7 Ab13

makes me need some - one like you to

P P P P

Bar 18

G13 G7 C6 Gm6 A7 A-9

love. Blame your kiss, as

P P P P P P

Dm7 C6.9 C6 Fm6 G-9

sweet as a kiss can be And blame all your charms that

P P P P P P

Gm6 A7 Dm7 G13-9 C6 Db9 C6.9

melt in my arms, but don't blame me.

P P P P * P P *

Lullaby of Birdland is George Shearing's own composition.

The Middle Section (Bars 11–18) is written in Block Chord style. To make

this part easier to play, quite a few single notes have been used in the right hand. This is common practice when playing block chords in faster pieces.

LULLABY OF BIRDLAND

Music: George Shearing. Words George David Weiss

Swing $\text{♩} = 100$

Em C#m7-5 F#7 B7-9

mp Lul - la - by of Bird - land
Have you ev - er heard two

that's what I
tur - tle doves

Em Cmaj7 Am7 D9 Bm7 Em7

al - ways hear
bill and coo

when you sigh
when they love?

cresc. Ne - ver in my word - land
That's the kind of mag - ic

Am7 D7-9 Gmaj7 C9 F#m7-5 B7

mf could there be ways to re - veal
mu - sic we make withour lips

in a phrase - how I feel.

2 D7 G E9 Bar 11 E7-9 Am7

when we kiss.

mf And there's a weep - y old will

Am6 C° Gmaj7

ow He real - ly knows how to cry

P P P

E9 E7-9 Am7 Am6 C° Gmaj7

That's how I'd cry in my pill - ow If you should tell me fare - well

P P P P P P

Bar 18 F#m7-5 B7 Em C#m7-5 F#7 B7-9

and good - bye Lul - la - by of Bird - land whis - per low

P P P P P P

Em Cmaj7 Am7 D9 Bm7 Em7

kiss me sweet And we'll go Fly - in' high in Bird - land,

P P P P P P

Am7 D7-9 Gmaj7 D7 G G13.9-5

high in the sky up a - bove we're in love.

P P P * P *

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UNISON OCTAVE STYLE

15

This is a brilliant and impressive solo style for piano, but it does involve a lot of jumping about.

The melody is played by both hands in unison, two octaves apart. In between playing melody notes both hands travel down the keyboard to add accompanying chords.

As with *Gymnopédie No 1*, in Book Five (page 22), you must get used to finding your place in the music after looking down at the keyboard.

MARIA ELENA

Music: Lorenzo Barcelata. English lyric: S.K. Russell

With emphasis ♩ = 88

The musical score is written in 3/4 time with a tempo of 88 beats per minute. It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment features a unison octave melody in both hands, with chords in the left hand. The lyrics are: "Ma - ri - a e - le - na you're the ans - wer to a pray'r Ma - ri - a e - le - na can't you see how much I care? To me your voice is like the ech - o of a". The score includes dynamic markings (mf, mp) and piano (P). Chord symbols C, Em7, Dm, G7, and Eb° are indicated above the piano part. Fingerings are shown with numbers 1-5. The piano part has a consistent rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand.

mf Ma - ri - a e - le - na you're the ans - wer to a pray'r

mp To me your voice is like the ech - o of a

Chord symbols: C, Em7, Dm, G7, Eb°

Dm7 **G7** **C**

sigh, and when you're near my heart can't speak a - bove a

P P P P

Em7 **Dm**

sigh. Ma - ri - a e - le - na say that we will ne - ver part,

* *mf* P P P P

Bm7-5 **E7** **Am7** **Ab7**

Ma - ri - a e - le - na take *cresc.* me to your heart

P P P P P

Gm7 **C7** **Fmaj7** **Fm6** **Em7**

love like mine is great e - nough for two

P P P P P

Am7 **D9** **G13** **C** **Abmaj7** **Dbmaj7** **Cmaj7**

To share this love is real - ly all I ask of you.

mf P P P P P P *

FAST LATIN STYLE

16

In *Mrs Robinson* your left hand plays the basic Bossa Nova rhythm pattern given in Book Four, page 44:



but with variations:

MRS ROBINSON

Bar 11 Bar 12 Bar 15 Bar 16

MRS ROBINSON

Words & Music: Paul Simon

Bright $\text{♩} = 96$

$\text{B}\flat$

Gm

And here's to you please Mrs Rob in son Mrs Rob in son

mp P P P P

$\text{B}\flat$

Gm

$\text{E}\flat$

Je - sus loves you more than you will know
Hea - ven holds a place for those who pray

P P P P P P

F7

1

2

to Coda C

wo, wo, wo hey, hey, hey God bless you hey, hey, hey

mp P P P P P P P P

G Bar 11 Bar 12

We'd

f P P P P

G7

Bar 15

Bar 16

like to know a lit - tle bit a - bout you for our files

P P P P

C

C9

We'd like to help you learn to help your - self

P P P P

F7

B \flat

E \flat

Look a-round you all you see are sym - pa - the-tic eyes

P P P P P

Cm

G

Stroll a - round the grounds un -

dim.

P P P P

F

D.S. al Coda

⊕ CODA

G

til you feel at home And here's to

mp

P *

mf

P *

NOVELTY PIANO STYLE

17

Novelty piano solos were popular in the '20s, and beyond. They were usually based on 'swing' piano styles, the basic accompaniments of which consisted of:

'bass note, chord, bass note, chord', and so on.

One of the best of these novelty pieces is *Nola*:

NOLA

By: Felix Arndt

Moderato ♩ = 120

The musical score for 'NOLA' is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The score includes various chords (D, E7, A7, Gm6, Dm, Gm) and rhythmic patterns such as triplets and sixteenth-note runs. The first system starts with a piano (p) dynamic and features a bass line with chords and a treble line with triplets. The second system continues with similar patterns, including a change to A7. The third system includes first and second endings, with the first ending leading back to the beginning of the piece. The fourth system features a 'Fine' marking and a change to mezzo-piano (mp) dynamics, with a bass line that includes a (b) marking. The fifth system concludes the piece with a final E7 chord and piano (p) dynamics.

D.C. al Fine, then jump to INTERLUDE

Chords: Gm6, Dm, Gm6, G#^o, A^o, A#^o, B^o, C^o, C#^o

Dynamics: P, P, *, P, *, P, *, P, *

INTERLUDE

Chords: G, D7

Dynamics: P, P, P, P, P, P

Chords: G, D, F#^o

Dynamics: *, P, P, P, P

Chords: A7, D, G7, C

Dynamics: P, P, *, P, P

Chords: Cm, G, C#^o, G, C#^o, G, D7, G

Dynamics: P, *, P, *, P, *, P, *

D.C. al Fine

CONTEMPORARY FOLK STYLE

18

In this style modern musical techniques (such as new rhythms, the use of amplified instruments, etc), are applied to traditional style songs.

In *Bridge Over Troubled Water*, a huge success for Simon and Garfunkel in 1970, a Bossa Nova bass line has been added to the song in order to give it a modern style rhythm.

BRIDGE OVER TROUBLED WATER

Words & Music: Paul Simon

Peacefully ♩ = 80

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The piano accompaniment features a Bossa Nova bass line in the left hand and chords in the right hand. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *mf*, and *cresc.*. Chord symbols are placed above the staff. The lyrics are: "When you're weary feel-in' small when tears are in your eyes I'll dry them all I'm on your side when times get rough And friends just".

Chord symbols: Eb, Ab(on Eb), Eb, Ab, Eb, Ab, Eb, Bb, Eb, Eb7.

Lyrics: When you're weary feel-in' small when tears are in your eyes I'll dry them all I'm on your side when times get rough And friends just

A^b F B^b E^b7 A^b A^o
 can't be found. Like a bridge o - ver
 P P P P P P P

E^b(on B^b) C7sus4 C7 A^b G7 Cm E^b7
 trou - bled wa - ter I will lay me down, like a
 P P P P P P P P

A^b A^o E^b(on B^b) Cm A^b G7
 bridge o - ver trou - bled wa - ter I will lay me
 P P P P P P

Cm F9 E^b(on B^b) B^b7
 down. *ff*
 P P P P

Cm A^b A^bm6 E^b
 P P P P P
 *molto rall.

*Molto Rallentando: much slowing down

ROCK BOOGIE STYLE

19 This is a mixture of a modern rock style tune with a boogie woogie bass line.

In *Lady Madonna*, one of The Beatles' later recordings, there is a fine, varied 8 to the bar bass line, which combines boogie

patterns with a walking bass. The climax of the piece comes in Bars 15 and 16, where the bass movement stops, temporarily. The theme and boogie bass then pick up again and we go out comparatively quietly.

LADY MADONNA

Words & Music: John Lennon and Paul McCartney

Medium Rock ♩ = 108

The musical score for "Lady Madonna" is presented in four systems. Each system consists of a treble staff with a vocal line and a bass staff with a piano accompaniment. Chords are indicated above the treble staff. Fingerings and dynamics are also shown.

System 1: Treble staff: A, D. Bass staff: *mf* (no pedal). Lyrics: La - dy Ma - don - na child - ren at your feet

System 2: Treble staff: A, F, G, A, D. Bass staff: Lyrics: Won - der how you manage to make ends meet Who finds the mon - ey

System 3: Treble staff: A, D, A, F, G, A. Bass staff: Lyrics: when you pay the rent, Did you think that mon - ey was hea - ven sent

System 4: Treble staff: Dm, G7, C, Am. Bass staff: *mp*. Lyrics: Fri - day night ar - rives with - out a suit - case Sun - day morning creep in like a

Dm **G7**

nun Mon-day's child has learned to tie his boot-lace

C **Bm7-5** **E7sus4** **E7** **A** **D**

Bar 15 Bar 16

See how they'll run. La-dy Ma-don-na

f *mf*

P P P P *

A **D** **A** **F** **G** **A**

Ba-by at your breast Won-der how you man-aged to feed the rest

D **A** **D** **A** **F**

La-dy Ma-don-na ly-ing on the bed lis-ten to the mu-sic play-ing

G **A** **Bm7** **C°** **Dm6** **A**

in your head.

mp *rit.*

LAST WORD

This is the end of The Complete Piano Player Style Book, the last book in The Complete Piano Player series. You can now consider yourself a good, all-round pianist. But you do need to enlarge your repertoire. For this, use The Complete Piano Player Songbooks. They contain fabulous new pieces at all levels, written in the style of The Complete Piano Player books.

We end this book on piano styles with a classical piece by one of the greatest stylists in music: Edvard Grieg.

WEDDING DAY AT TROLDHAUGEN

By: Edvard Grieg

Tempo di marcia un poco vivace* ♩ = 108

D (Both hands 8va 2nd time)

The musical score for "Wedding Day at Troldhaugen" is presented in three systems. The first system begins with a piano (p) dynamic and includes a right-hand part (R.H.) with a triplet. The second system features a Bm7 chord and an E11 chord. The third system includes Asus4, A, G, and Em7 chords. Fingerings and dynamics are indicated throughout.

*March tempo, but a little more lively

A11 **Dsus4 D** **A**
(Both hands *loco*)

P P P P *

Bm **A** **Bm** **A** **Ab+**

(L.H.) *dim.* *pp*

P *

C **G7** **C** **Dm** **C** **Dm**

P P P P *

C **Eb+** **Eb** **Bb7**

(L.H.) *dim.* *pp*

P *

Eb **Bb**

cresc. *f* (L.H.)

P *

THE COMPLETE PIANO PLAYER

STYLE BOOK

This style book is designed to help you become a complete, all-round pianist. It can be used by anyone who has followed The Complete Piano Player or a course of similar standard. Based on famous hit songs, popular standards and light classics, it teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style.



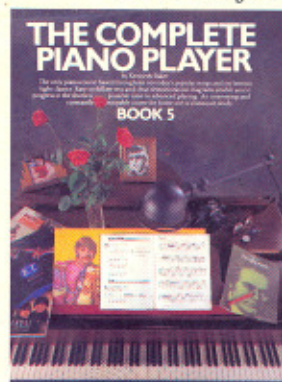
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Somewhere My Love . . . Fascination.



Kenneth Baker, who wrote this fascinating course, is one of the country's leading authorities on keyboard playing. His many books are standard works and have sold millions of copies world wide, in English and other languages. They are used in both schools and colleges. The Complete Piano Player aims at making you an accomplished pianist in the shortest possible time.

Nothing has been overlooked in making this course easy, enjoyable and rewarding. Its aim is to teach you to make interesting music on the piano in the shortest possible time. Based throughout on today's popular songs and on famous light classics, it assumes no knowledge of either the piano or of music. Yet from the beginning you will be playing songs such as *Annie's Song . . . Can't Buy Me Love . . . Singin' In The Rain*. Among the modern songwriters whose music you will find yourself playing with ease are: The Beatles . . . Elton John . . . and many more: while classical composers are represented by such great names as Beethoven and Mozart. Step by easy step, the programme lays a solid musical foundation. You acquire sound technique and learn to play in any style with confidence. By the end of the course you will have a wonderful gift – the ability to play the kind of music you like best.