PALMER·HUGHES JAZZ METHOD * ACCORDION * BOOK 1

ERNEST DEFFNER PUBLICATIONS

for accordion

No. 251
Price $7.95

ERNEST DEFFNER PUBLICATIONS
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Foreword . . .

PERHAPS YOU'VE HEARD PEOPLE SAY
"YOU CAN'T TEACH JAZZ!"
THIS BOOK PUTS AN END TO THAT MYTH!

Of course the finishing touches, the style, ideas and technical fluency that make a fine jazz artist can be developed only through a great deal of experience. A good imagination is important, and talent is no handicap.

But it would be absolutely wrong to deny that certain basic chords, rhythms, etc., are used in the make-up of jazz. And since these elements do exist, they can be simply taught.

This book begins with the fundamentals of jazz. Through the use of Diatonic Seventh chords, a startling new system of teaching is developed. The student needs only to learn the seventh chords, but by playing the sevenths he produces also Ninth, Eleventh and Thirteenth Chords almost immediately, and with little effort.

If the student has finished Palmer-Hughes Book 3, or Palmer-Hughes Prep Book 3B, he is ready for this book. If he has also studied the three Theory Books (Reading, Writing and Rhythm Books 1 and 2, and the Chord Book), he will be much better prepared.

This book will be fun for the student who casually enjoys the popular style of music. At the same time it will provide a solid foundation for the more serious student who wants to learn to play modern jazz well.

The Publishers

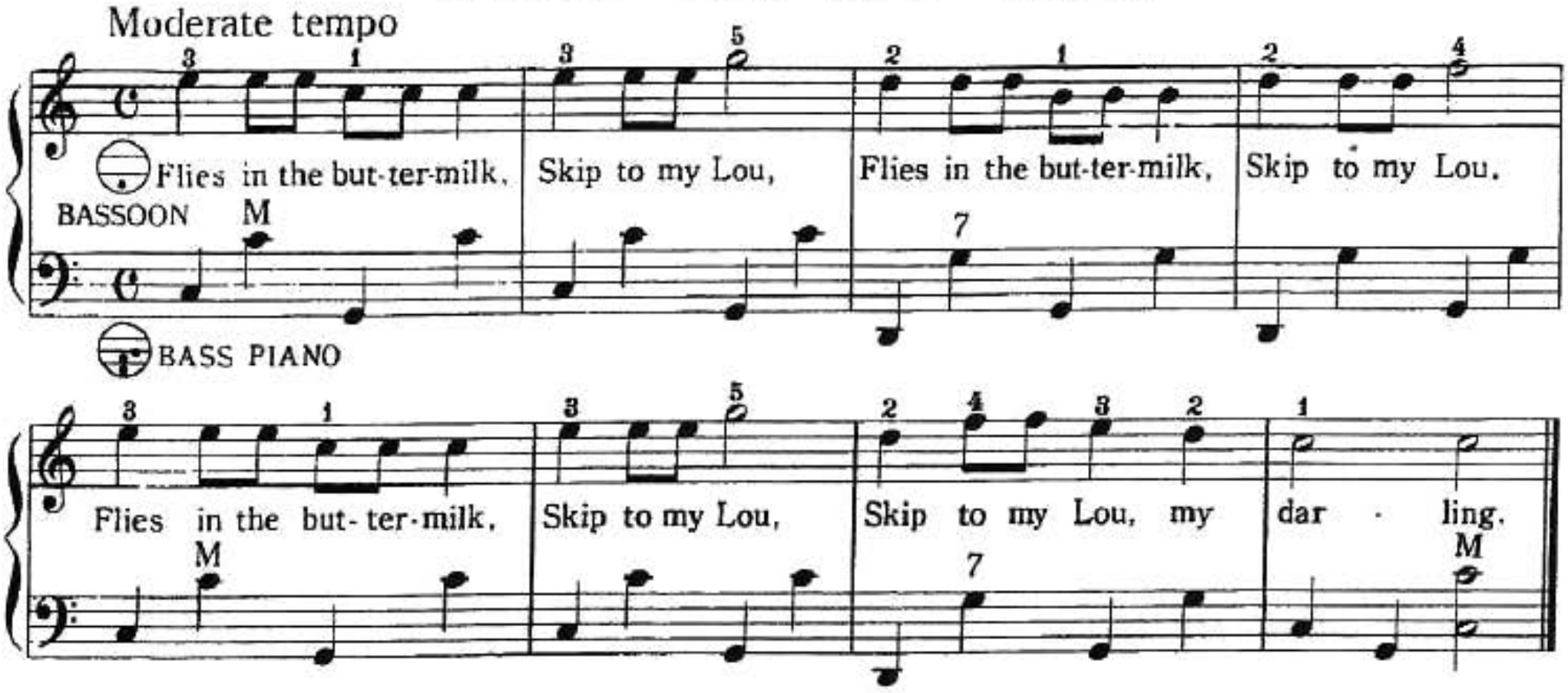
NOTE TO TEACHERS:

An exceptional student who is particularly interested in jazz may begin this book when he reaches the middle of Palmer-Hughes Book 3, or the end of Prep Book 3A, if the teacher thinks it advisable.

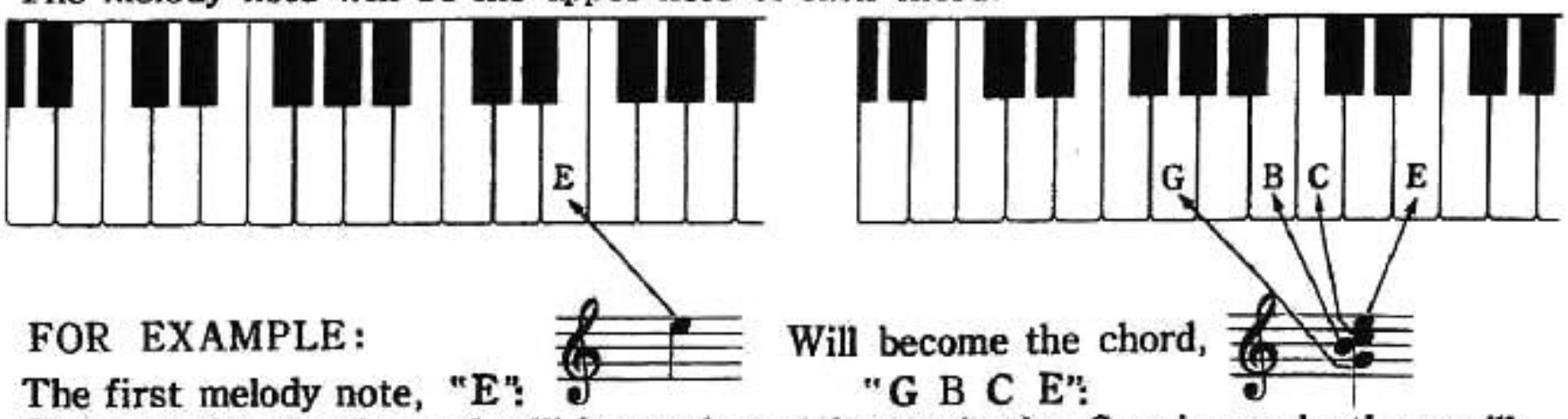
Table of Contents

Let's begin with a simple familiar tune, played with single note melody.

SKIP TO MY LOU



Now we will add 2ND INVERSION SEVENTH CHORDS below each of the melody notes. The melody note will be the upper note of each chord.



FOR EXAMPLE:

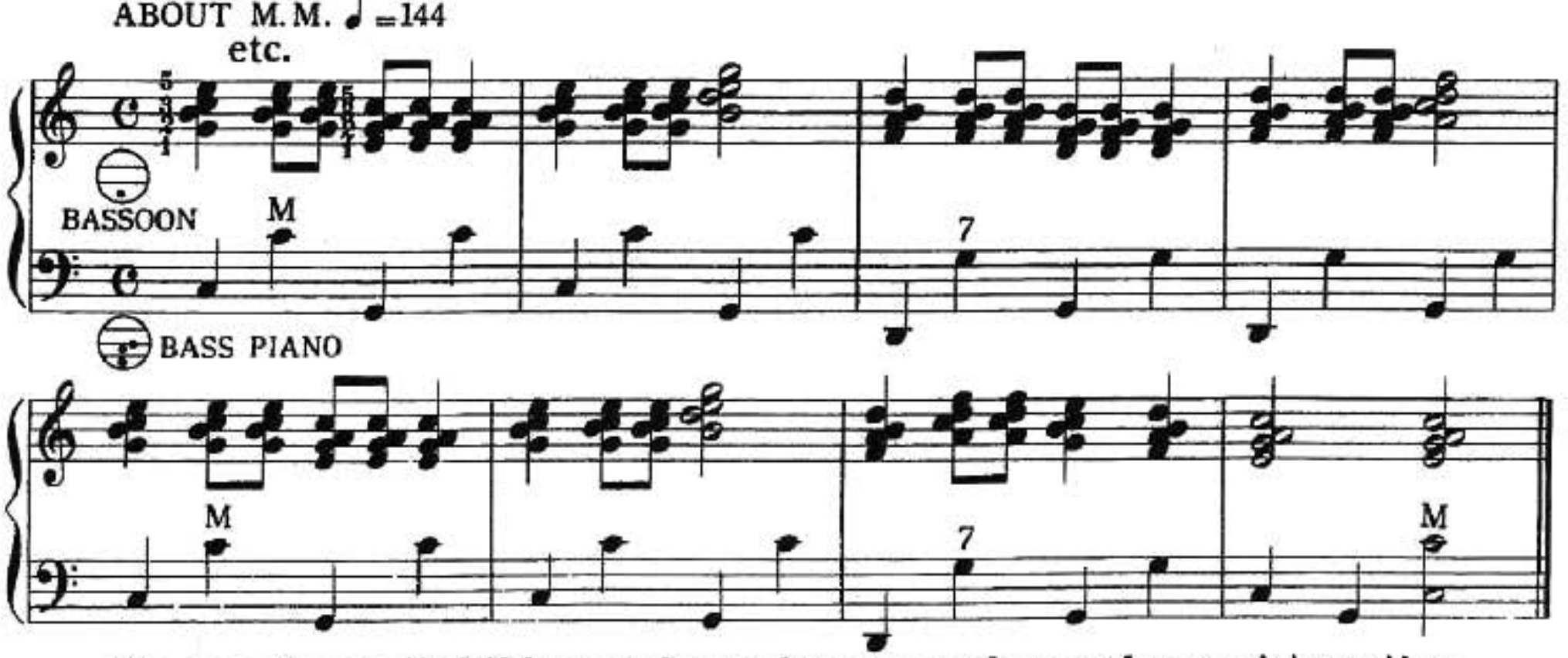
The first melody note, "E":

Will become the chord, "G B C E":

Since all the chords used will be made up of notes in the C major scale, there will be no black keys used. Every chord will use the 2nd and 3rd fingers on neighboring white keys. Just by looking at the notes you can see this at once, so it isn't really necessary to read each individual note of each chord. Follow the melody notes and the fingers will fall in place over the proper keys with very little effort.

SWING TO ME, LOU

ABOUT M.M. ♩ =144



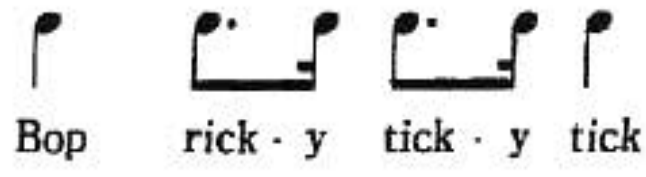
We see at once that this sounds much more modern and more interesting than the single note melody.

THE RHYTHM OF JAZZ

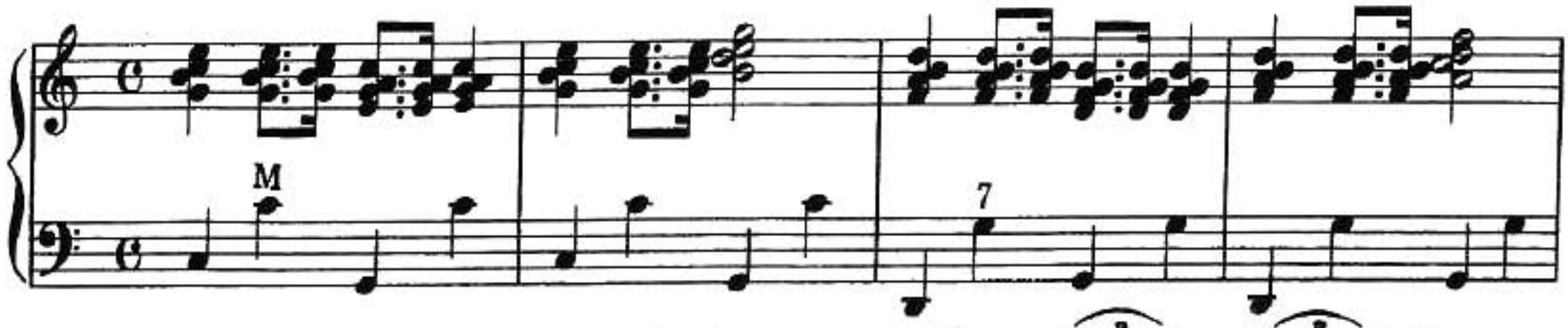
For a modern jazz sound, we must take some of the 'evenness' out of the eighth notes.

This is one of the important differences between classical music and jazz. In classical music, eighth notes are played with precision, for their exact values. In jazz, it is usually better to prolong the first of two eighth notes, and to shorten the second one.

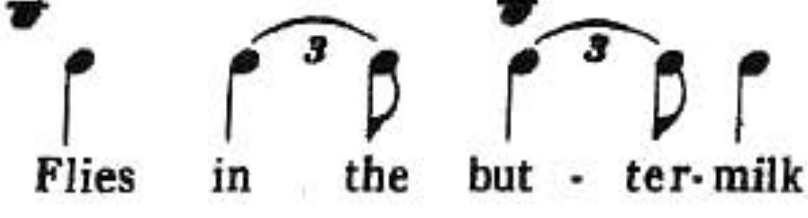
If we play two eighth notes as a dotted eighth and sixteenth, we get an exaggerated effect:



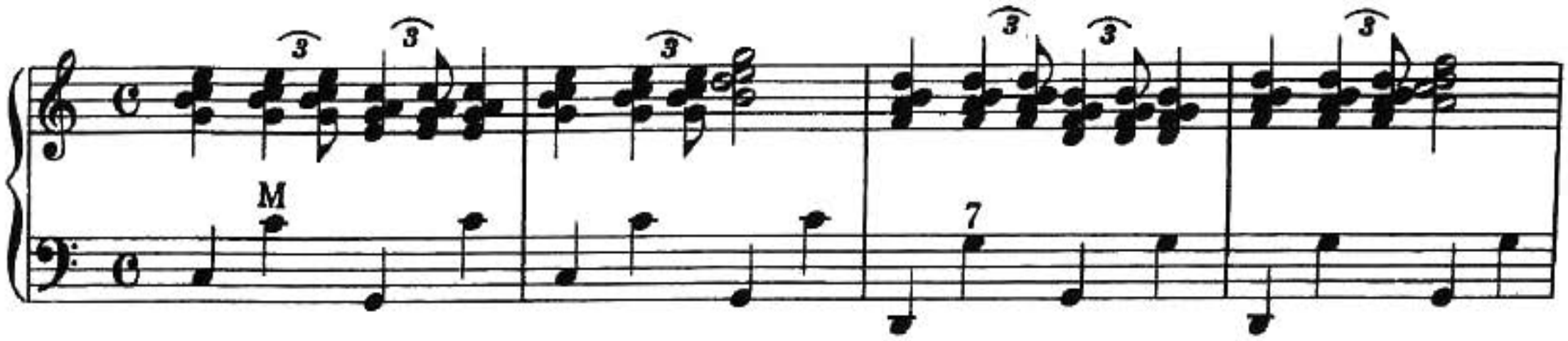
This is an undesirable effect, because it does not sound relaxed. It is considered old fashioned and "corny".



If we play two eighth notes like the first and last notes of a group of eighth note triplets, we get a smoother effect:



This actually sounds like the lyrics do when they are spoken. It is effective because it is more natural and more relaxed.



The rhythm for eighth notes does not have to be exactly 

, as shown above, but it may be slightly less or slightly more. The amount depends on the feelings of the player, and sometimes on the selection being played. Nevertheless, we can now observe this important general rule:

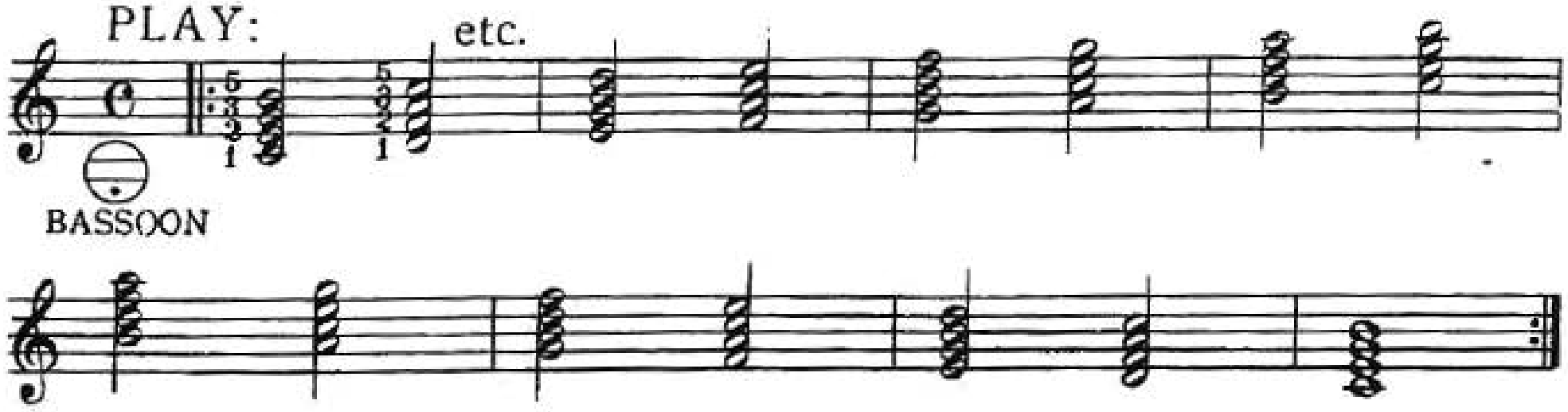
GENERAL RULE FOR EIGHTH NOTES:

WHEN PLAYING EIGHTH NOTES, LENGTHEN THE NOTES THAT ARE ON THE BEAT, AND SHORTEN THE NOTES THAT ARE OFF THE BEAT.

VERY IMPORTANT!

NOW PLAY THE MUSIC AT THE BOTTOM OF PAGE FOUR AGAIN, MAKING THE FIRST OF EACH GROUP OF TWO EIGHTH NOTES A LITTLE LONGER, AND SHORTENING THE SECOND ONE.

REVIEW OF SEVENTHS IN ROOT POSITION



BROKEN CHORDS

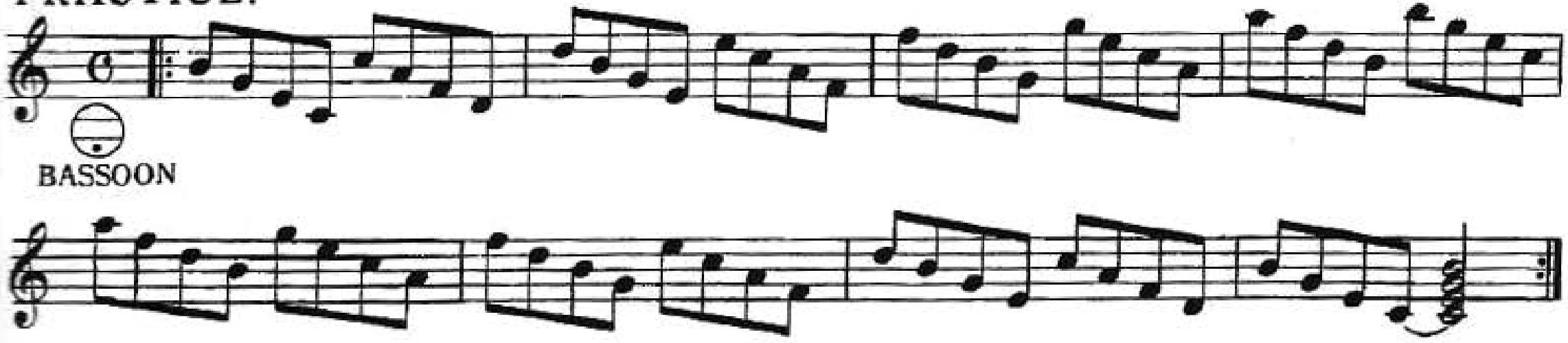
BROKEN CHORDS are used in jazz to give added motion to slow passages, to embellish (decorate) a slow melody line, or to fill in measures that do not contain many notes.

The simplest way to play a broken chord is to play each note one at a time, starting from the lower note.

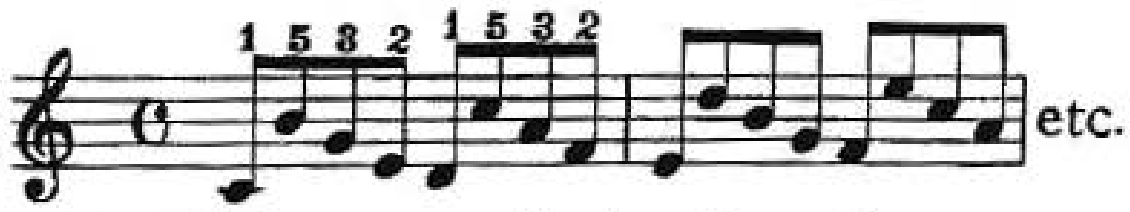
PRACTICE THIS UNTIL YOU CAN PLAY IT WITH VERY LITTLE EFFORT:

Chords may be broken in the opposite direction, starting from the top note.

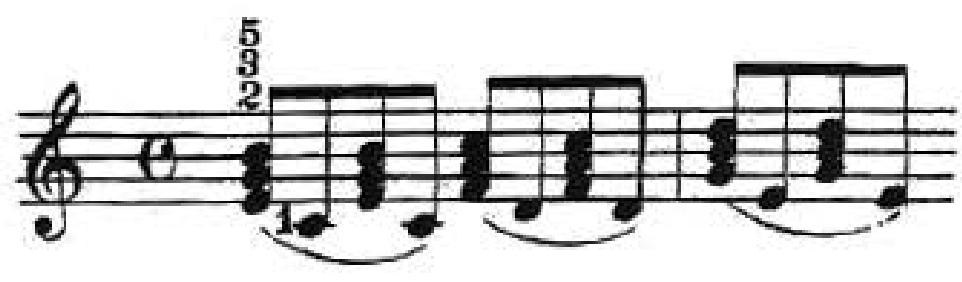
PRACTICE:



Chords may be broken in any manner, as long as all four notes are played. Here is one example:



Often a broken chord is used with two or more of the notes still played together, as in the following examples:



PERPETUAL MOTION

Bright tempo
M. M. ♩=126

(continuous Jazz)

PALMER-HUGHES

8va segue *

BASSOON

BASS PIANO

p *cresc.*

mf *cresc.*

f

mf

⊕ FINAL ENDING:

REPEAT AND REPEAT,
as many times as you wish,
then skip from CODA MARK ⊕,
at beginning of 7th measure
to FINAL ENDING:

f

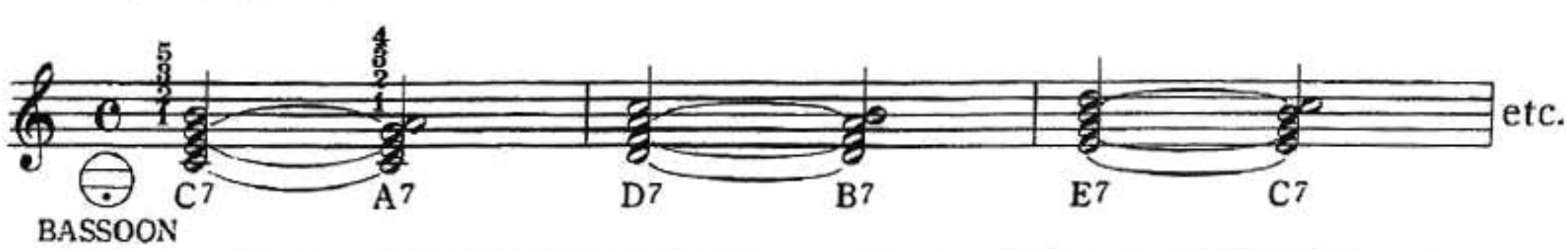
* SEGUE: "Continue in the same manner". In this case, continue to play 8va(an octave higher).

CHORD PROGRESSIONS

When any chord is followed by a <u>different</u> chord, this is called a CHORD PROGRESSION. The second chord is usually in a different inversion than the first.

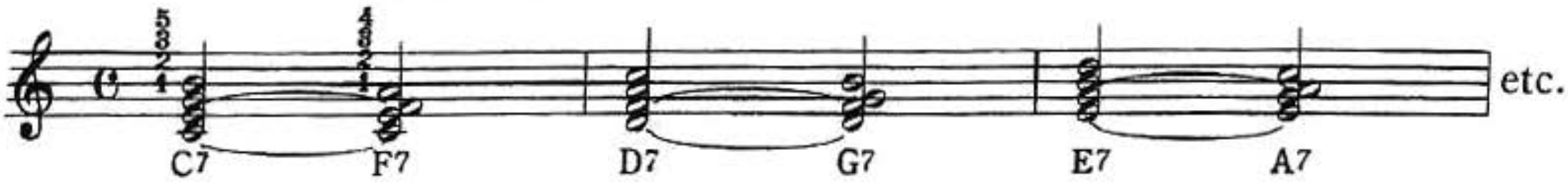
PLAY ALL OF THE FOLLOWING EXAMPLES. THEY WILL MAKE THE MEANING OF THE ABOVE STATEMENT VERY CLEAR:

1. Starting with a seventh chord in ROOT POSITION, lower the upper note one scale tone:



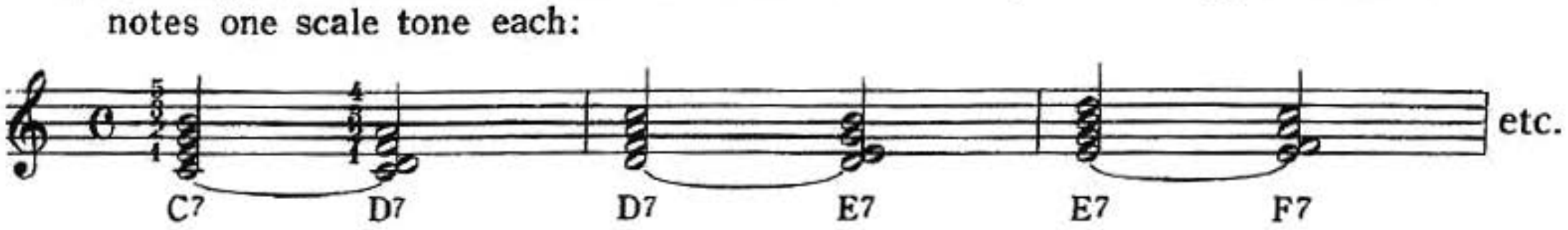
This results in a FIRST INVERSION seventh chord. The chord NAME is now DIFFERENT. The TOP NOTE OF THE NEW CHORD IS ITS ROOT.

2. Starting with a seventh chord in ROOT POSITION, lower the upper TWO notes one scale tone each:



This results in a SECOND INVERSION seventh chord of a different name. The SECOND NOTE FROM THE TOP OF THE NEW CHORD IS ITS ROOT.

3. Starting with a seventh chord in ROOT POSITION, lower the upper THREE notes one scale tone each:



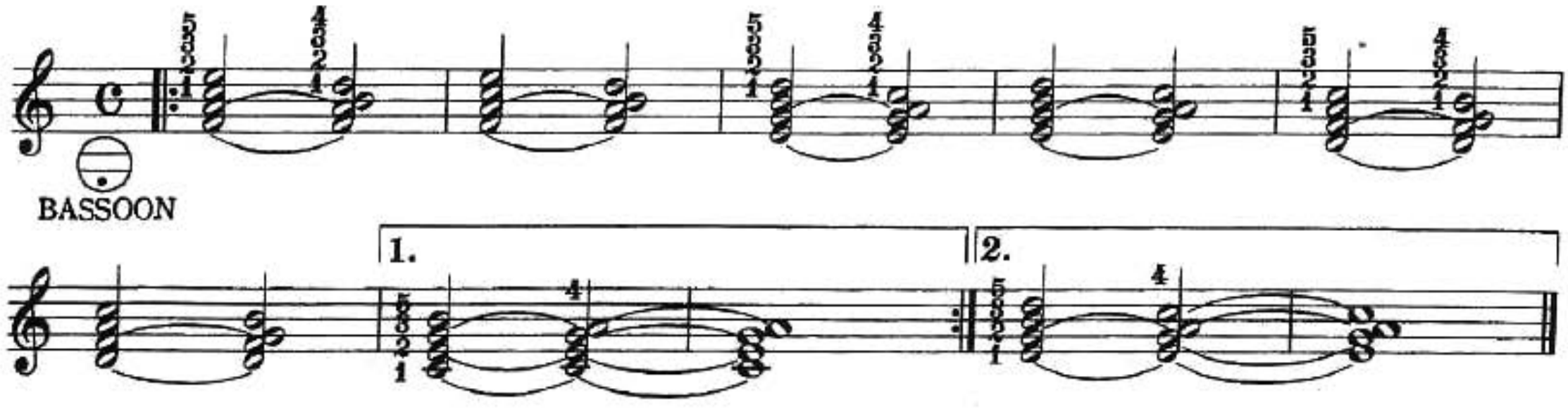
This results in a THIRD INVERSION seventh chord of a different name. The THIRD NOTE FROM THE TOP OF THE NEW CHORD IS ITS ROOT.

GENERAL RULE FOR CHORD PROGRESSIONS:

WHEN PLAYING CHORD PROGRESSIONS, TRY TO KEEP ONE OR MORE NOTES IN COMMON, BETWEEN THE CHORDS.

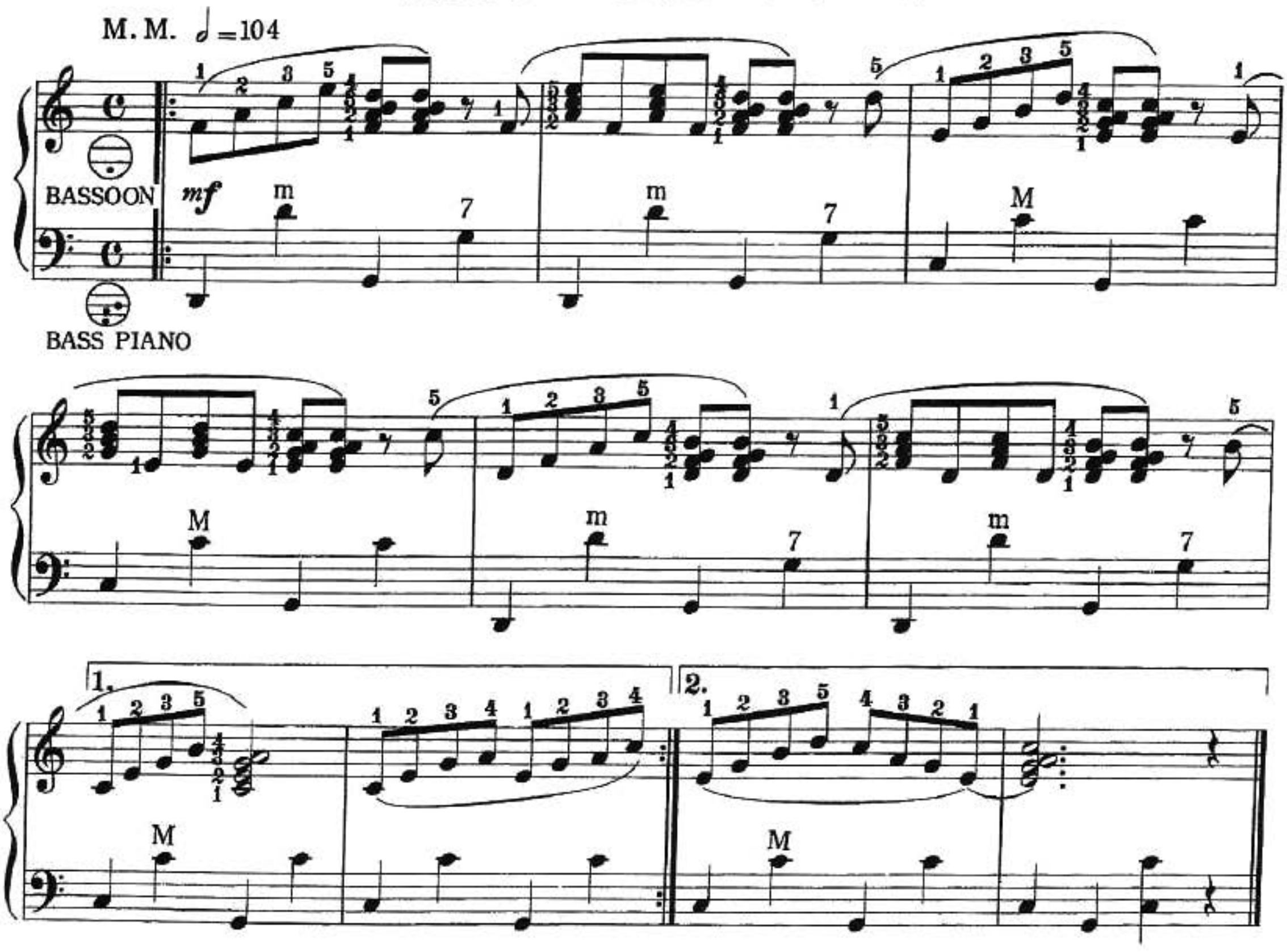
A POPULAR JAZZ PROGRESSION

This illustrates the use of progressions from ROOT POSITION to SECOND INVERSION sevenths. The only exception is in the first ending, which progresses from root position to a first inversion seventh.



PROGRESS IN PROGRESSION

(USING BROKEN CHORDS)



In "PERPETUAL MOTION" (page 7) notice the progressions used in the ninth and tenth measures. What sort of inversions are used in these progressions?

MORE ABOUT SEVENTHS

All of the chords that we are now using are called "DIATONIC" chords. This simply means that they use only SCALE TONES.

In the key of "C", the diatonic chords are played on the white keys, because there are no sharps or flats in the key of "C". If you play the diatonic chords of any other key, you must, of course, observe the sharps or flats contained in the scale of that key.

An important characteristic of jazz is that it moves (modulates) from one key to another frequently during the course of one selection, even though this is not always indicated by a change in key signature. Thus it is important to learn the diatonic seventh chords of keys other than the key of "C", even to play pieces with the signature of the key of "C".

THE DIATONIC SEVENTHS IN "F"

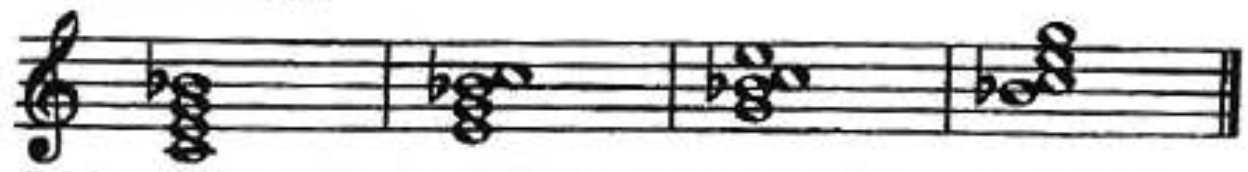
Any chord that you have played so far can be used as a chord in the key of "F" by simply making any "B" that occurs in the chord into a "B flat". This is done, of course, because all "B's" are flat in the key of "F". If the chord has no "B" in it, you may use it in the key of "F" without changing it at all.

To understand this better, first play an F MAJOR SCALE:

Now build a seventh chord on each note. Use every other white key, except when the note "B" occurs, then use "B♭" instead:

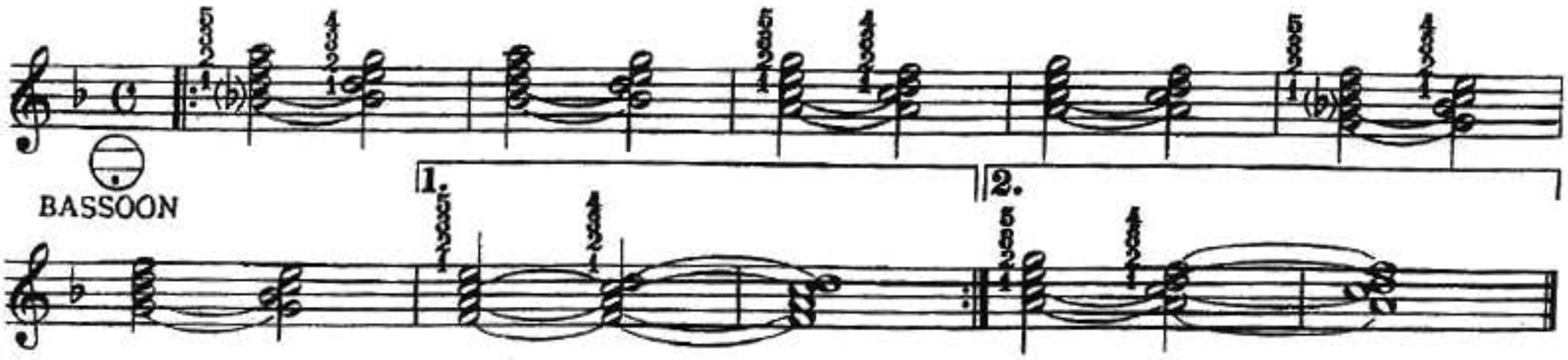
These chords may be used in any inversion. For example, we will take the seventh chord that is built on the fifth tone of the F major scale, starting an octave lower:

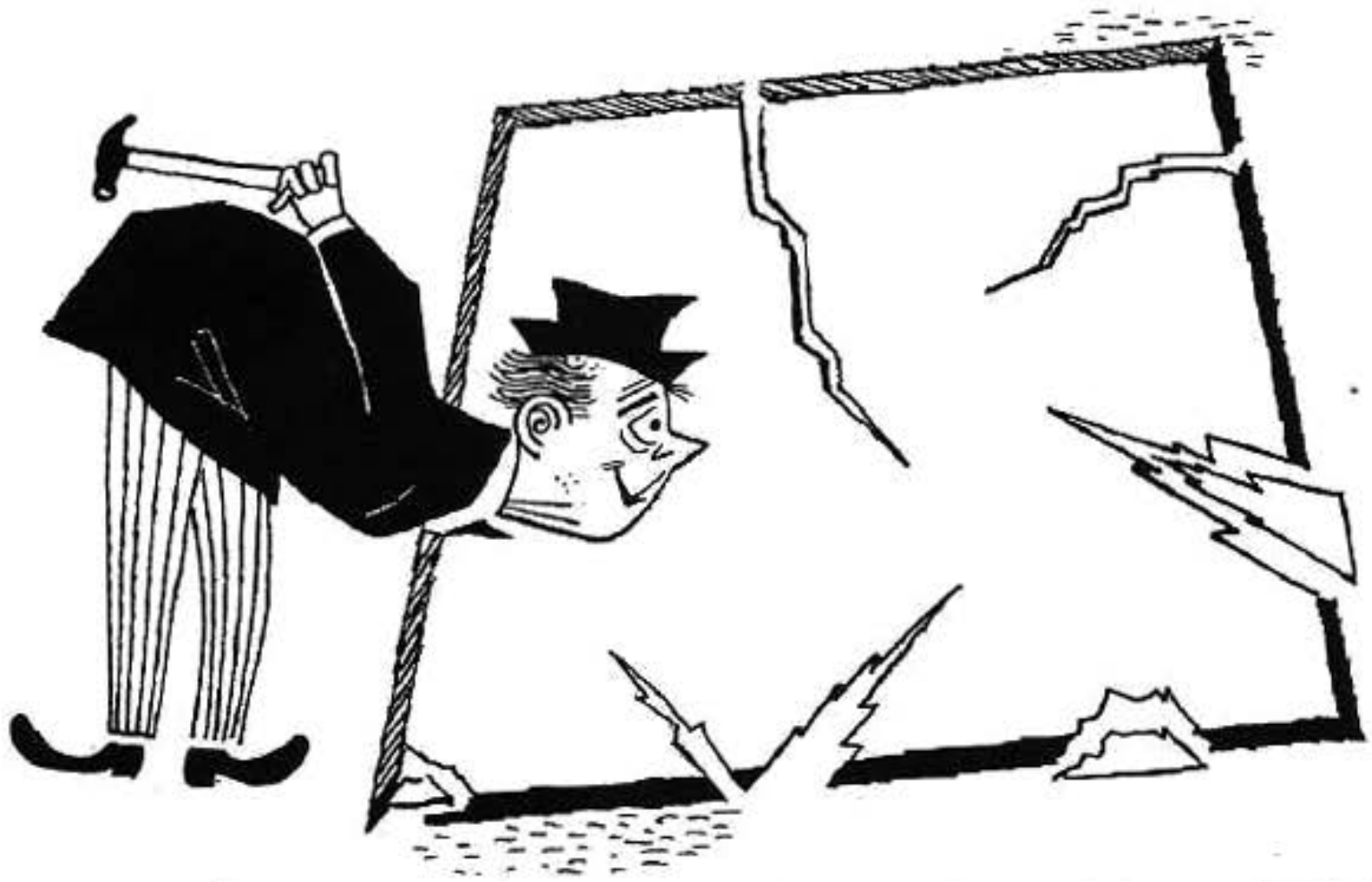
EXAMPLE:



ROOT POSITION 1st INVERSION 2nd INV. 3rd INV.

PROGRESSIONS IN "F"





YOU'RE BREAKING ME UP

PALMER-HUGHES

Moderately Fast M. M. ♩ = 126

BASSOON

BASS PIANO

* See note at Bottom of page 13

m 7 M

M m 7

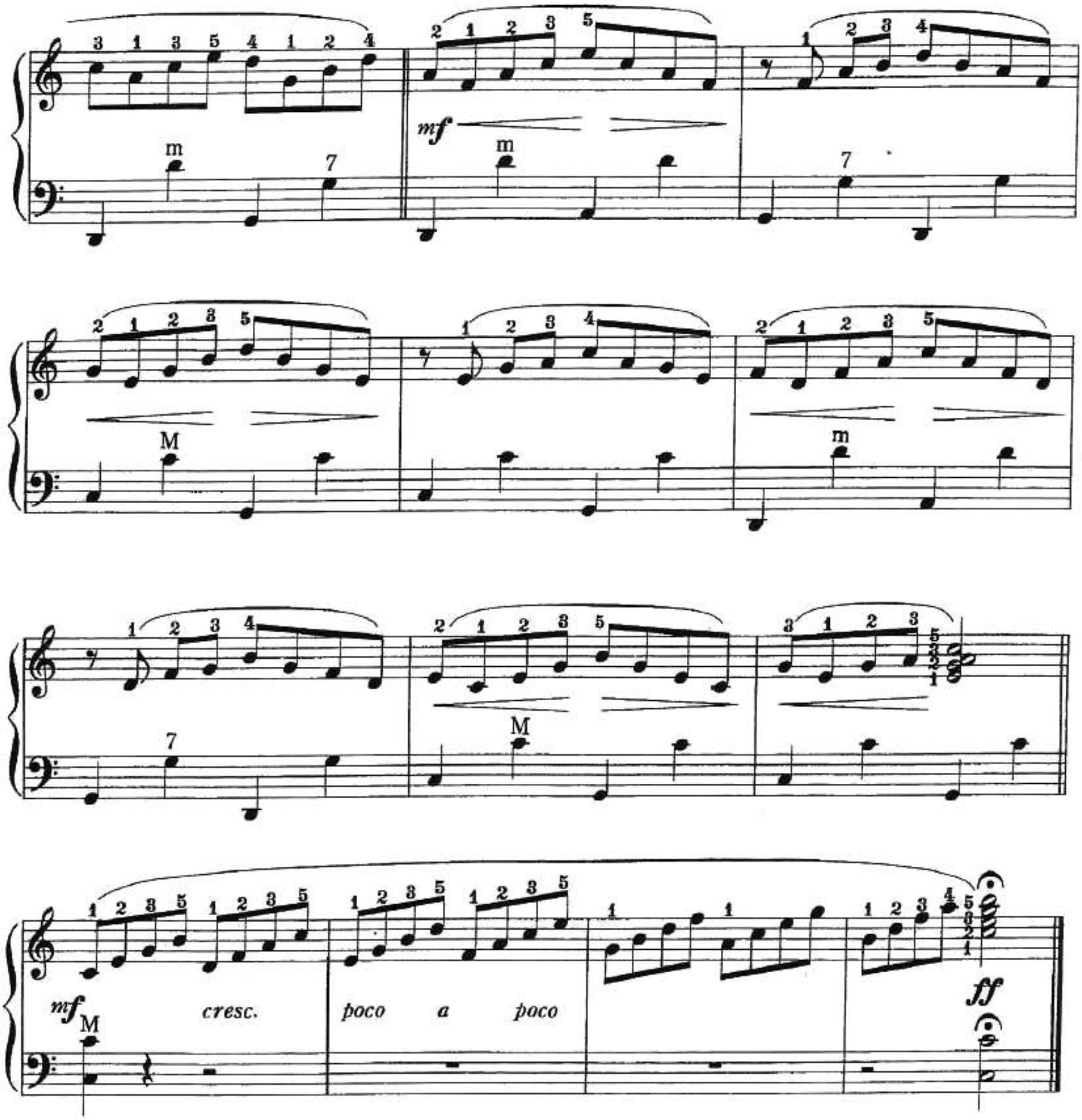
** N.B.

M m 7 f

m 7 M

m 7 m 7 M

** NB. The next eight measures are actually in the key of "F".



IMPORTANT!: Remember the general rule for playing eighth notes! The rule will also apply to eighth rests. In the figure 𝄾 ♪, make the rest a little longer than one half of a count, and the note a little shorter.

PASSING TONES
MAKE REAL JAZZ FIGURES AND FILL-INS

Now that we have the diatonic seventh chords fairly well under control, we can begin to use more than four notes for our broken chords or jazz figurations. You will notice immediately that this will sound much more like. real jazz!

The easiest note to add is the note ONE HALF-STEP BELOW THE ROOT of each seventh chord.

In some cases this will be the same as the upper note of the chord, but played an octave lower.

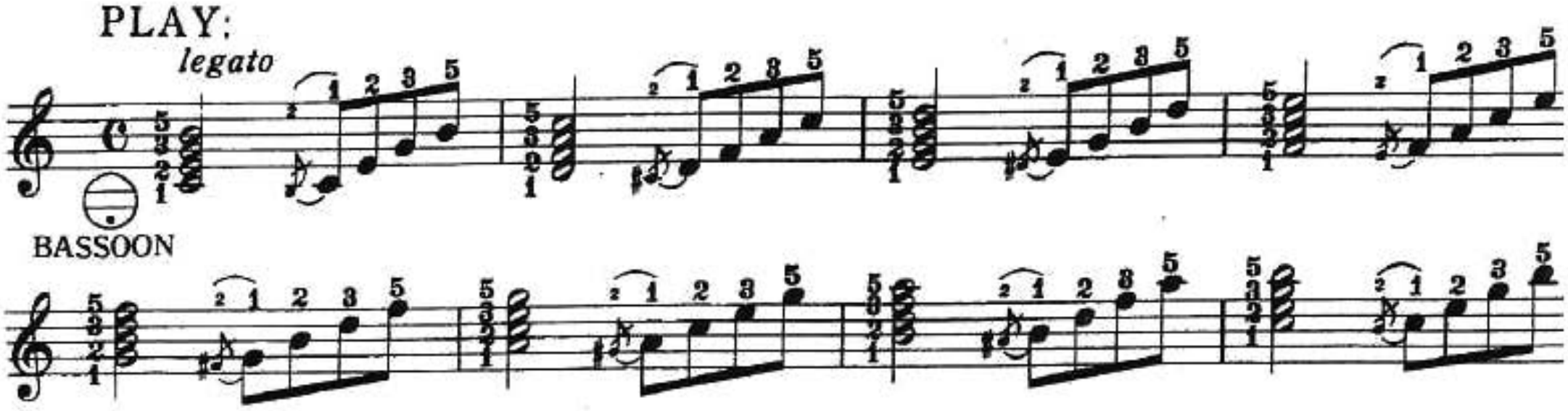
In most cases the added note will be a note that is not part of the chord. It will represent a BLACK KEY.

When notes are used that are not notes of the chord, they are called PASSING TONES. They add a slightly dissonant quality, but pass so quickly to the regular chord tones that they do not disturb the ear.

We will use these added notes first as GRACE NOTES: 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯

GRACE NOTES are written smaller than regular notes. They do not receive any actual count, but are played as quickly as possible just before the beat received by the following note.

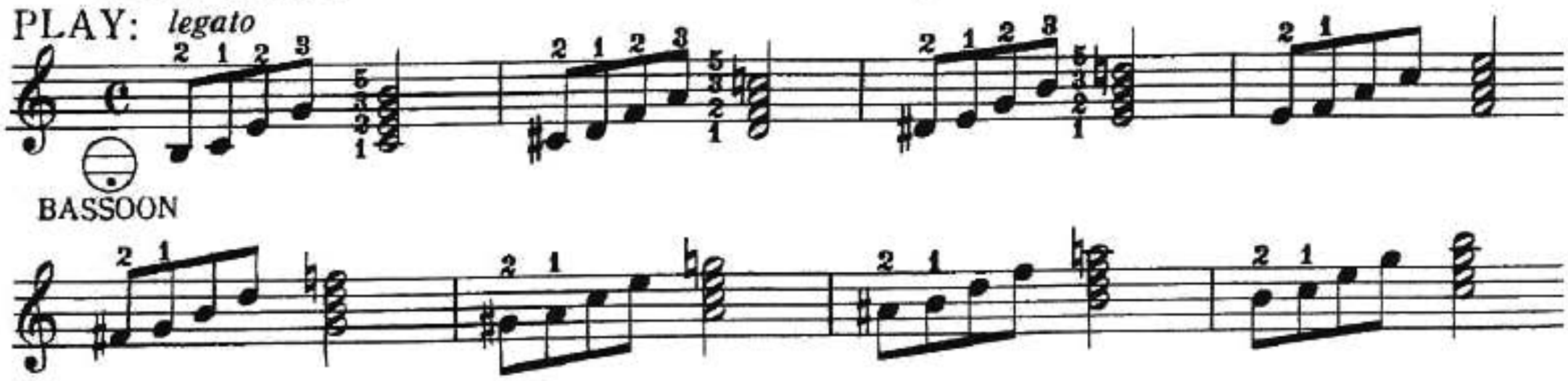
PLAY:



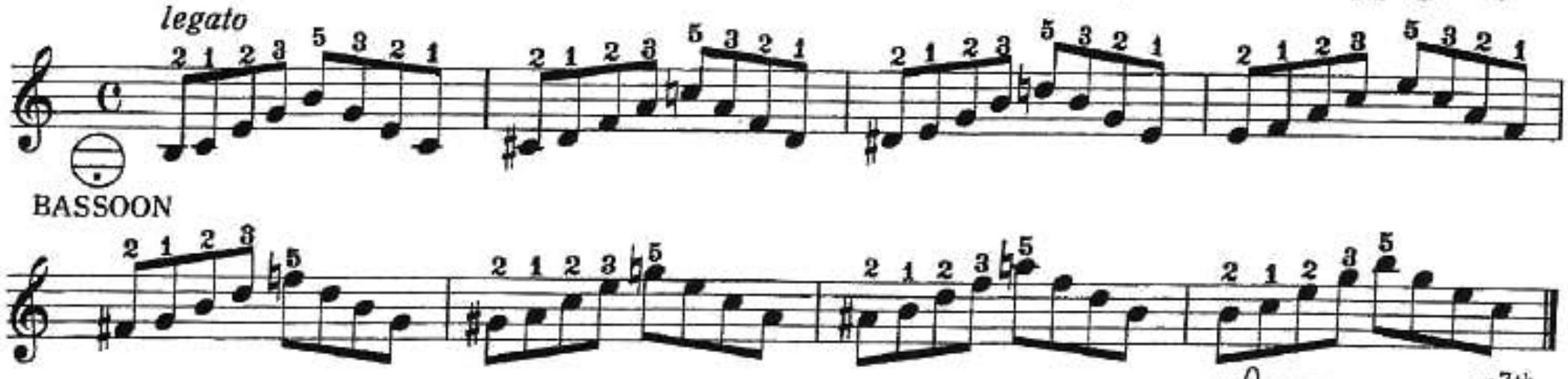
Practice this line slowly at first. then gradually increase speed:

THE ADDED NOTE DOES NOT HAVE TO BE USED AS A GRACE NOTE.
In this example it is used as an EIGHTH NOTE, on the first beat of the measure:

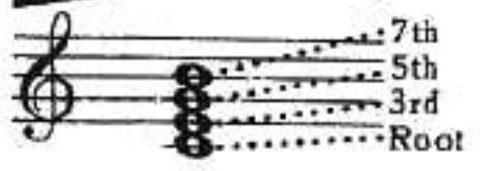
PLAY: *legato*



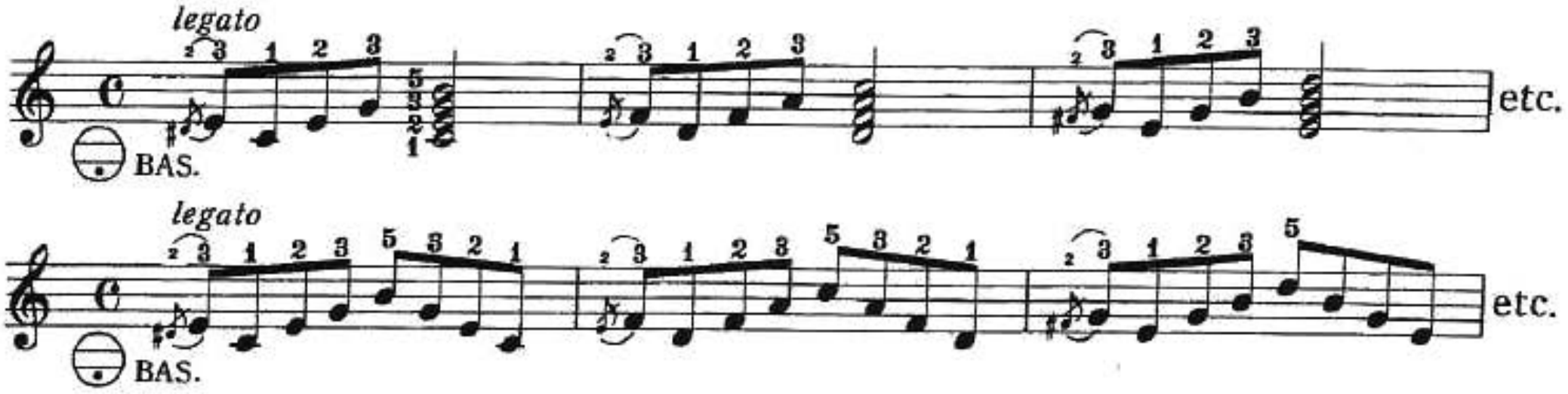
Now we will repeat the same idea, using a broken chord on the last half of the measure, to form a continuous eighth-note jazz figure. In all of these examples, please remember the general rule for playing eighth notes. *(See bottom of page 5.)*



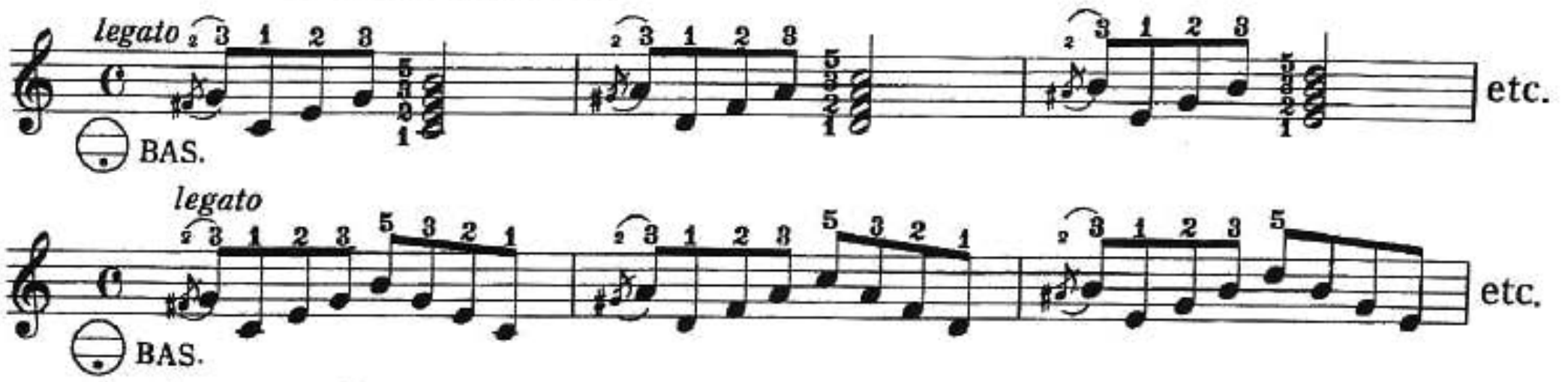
REMEMBER THAT EACH SEVENTH CHORD CONSISTS OF A ROOT, A THIRD, A FIFTH AND A SEVENTH:



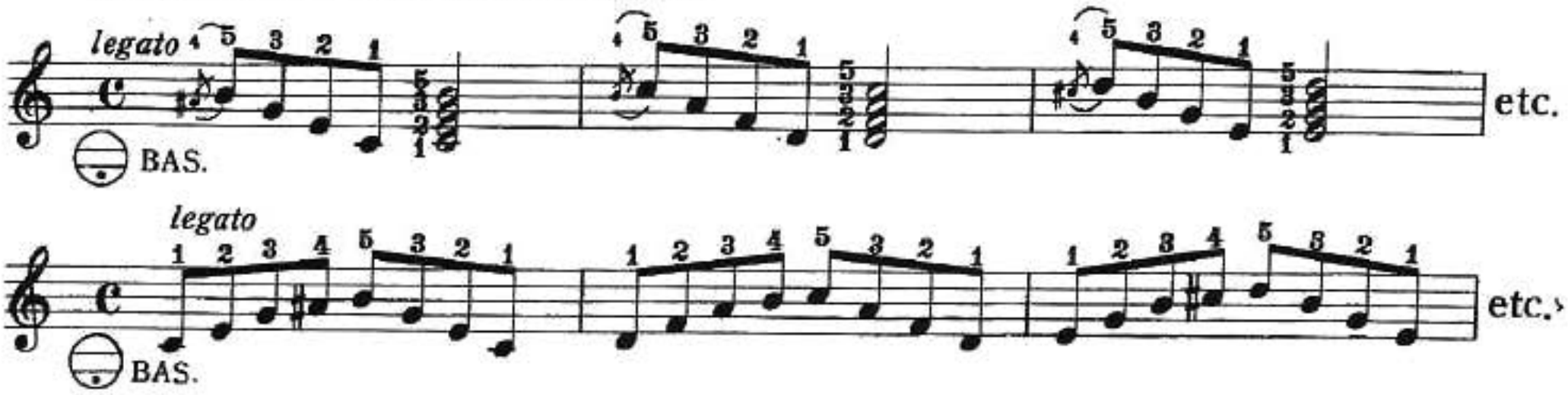
Another note that may be added for jazz figures is the note ONE HALF-STEP BELOW THE THIRD of each seventh chord:



Another note that may be added is the note ONE HALF-STEP BELOW THE FIFTH of each seventh chord:



Another note that may be added is the note ONE HALF-STEP BELOW THE SEVENTH of each seventh chord:



GENERAL RULE FOR PASSING TONES:
ANY NOTE MAY BE USED AS A PASSING TONE, IF IT IS A HALF-STEP BELOW ANY NOTE OF THE CHORD. THE PASSING TONE MUST MOVE IMMEDIATELY TO THE NEAREST CHORD TONE.

PASSING FANCY

PALMER-HUGHES

Moderately Fast M. M. ♩=132

8va segue

BASSOON

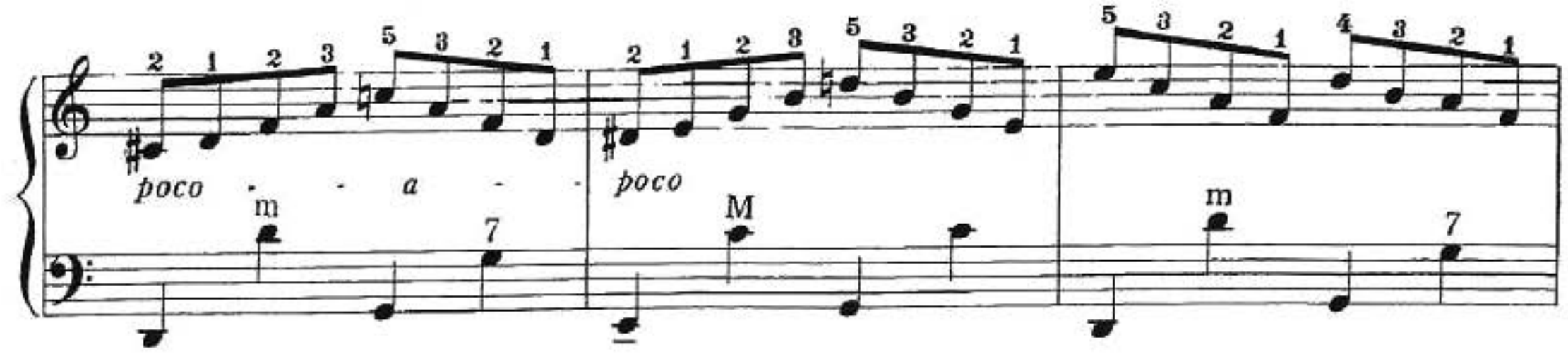
BASS PIANO

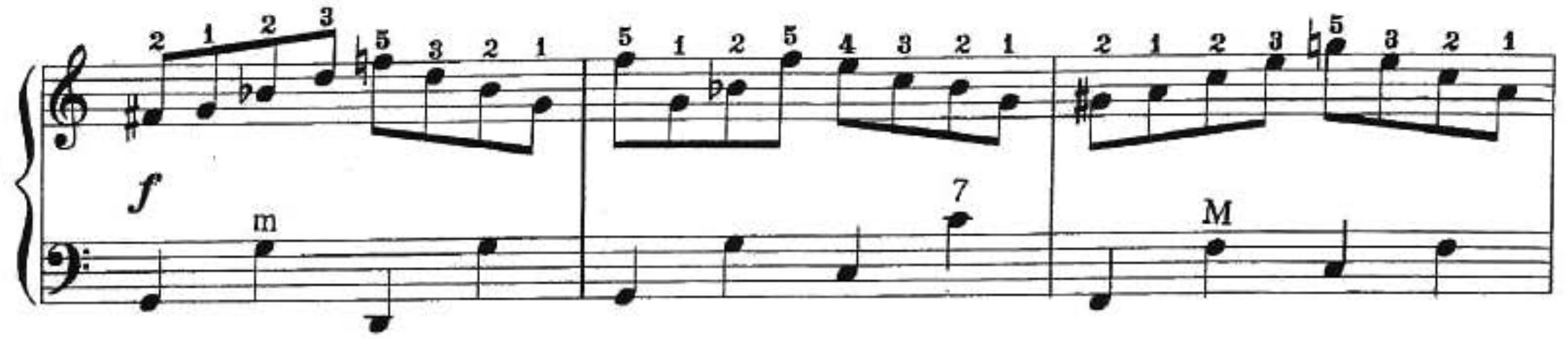
RIGHT HAND LEGATO

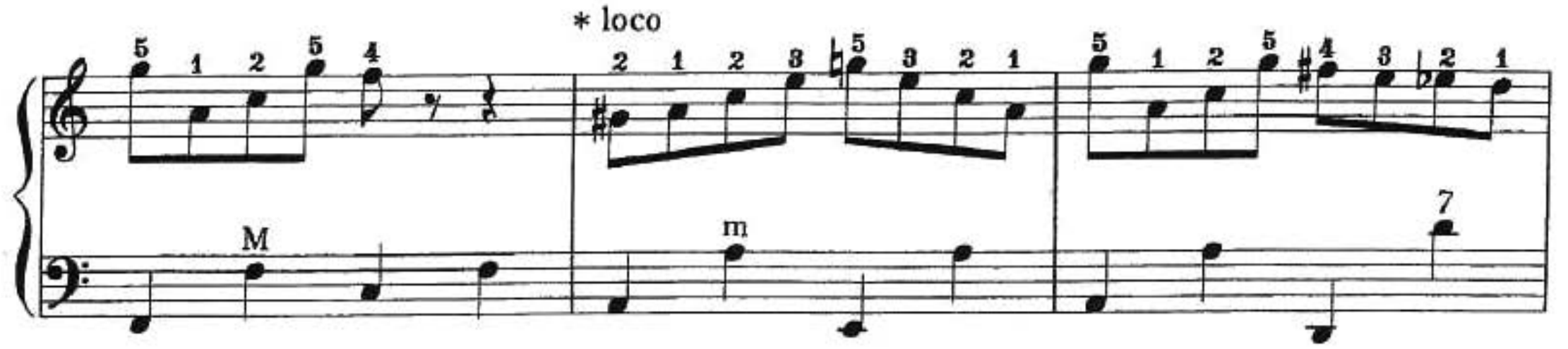
LEFT HAND STACCATO

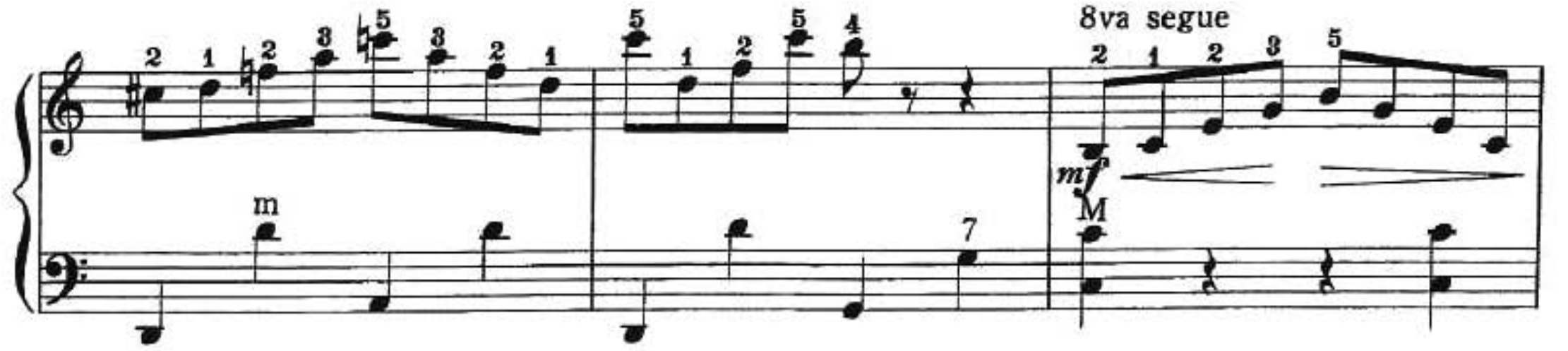
mf

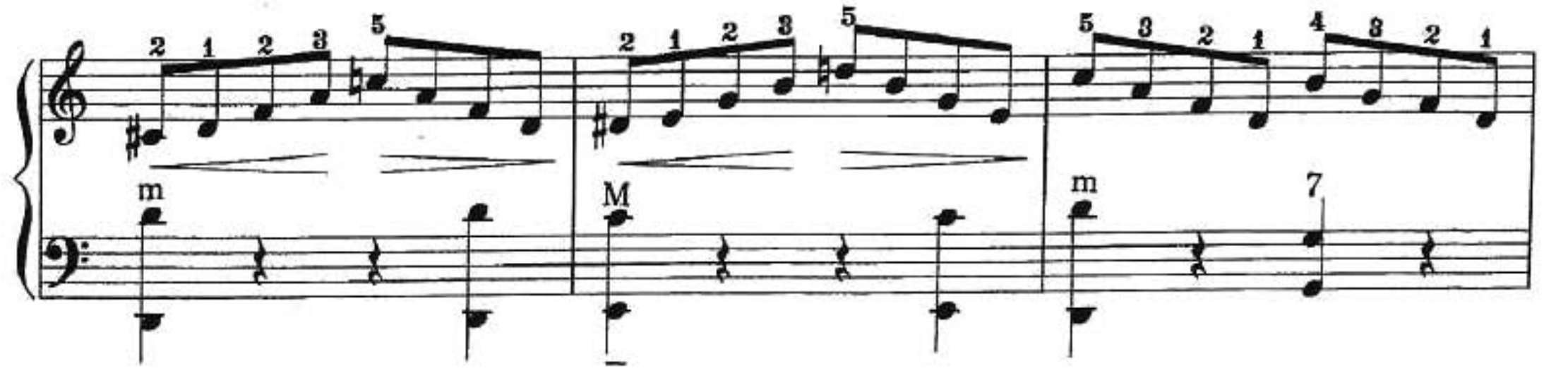
cresc.











* LOCO: literally, "location". In this case it means to play as written, not 8va.

cresc.

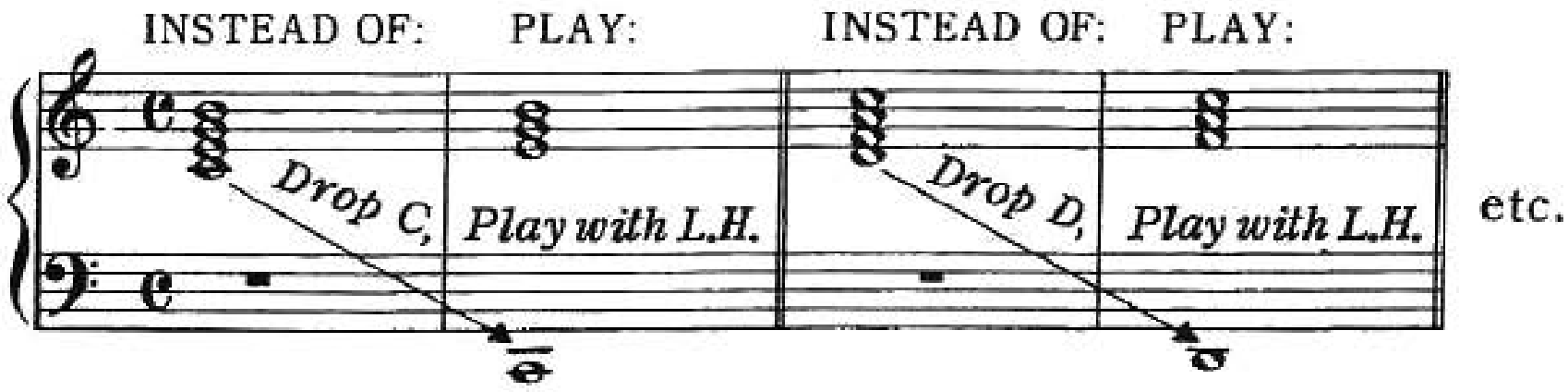
poco - - a - - poco

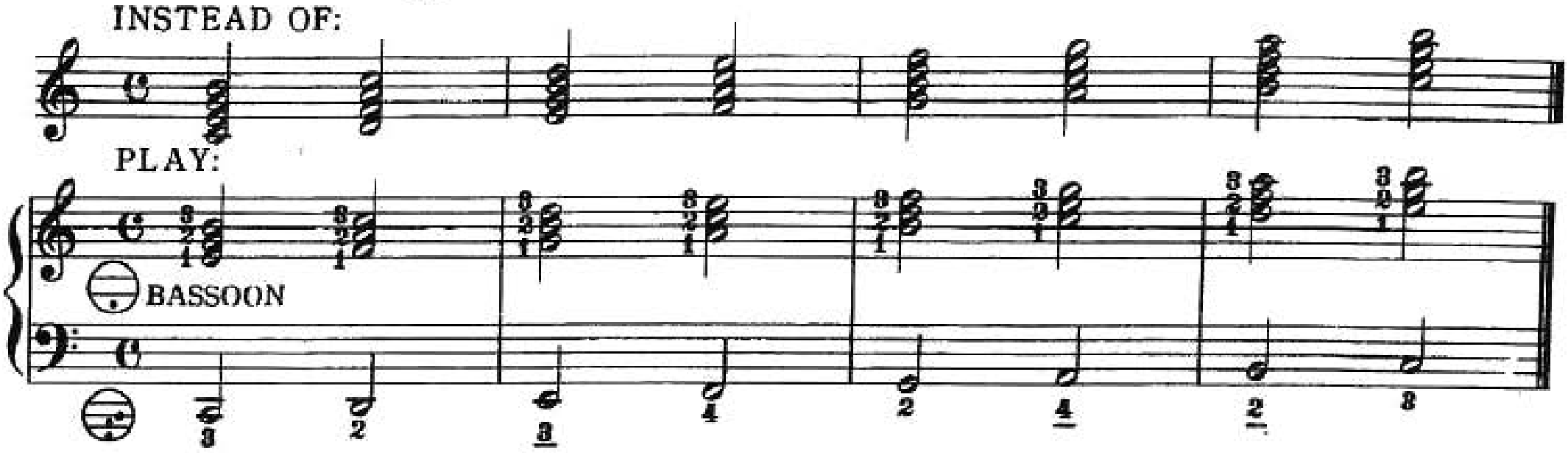
f

loco

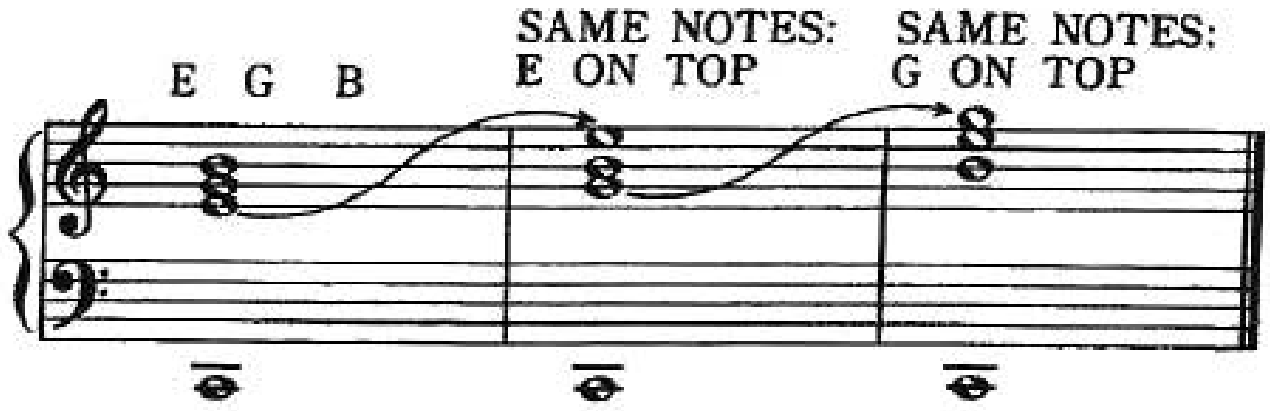
A SPECIAL JAZZ EFFECT

A modern, very pleasing effect may be obtained by dropping the root from the right hand seventh chord and playing it in the bass instead, as shown in this example:

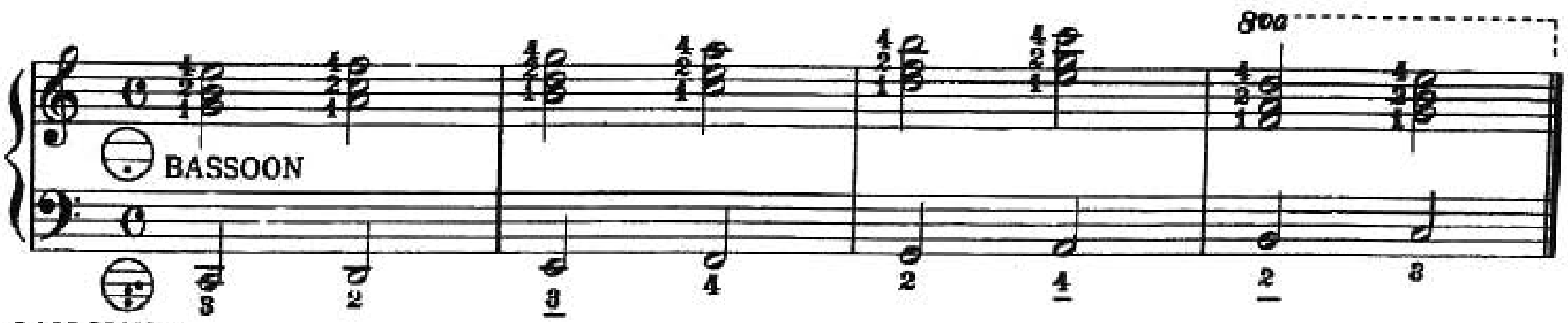




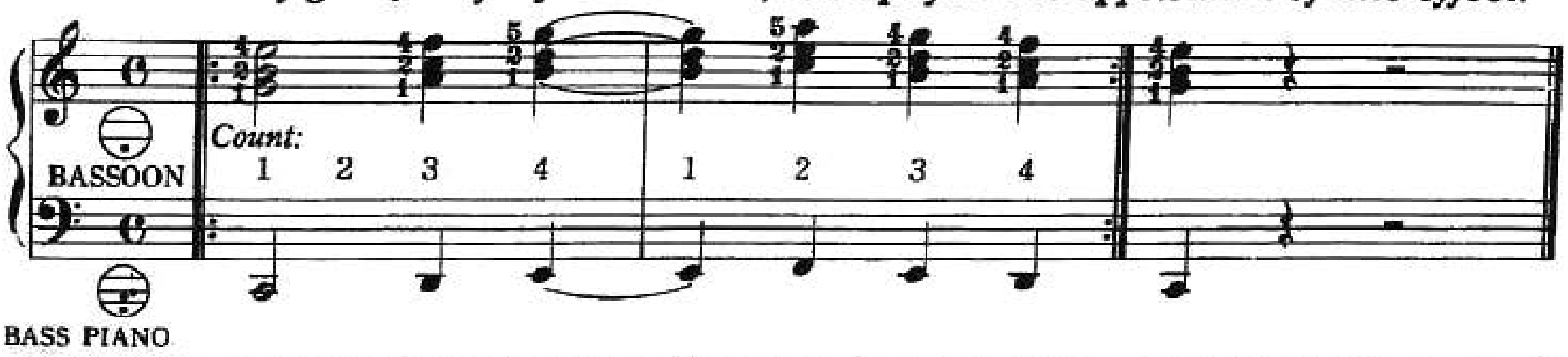
The TRIAD (three note chord) that remains in the treble can then be played in three positions, as shown here:



The effect is particularly good with the third of the original seventh chord on top:



This modern figure, useful for "intros", exemplifies the application of this effect:



The tied over fourth beat of the first measure produces a very simple form of "syncopation" (playing ahead of the beat). Syncopation will be covered in greater detail in a later section of this book.

TISKIT, A TASKIT

PALMER-HUGHES

Moderately fast M.M. ♩ = 120 to 126

mp

BASSOON

BASS PIANO

mf

f

M

M

M

M

7

mf

f
M
7
M
M
7
M
mf
M
M

M M 7

f M 7 M

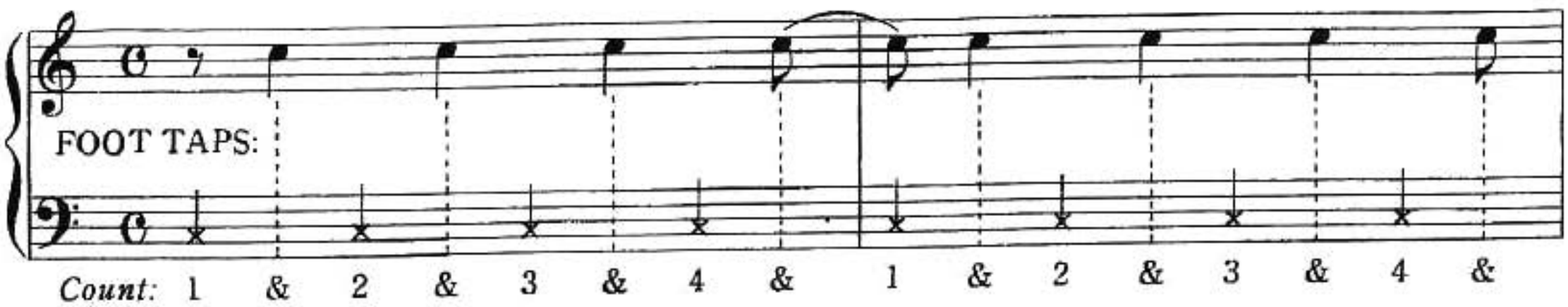
mp

SYNCOPATION IN JAZZ

If we tap our foot to most ordinary music, we feel that the emphasis and accent of the melody and the bass both coincide with the tapping of our foot. In other words, the music is played very much "on the beat".

Jazz uses a device called SYNCOPATION, which means accenting or playing notes "off the beat".

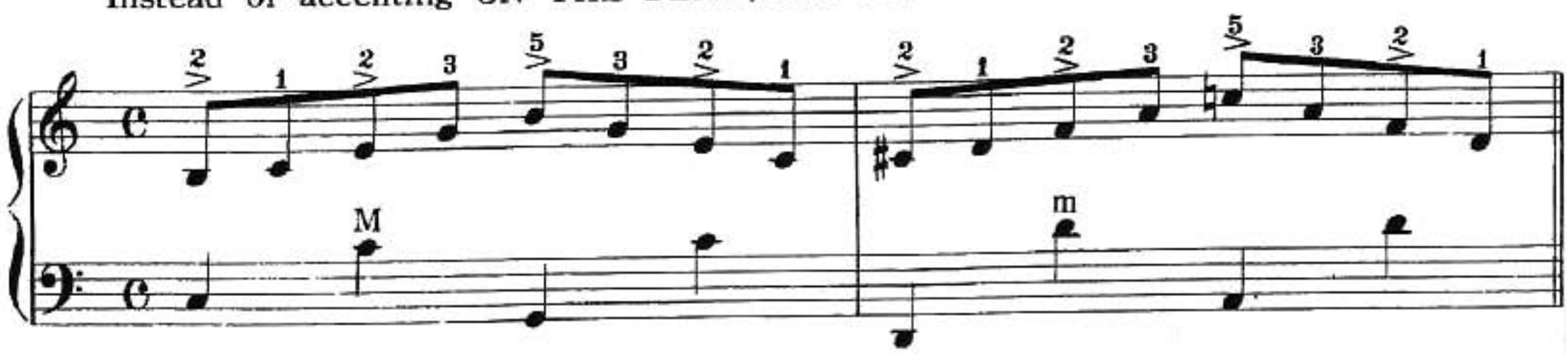
If we tap our foot and play a note in between each tap (or beat), we are playing SYNCOPATED notes:



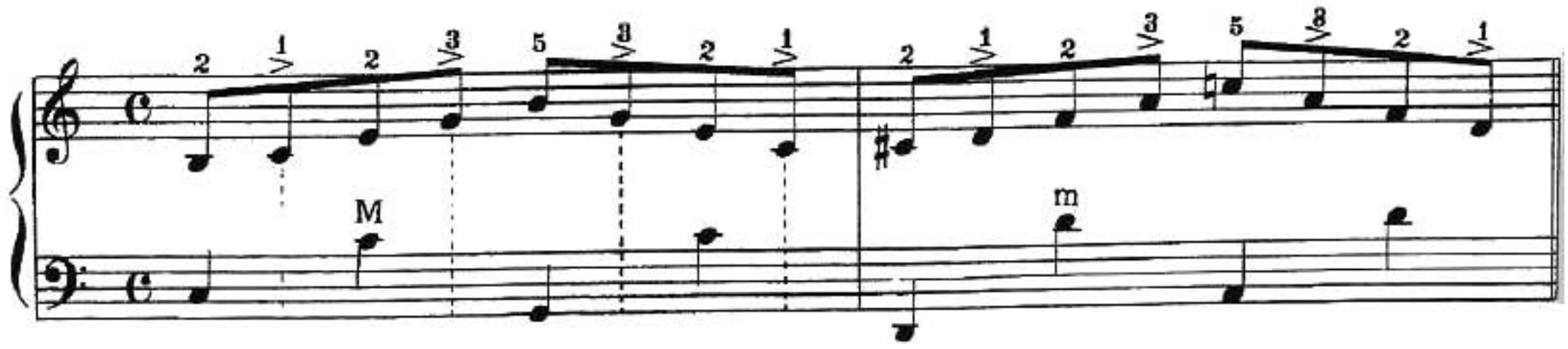
SYNCOPATION, IN JAZZ, IS PRODUCED IN THREE DIFFERENT WAYS.

1. THE SYNCOPATED ACCENT:

Instead of accenting ON THE BEAT, like this:



We accent OFF THE BEAT, like this:



This may be difficult to do at first, because we are accustomed to accenting the bass notes. Start very slowly, and you will find it soon becomes simple.
THIS IS CALLED THE SYNCOPATED ACCENT.

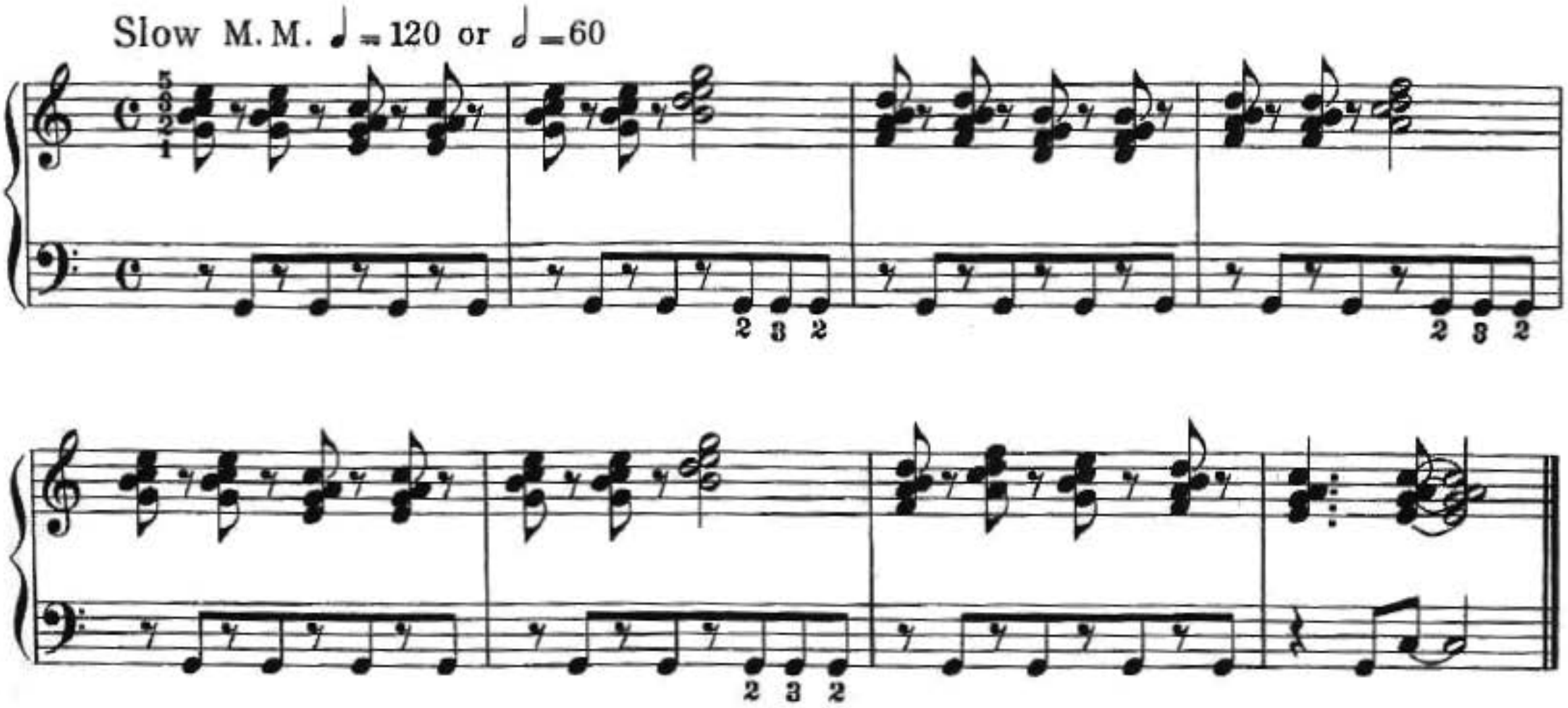
2. THE SYNCOPATED RHYTHM:

Notes of the melody or treble figure are placed BETWEEN THE BEATS, rather than ON THE BEAT:

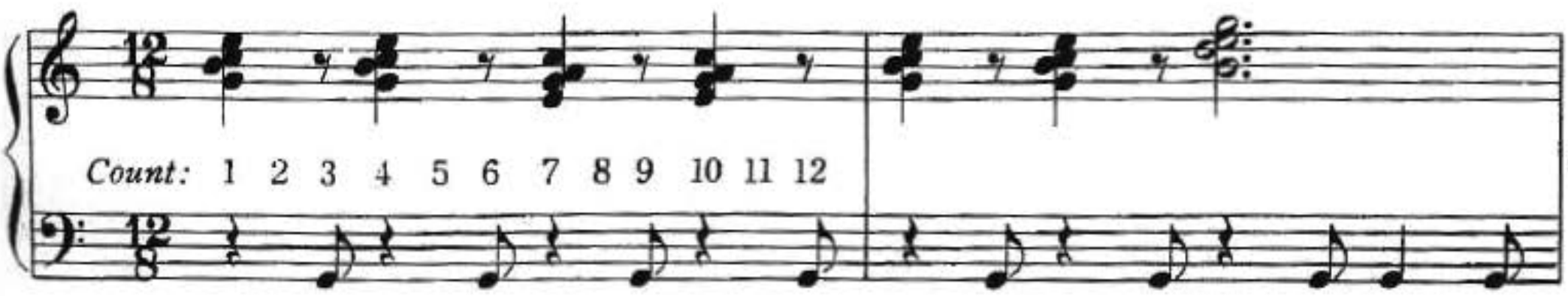
3. THE SYNCOPATED BEAT:

The rhythm of the left hand is played BETWEEN THE BEATS, rather than ON THE BEAT. This gives a feeling of displaced rhythm. Actually the beat is still in the same place, which we see if we count or tap our foot, but this beat is now only implied or felt:

JAZZAMALOU



EVEN IN PLAYING SYNCOPATION, IT IS EFFECTIVE TO LENGTHEN THE NOTES THAT ARE ON THE BEAT, AND SHORTEN THE NOTES THAT ARE AFTER THE BEAT. BY WRITING THE ABOVE IN $\frac{12}{8}$ TIME, WE CAN SHOW HOW THIS CAN BE DONE:



etc.

LOCH LOMOND

Traditional
Arr. PALMER-HUGHES

* Slow enough
(ABOUT M.M. ♩ = 120 or ♩ = 60)

8va

p

BASSOON

BASS PIANO

With a bit of a bounce:

(LONG BASSES, STACCATO CHORDS)

* To arrive at a proper tempo, play the sixteenth notes on pages 27 and 28 a few times. They should sound relaxed, not rushed. Begin the selection

f p

p

M

m M M 7

mf

M 7 M

m

7

M m M m

m

M

8va

f

8va

p

rit.

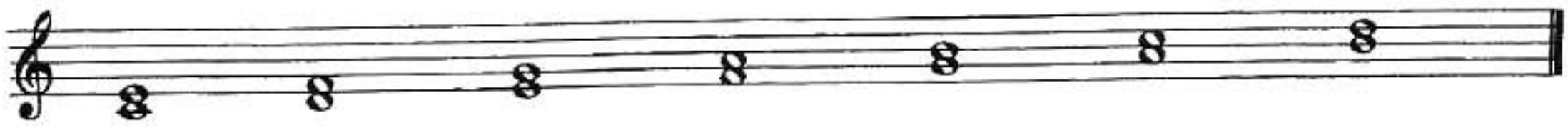
dim.

SUPPLEMENTARY SECTION

THIS SUPPLEMENTARY SECTION IS PROVIDED FOR MORE AMBITIOUS STUDENTS WHO WANT TO KNOW MORE ABOUT THE CHORDS THAT HAVE BEEN USED IN THIS BOOK.

BUILDING CHORDS WITH THIRDS

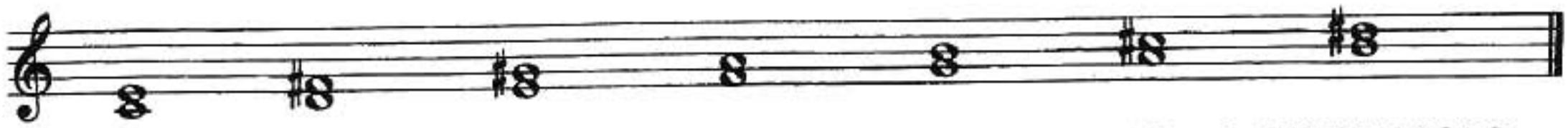
Two notes written on consecutive lines, or consecutive spaces, are called THIRDS:



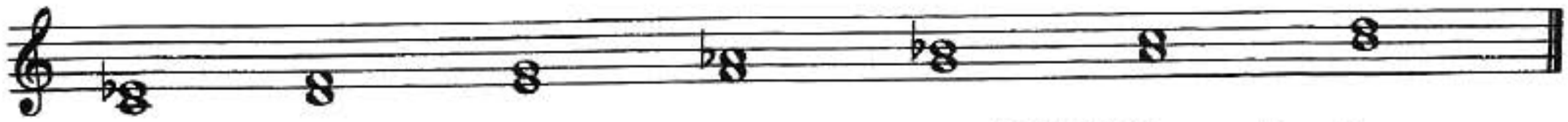
All SEVENTH CHORDS may be considered to be a series of THIRDS, placed one on top of the other.

The two kinds of thirds commonly used in jazz are the MAJOR THIRD and the MINOR THIRD.

A MAJOR THIRD consists of two notes that are separated by TWO WHOLE STEPS:

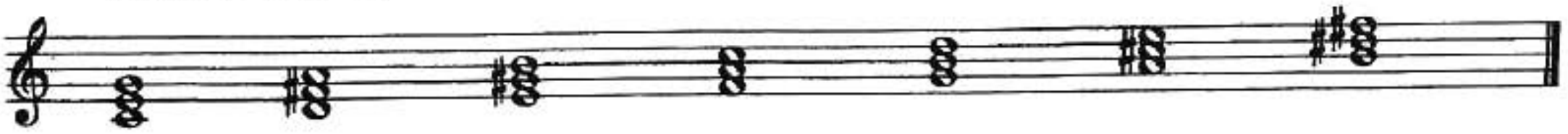


A MINOR THIRD consists of two notes that are separated by A WHOLE STEP AND A HALF-STEP:

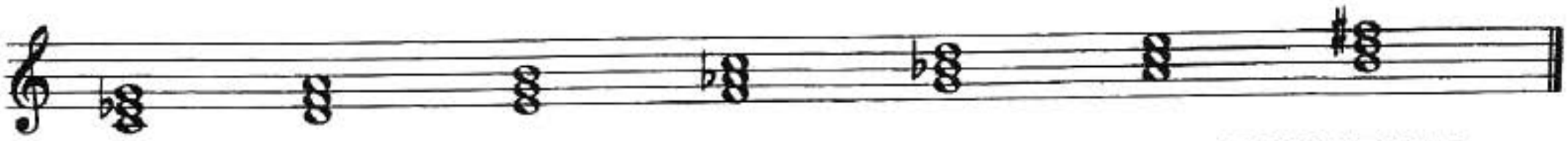


A TRIAD (three note chord) is formed when two THIRDS are placed one on top of the other:

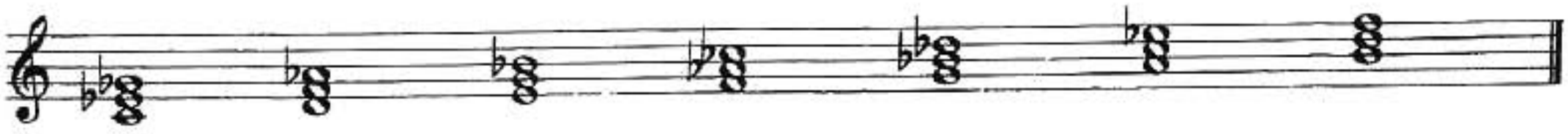
If a triad is made of a MAJOR THIRD PLUS A MINOR THIRD, it is called a MAJOR TRIAD:



If a triad is made of a MINOR THIRD PLUS A MAJOR THIRD, it is called a MINOR TRIAD.



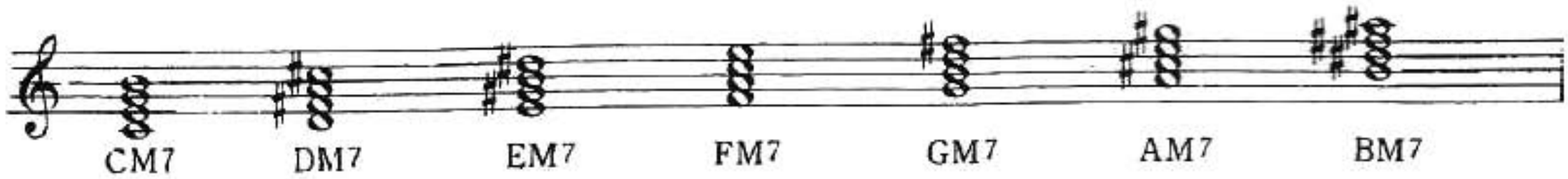
If a triad is made of TWO MINOR THIRDS, it is called a DIMINISHED TRIAD:



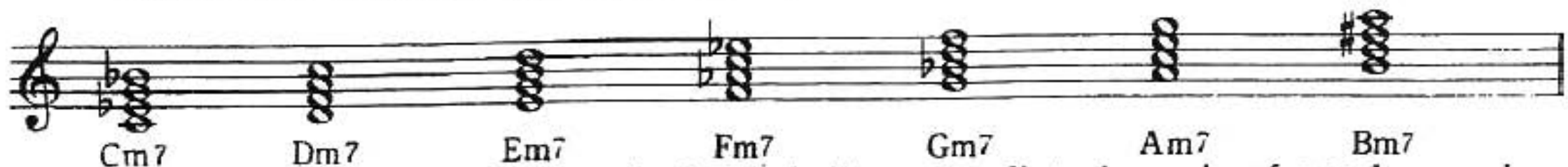
(The augmented triad, which is made of two major thirds, is not used at this point.)

A SEVENTH CHORD is formed by adding a THIRD to a TRIAD.

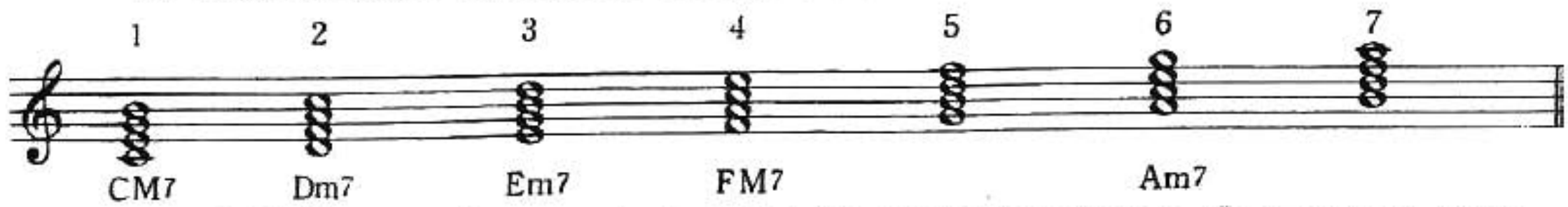
If we add a MAJOR THIRD to a MAJOR TRIAD, we have a MAJOR SEVENTH CHORD, The major seventh chord is abbreviated "M7":



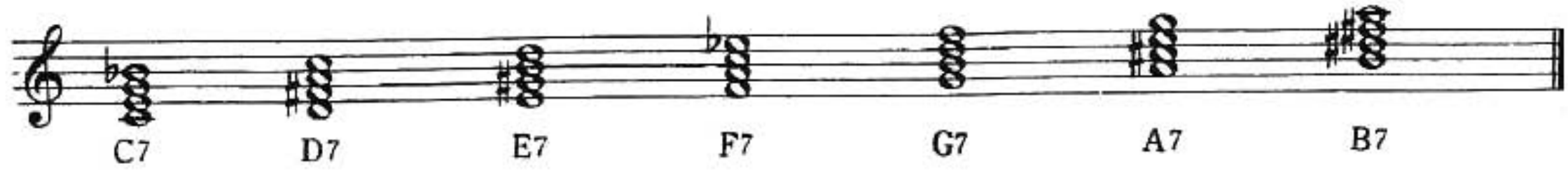
If we add a MINOR THIRD to a MINOR TRIAD, we have a MINOR SEVENTH CHORD. The minor seventh chord is abbreviated "m7".



If you will examine the seventh chords built on the diatonic scale of any key, such as those we have used in this book, you will see that all of them are either M7 or m7 chords, except the chords built on the 5th and 7th tones of the scale.



The FIFTH tone of any scale is called the DOMINANT tone. The seventh chord built on the DOMINANT of any key, using only the scale tones of that key, is called a DOMINANT SEVENTH CHORD.
The DOMINANT SEVENTH CHORD is formed by adding a MINOR THIRD to a MAJOR TRIAD. The dominant seventh chord is abbreviated "7".

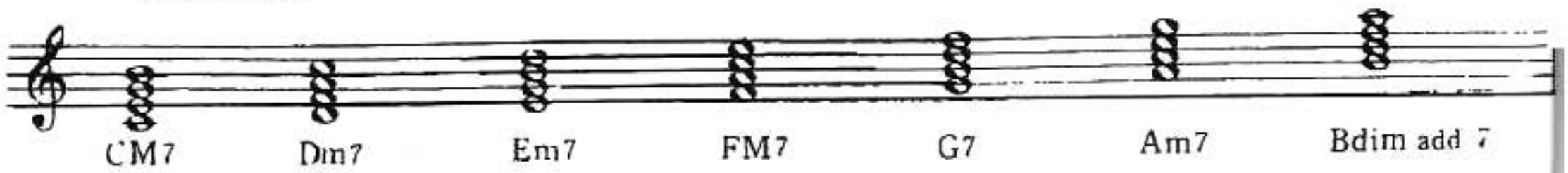


The diatonic seventh chord formed on the SEVENTH tone of the scale consists of a MAJOR THIRD added to a DIMINISHED TRIAD. This can only be called a DIMINISHED TRIAD with an added 7th. This is abbreviated "dim add 7".

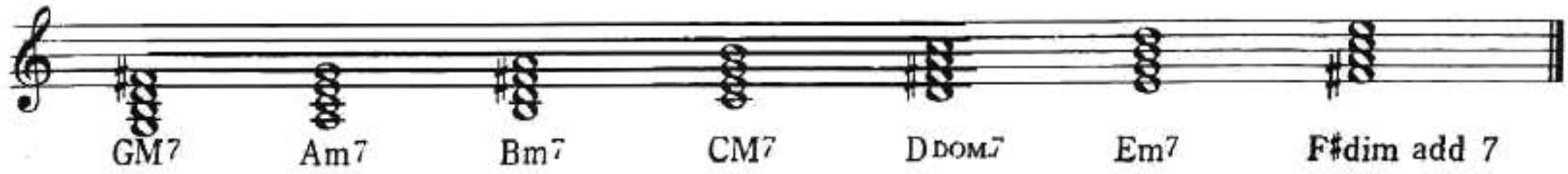
A true DIMINISHED SEVENTH CHORD is formed by adding a MINOR THIRD to a DIMINISHED TRIAD. Thus, a DIMINISHED SEVENTH CHORD is a series of THREE MINOR THIRDS. A diminished seventh chord is abbreviated "dim7" or "d7". Diminished seventh chords have not been used in this book.

THE NAMES OF THE DIATONIC SEVENTHS

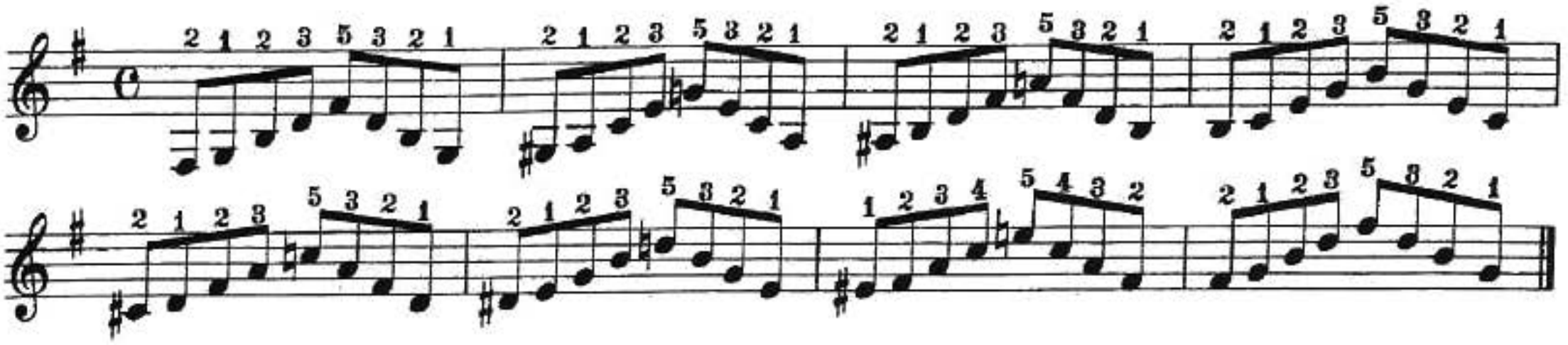
NOW WE KNOW THE CORRECT NAMES FOR ALL THE DIATONIC SEVENTH CHORDS:



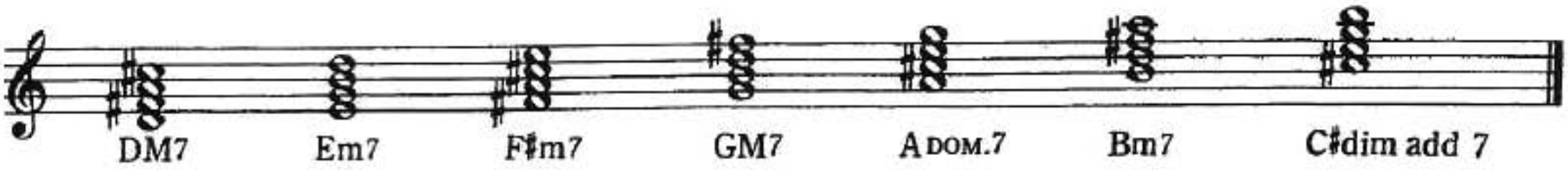
THE DIATONIC SEVENTHS IN "G"



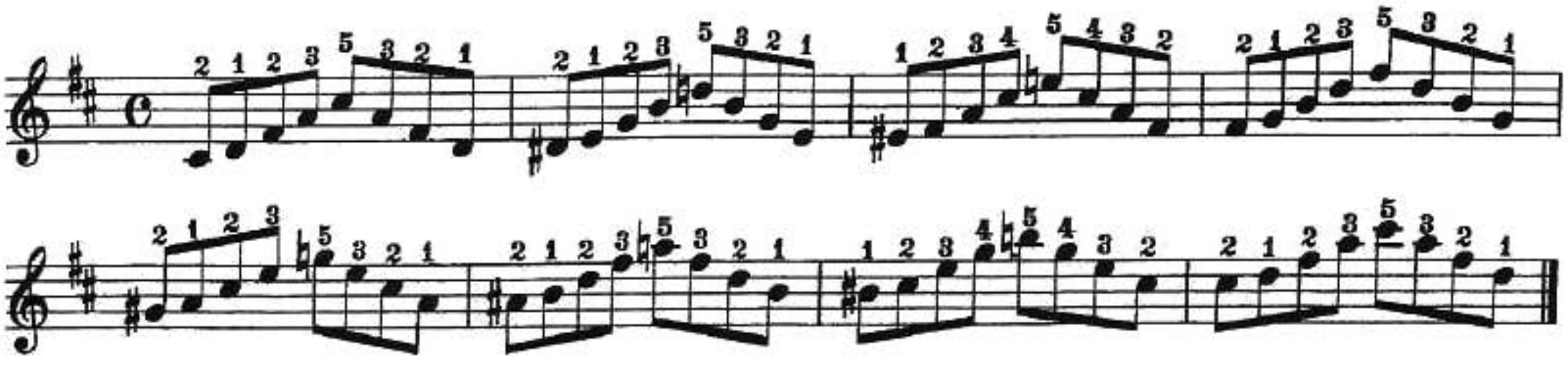
SAME, WITH PASSING TONES:



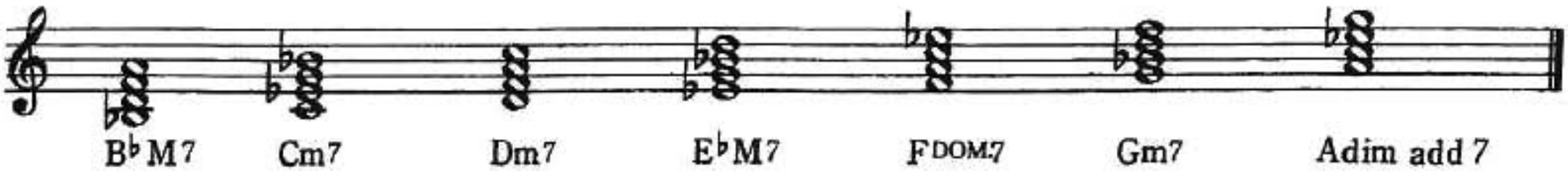
DIATONIC SEVENTHS IN "D"



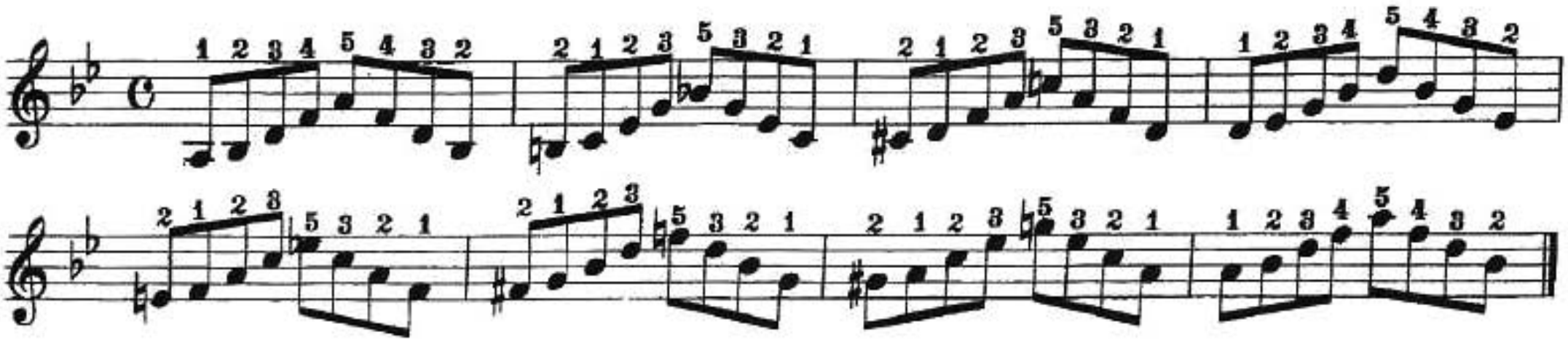
SAME, WITH PASSING TONES:



DIATONIC SEVENTHS IN "B♭"



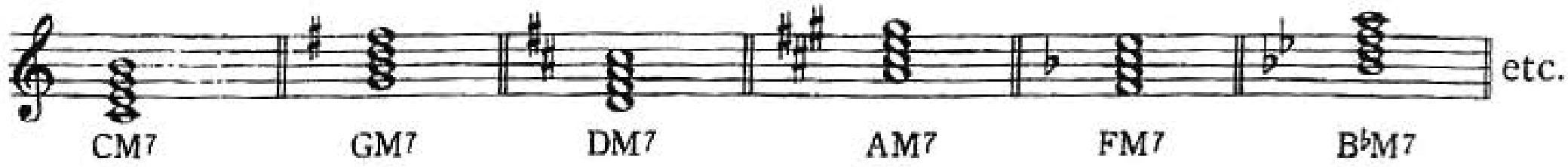
SAME, WITH PASSING TONES:



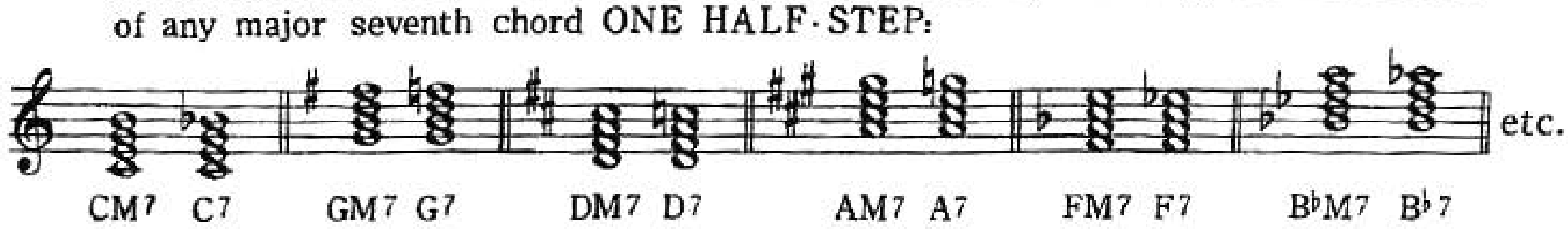
AN EASY WAY TO BUILD SEVENTHS!

THE MOST IMPORTANT CHORDS USED IN JAZZ ARE THE MAJOR SEVENTH CHORD, THE MINOR SEVENTH CHORD, AND THE DOMINANT SEVENTH CHORD. THE STUDENT WHO WISHES TO PLAY JAZZ WELL, AND IS SERIOUS ABOUT THIS AMBITION, SHOULD LEARN ALL OF THESE CHORDS IN EVERY KEY, AND SHOULD KNOW HOW THEY ARE FORMED. THE FOLLOWING EXPLANATION WILL MAKE THIS VERY CLEAR.

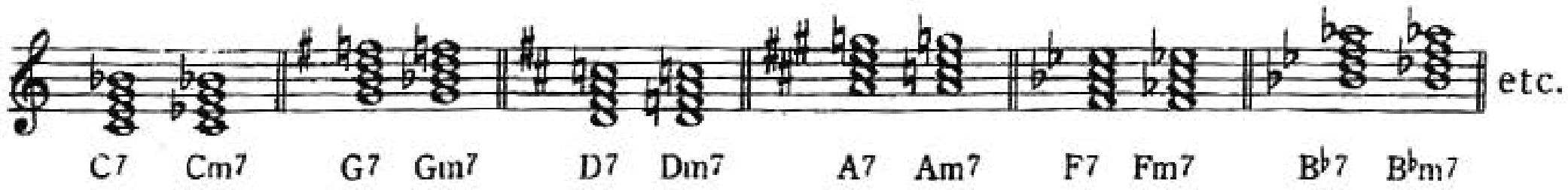
A MAJOR SEVENTH CHORD may be formed by playing the FIRST, THIRD, FIFTH and SEVENTH NOTE of any major scale:



A DOMINANT SEVENTH CHORD may be formed by lowering the SEVENTH of any major seventh chord ONE HALF-STEP:



A MINOR SEVENTH CHORD may be formed by lowering the THIRD of any dominant seventh chord ONE HALF-STEP:



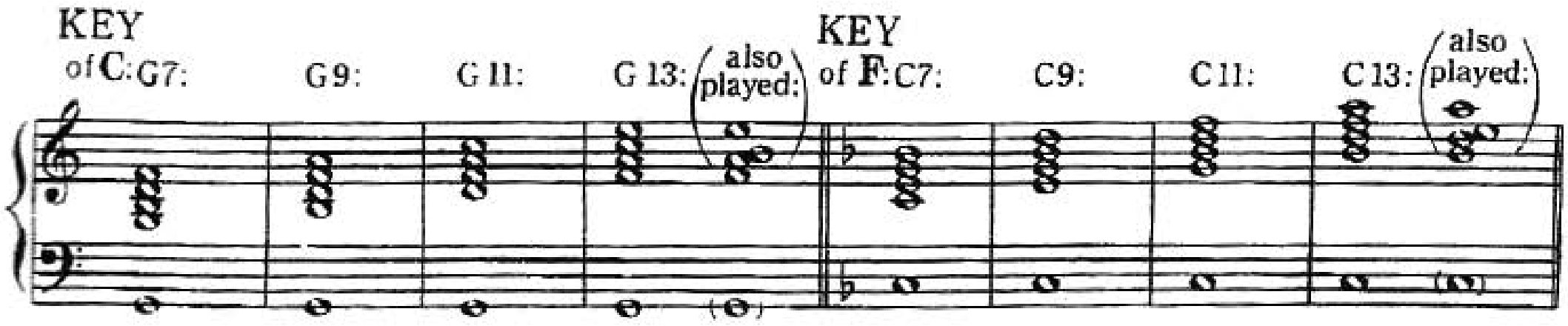
NINTHS, ELEVENTHS AND THIRTEENTHS

The student may be surprised to learn that by using only diatonic sevenths in the right hand and playing a certain note in the bass, he can already play not only seventh chords, but also NINTH, ELEVENTH and THIRTEENTH CHORDS. START WITH A DOMINANT SEVENTH CHORD IN ROOT POSITION. ADD THE ROOT ALSO IN THE BASS.

Now move the right hand to the DIATONIC SEVENTH CHORD A THIRD HIGHER. YOU NOW HAVE A NINTH CHORD!

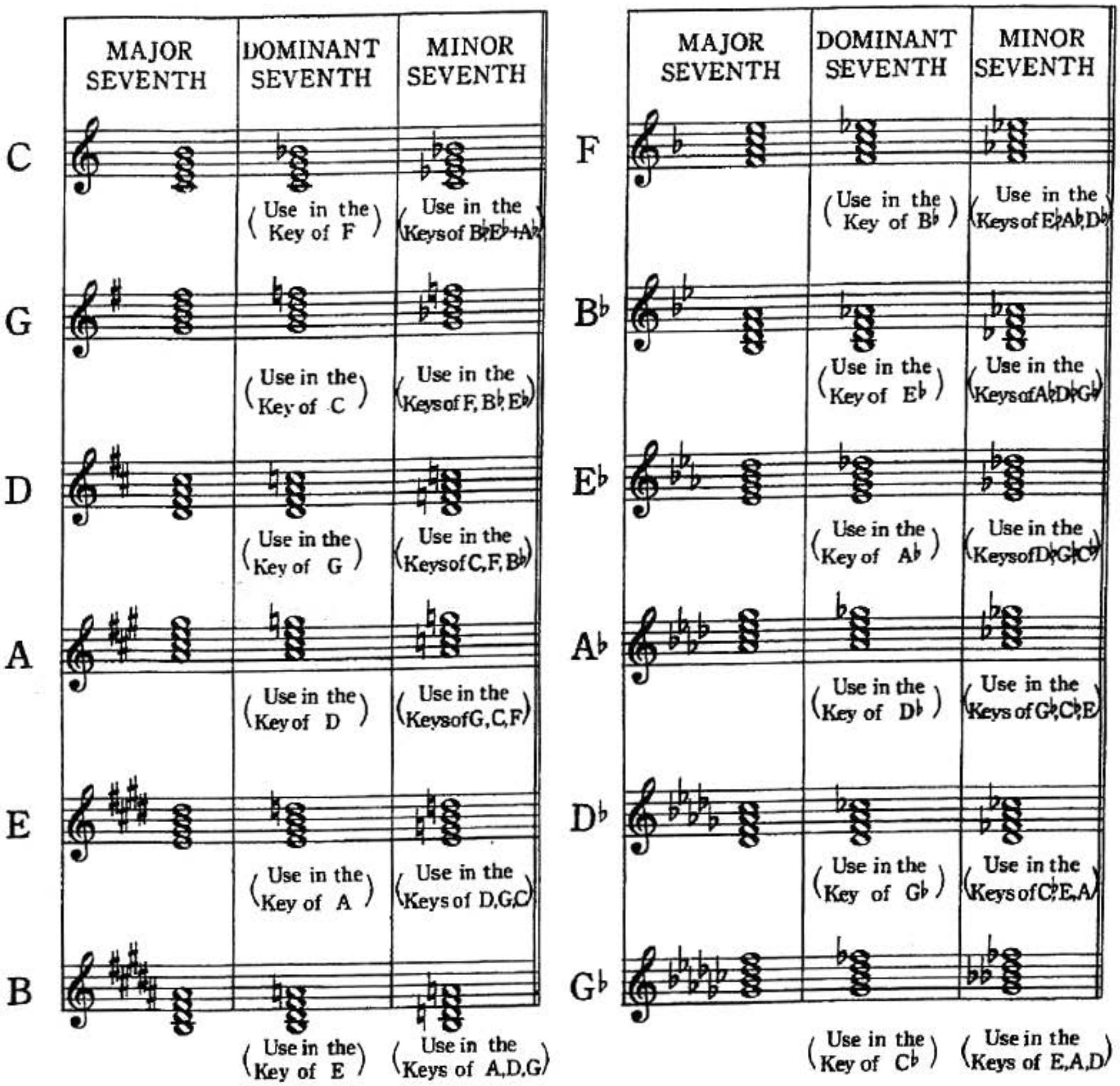
Move the right hand chord yet another THIRD HIGHER. YOU NOW HAVE AN ELEVENTH CHORD!

Move the right hand chord still another THIRD HIGHER. YOU NOW HAVE A THIRTEENTH CHORD!



In the pieces in this book you have been playing seventh, ninth, eleventh and thirteenth chords, simply by using diatonic seventh chords in the right hand!

THE THIRTY-SIX MOST IMPORTANT SEVENTH CHORDS



SUGGESTION FOR PRACTICE

DO THIS IN ALL KEYS.

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FOREWORD

This book is to be used by students who have completed the Palmer-Hughes Jazz Method Book No. 1.

Since the "Blues" has such an important place in the development of jazz, a great portion of this book is devoted to the Blues Chorus, and the Blues Style. All types of jazz contain at least traces of the "blues" element, and it is important that any student of jazz should have an understanding of this basic jazz form.

This book also presents the most important chords that are found in modern jazz. Chords with raised and flatted fifths, raised and flatted ninths, etc., are carefully explained, with short-cuts to easy ways of learning them.

This book may be used in either of two ways:

1. It may be used simply as a folio of jazz selections. The student who is not interested in studying and learning the intricacies of chord formations, and who only wants to play the musical material in the book, may skip the instructive material.
2. It may be used as an instruction book by the student who seriously wants to learn to play jazz like a professional. If the book is properly studied, the student will acquire a knowledge of the 156 most important chords used by professional jazz musicians!

Some teachers and students may wonder why a greater number of familiar selections were not used in the preparation of this book. It has been the experience of the authors that students do not really care for jazz versions of old tunes like "Way Down Upon the Swanee River" and "Maria, Marie." They prefer these tunes in their proper settings. To use modern standards would involve paying royalties to the copyright owners of each selection, and the cost of the book would be prohibitive for student use. Besides these reasons, a more important one is that if each tune is especially composed to illustrate a new principle or idea, the material may be organized in a more logical sequence.

After the student has mastered the selections in the Palmer-Hughes Jazz Method Books 1 and 2, he may then proceed to Book 3, which contains more advanced solo material. From this point, he may begin to apply his chord knowledge to standard popular tunes, since the chord progressions used in such selections will then be thoroughly understood.

The Publishers

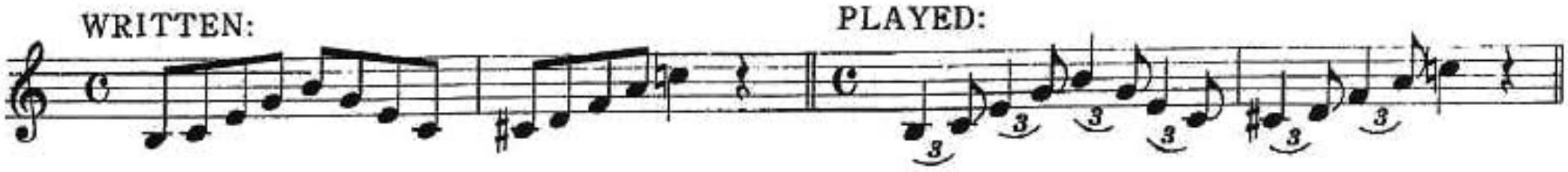
TABLE OF CONTENTS

REVIEW

In the PALMER-HUGHES JAZZ METHOD, BOOK ONE, three GENERAL RULES for playing Jazz were given. Since these rules should be observed in playing most of the material in this book, they are re-stated here, for the purpose of review.

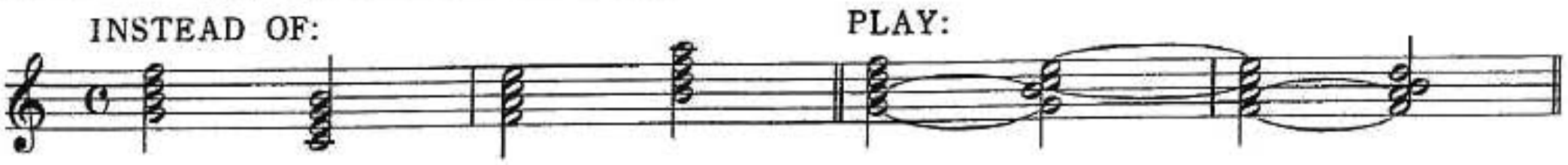
GENERAL RULE FOR PLAYING EIGHTH NOTES:

WHEN PLAYING EIGHTH NOTES, LENGTHEN THE NOTES THAT ARE ON THE BEAT, AND SHORTEN THE NOTES THAT ARE OFF THE BEAT.



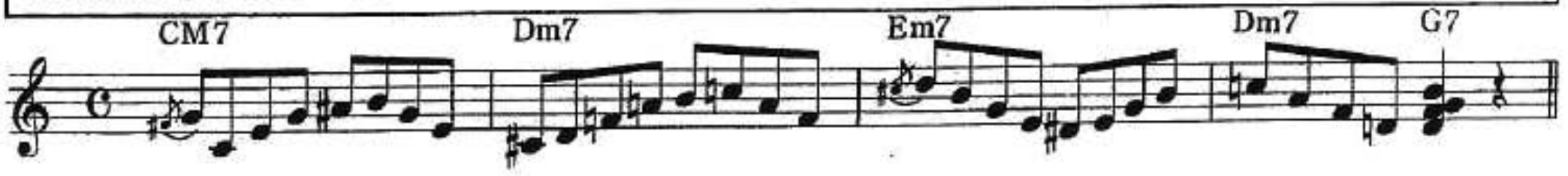
GENERAL RULE FOR CHORD PROGRESSIONS:

WHEN PLAYING CHORD PROGRESSIONS, TRY TO KEEP ONE OR MORE NOTES IN COMMON, BETWEEN THE CHORDS.



GENERAL RULE FOR PASSING TONES:

ANY NOTE MAY BE USED AS A PASSING TONE, IF IT IS A HALF-STEP BELOW ANY NOTE OF THE CHORD. THE PASSING TONE MUST MOVE IMMEDIATELY TO A CHORD TONE.



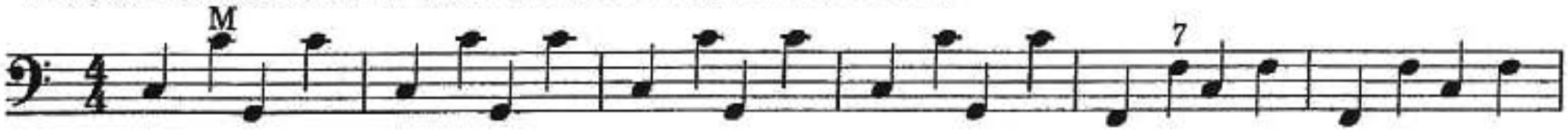
This rule may also be extended to include ANY NOTE THAT IS A HALF-STEP ABOVE ANY NOTE OF THE CHORD.

OTHER NOTES BETWEEN THE CHORD TONES MAY ALSO BE USED AS PASSING TONES. THEY MUST MOVE QUICKLY TO CHORD TONES.

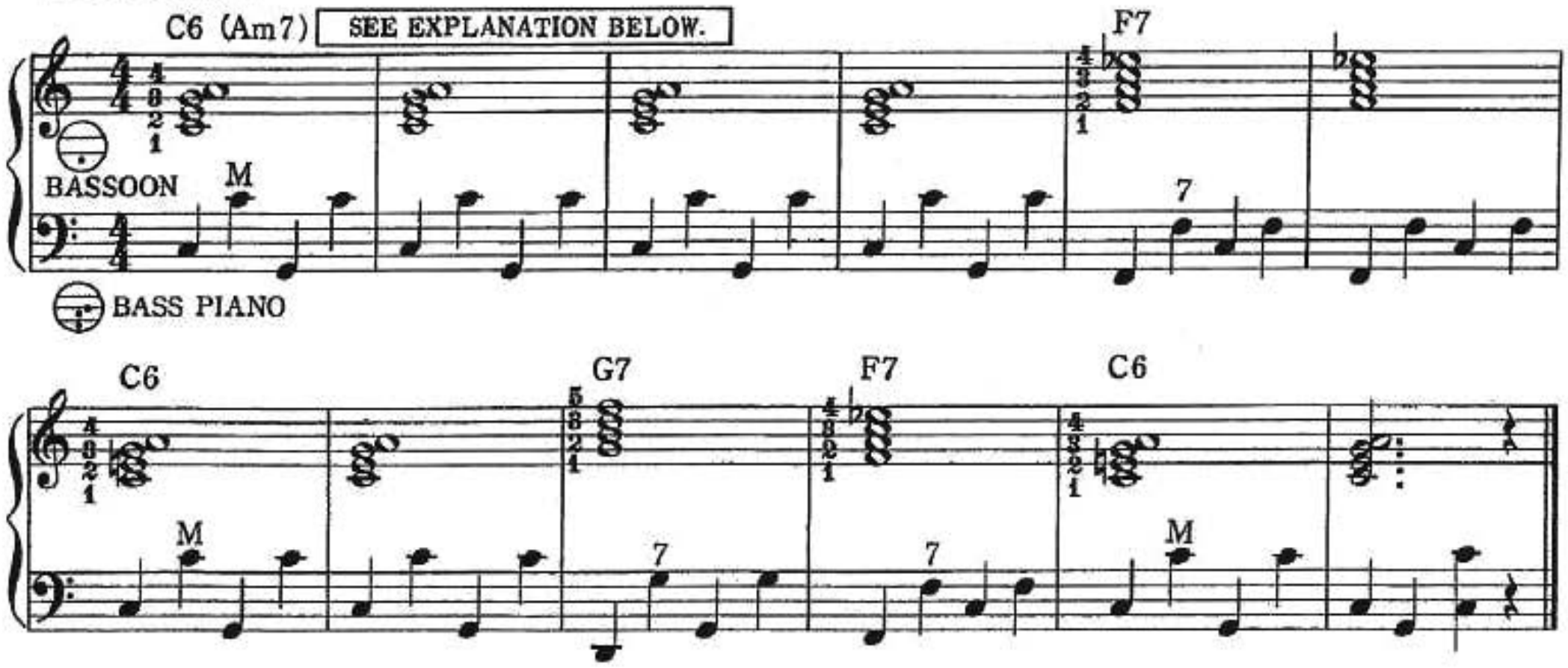
THE BLUES

JAZZ PROBABLY BEGAN WITH THE "BLUES".
The BLUES is not a definite melody. It does fit into a somewhat definite pattern of chord progressions. It also has certain other characteristics that make it sound "blue". You can make up your own BLUES if you know the progressions to use, and the other elements that must go along with these progressions. Musicians play the BLUES hours on end, improvising as they go. All of the players know the progressions, and each musician takes his turn at improvising a melody, or various jazz figures within the proper framework of chords.

ONE CHORUS OF THE BLUES IS ALWAYS TWELVE MEASURES LONG.
If you studied the PALMER-HUGHES ROCK AND ROLL BOOK, you learned that one version of the BLUES uses the following bass pattern:

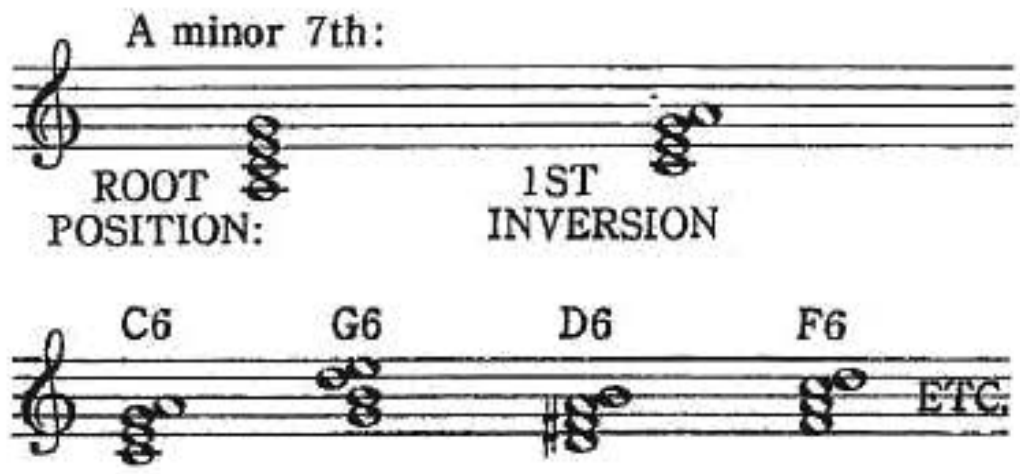


THE RIGHT HAND CHORDS THAT GO WITH THIS BASS PATTERN ARE AS FOLLOWS:



The C6 Chord is not really a new one. It is the same as the 1st inversion of the **Am7 CHORD** which was introduced in the first book of this series.

A SIXTH CHORD is formed by adding to any MAJOR CHORD the SIXTH NOTE of the scale that begins on the root of that major chord:

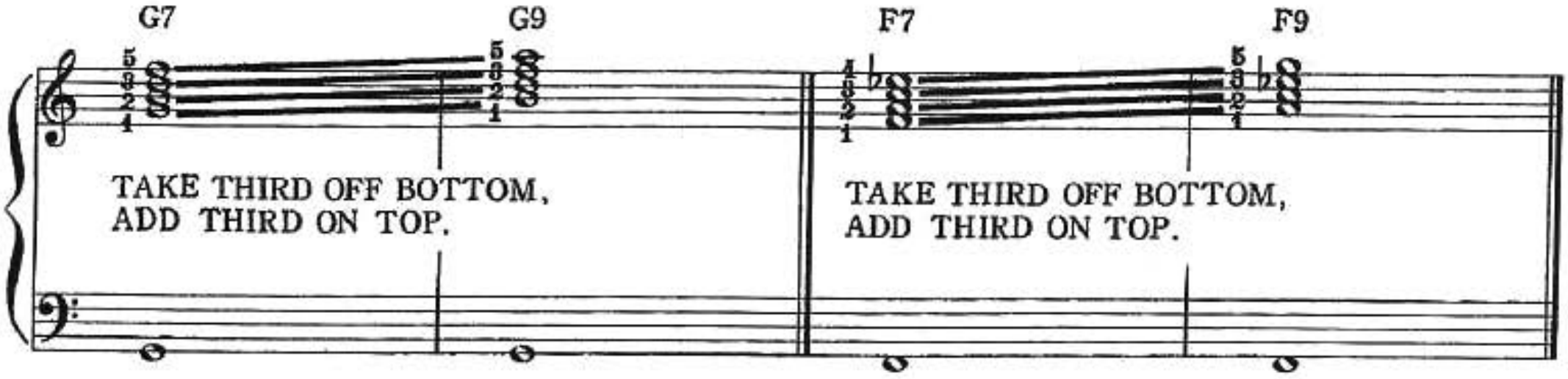


Since the BLUES pattern given above is in the key of "C", it is logical that it begins and ends on some kind of a C chord. In this case "C6" is a better name for the chord than "Am7".

NINTH CHORDS

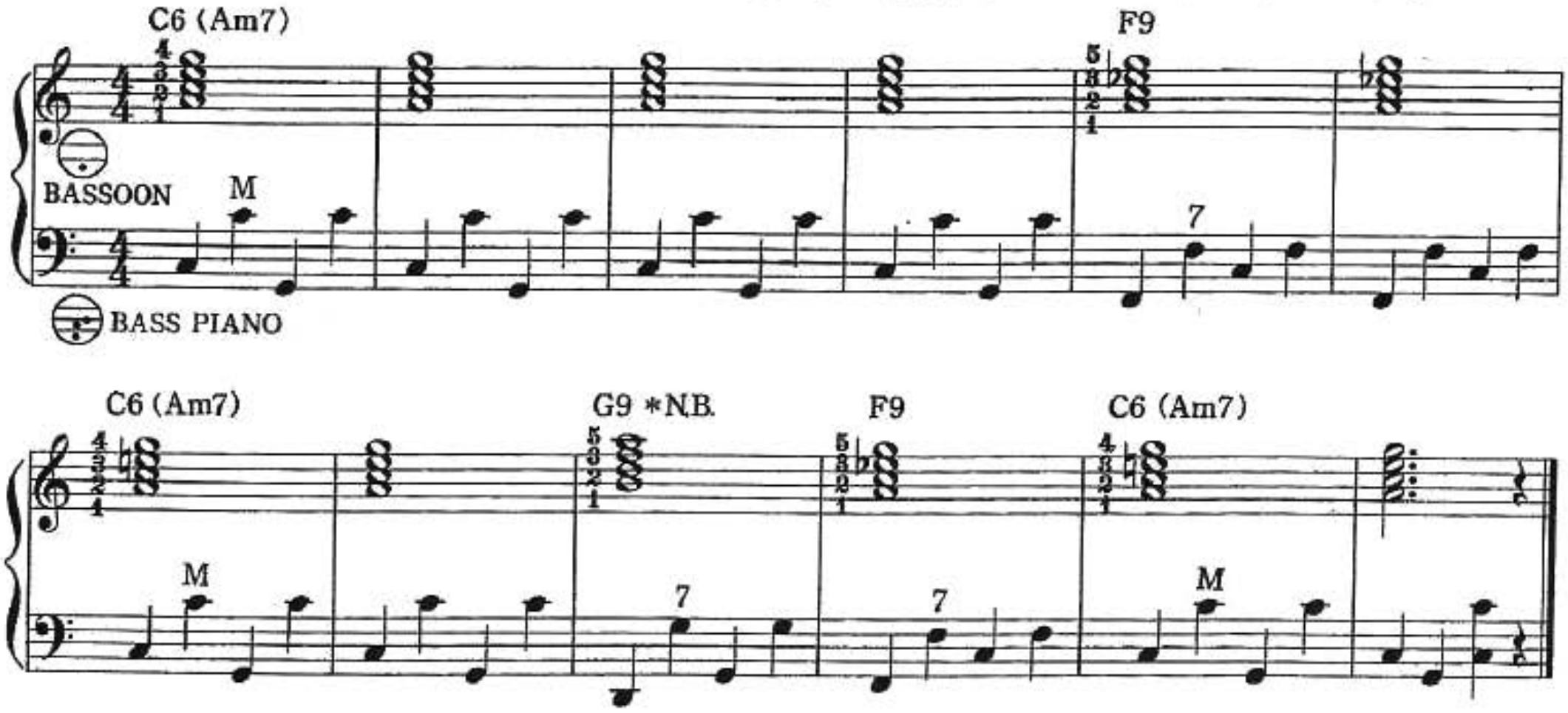
NINTH CHORDS may be used in the blues to give more of a modern jazz flavor. NINTH CHORDS are easy to form by this method:

1. PLAY any DOMINANT SEVENTH CHORD with the right hand. Add the root of the chord in the left hand.
2. Raise the entire right hand chord to a seventh chord that is A DIATONIC THIRD HIGHER.



You will notice that these chords are not really new. They are still DIATONIC SEVENTH chords. They are called " NINTH CHORDS" because the top note of the chord is now nine scale tones above the original root of the chord. You have already played such chords in the first book of this series. It will be important from now on, however, that you know what you are playing.

BLUES PATTERN WITH NINTHS



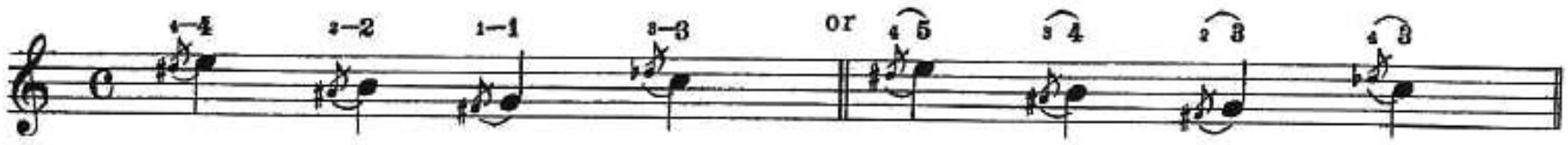
* N. B.) NOTE TO TEACHERS: The parallel fifths that occur in the chord progression of the right hand (ninth and tenth measures) in the example above, and also in the example on the previous page, are not unusual or taboo in jazz. Many times, as in this case, the parallel fifths give an effect that may be considered part of the jazz idiom. As such, parallel fifths in jazz are more often good than bad.

"BLUE NOTES"

Some of the most characteristic sounds of the BLUES are produced by using so-called "BLUE NOTES".
BLUE NOTES are similar to PASSING TONES (discussed in P. H. JAZZ METHOD Bk. 1).

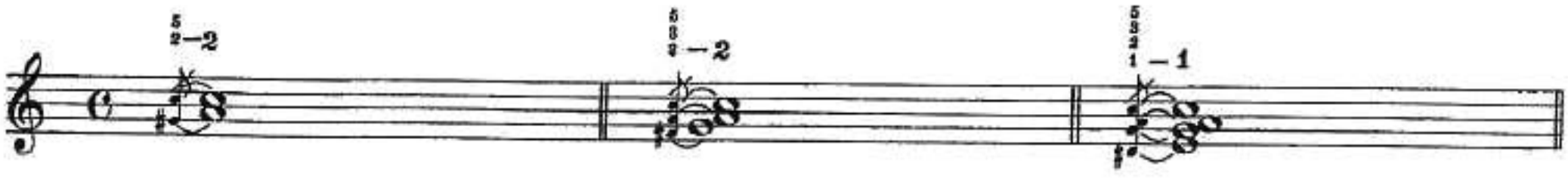
BLUE NOTES are selected from notes that are a half-step below or above a chord tone or a melody note. They are written as grace notes, and they are usually "crushed" into the following note:

The "crushed" effect is easiest to achieve when a black key is crushed into a white key. In this case, the same finger may be used on both notes, sliding off the black key and on to the white key:



TWO OR MORE blue notes may be used at the same time:

One or more notes may be held down while a blue note is being "crushed" into another note. Strike the blue note together with the other note or notes:



N.O.LA. BLUES
(NEW ORLEANS, LOUISIANA)

PALMER-HUGHES

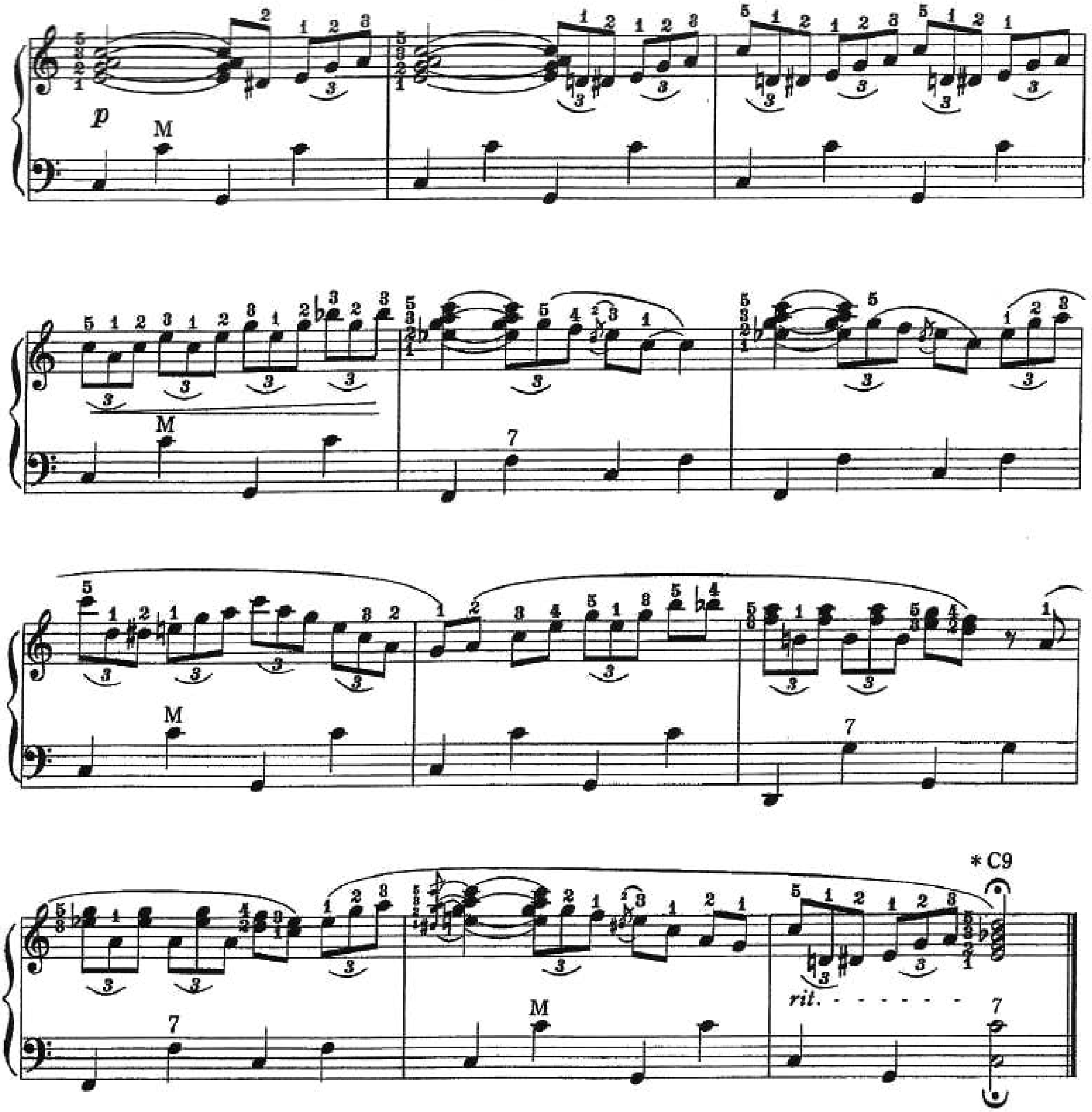
Slow Blues Tempo M.M. ♩ =100

BASSOON *mf*

BASS PIANO

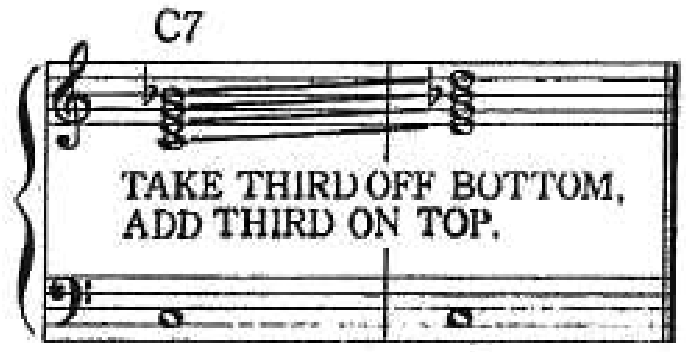
* THE USE OF C7 CHORD IN THE FOURTH MEASURE IS COMMON IN THE BLUES.

** THE G7 CHORD IS COMMONLY USED AT THE END OF ANY CHORUS EXCEPT THE LAST ONE, TO LEAD TO THE C6 BEGINNING ANOTHER CHORUS.



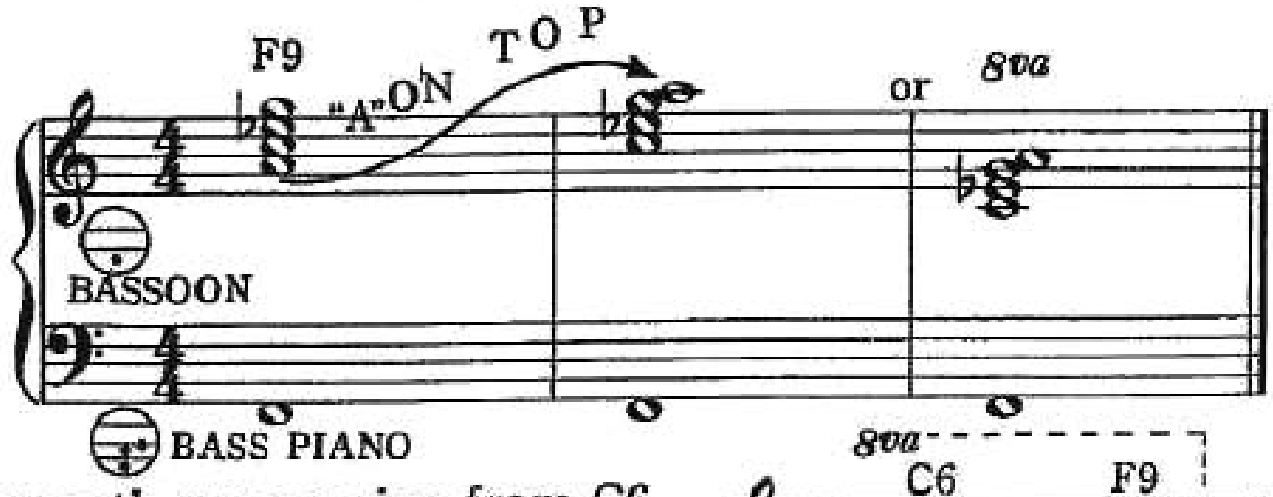
* THE C9 CHORD USED TO END THIS FINAL CHORUS HAS BECOME A VERY COMMON ENDING FOR THE BLUES.

THE C NINTH CHORD IS DERIVED AS FOLLOWS:



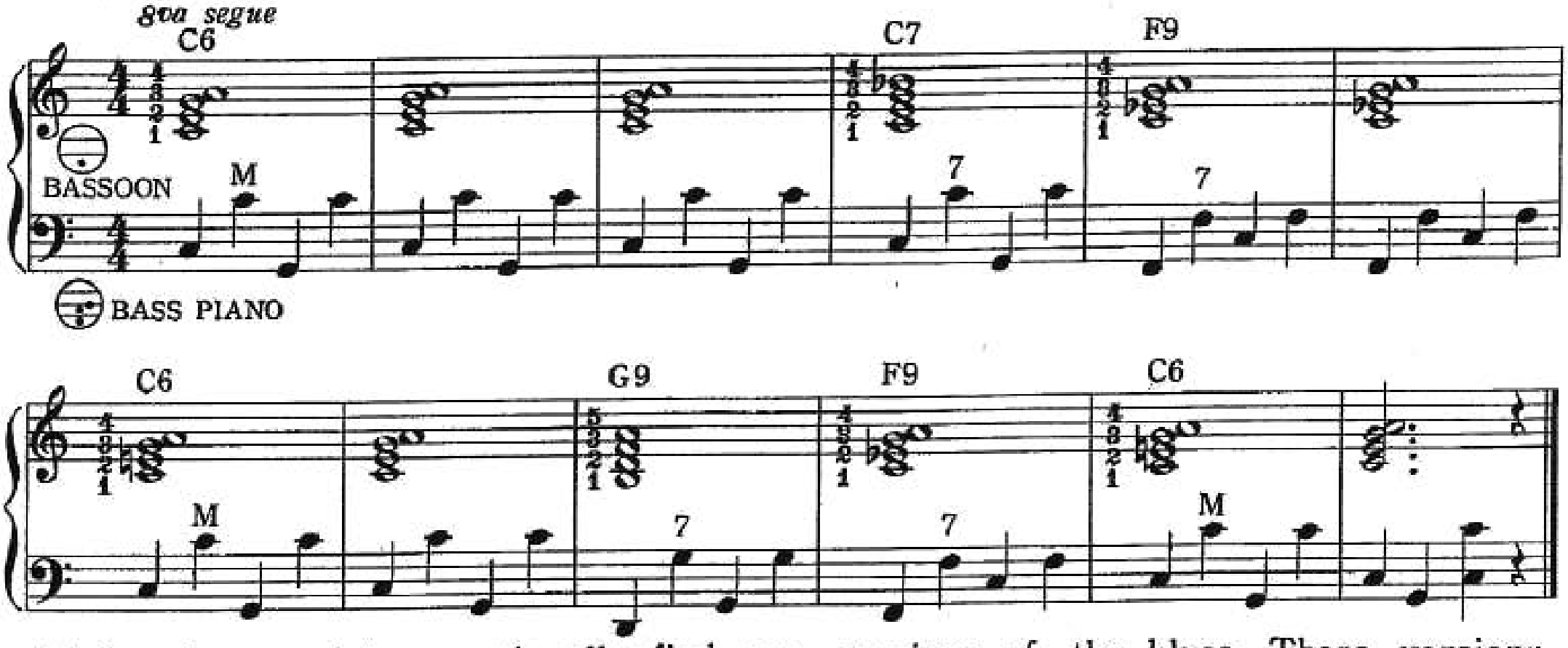
MORE ABOUT NINTH CHORDS

The NINTH CHORD may be used in different inversions. The following example shows an important inversion of F9:

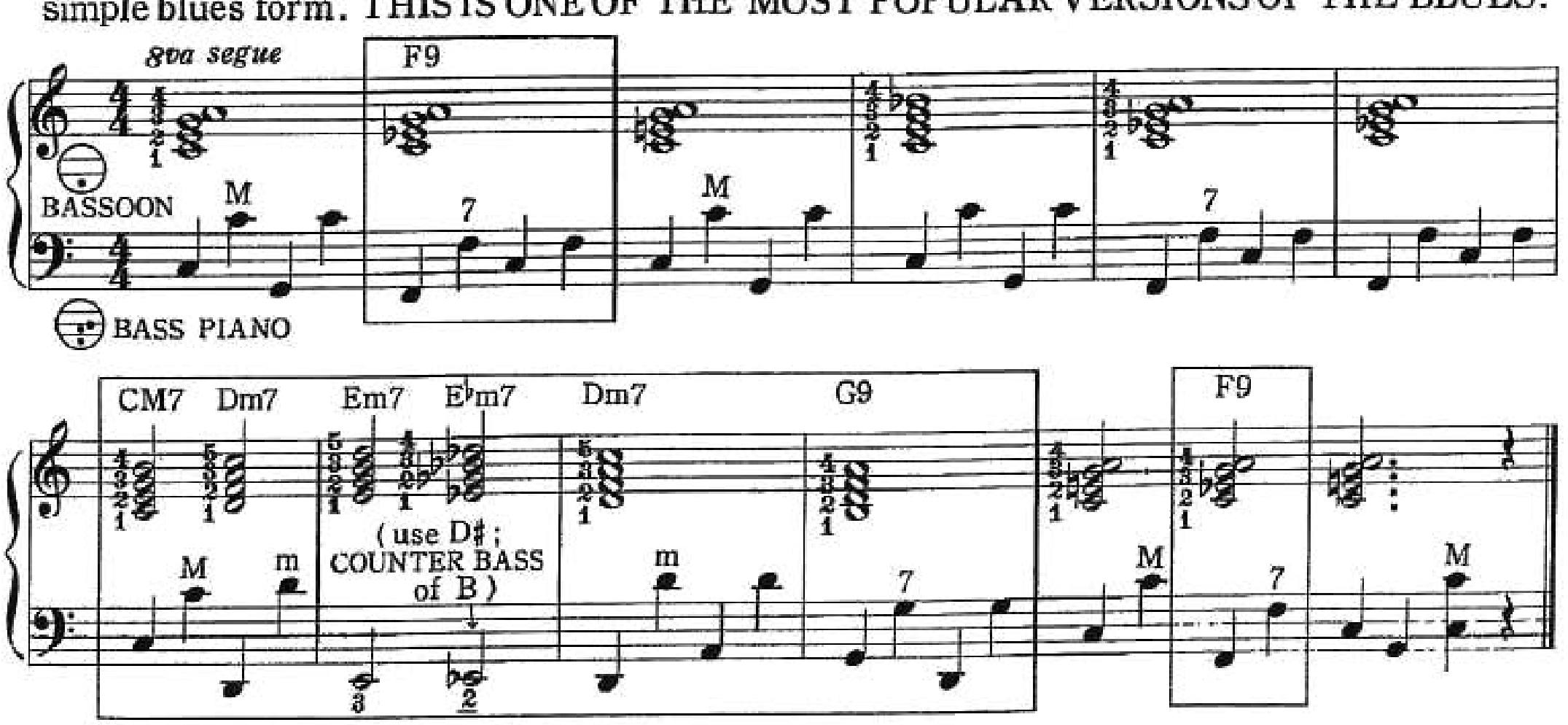


This inversion makes a simple and smooth progression from C6 to F9. In the right hand, only one note is different between the two chords. The E♮ of the C6 moves to the E♭ of the F9:

Play the following measures to see how this inversion of F9 fits into the blues pattern:



Modern jazz musicians continually find new versions of the blues. These versions follow the basic outline of the blues (the one we have been using) only approximately. In the following example, the bracketed measures are entirely different than the simple blues form. THIS IS ONE OF THE MOST POPULAR VERSIONS OF THE BLUES:



THE SHAGGY DOG BLUES

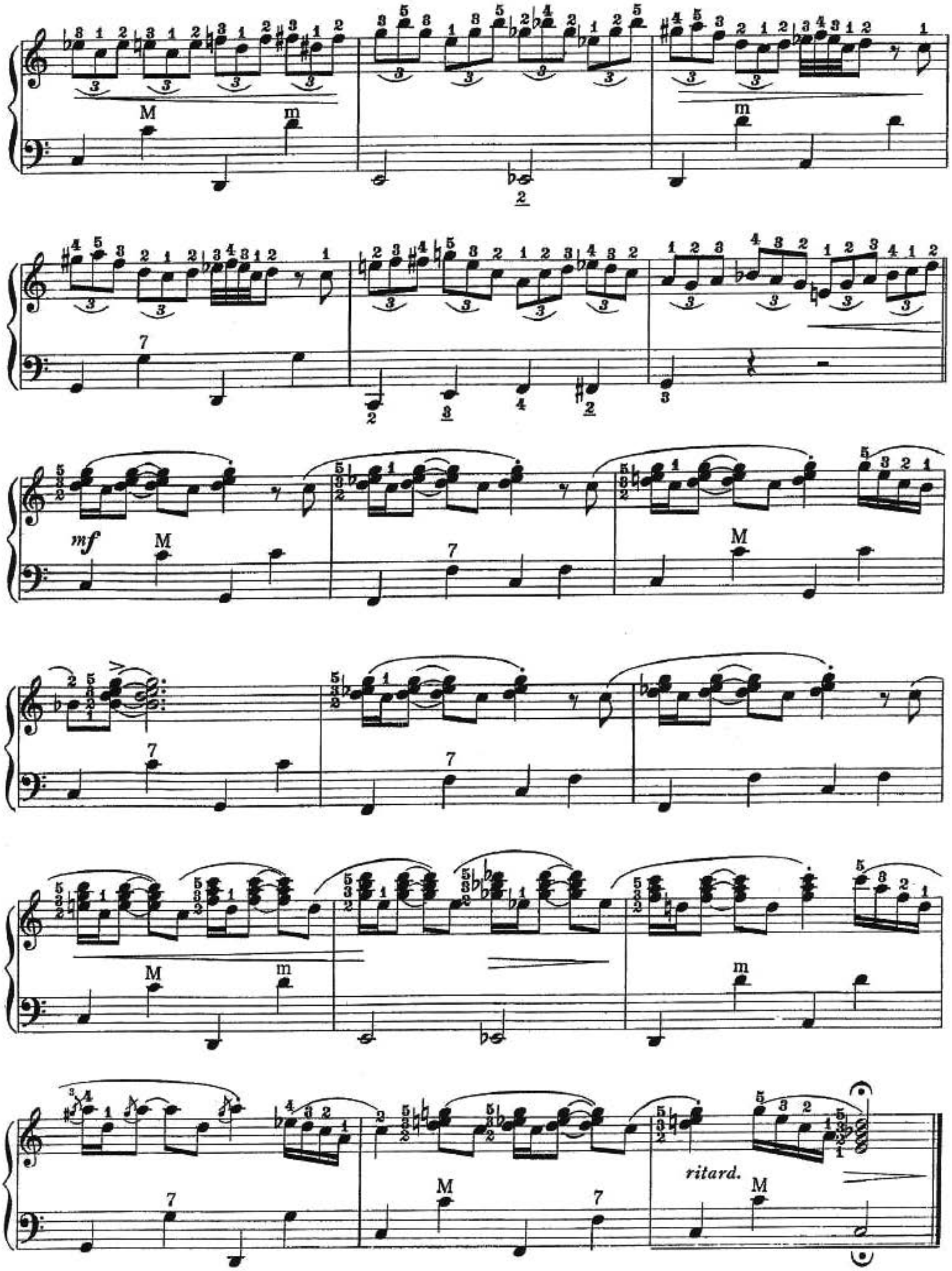
Moderately Slow Blues Tempo M.M. ♩=108

PALMER - HUGHES

BASSOON *mf*

BASS PIANO

* Be sure to use GENERAL RULE FOR PLAYING EIGHTH NOTES (PAGE 2)


M
m
7
mf
M
m
ritard.

THE GLISSANDO, SLIDE, OR SMEAR

THE WORD GLISSANDO MEANS SLIDING.

"Glissando" is abbreviated "gliss", and is used in English as if it were a noun. Thus we speak of "making a glissando", or "making a gliss".

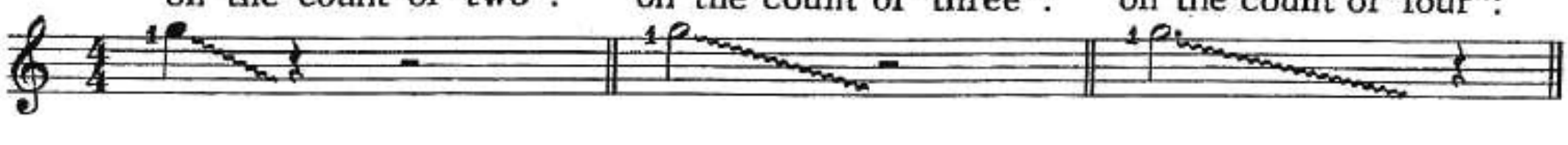
Musicians also refer to a "gliss" as a "slide" or "smear".

When a "gliss" leads to a rest, the glissando lasts for the duration of the note, and the hand comes off the keyboard when the rest begins. It does not matter where the hand is when it leaves the keyboard. This type of glissando does not have a definite sound or pitch at the end.

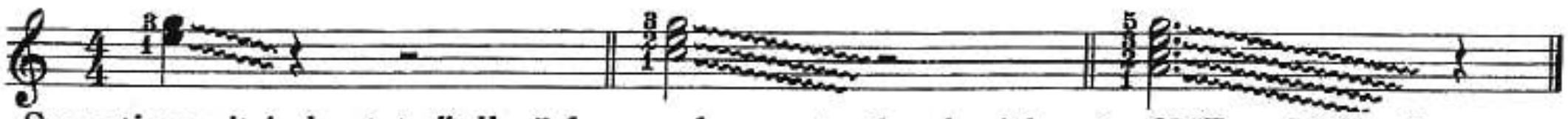
Gliss for one count. Thumb leaves keyboard on the count of "two":

Gliss for two counts. Thumb leaves keyboard on the count of "three":

Gliss for three counts. Thumb leaves keyboard on the count of "four":



A "gliss" may be made, using TWO, THREE or FOUR NOTES at the same time:

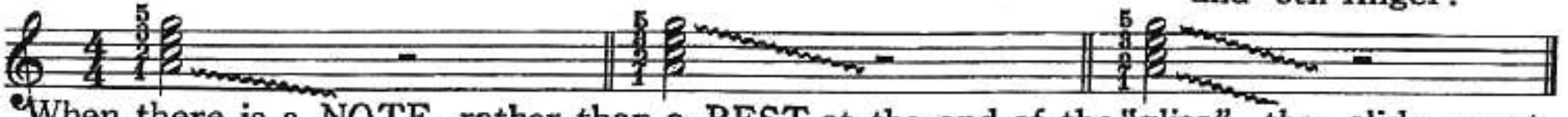


Sometimes it is best to "gliss" from a four note chord with only ONE or TWO fingers making the slide.

Gliss with the thumb:

Gliss with the 5th finger:

Gliss with thumb and 5th finger:

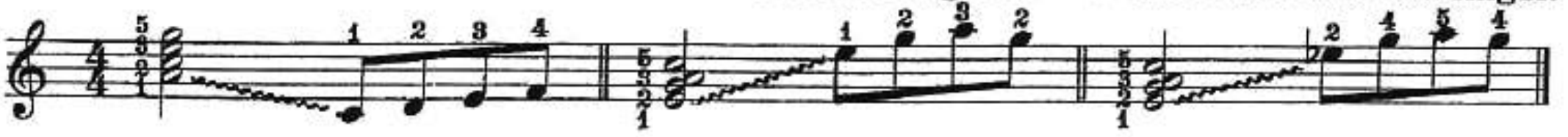


When there is a NOTE, rather than a REST at the end of the "gliss", the slide must connect the previous note or chord smoothly to that note. IN THIS CASE, THE HAND MUST NOT LEAVE THE KEYBOARD at the end of the glissando.

The thumb slides from "A" to "C" without a break:

This gliss goes up. The thumb slides from "E" to "E" an octave higher:

This gliss is made with the thumb, but since it slides to a black note, the "Eb" is taken with the 2nd finger.

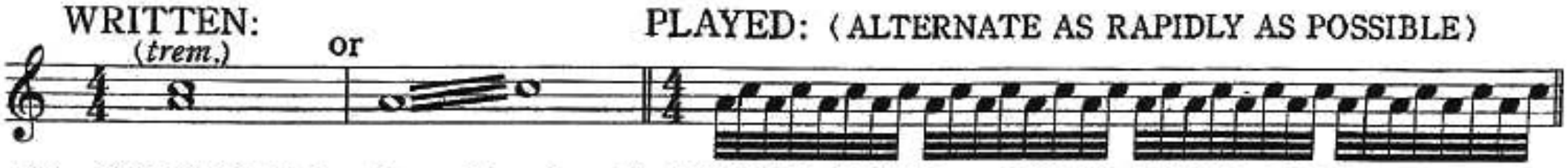


THE TREMOLO

The TREMOLO may be indicated by the word "tremolo" (or its abbreviation, "trem".) written above the notes, or by a triple diagonal line above or below the notes:

WRITTEN: (trem.) or

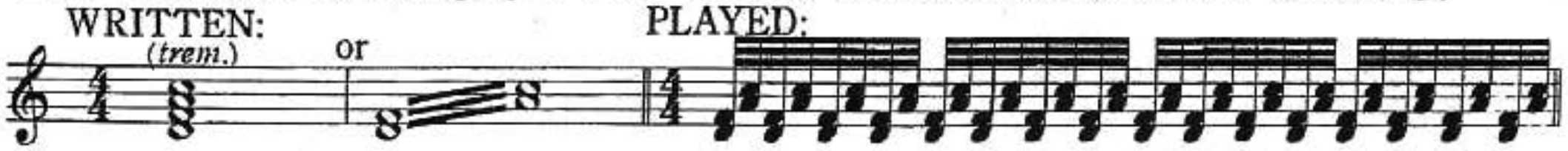
PLAYED: (ALTERNATE AS RAPIDLY AS POSSIBLE)



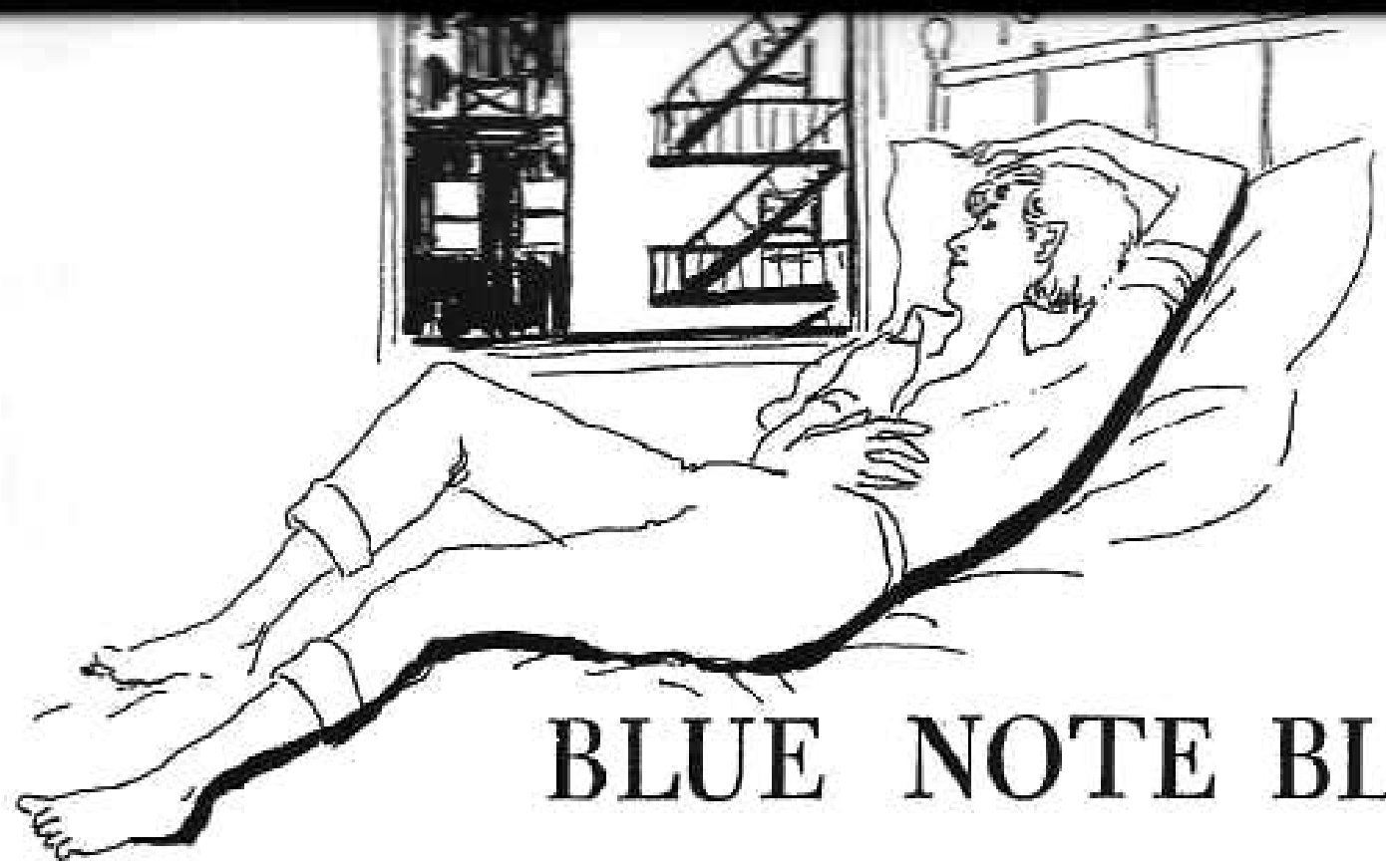
The TREMOLO is often played with THREE NOTE or FOUR NOTE CHORDS:

WRITTEN: (trem.) or

PLAYED:



When playing a tremolo, keep the fingers as close to the keys as possible. It is even permissible to hold one or two of the keys down while playing a tremolo with a four note chord, alternating only the upper and lower notes.



BLUE NOTE BLUES

Bright Blues Tempo M.M ♩ = 192

PALMER-HUGHES

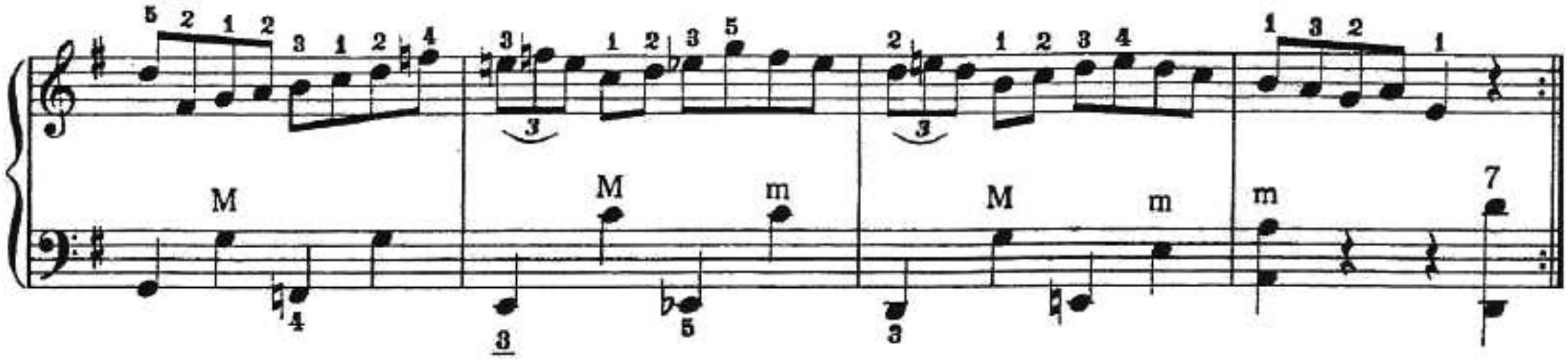
8va segue

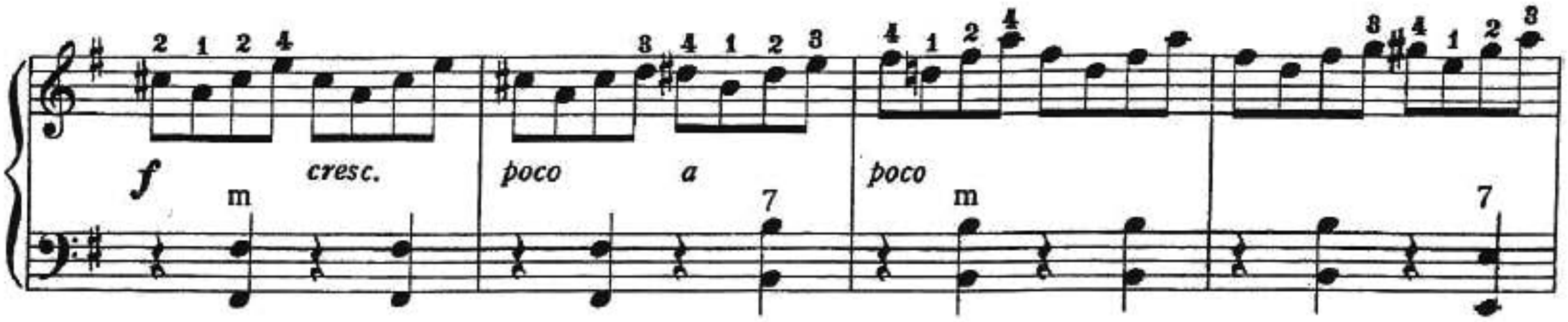
mf

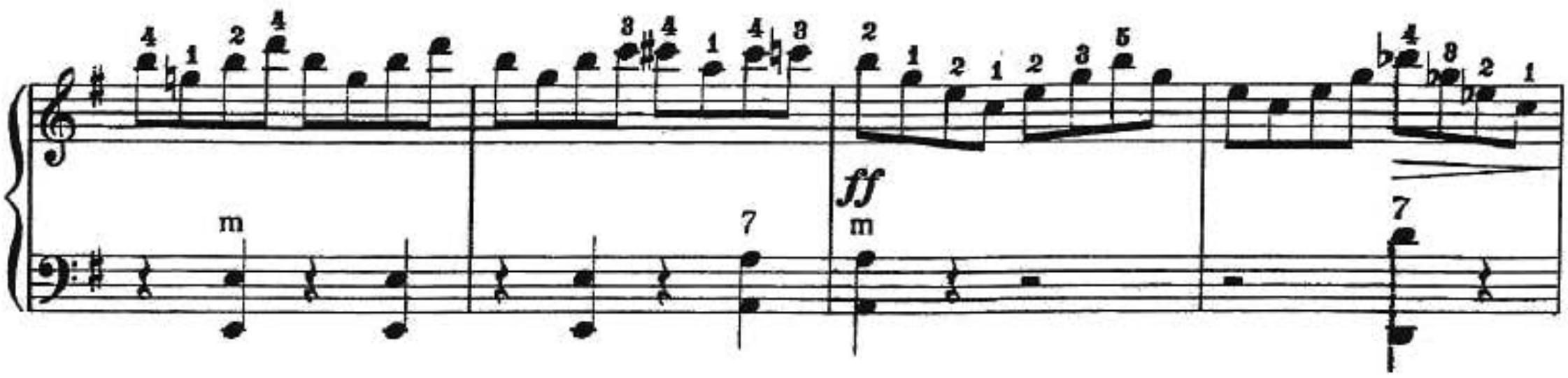
M

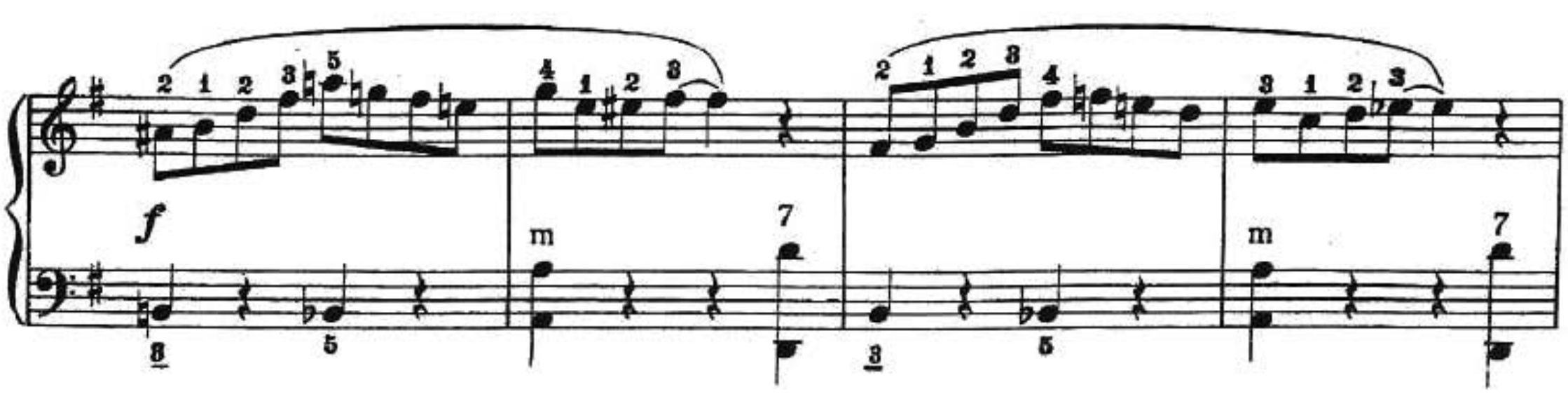
f

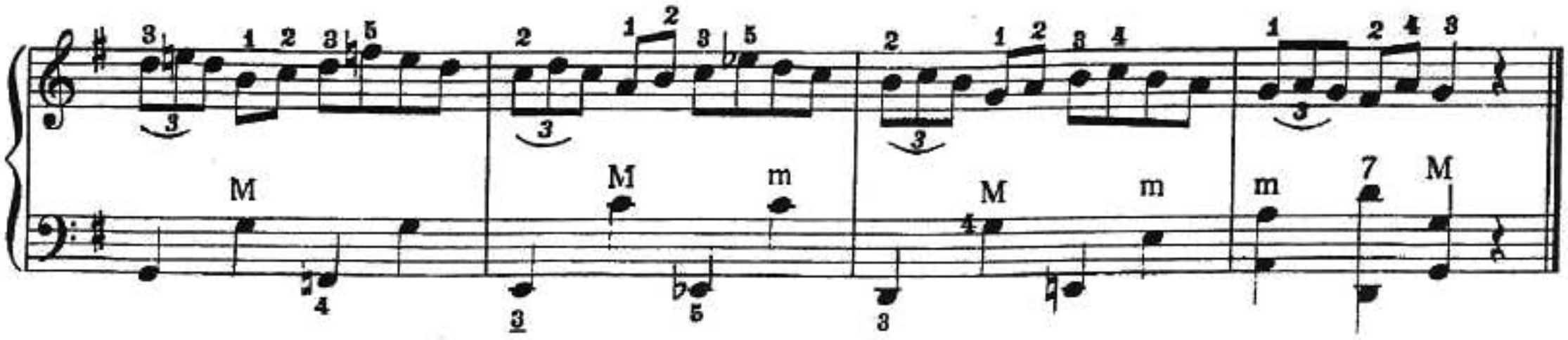
m


M
M
m
M
m
m
7


f
cresc.
poco
a
poco
m
7
m
7


m
7
ff
m
7


f
m
7
m
7


M
M
m
M
m
m
7
M

FOR ART'S SAKE

Alla Van Damme M.M. ♩=144

PALMER - HUGHES

mf

BASSOON

BASS PIANO

M

7

M

m

m

7

7

M

m

m

7

m *cresc.* *poco* *a* 7 *poco*

ff

mp

f M

M m m 7

7

M m m 7

m 7

2 3 4 m

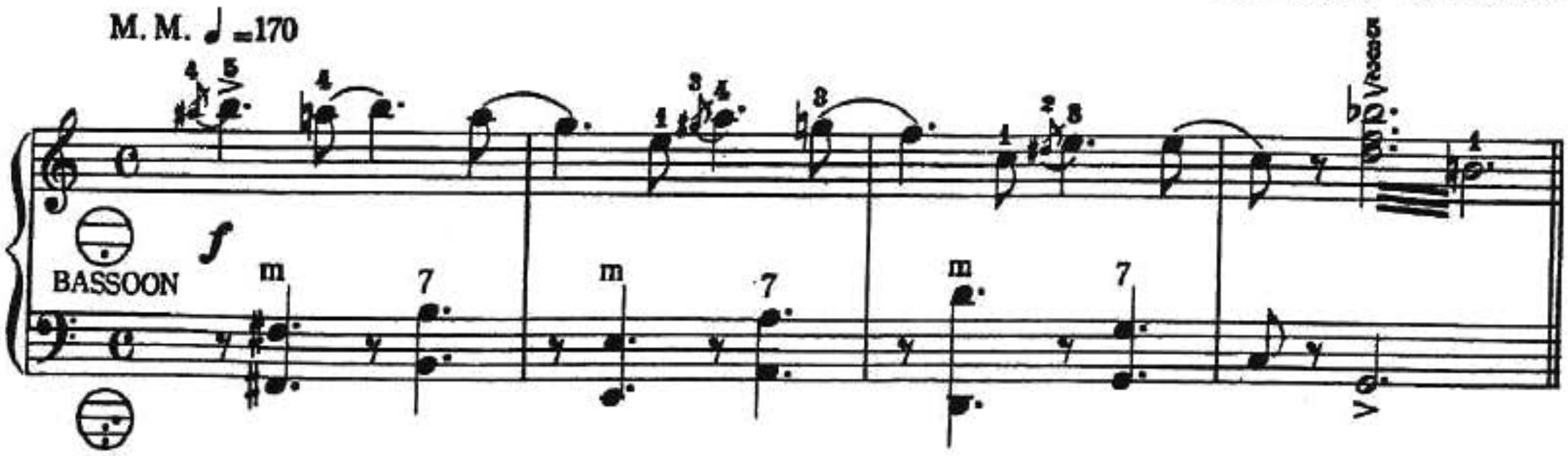
mp m cresc. poco a poco 7

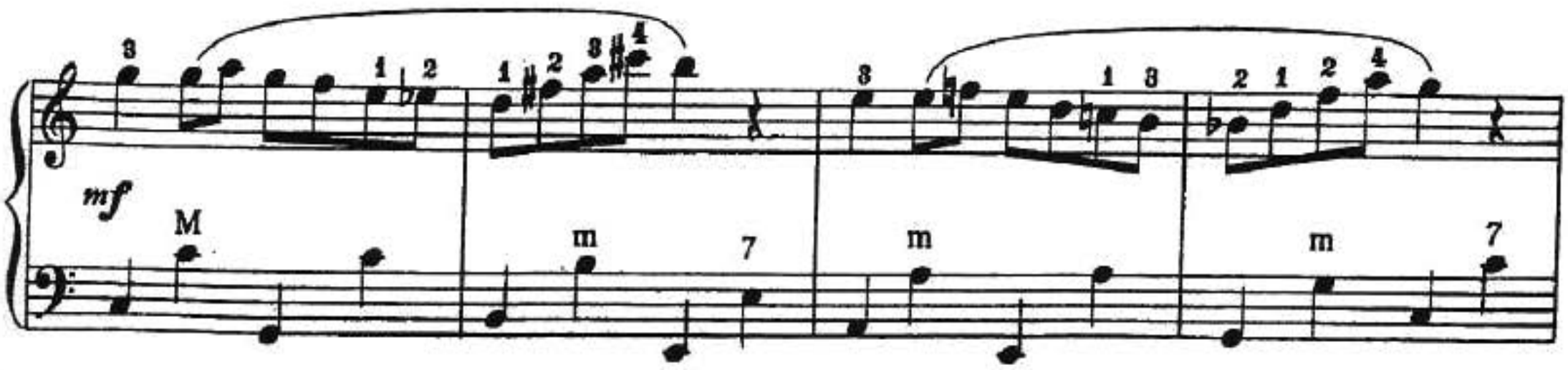
ff

2 3 4 2

TWENTY FINGERS
(BOSSA NOVA)

PALMER - HUGHES





M m

m M m 7

mf M m 7 m m

m 7 m 7 M

m 7 m 7 M m 7

f
M
m
7
m
m
7
M
m
7
m
M
m
7
m
7
M
m
7

ORGAN

mf

mp

f

p

ff

8va

8va

ff M M M M

p M M M M

f M m 7 m m

M

mf m 7 m 7 m 7

mp Ritard