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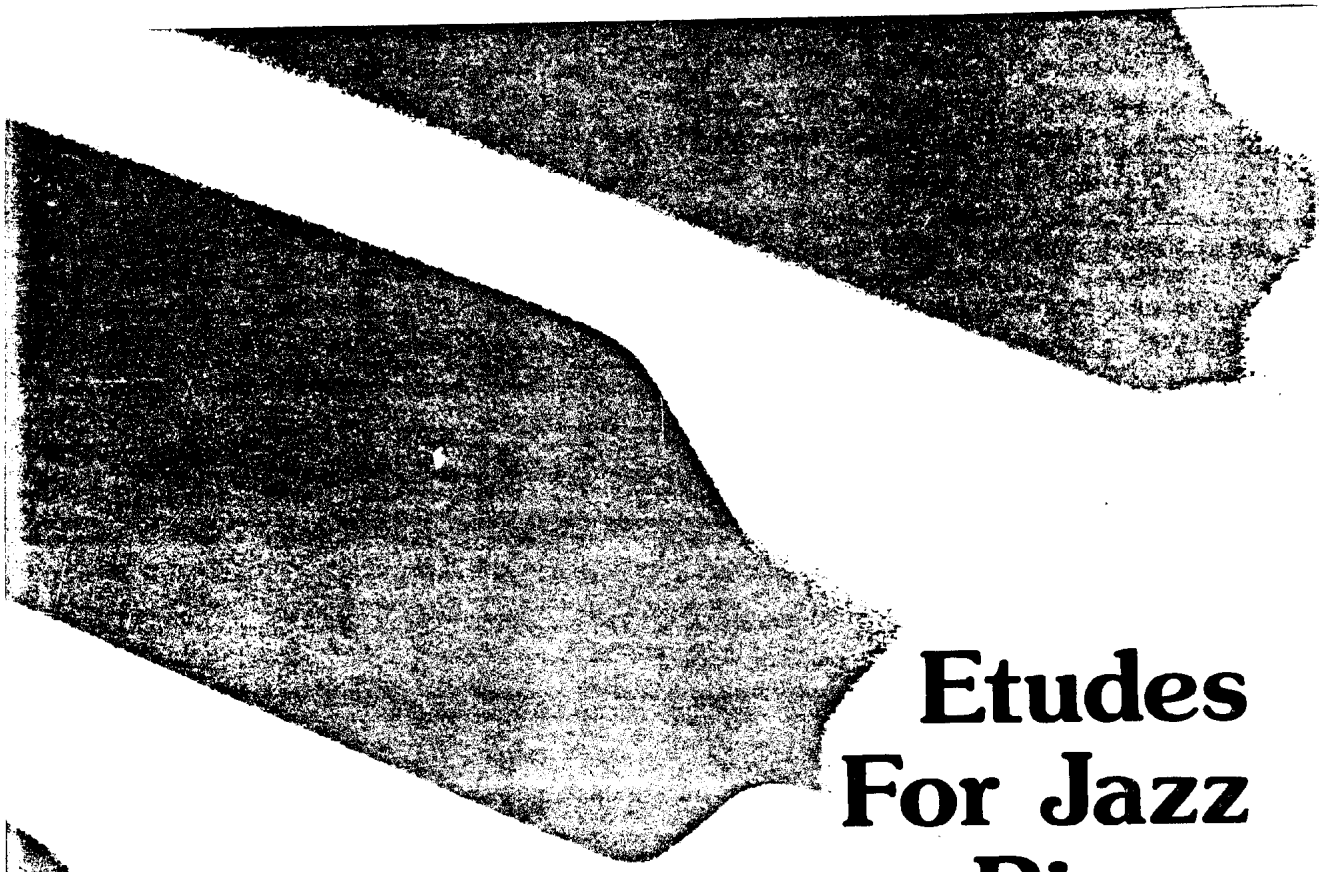

Etudes For Jazz Piano

by Dick Hyman

original compositions designed for the study of technical problems encountered in the playing of the great jazz pianists

PRICE $10.00

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THE AUTHOR

Throughout a busy musical career which got underway in the early 1950's, Dick Hyman has functioned as a pianist, organist, arranger, conductor, and composer. His versatility in all of these areas has resulted in dozens of recordings of his own and literally thousands in support of other artists. While developing his own piano style, Mr. Hyman has investigated the earliest periods of jazz and ragtime and has recorded albums of the music of Scott Joplin, Jelly-Roll Morton, James P. Johnson, Fats Waller, and other early figures. Mr. Hyman studied with Teddy Wilson and has crossed paths with many of the other pianists to whom he pays tribute in these etudes.

Dick Hyman has performed his concert compositions with the Baltimore, the Indianapolis, and the Austin Symphonies. They include a piano concerto and the *Ragtime Fantasy*. He has appeared at jazz festivals world-wide, and in 1975 conducted the New York Jazz Repertory Company on a State Department-sponsored tour of the Soviet Union, playing the music of Louis Armstrong.

In addition to his activities in the jazz world, Mr. Hyman has had a prolific career in New York as a studio musician. He has played and conducted for many radio and television programs: Arthur Godfrey, David Frost, *Beat The Clock*, etc. His performance and arrangements were featured in the Universal film *Scott Joplin, King of Ragtime*. As a composer, he has provided the scores for numerous television programs, one of them, *Sunshine's On The Way*, earning him an Emmy Award for music composition in daytime programming.

Mr. Hyman is the orchestrator of the hit musical *Sugar Babies*, and has recorded the soundtrack for several Woody Allen films. He is also associated with the Twyla Tharp Dance Company as conductor and pianist.

45,-

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Stadtbücherei Erlangen

85. 1617

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PREFACE

The 18 pianists whose stylistic innovations are represented in these etudes have collectively contributed to a body of technique which has come to be known as *jazz piano*. In the course of their historic improvisations, each player has contributed specific material to an evolving American keyboard idiom.

Although the artistry of each pianist is as distinct, one from the other, as are the respective keyboard manners of Bach, Chopin, and Prokofiev, there are clear cross-relationships among them. They share a tradition of rhythmic improvisation, even two as different as Scott Joplin, whose ragtime ought to be considered as a sort of pre-jazz, and Bill Evans, whose floating and impressionistic approach often departed entirely from the world of dance rhythms.

The technical demands of the various ways in which people have played jazz piano are in certain respects different from what even a well-rounded classical pianist might have encountered. The most important of these is the need for a steady rhythmic pulse. In almost all jazz, the beat is compelling enough to get a normal foot to tapping. Certain worthy exceptions to this rule are not within the scope of the present studies. Each piece is to be played with a steady pulsation, even those such as Etude No. 1, dedicated to Scott Joplin, in which the mood is gentle and the manner elegant and rather "classical."

Joplin transcribed his own playing to a greater extent than have any subsequent players. In so doing, he has become more easily accepted as a composer rather than as an improvisor, having through sheer quantity of notation crossed that mysterious line which for some musicologists still separates the two. We do not know how Joplin actually performed. His only recording was in the form of piano rolls punched out for the popular market. Unfortunately, these lacked the touch, sustain, and tempo controls of the comparable classical rolls. We are left only with the composer's frequent manuscript exhortation, *not fast*. Nevertheless, Joplin's careful voice leading, together with his frequent phrasing and dynamic indications, suggest a polished but steadily rhythmic manner of performance. The combination of stateliness with a feeling of syncopated dance rhythm is the aim of the first etude, *Azalea Rag*.

While each etude is built on certain technical demands found in the playing of the respective pianists, it would be unfair to imply that the capabilities of any one of them are limited to those elements. On the contrary, each, although a unique stylist, has adapted to many different playing contexts. For example, Etude No. 2, *Decatur Stomp*, dedicated to Jelly-Roll Morton, emphasizes the hard quality of much of his up-tempo playing. Morton, however, sometimes played quite lyrically. In the present composition, the forcefulness and powerful rhythmic drive are meant to suggest an early New Orleans jazz band, qualities of which Mr. Morton was able to incorporate in his piano playing.

Etude No. 3, *Cuttin' Loose*, dedicated to James P. Johnson, deals primarily with the striding left hand. *Stride piano*, as this style came to be known, superceded ragtime with a broader range of harmony and with various technical devices, most importantly a left-hand technique calling for large jumps between single tones and answering four-part chords. Note that from this point on in the sequence of the etudes, eighth-note figures are to be played for the most part as divisions of triplets. In those pieces which are not entirely notated as triplets, the instruction ♫ = ♩.♪ indicates this rhythmic requirement.

Etude No. 4, *Struttin' On A Sunny Day*, dedicated to Earl Hines, is a study in rhythmic displacement and in secure right-hand octaves. The latter bring to this kind of playing a pianistic equivalent of Louis Armstrong's trumpet playing of the 1920's. The tremolo is the pianist's way of simulating the Armstrong vibrato. In addition, left-hand tenths are introduced, to be played with equal weight on each tone.

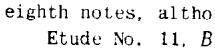
Etude No. 5, *Ivory Strides*, dedicated to Fats Waller, demonstrates a slower ballad refinement of stride piano, adding elements of pedaling and dynamics. A touch both gentle and firm is required.

Etude No. 6, *Pass It Along*, is meant to express Teddy Wilson's light touch and perfectly even placement of single-note lines. Mr. Wilson's approach to the keyboard is Mozartean, and the present piece strives to capture this element.

Etude No. 7, *South Side Boogy*, dedicated collectively to three leading players of the piano blues style known as *boogy-woogy*, stresses independence of the hands. Jimmy Yancey, Albert Ammons, and Meade Lux Lewis, among others, developed a technique in which a steady left-hand ostinato underlies contrasting counter-rhythms in the right.

Etude No. 8, *Ocean Languor*, deals with the sonorities and dynamics of Duke Ellington's playing. The Ellington piano in this piece is considered as a mirror image of the Ellington orchestra, with its leader's characteristic embellishments heard through his orchestration.

Etude No. 9, *Onyx Mood*, includes just a few of the superlative technical demands of the Art Tatum style -- the perfect legato, the rapid runs in both hands, the smoothly passing left-hand tenths. Note, too, that the right hand is often called upon to supplement the chords of the left, where filled tenths require a grasp which would be otherwise awkward. The discordant chime effect in the last bar was one of Tatum's many playfully expressive devices.

Etude No. 10, *Bouncing In F Minor*, dedicated to Erroll Garner, deals with the pianist's solid touch, his full dynamic range, his rapid chordal and octave technique, and his strumming guitar-like left hand. Note that running passages in this bright tempo are in even eighth notes, although figures such as  should be played .

Etude No. 11, *Bird In The Roost*, is an expression of Bud Powell's adaptation for piano of the bebop alto sax figures of Charlie Parker. Powell's touch at this bright tempo tended to be hard and rhythmically intense.

Etude No. 12, *Deep Groove*, dedicated to Oscar Peterson, is a comparable bop piece expressing certain technical demands to be found in his playing -- the single-note lines interspersed with thirds, the tri-tone run for both hands (in the first ending), the tremolos and glissandi simulating a screaming brass section. Mr. Peterson, of course, is an overwhelmingly versatile and technically accomplished pianist whose playing comprises much more than could be contained in one short etude.

Etude No. 13, *Roses And Cream*, dedicated to George Shearing, is a study in legato, in expressive dynamics, in sonorous harmonies, and particularly in the smooth passing of chords one to the other which is known as *block chord style*. These five-part chords have been written for the two hands with a respective three-note and two-note division. However, they may be more easily played by many pianists with four notes in the right hand and only one, the lower octave melody, in the left. It should be noted that Mr. Shearing's vastly accomplished pianism extends into many other areas in addition to this technique.

Etude No. 14, *Time Play*, dedicated to Dave Brubeck, is a study in irregular meters, a genre which was introduced to jazz largely by Mr. Brubeck's 1960's quartet. The eighth note has the same time value throughout this playful piece and may be played evenly.

Etude No. 15, *Passage*, dedicated to the late Bill Evans, deals with impressionistic harmony and clarity of inner lines. Even in this piece, introspective and poetic as it is, a steady rhythmic pulse is required.

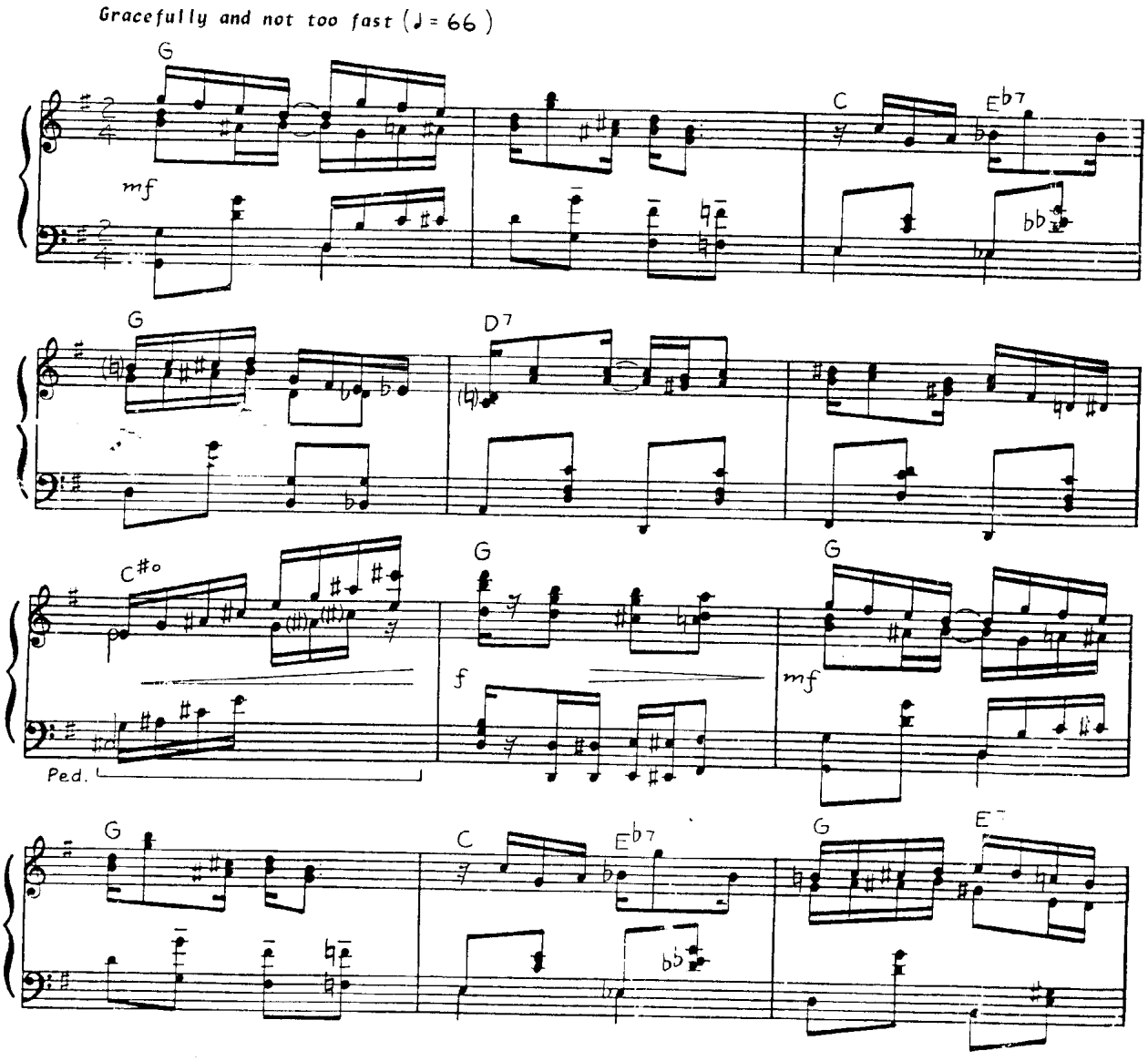
Dick Hyman

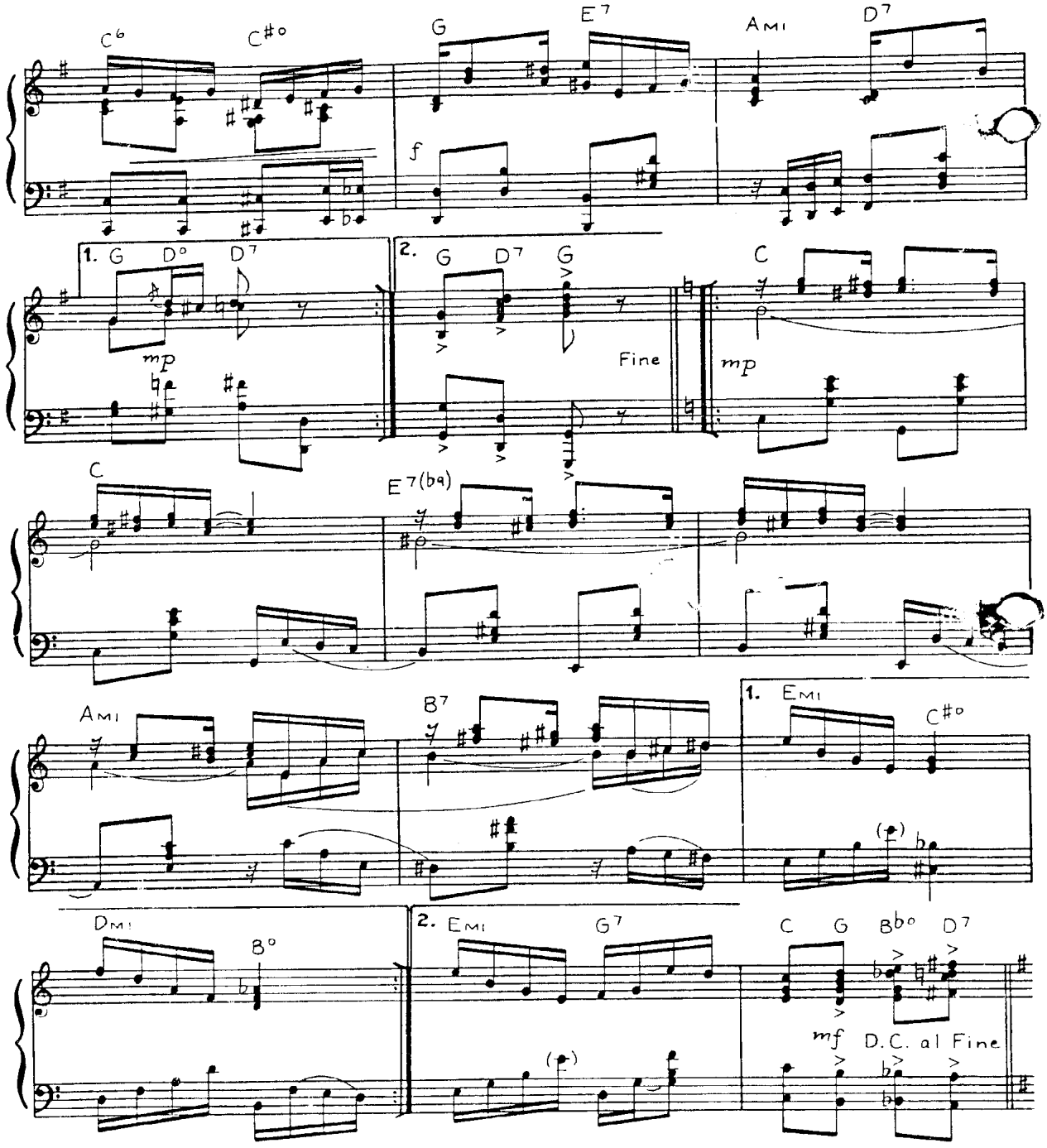
Etude No. 1

Azalea Rag

by DICK HYMAN

dedicated to
SCOTT JOPLIN



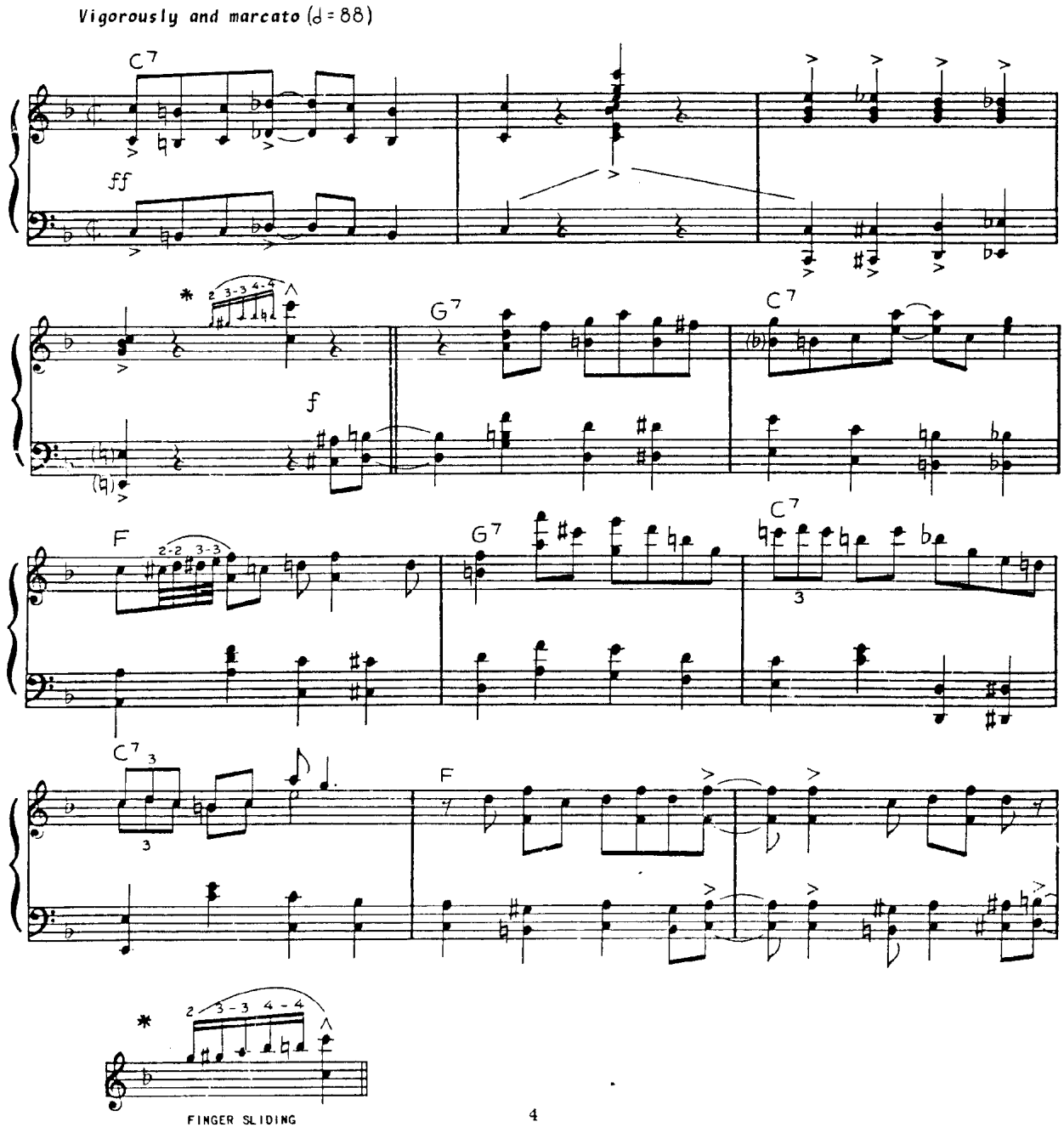

C6
C#o
G
E7
Ami
D7
f
1. G
Do
D7
mp
2. G
D7
G
Fine
C
mp
C
E7(b9)
Ami
B7
1. Emi
C#o
(p)
Dmi
Bo
2. Emi
G7
C
G
Bbo
D7
mf
D.C. al Fine

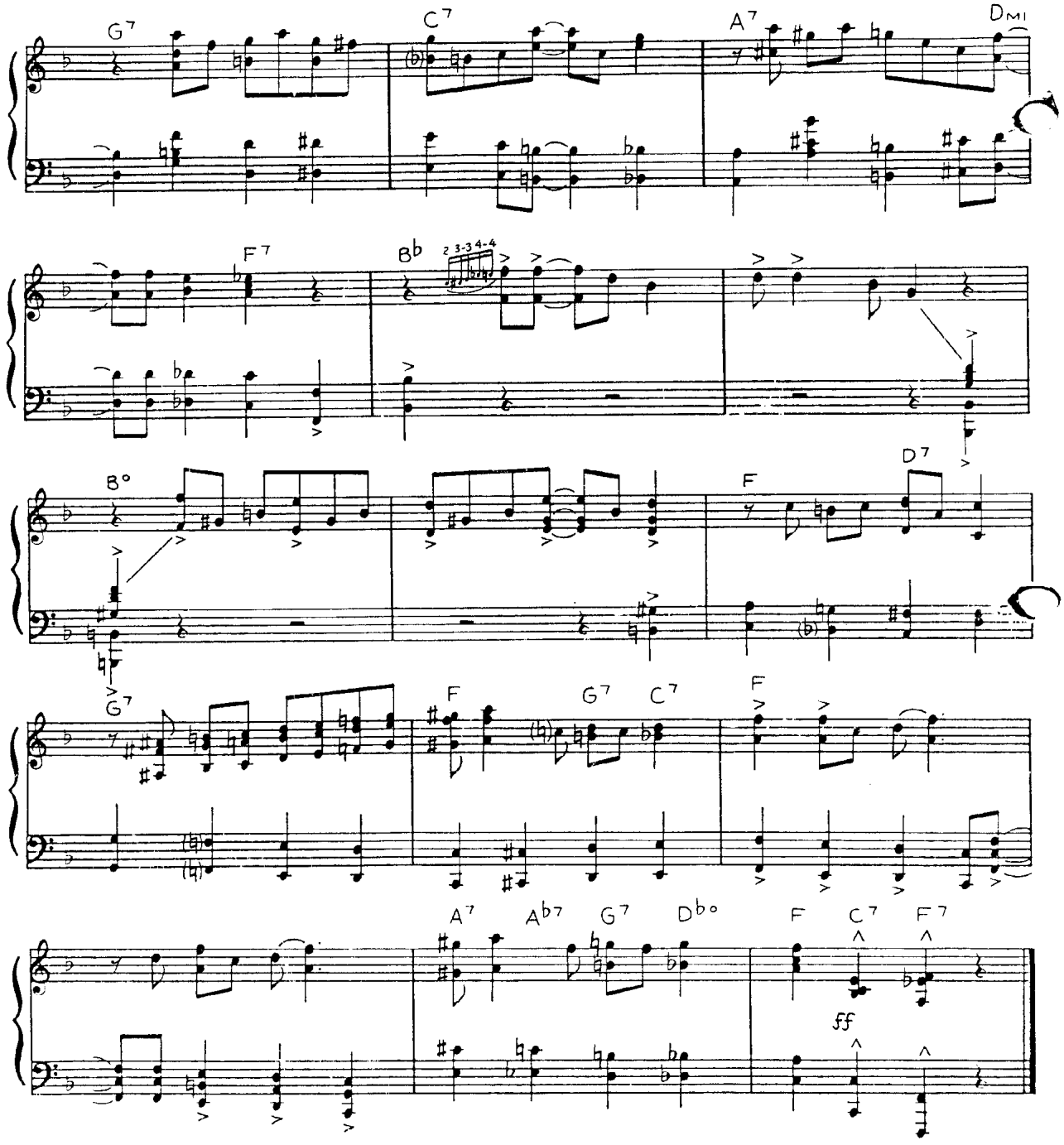
Etude No. 2

Decatur Stomp

by DICK HYMAN

dedicated to
JELLY-ROLL MORTON



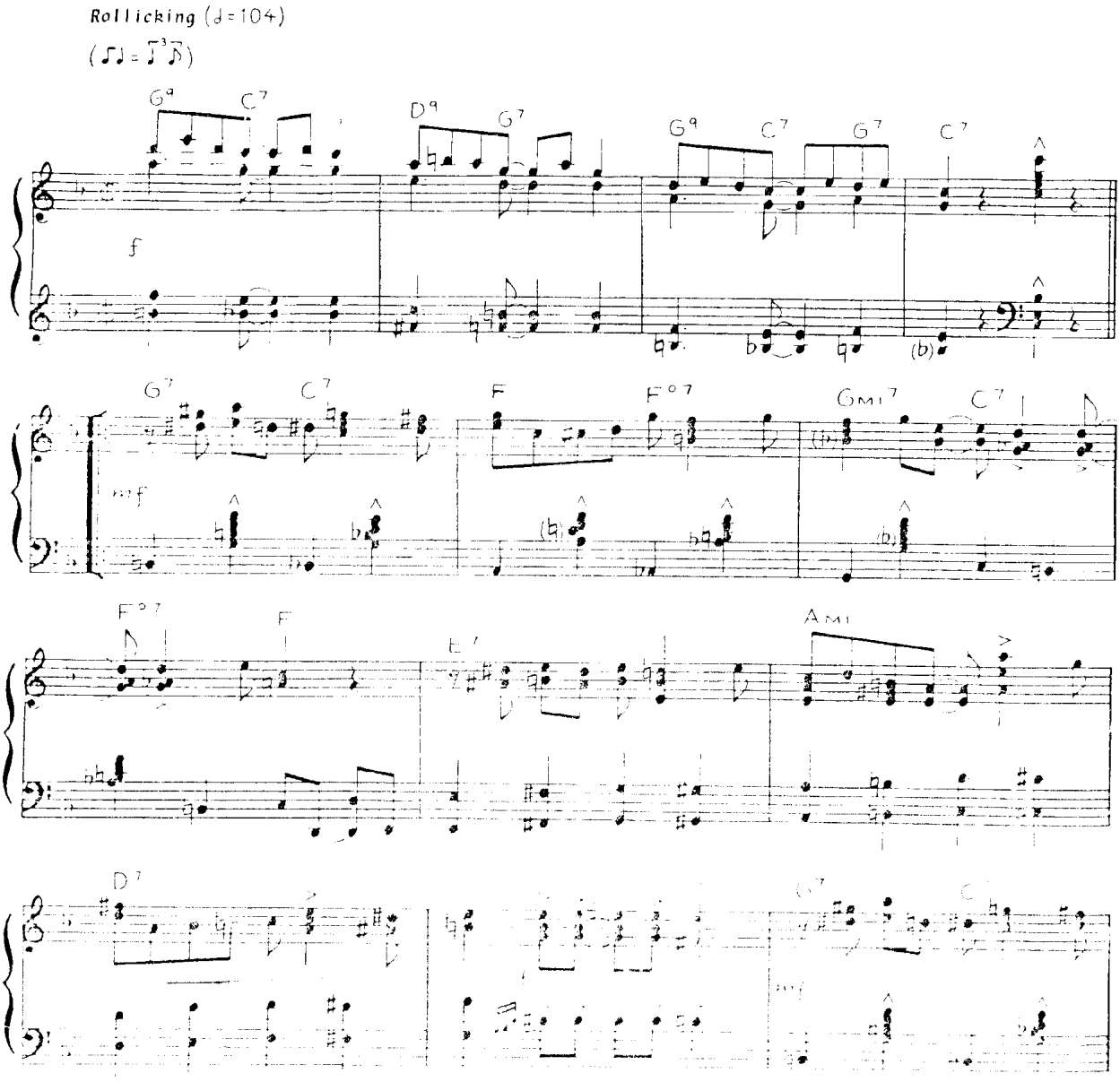

G7
C7
A7
DMI
F7
Bb
2-3-4-4
B°
D7
F
G7
F
G7
C7
F
A7
Ab7
G7
Db°
F
C7
F7
ff

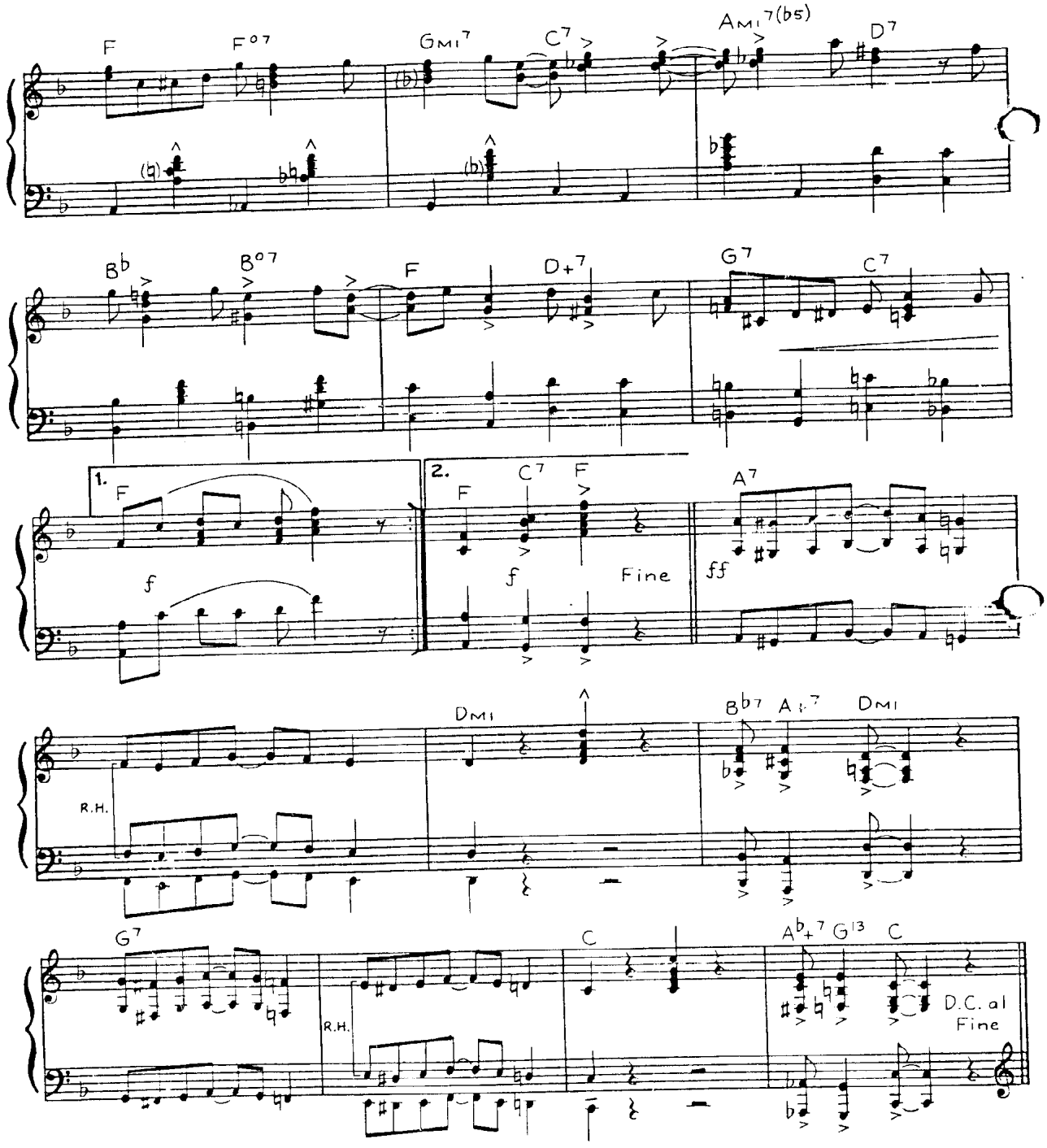
Etude No. 3

Cuttin' Loose

by DICK HYMAN

dedicated to
JAMES P. JOHNSON



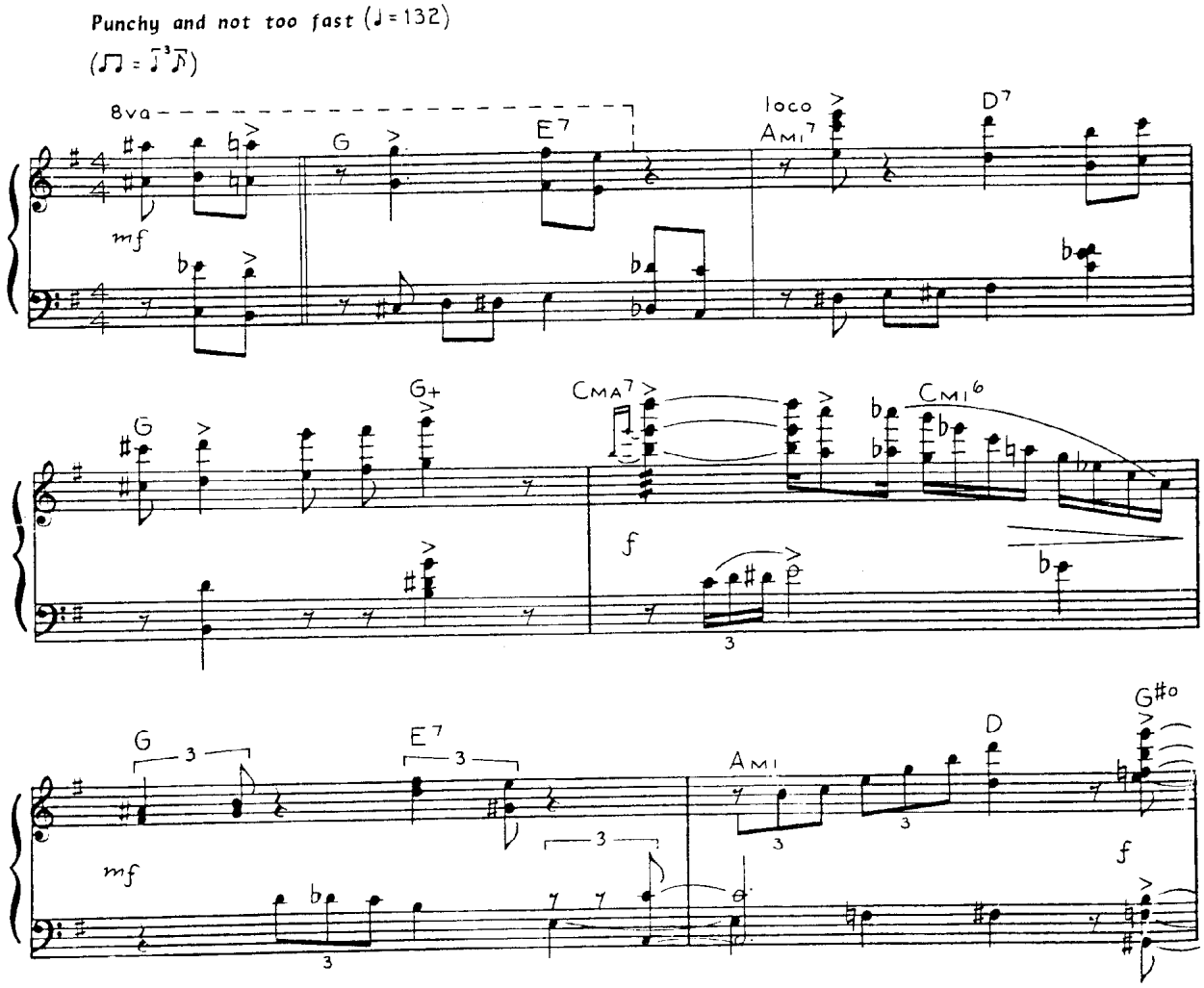

F
F°7
Gmi7
C7
Ami7(b5)
D7
B♭
B°7
F
D+7
G7
C7
1.
F
f
2.
F
C7
F
f
Fine
A7
ff
Dmi
B♭7
A♭7
Dmi
R.H.
G7
C
A♭+7
G13
C
R.H.
D.C. al
Fine

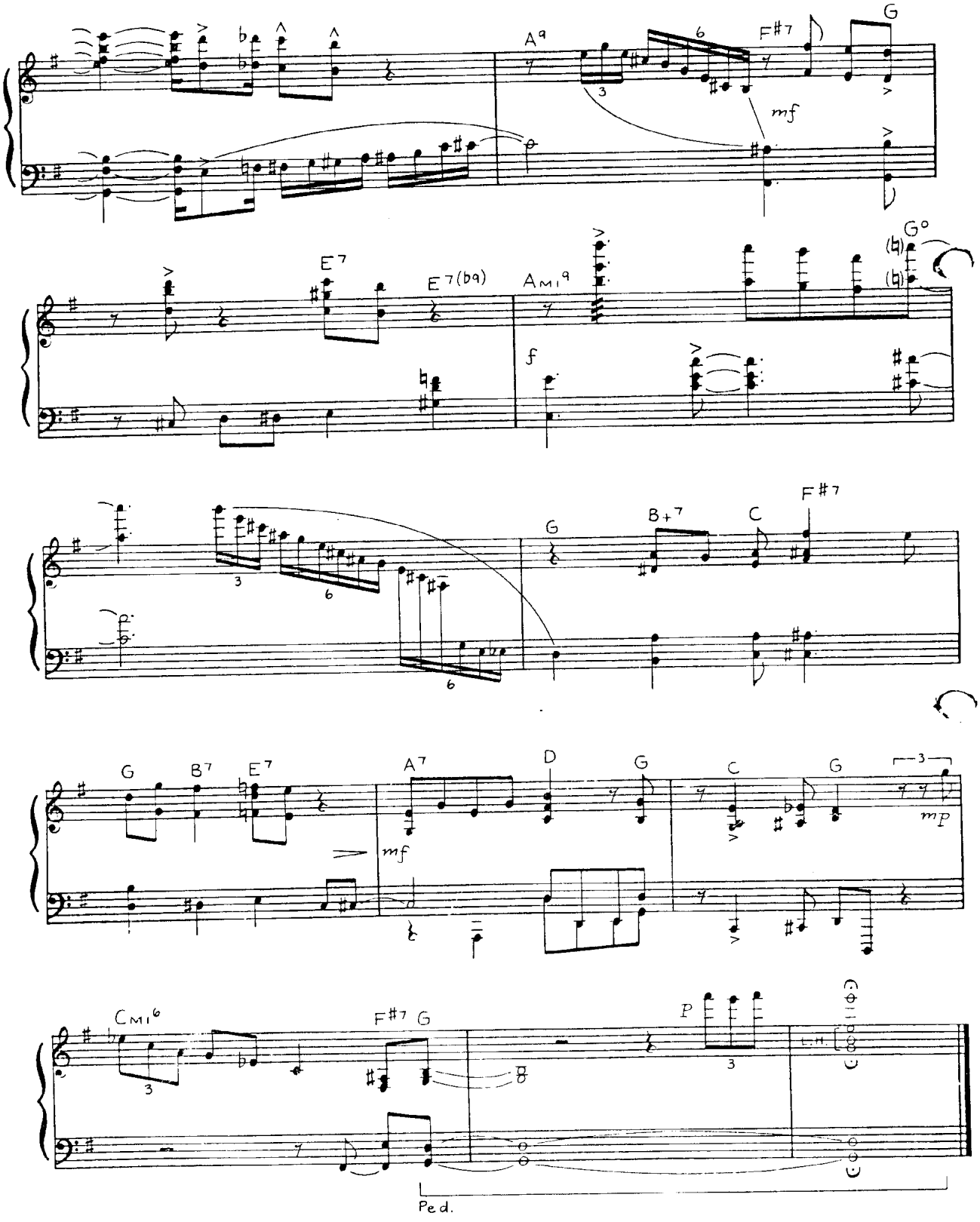
Etude No. 4

Struttin' On A Sunny Day

by DICK HYMAN

dedicated to
EARL HINES




A9
F#7
G
mf
E7
E7(b9)
AMI9
G°
f
G
B+7
C
F#7
G
B7
E7
A7
D
G
C
G
mf
mp
CMI6
F#7
G
P
L.H.
Ped.

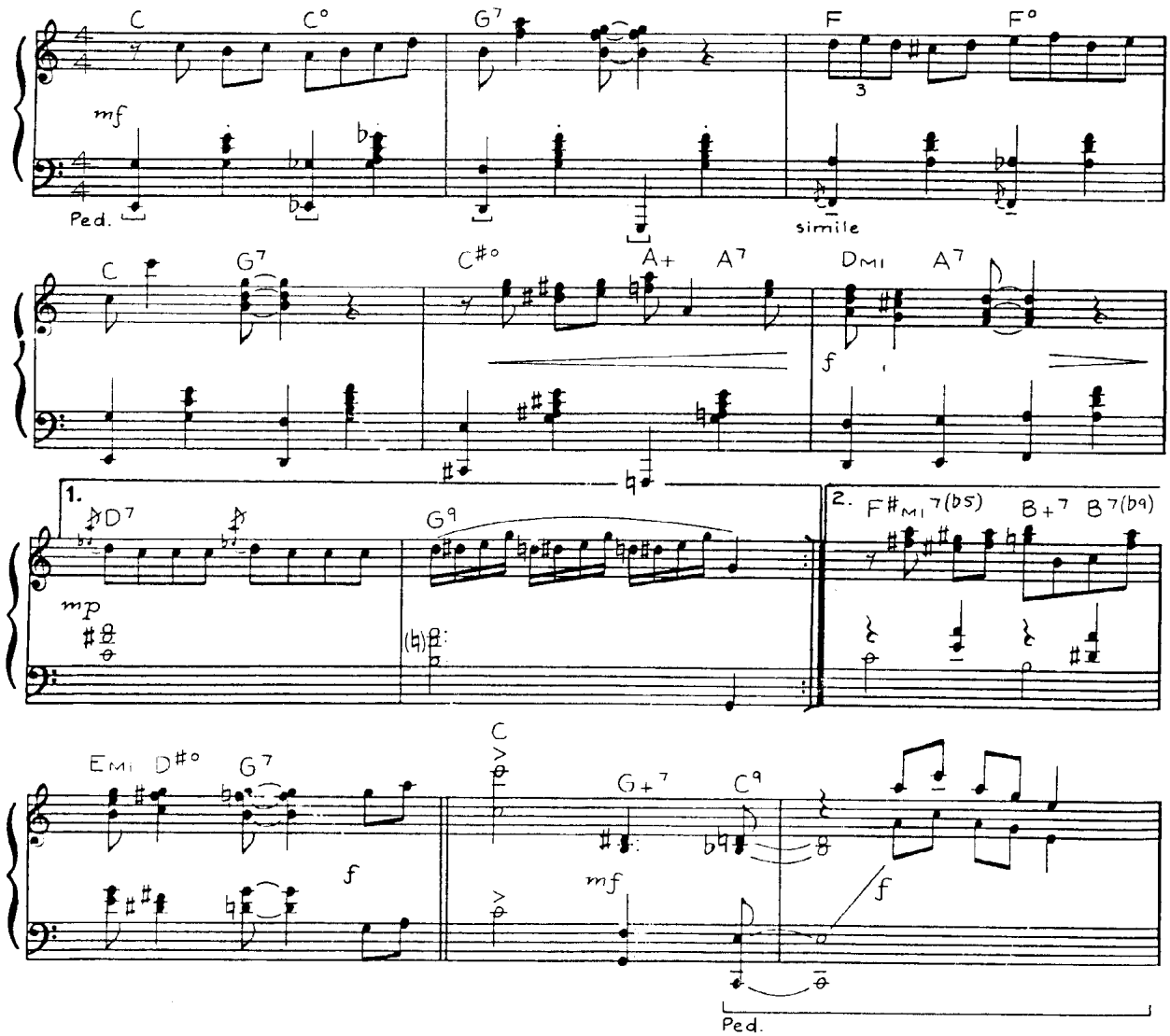
Etude No. 5

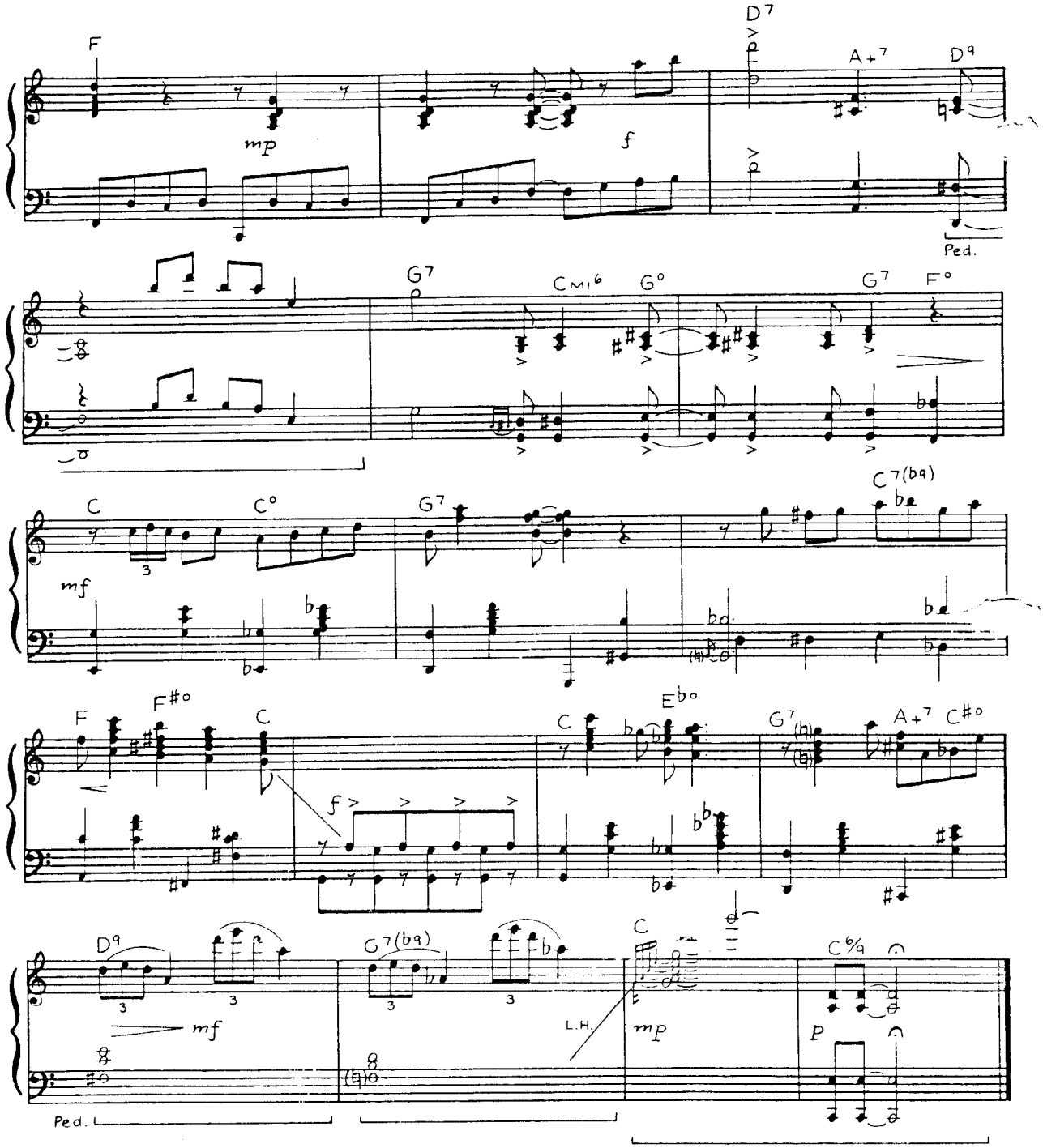
Ivory Strides

by DICK HYMAN

dedicated to
FATS WALLER

Gently but firmly, a swinging ballad (♩ = 132)
(♫ = ♪³♪)



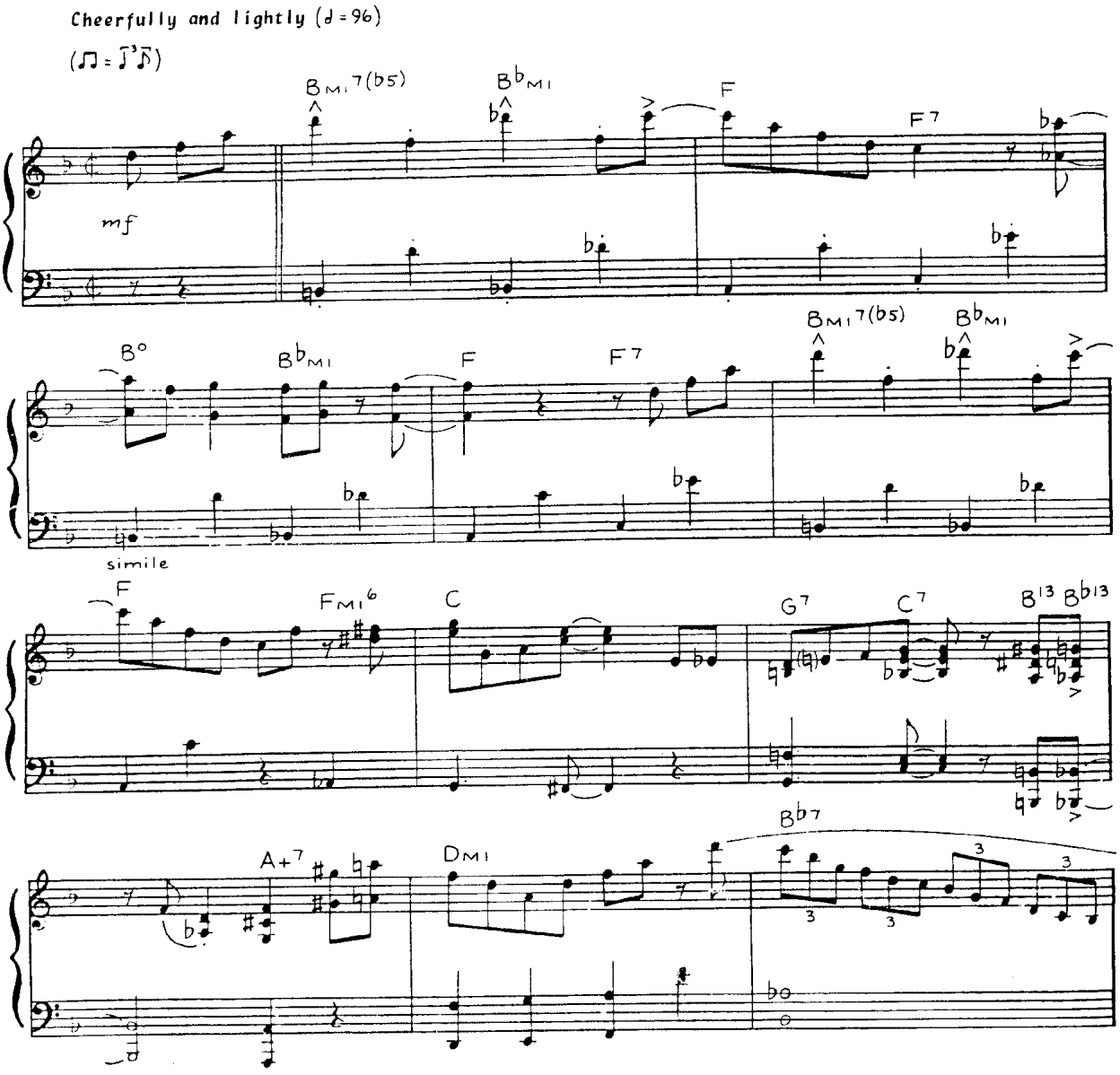

F
mp
f
D7
A+7
D9
Ped.
G7
CMI6
G°
G7
F°
C
C°
G7
mf
C7(b9)
F
F#°
C
f
C
Eb°
G7
A+7
C#°
D9
mf
G7(b9)
C
L.H.
mp
C6/9
P
Ped.

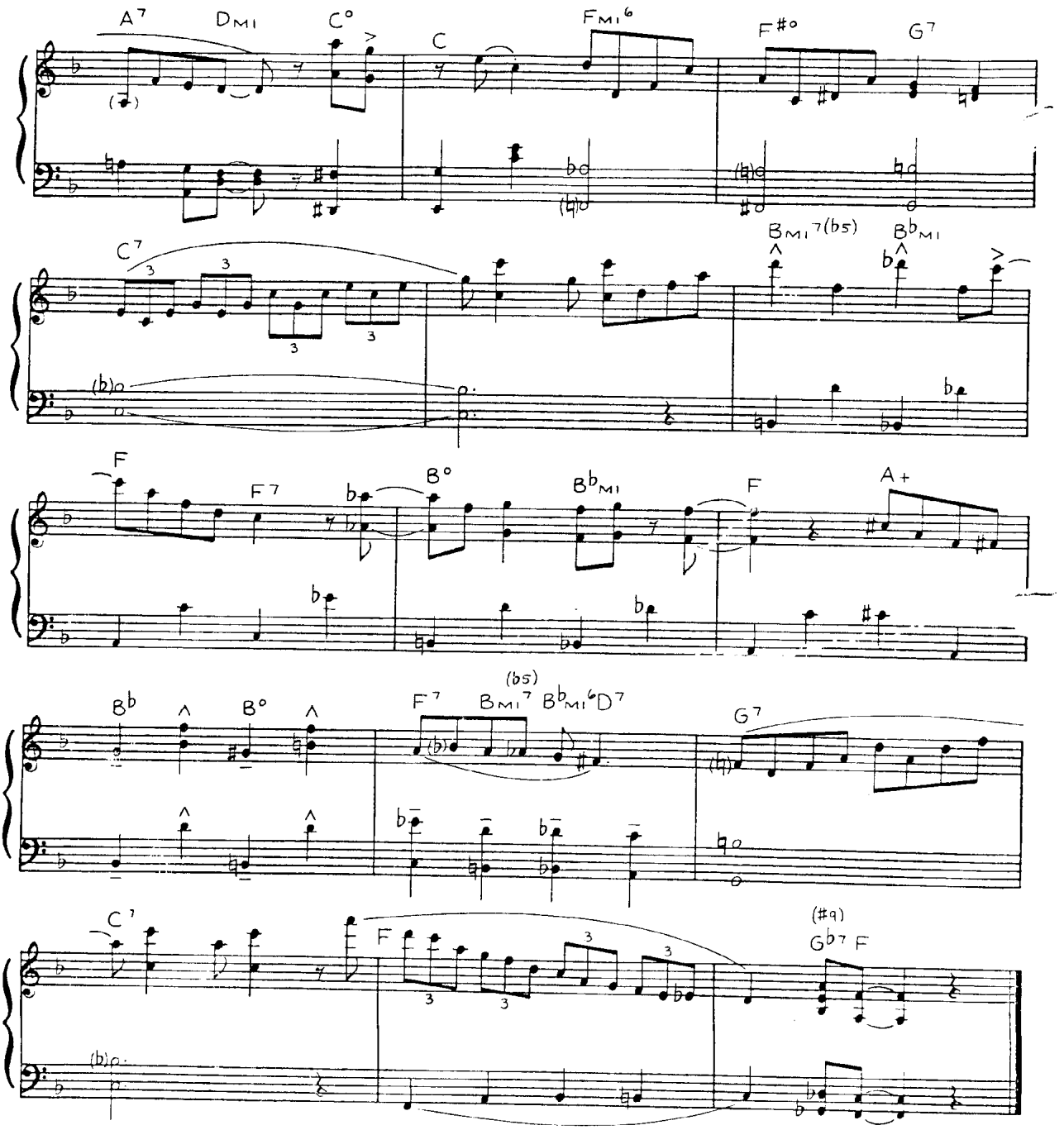
Etude No. 6

Pass It Along

by DICK HYMAN

dedicated to
TEDDY WILSON




A7
DMI
C°
C
FMI6
F#°
G7
C7
BMI7(b5)
BbMI
F
F7
B°
BbMI
F
A+
Bb
B°
F7
(b5)
BMI7
BbMI6
D7
G7
C7
F
(#9)
Gb7
F

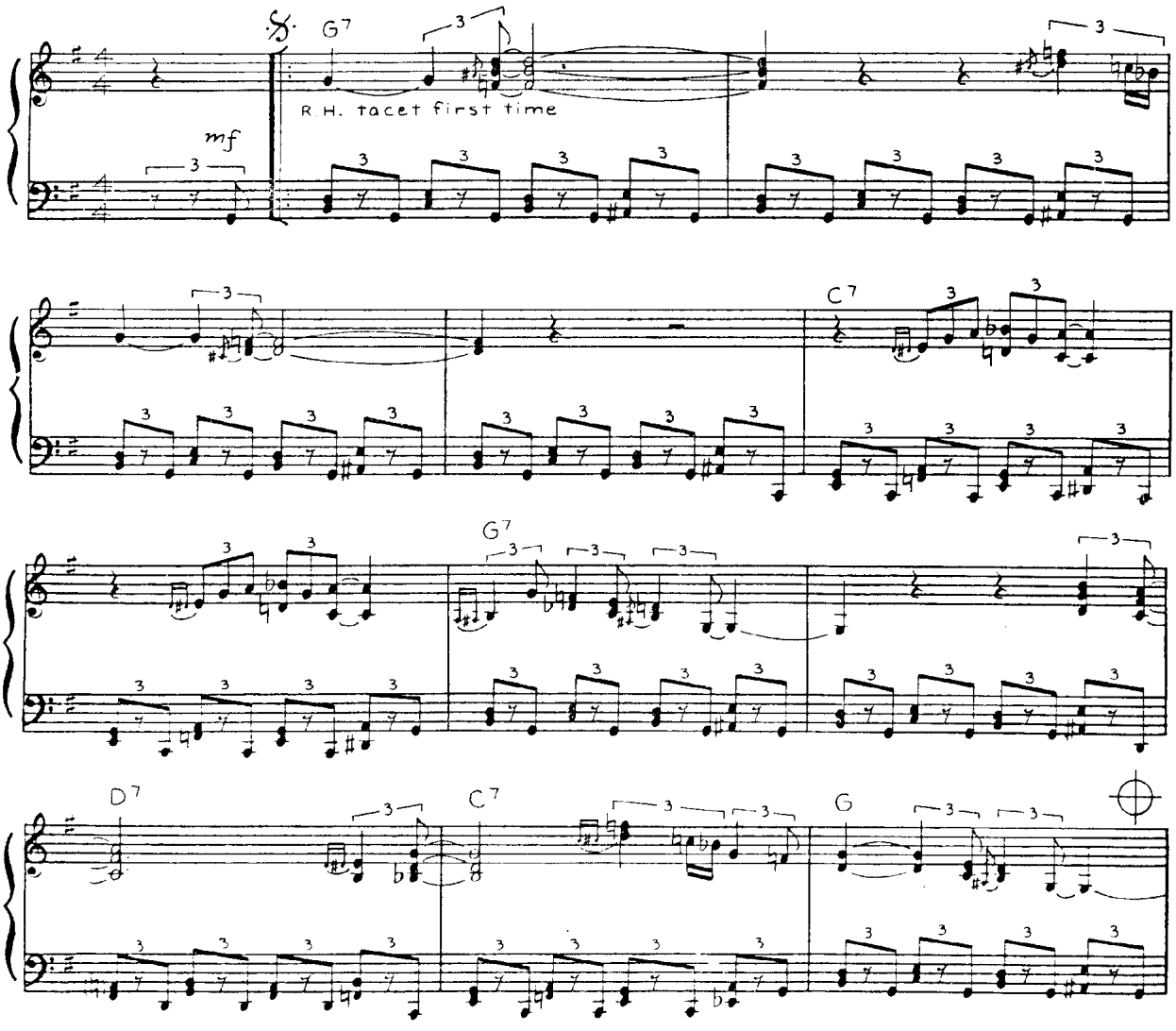
Etude No. 7

South Side Boogy

by DICK HYMAN

dedicated to
JIMMY YANCEY, ALBERT AMMONS, & MEADE LUX LEWIS

Firmly but not hard, medium tempo (♩=120)

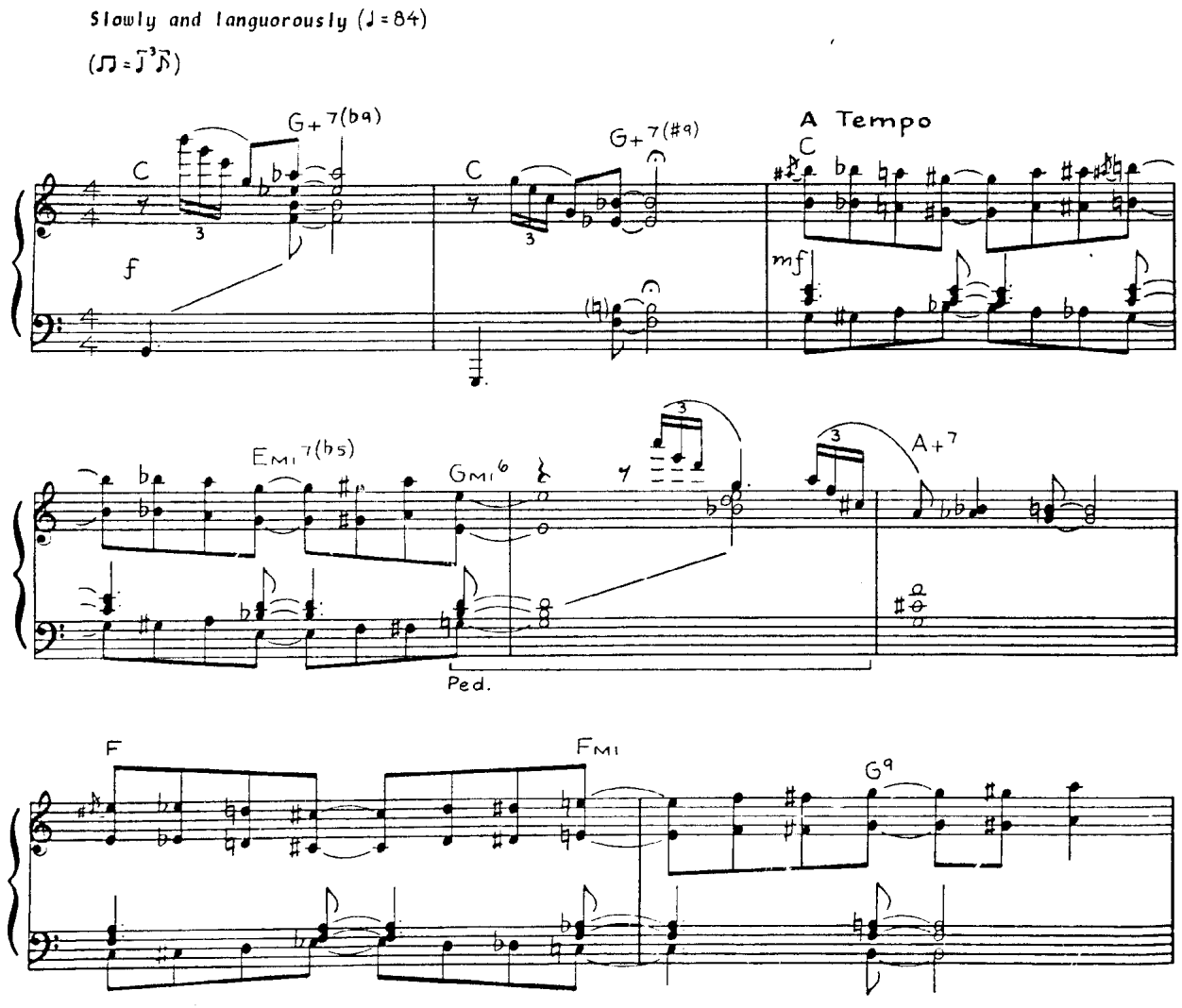


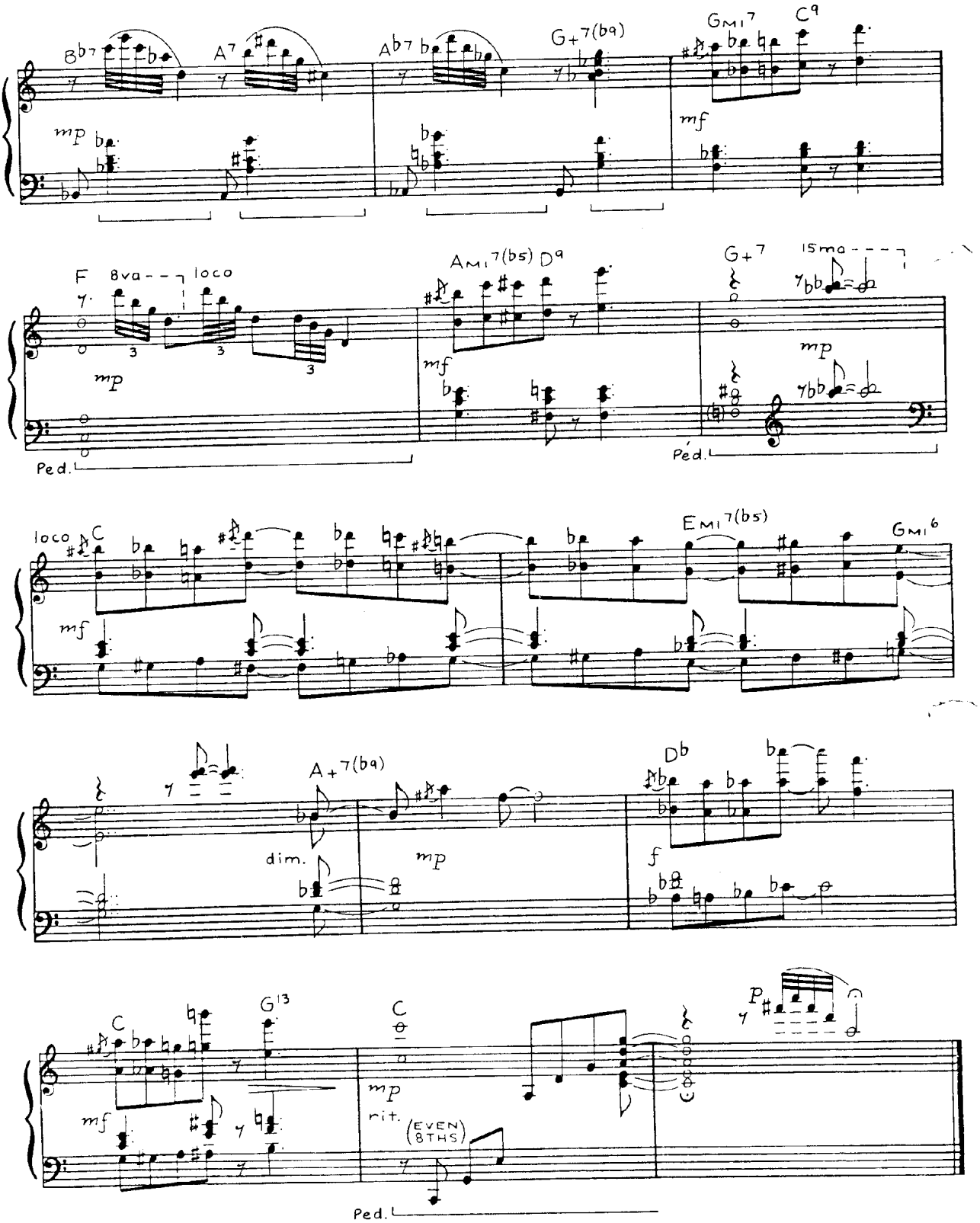
Etude No. 8

Ocean Languor

by DICK HYMAN

dedicated to
DUKE ELLINGTON



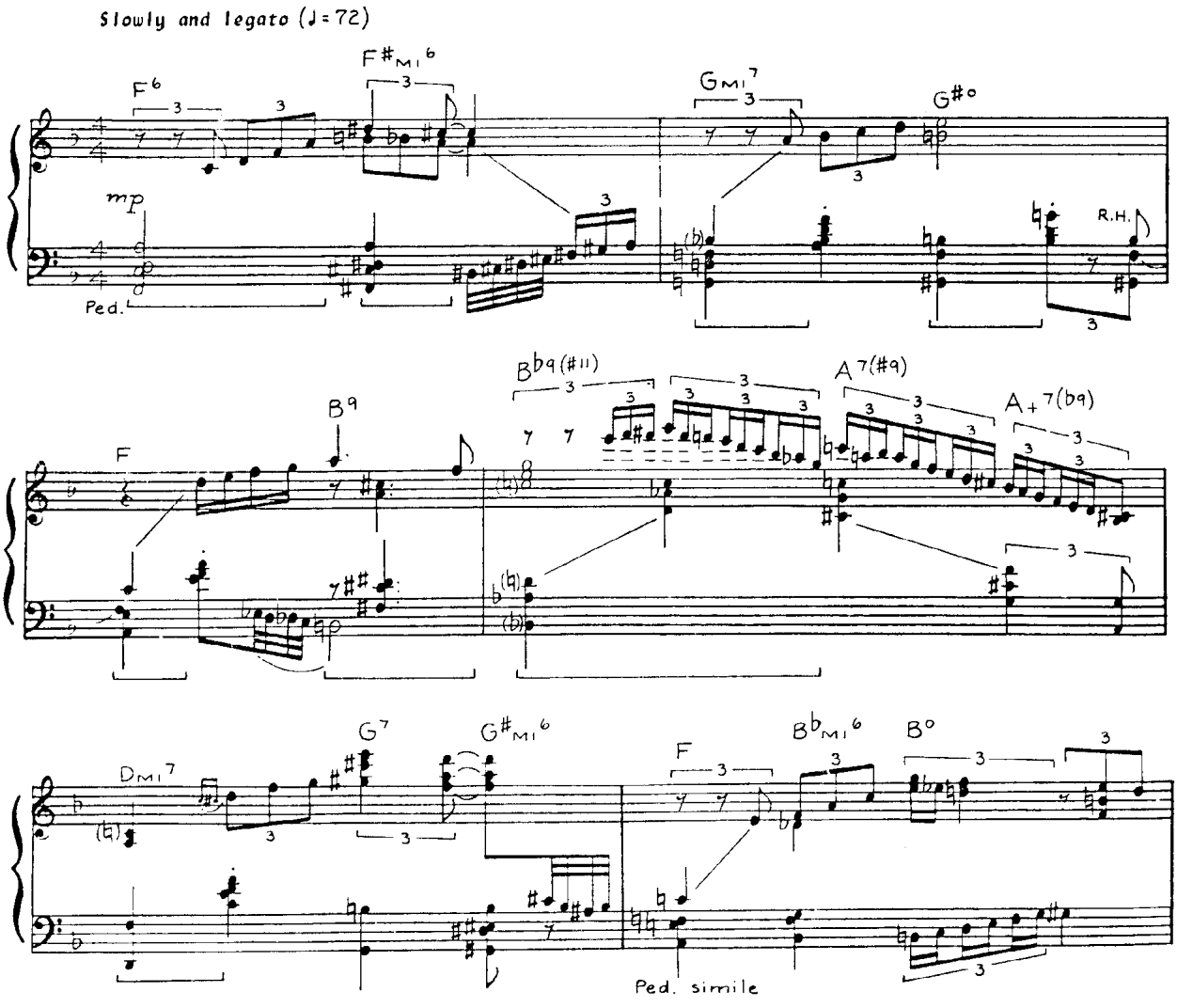

B♭7
A7
A♭7
G+7(b9)
GMI7
C9
mp
mf
F
8va
loco
AMI7(b5)
D9
G+7
15ma
Ped.
C
EMI7(b5)
GMI6
A+7(b9)
dim.
D♭
f
G13
rit.
(EVEN 8THS)

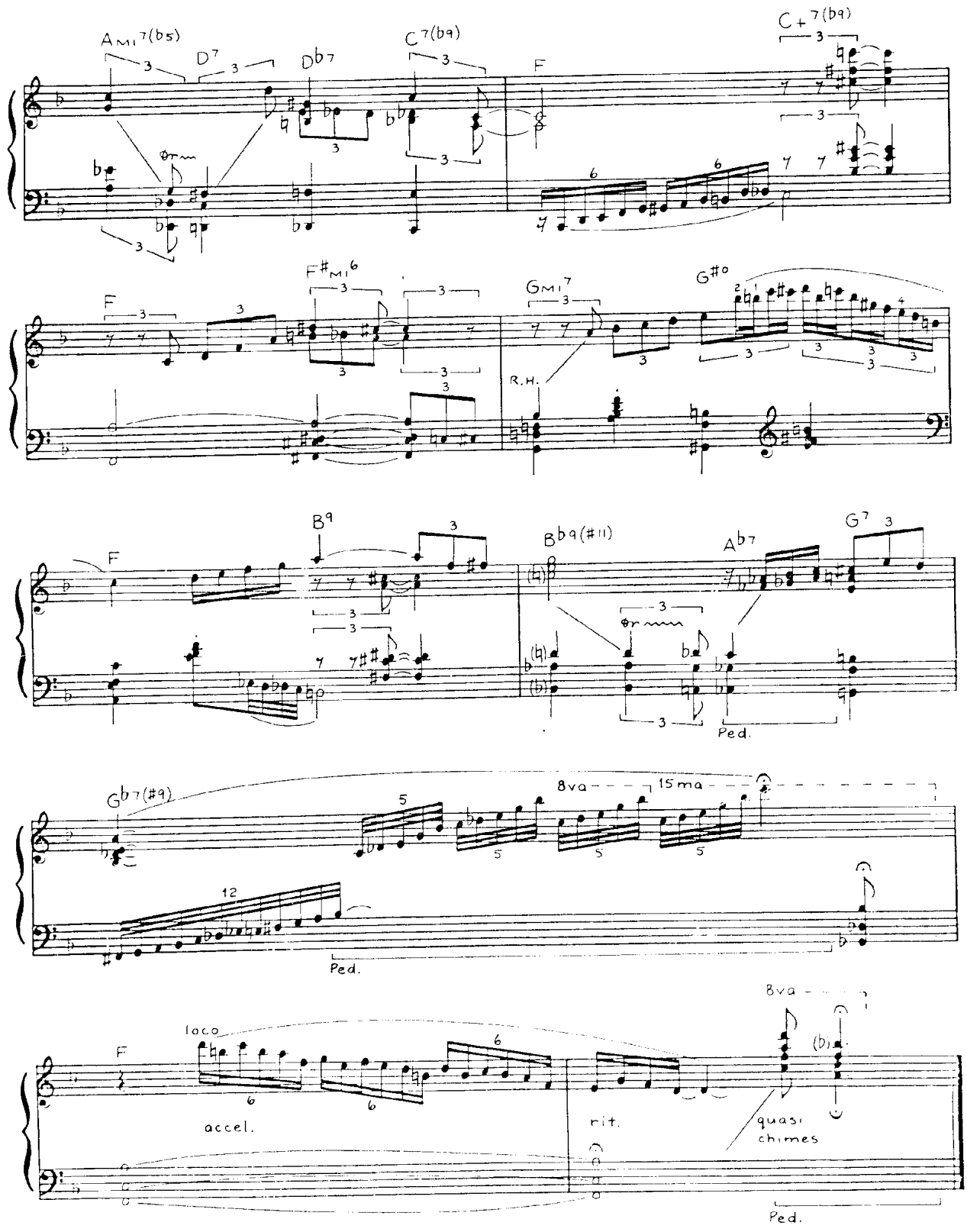
Etude No. 9

Onyx Mood

by DICK HYMAN

dedicated to
ART TATUM




Ami7(b5)
D7
Db7
C7(b9)
F
C+7(b9)
F#mi6
Gmi7
G#o
R.H.
B9
Bb9(#11)
Ab7
G7
Gb7(#9)
8va
15ma
Ped.
loco
accel.
rit.
quasi chimes

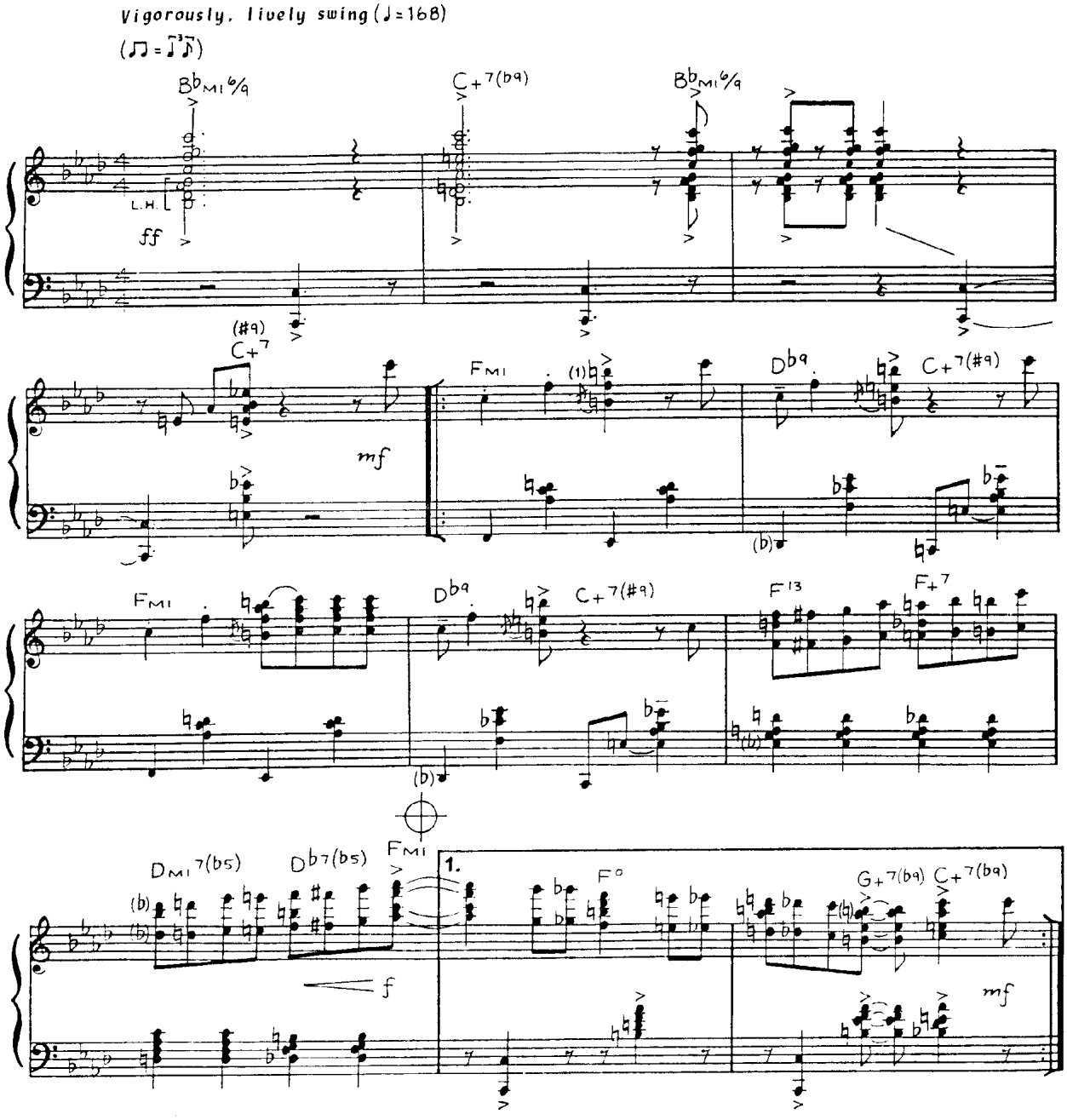
Etude No. 10

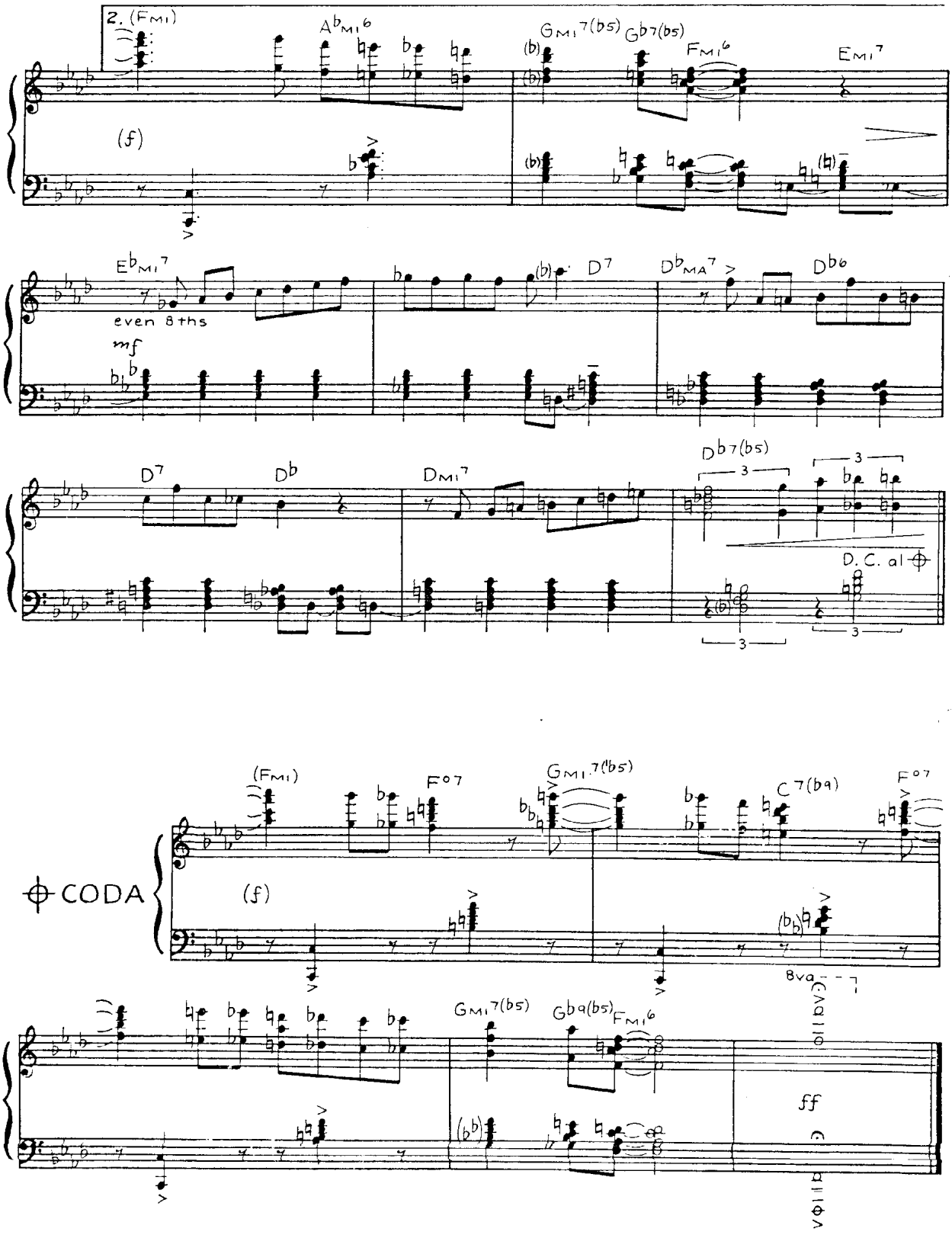
Bouncing In F Minor

by DICK HYMAN

dedicated to

ERROLL GARNER




2. (FMI)
AbMI6
GMI7(b5)
Gb7(b5)
FMI6
EMI7
(f)
EbMI7
even 8ths
mf
D7
DbMA7
Db6
D7
Db
DMI7
Db7(b5)
3
D.C. al
(FMI)
F°7
GMI7(b5)
C7(b9)
F°7
CODA
(f)
8va
GMI7(b5)
Gb9(b5)
FMI6
ff

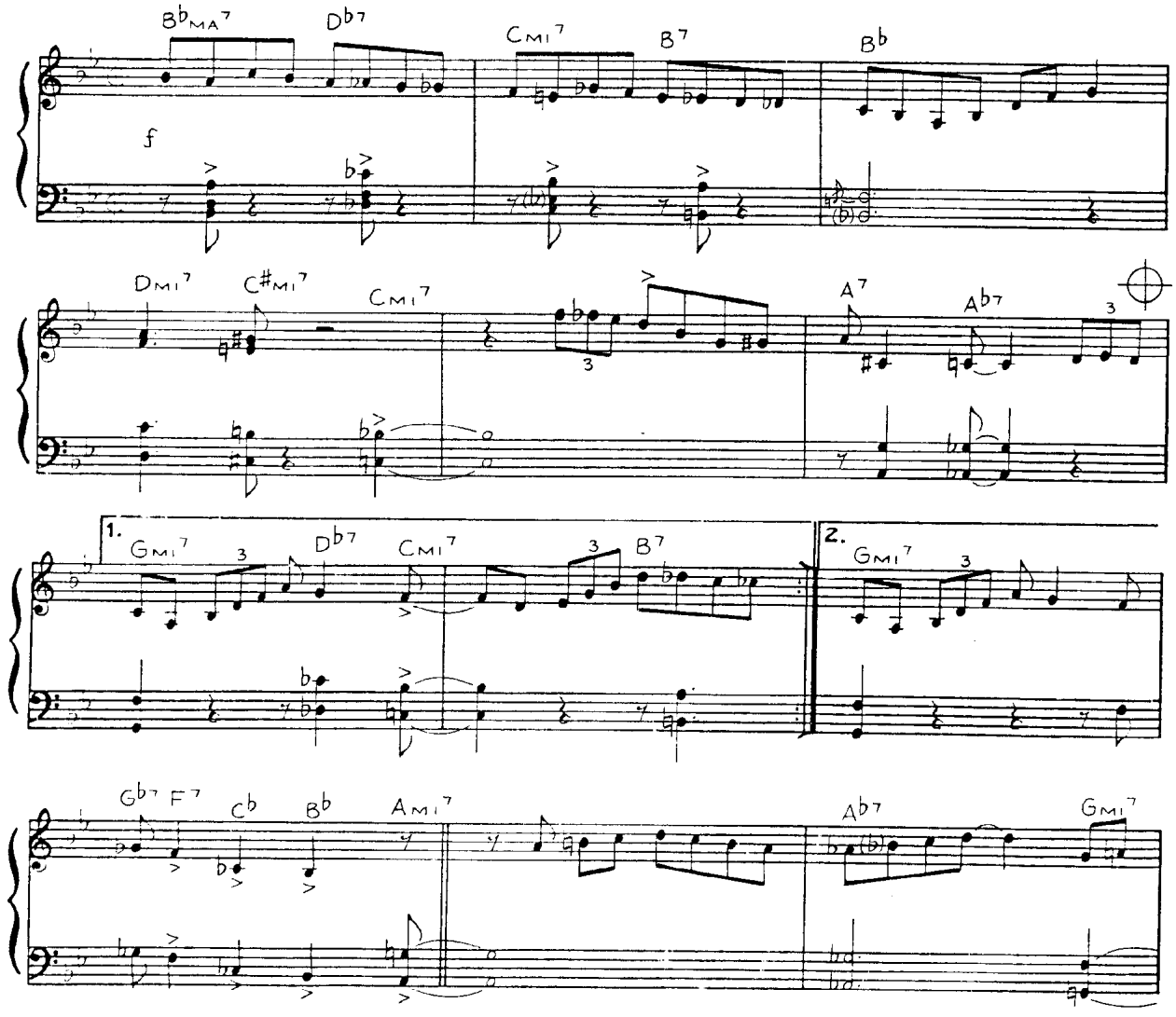
Etude No. 11

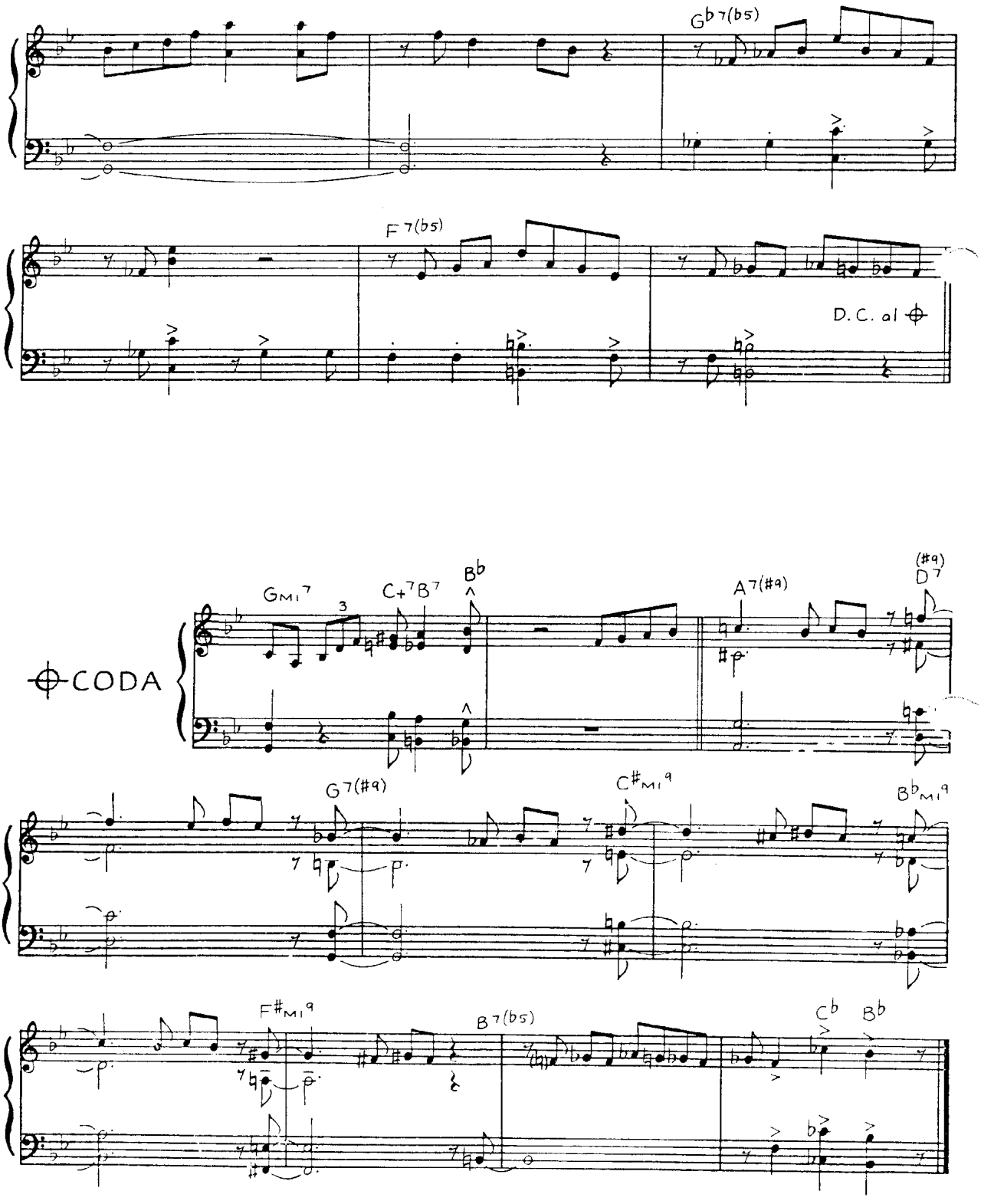
Bird In The Roost

by DICK HYMAN

dedicated to
BUD POWELL

Bright and hard (♩ = 112)
(♫ = ♪³♪)



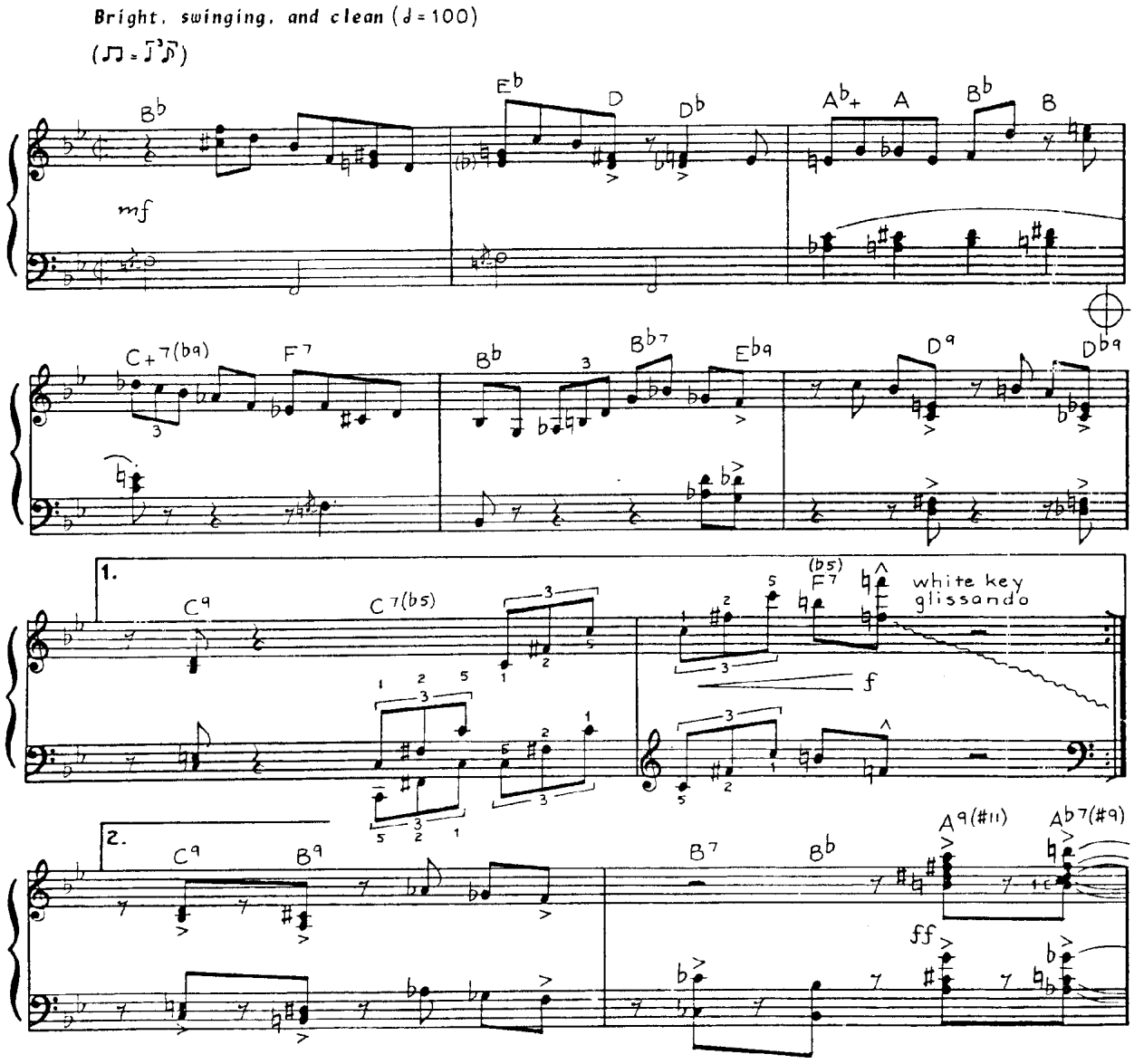

G♭7(b5)
F7(b5)
D.C. al ⊕
⊕CODA
GMI7
C+7B7
B♭
A7(#9)
(#9)
D7
G7(#9)
C♯MI9
B♭MI9
F♯MI9
B7(b5)
C♭
B♭

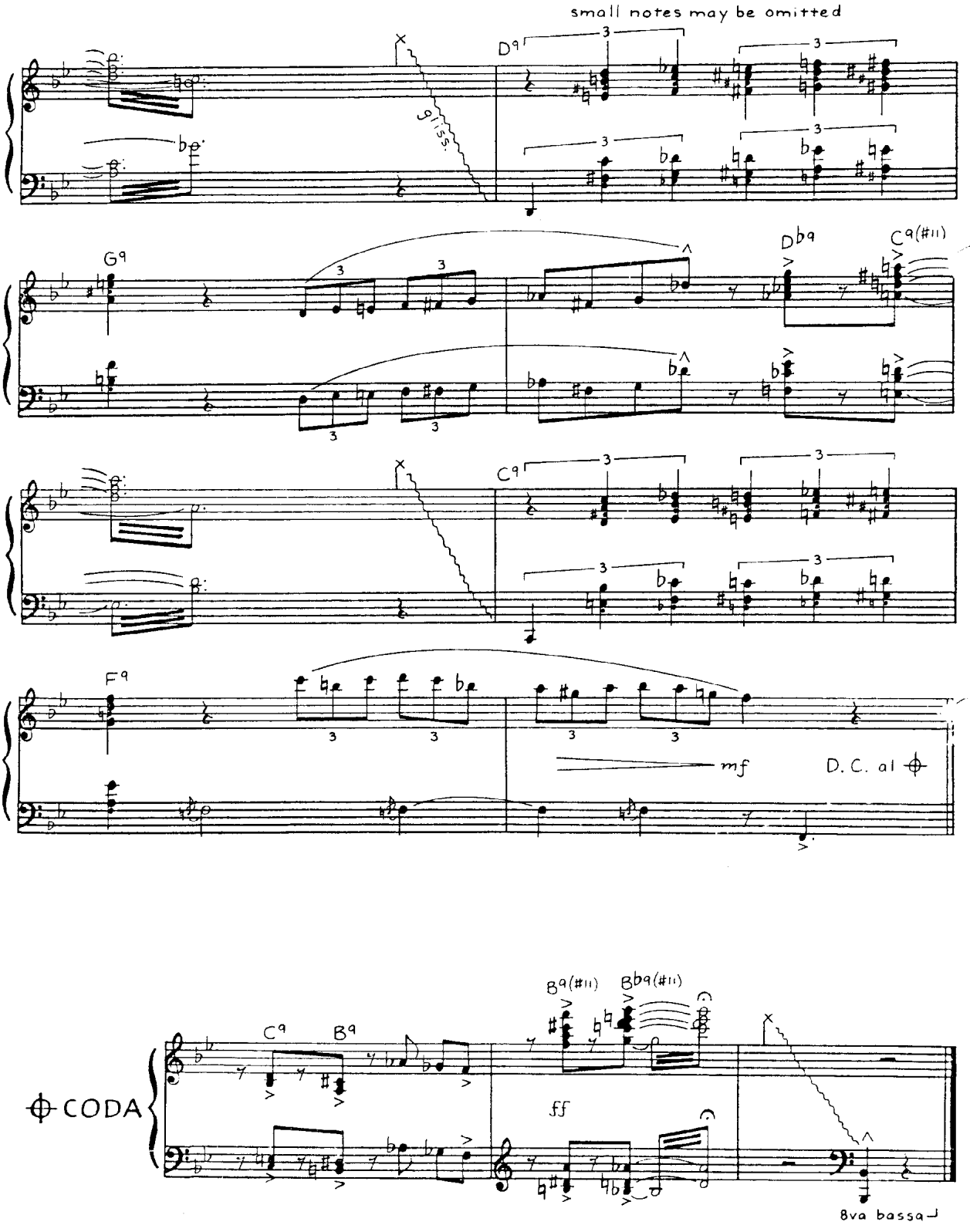
Etude No. 12

Deep Groove

by DICK HYMAN

dedicated to
OSCAR PETERSON



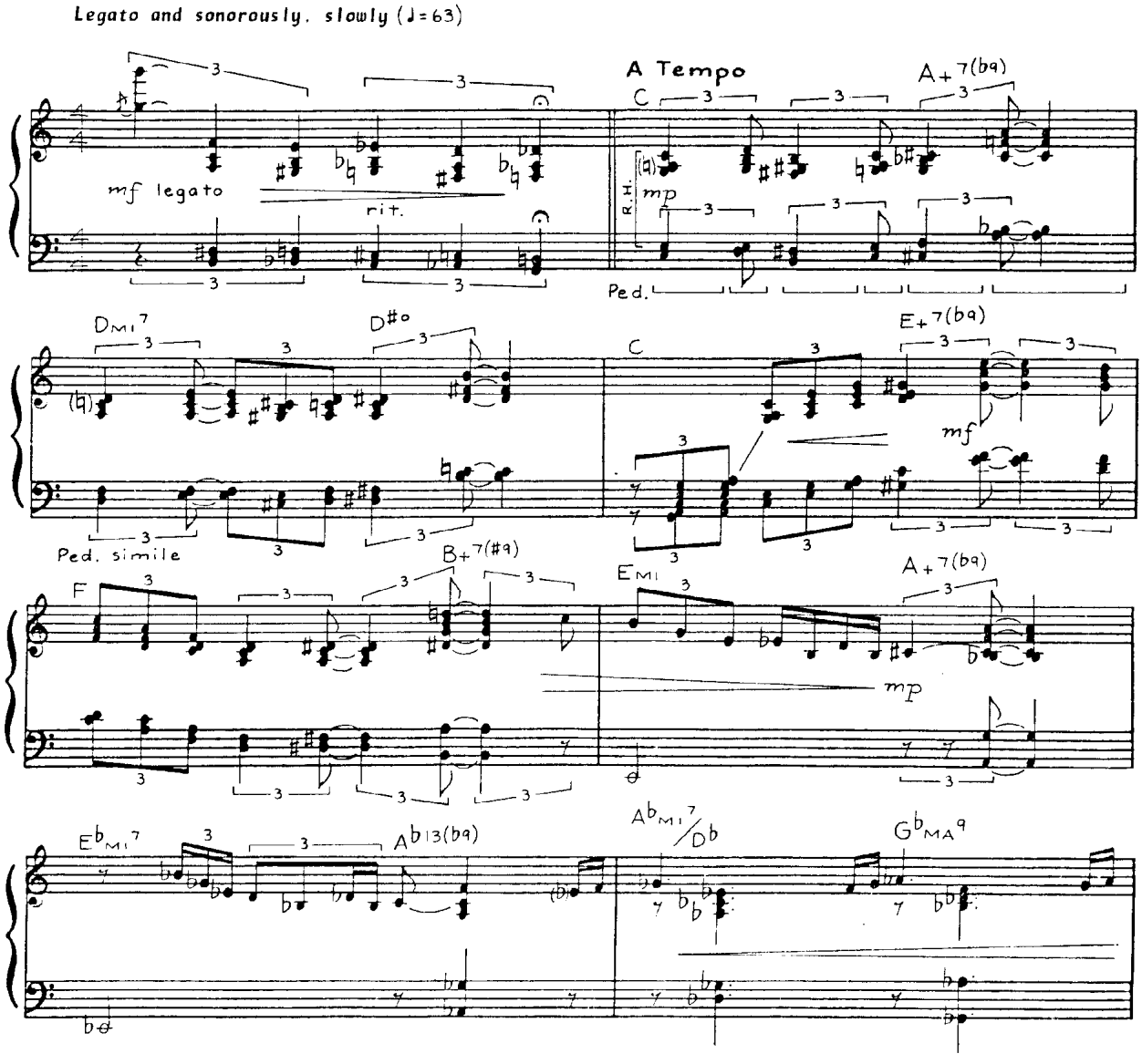

small notes may be omitted
gliss.
D9
G9
Db9
C9(#11)
C9
F9
mf
D. C. al
CODA
C9
B9
B9(#11)
Bb9(#11)
ff
8va bassa

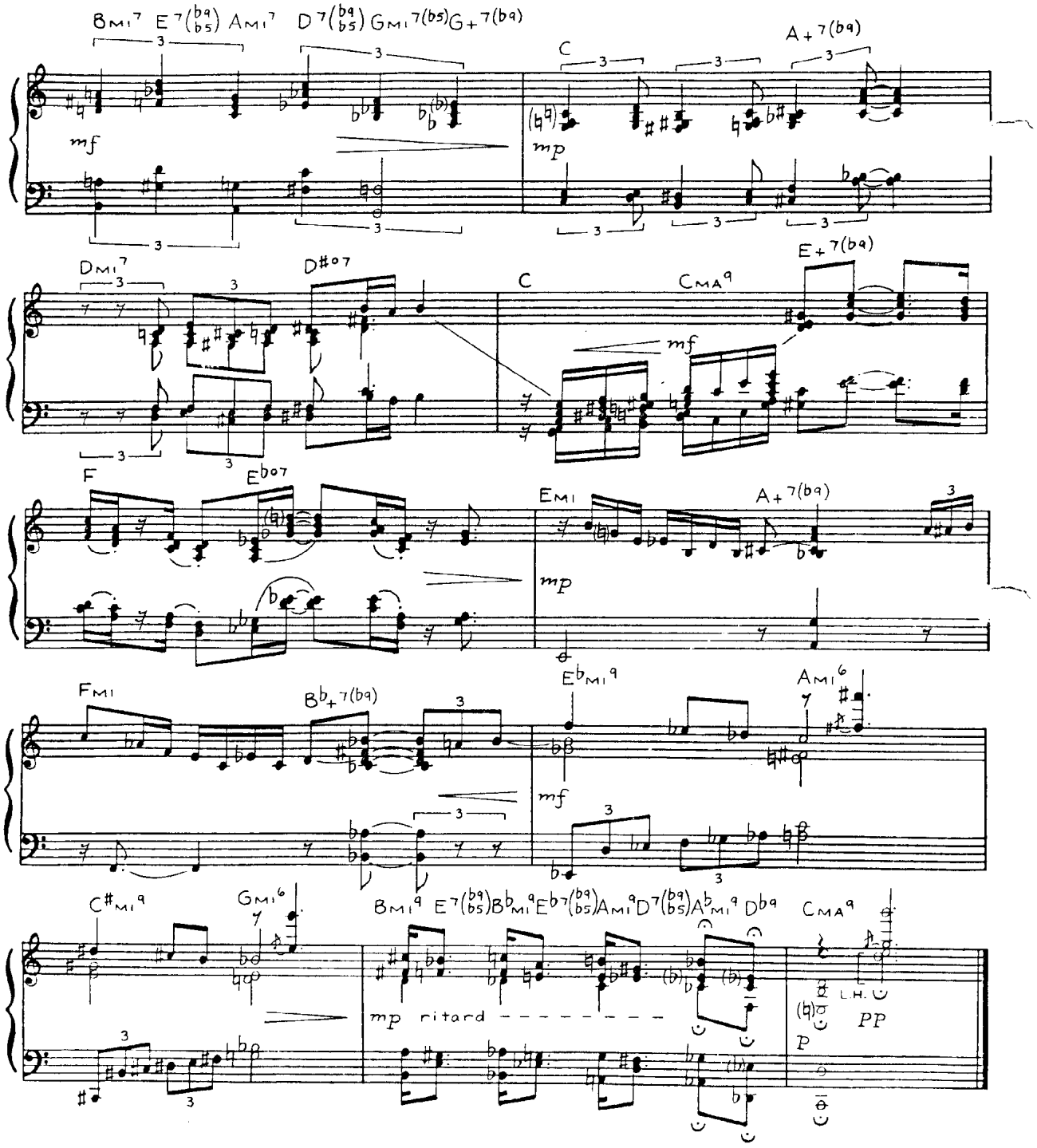
Etude No. 13

Roses And Cream

by DICK HYMAN

dedicated to
GEORGE SHEARING




BMI7 E7(b9 b5) AMI7 D7(b9 b5) GMI7(b5) G+7(b9)
C
A+7(b9)
mf
mp
DMI7
D#07
C
CMA9
E+7(b9)
mf
F
Eb07
EMI
A+7(b9)
mp
FMI
Bb+7(b9)
Eb MI9
AMI6
mf
C#MI9
GMI6
BMI9 E7(b9 b5) Bb MI9 Eb7(b9 b5) AMI9 D7(b9 b5) Ab MI9 Db9
CMA9
mp ritard
L.H.
PP
P

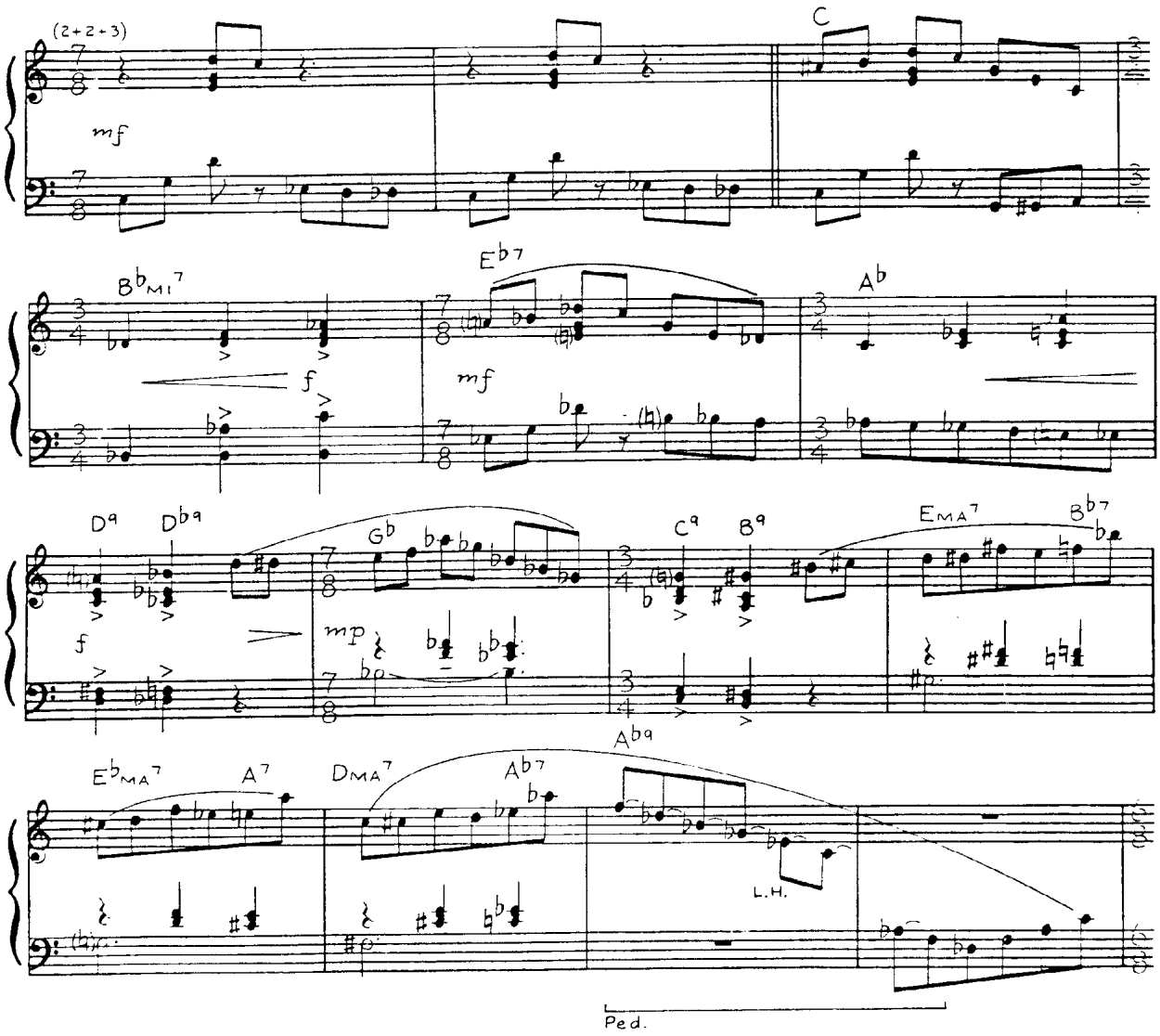
Etude No. 14

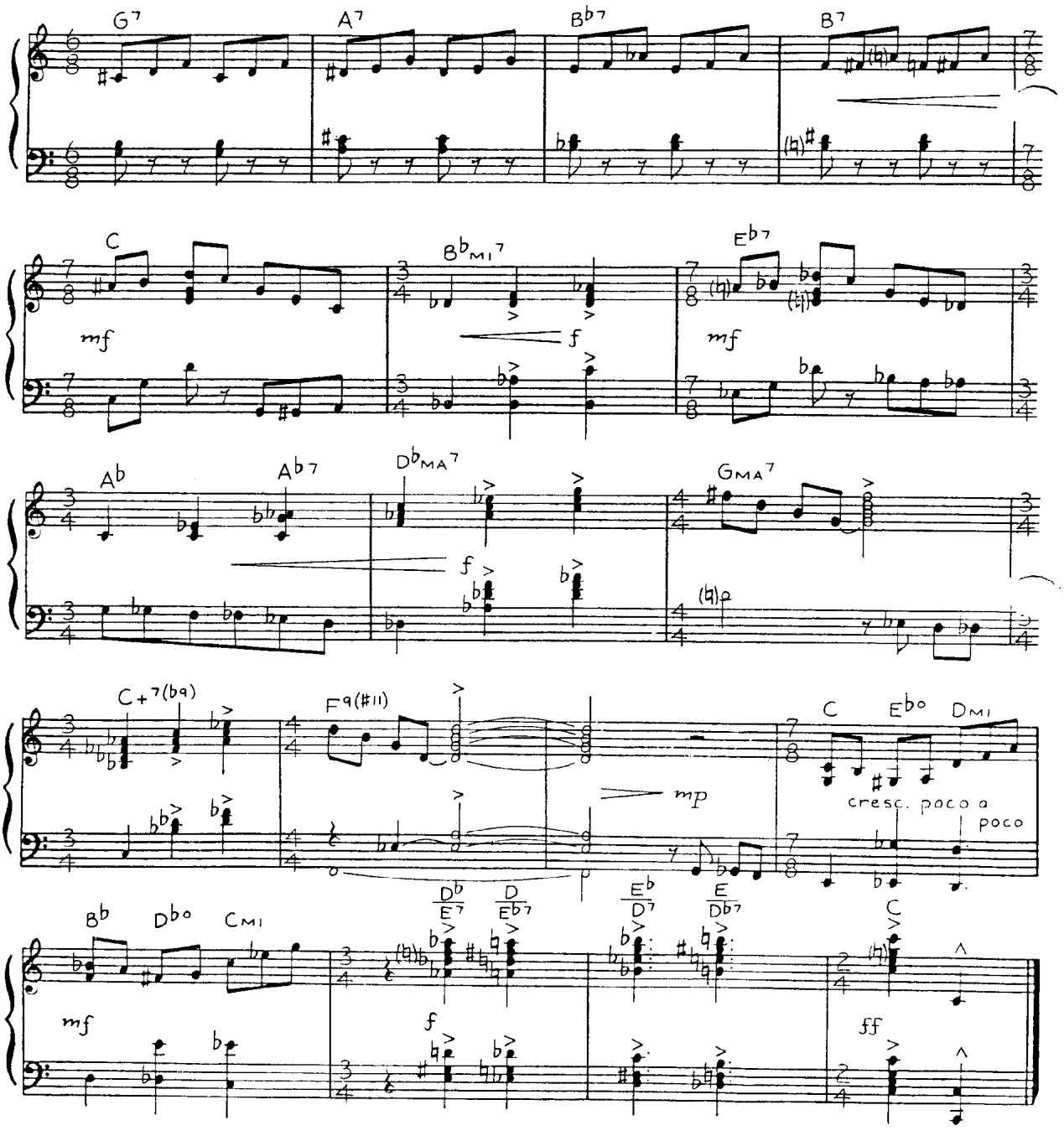
Time Play

by DICK HYMAN

dedicated to
DAVE BRUBECK

Peppy and playfully (♩ = 120)
(♪ = ♪ *throughout*)




G7
A7
Bb7
B7
C
mf
BbMi7
f
Eb7
mf
Ab
Ab7
DbMA7
f
GMA7
C+7(b9)
F9(#11)
mp
C
Eb°
DMi
cresc. poco a poco
Bb
Db°
CMi
mf
Db/E7
D/Eb7
Eb/D7
E/Db7
f
C
ff

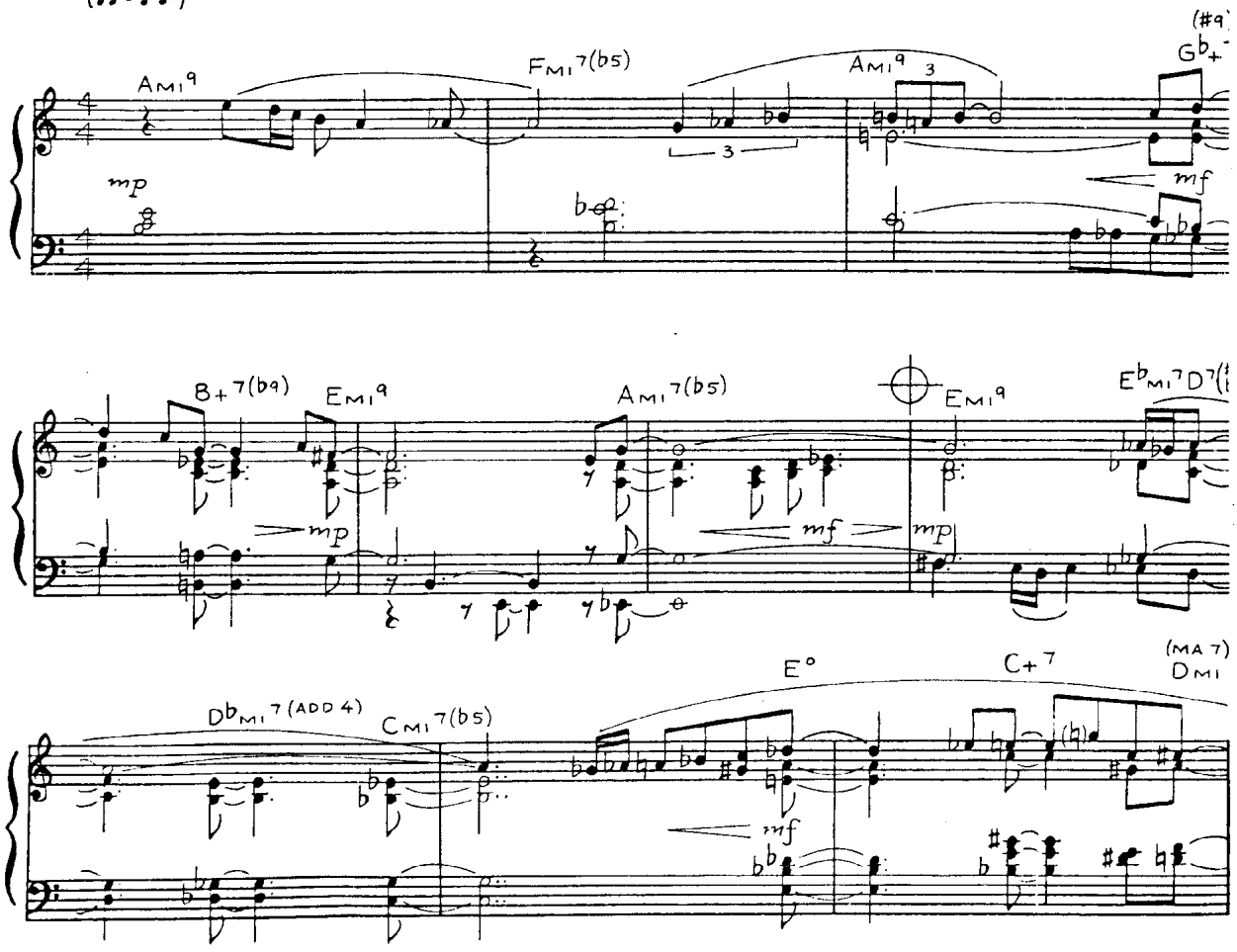
Etude No. 15

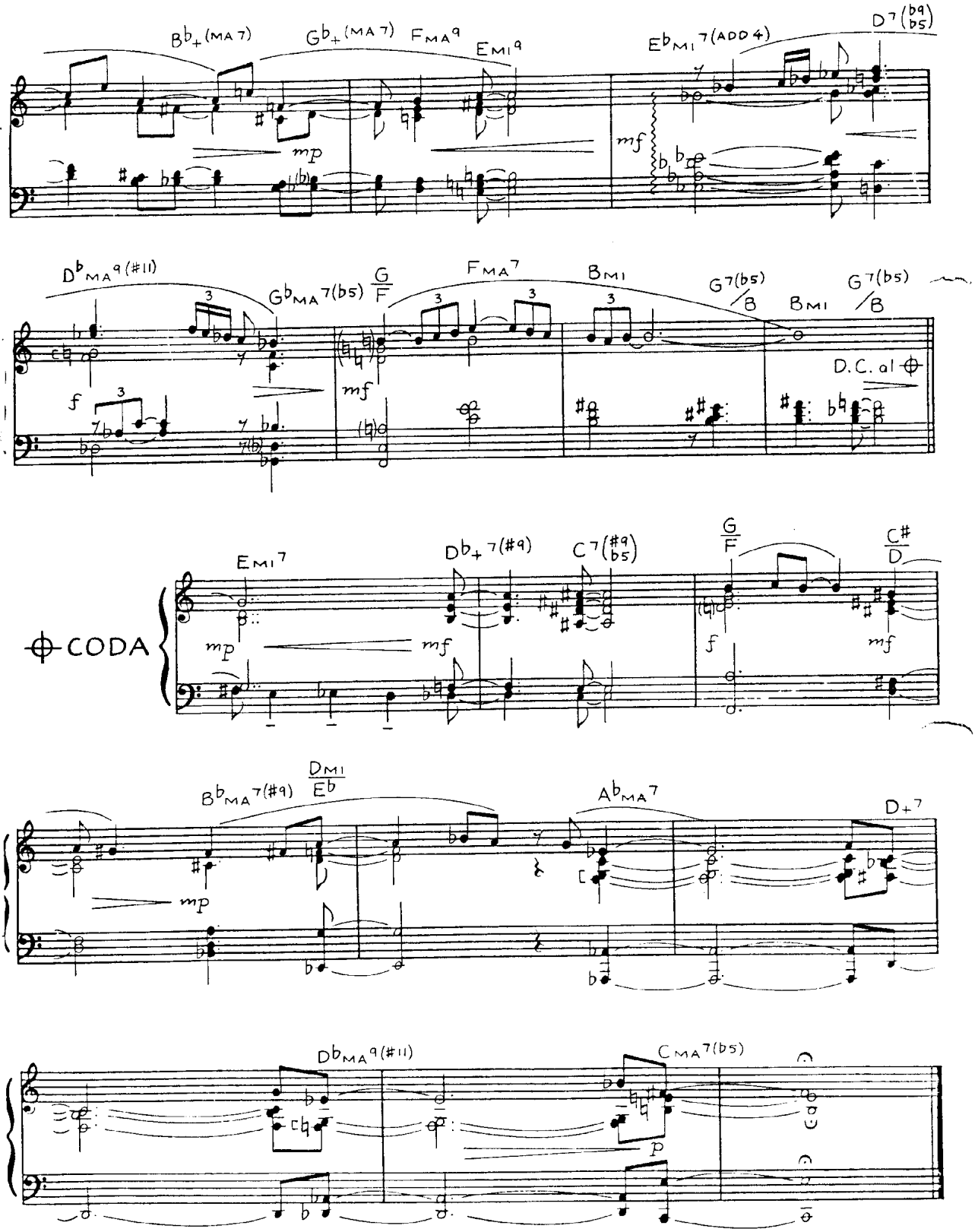
Passage

by DICK HYMAN

dedicated to
BILL EVANS

Slowly and introspectively (♩ = 69)
(♫ = ♪³♪)




B♭+(MA7)
G♭+(MA7)
FMA9
EMI9
E♭MI7(ADD4)
D7(♭9 ♭5)
mp
mf
D♭MA9(#11)
G♭MA7(♭5)
G/F
FMA7
BMI
G7(♭5)/B
BMI
G7(♭5)/B
D.C. al ⊕
f
mf
⊕ CODA
EMI7
D♭+7(#9)
C7(#9 ♭5)
G/F
C♯/D
mp
mf
f
mf
B♭MA7(#9)
DMI/E♭
A♭MA7
D+7
mp
D♭MA9(#11)
CMA7(♭5)
p