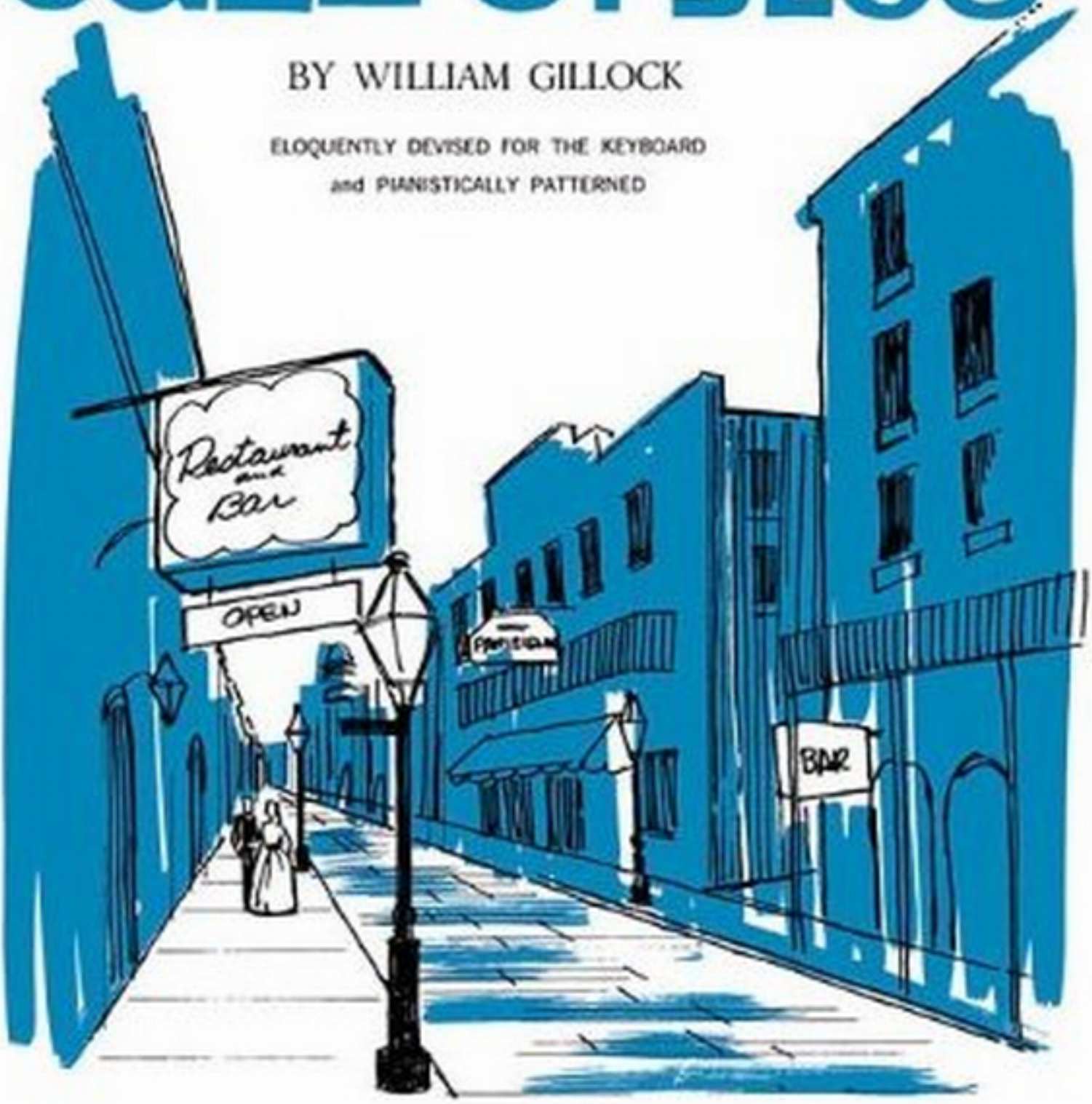
NEW ORLEANS

JAZZ STYLES

BY WILLIAM GILLOCK

ELOQUENTLY DEVISED FOR THE KEYBOARD
and PIANISTICALLY PATTERNED



THE WILLIS MUSIC COMPANY

NEW ORLEANS

JAZZ STYLES

PIANISTICALLY PATTERNED
by
WILLIAM GILLOCK

Venlo,
Nieuwstraat 42-44
Tel. 04700-16627
Piano's-Orgels-Bladmuziek-Blokfluiten

CHAPPELL & CO. HOLLAND N.V.
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S. J. 170-172, Amsterdam

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FOREWORD

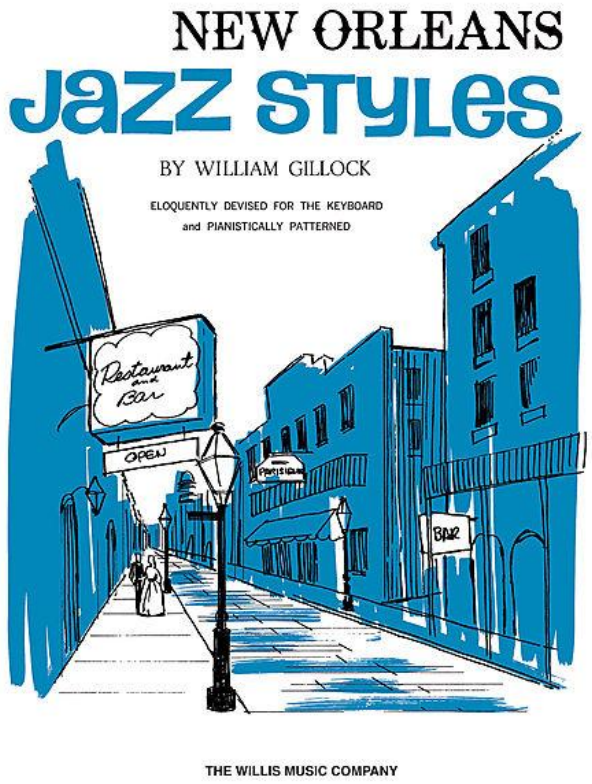
One of the really significant contributions of the Twentieth Century to music . . . and a strictly American development . . . is the *jazz idiom*. Although authorities are not in complete agreement, many believe that this spontaneous movement had its origin in New Orleans, in the honky-tonk amusement section of the city, centred around Basin Street. From there, it spread northward up the Mississippi Valley to Memphis, St. Louis, Kansas City, Chicago, and eastward to New York. During the past fifty years American jazz in its popular forms has captured the imagination of youth throughout the world. Modern composers, among them Ravel and Stravinsky, have not hesitated to draw upon jazz rhythms and inflections.

While the development of its counterpart in New York and other more cosmopolitan centres of the nation has attained much sophistication and refinement, New Orleans jazz has remained simple and close to the source of its origin. Therefore, in these collections it is the intention of the composer to present *basic examples* ranging from a genuine blues treatment in "New Orleans Nightfall", through a relaxed and humorous "Dixieland Combo" in the spirit of the early 1920's, to an intensely rhythmic, brassy impression, "Bourbon Street Saturday Night".

The ten pieces of New Orleans Jazz Styles are written for pianists of intermediate level. The composer-teacher believes that every student's musical education should include experiences in a variety of popular stylings, including jazz, as a serious and recurring phase of his studies. The player should also be encouraged to deviate from the written notes with his own improvisations if he desires, for spontaneity is an essential ingredient of the jazz idiom.

WILLIAM GILLOCK

New Orleans Jazz Styles



(Eloquently devised for the keyboard and pianistically patterned). By William L. Gillock. For piano solo. Willis. Later Intermediate Level. Jazz. SMP Level 6 (Late Intermediate). Collection. Introductory text. 12 pages. Willis Music #9573. Published by Willis Music (HL.415931).

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The tunes in New Orleans Jazz Styles are written for piano students of intermediate level. The composer-teacher believes that every student's musical education should include experiences in a variety of popular stylings, including jazz, as a recurring phase of his or her studies. Students should also be encouraged to deviate from the written notes with their own improvisations if desired, for spontaneity is an essential ingredient of the jazz idiom

This title has selections that range in difficulty from SMP Level 4-6.

To Alice Kiewit

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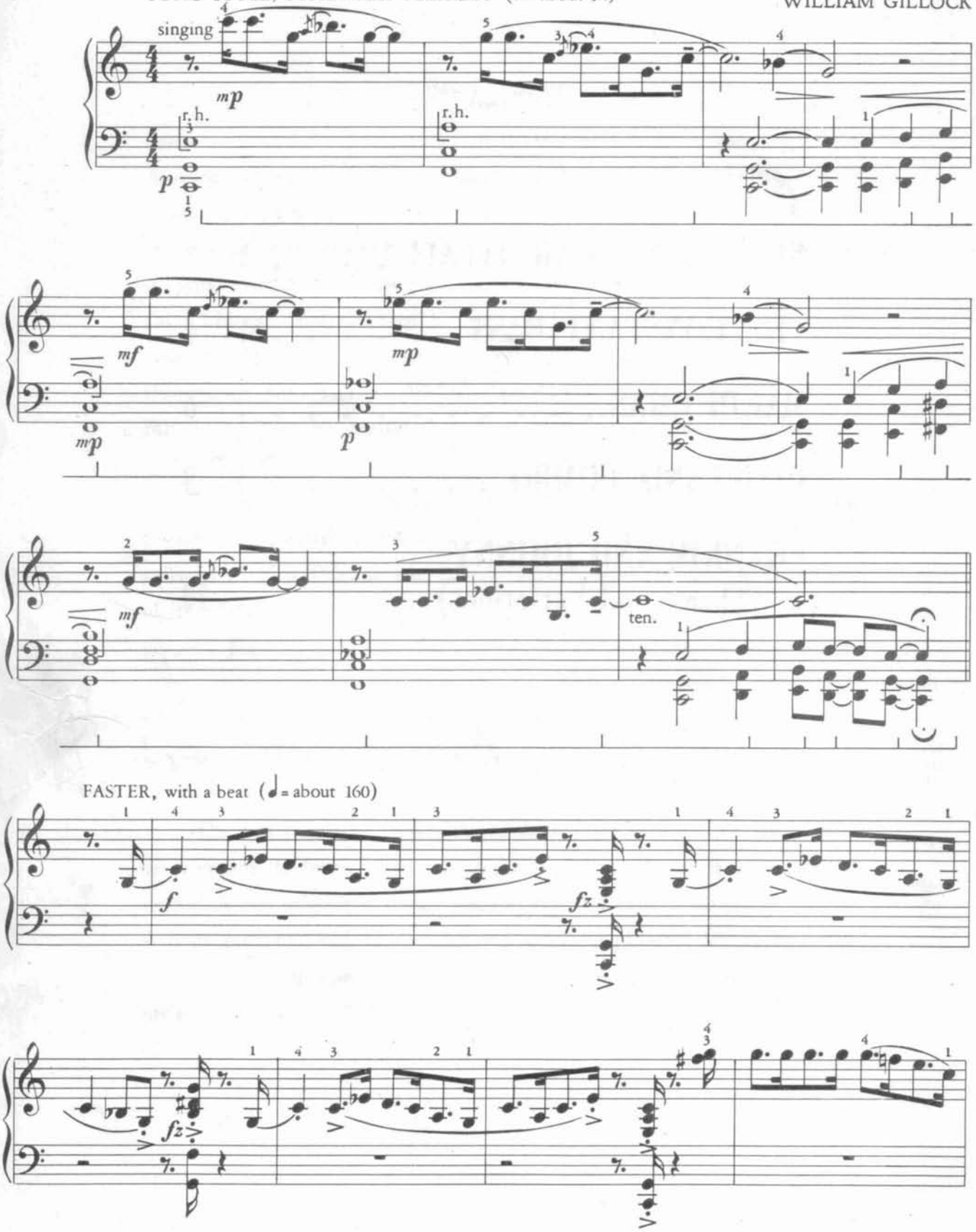
NEW ORLEANS NIGHTFALL

SONG STYLE; SOMEWHAT FLEXIBLY (♩ = about 54)

WILLIAM GILLOCK



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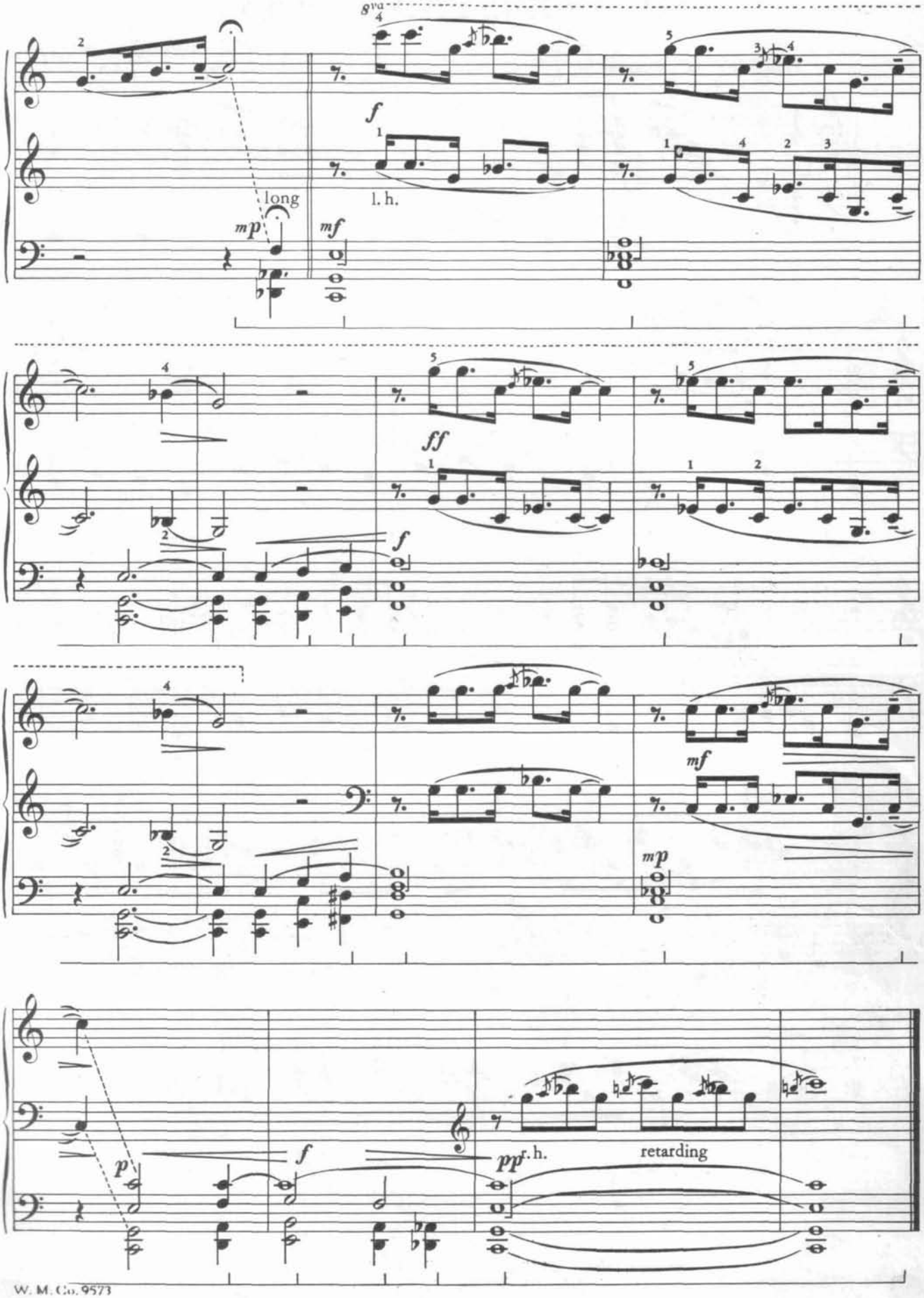
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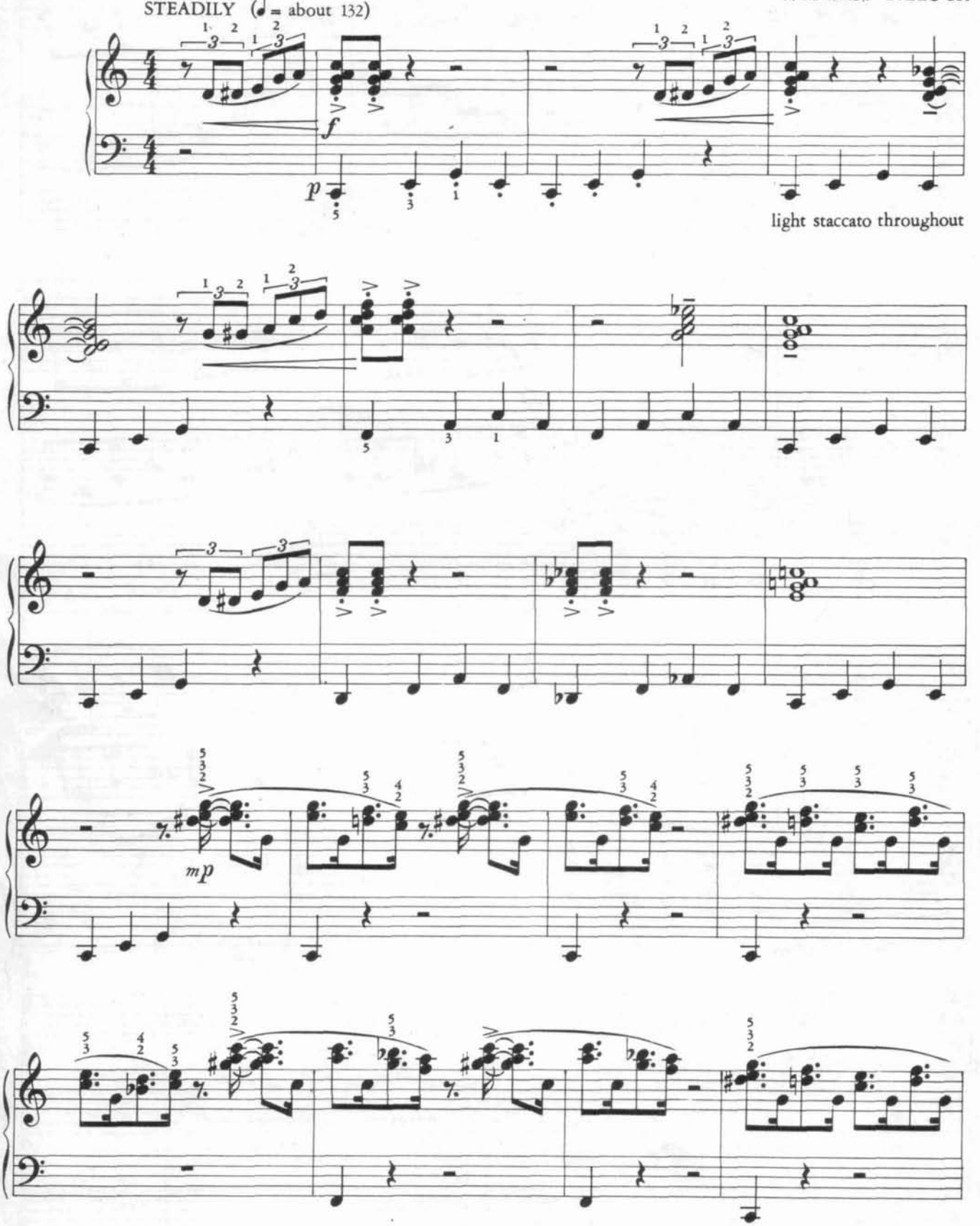
THE CONSTANT BASS

WILLIAM GILLOCK



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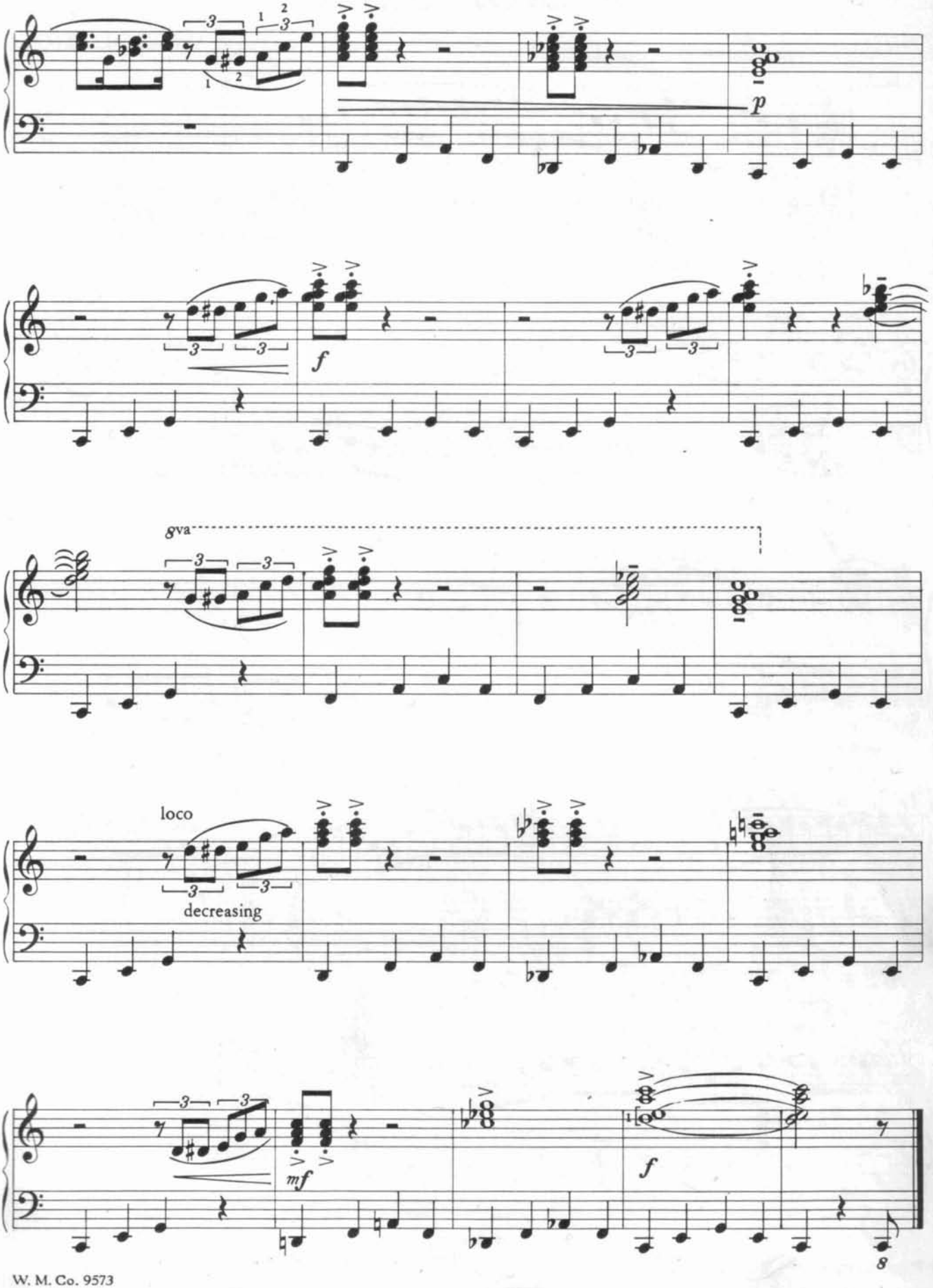
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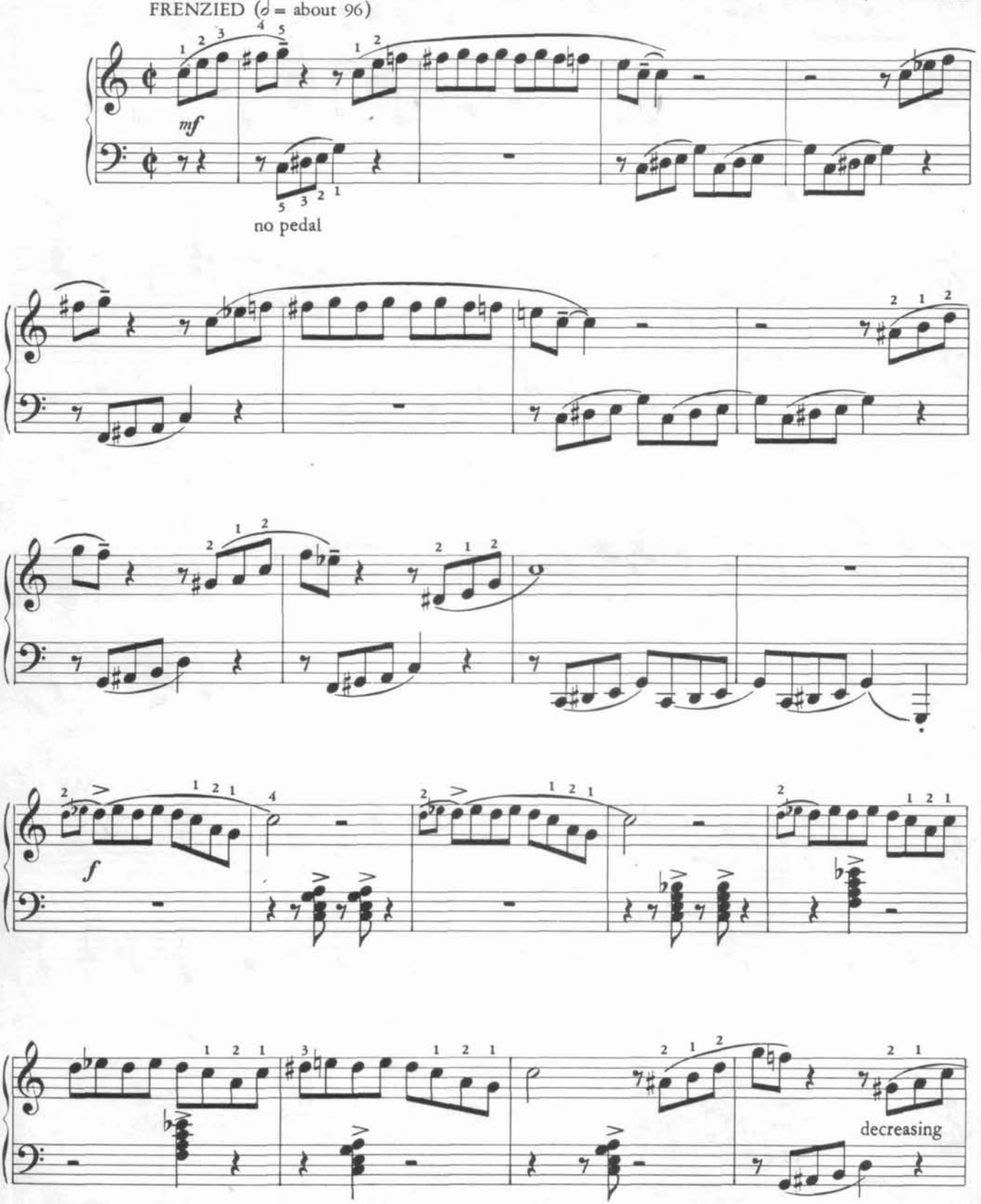
MARDI GRAS

WILLIAM GILLOCK



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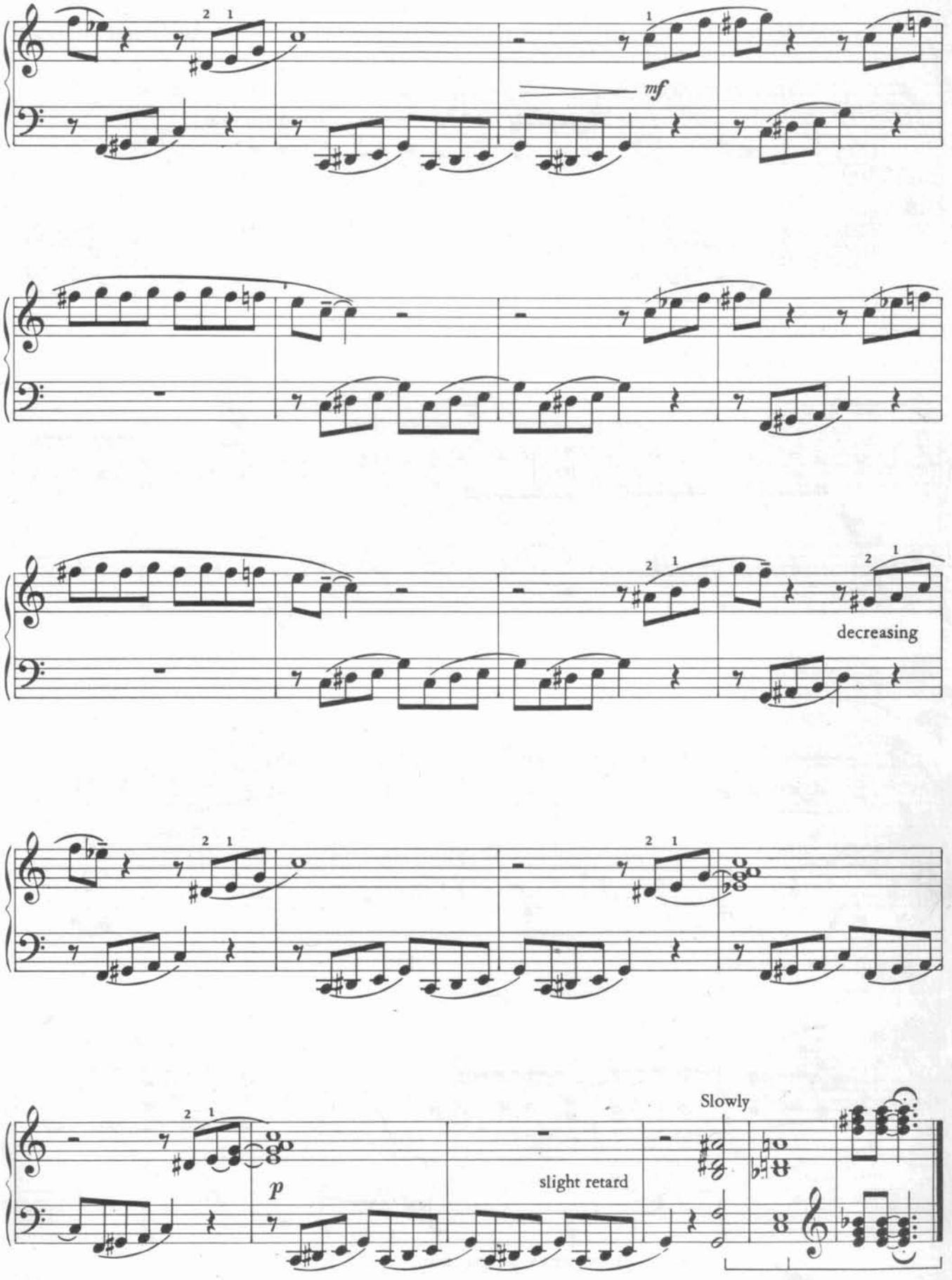
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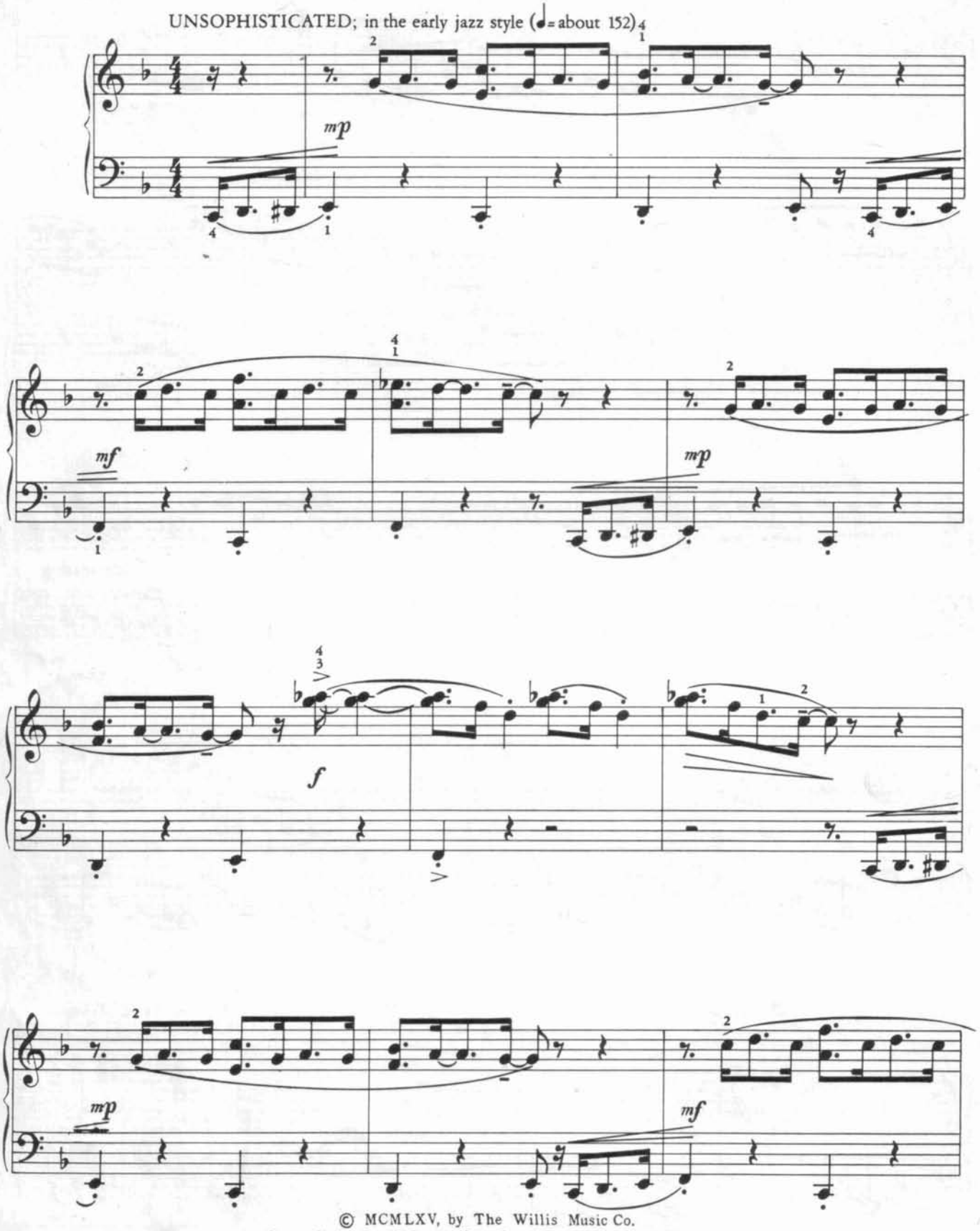
DIXIELAND COMBO

WILLIAM GILLOCK



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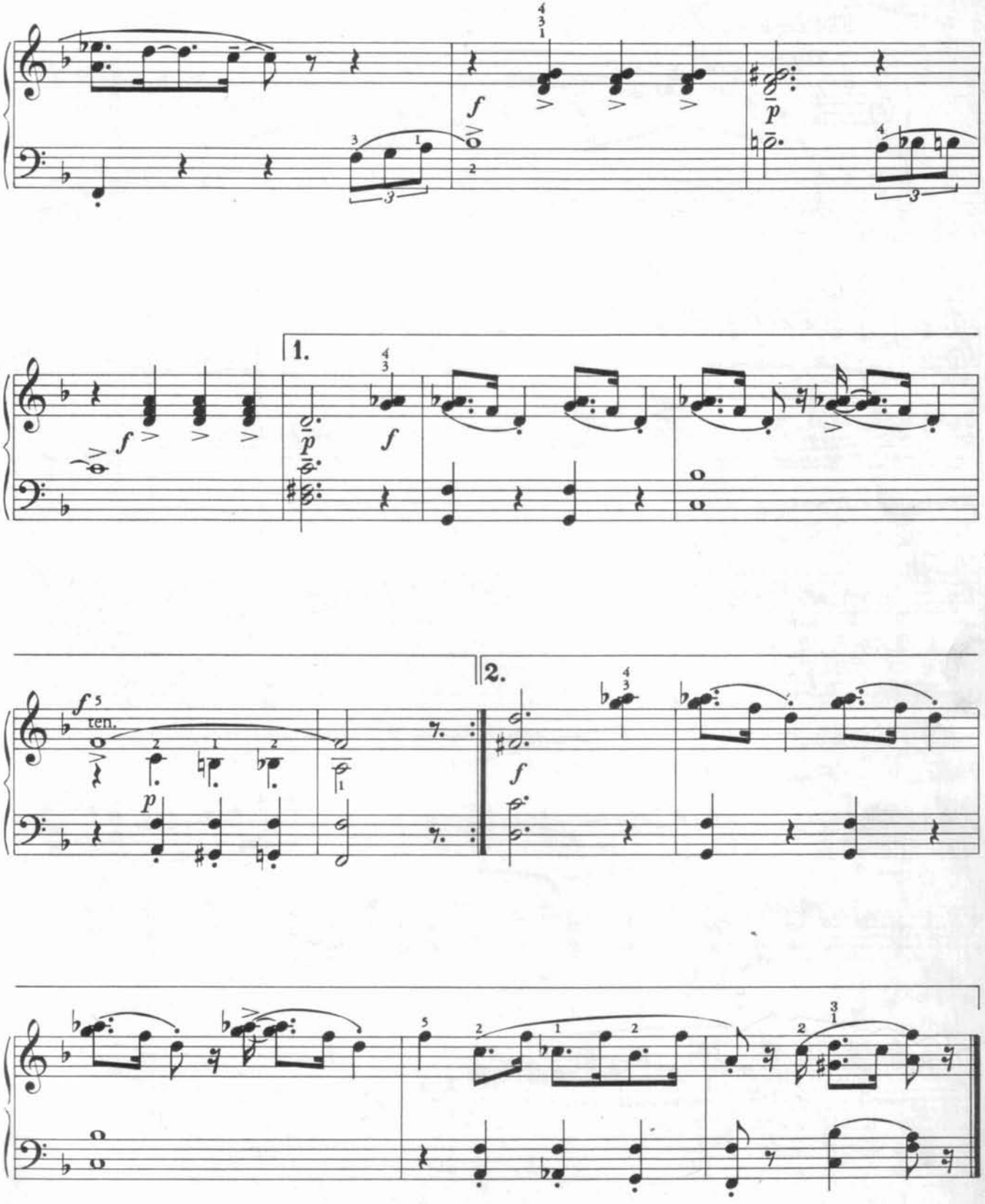
1.
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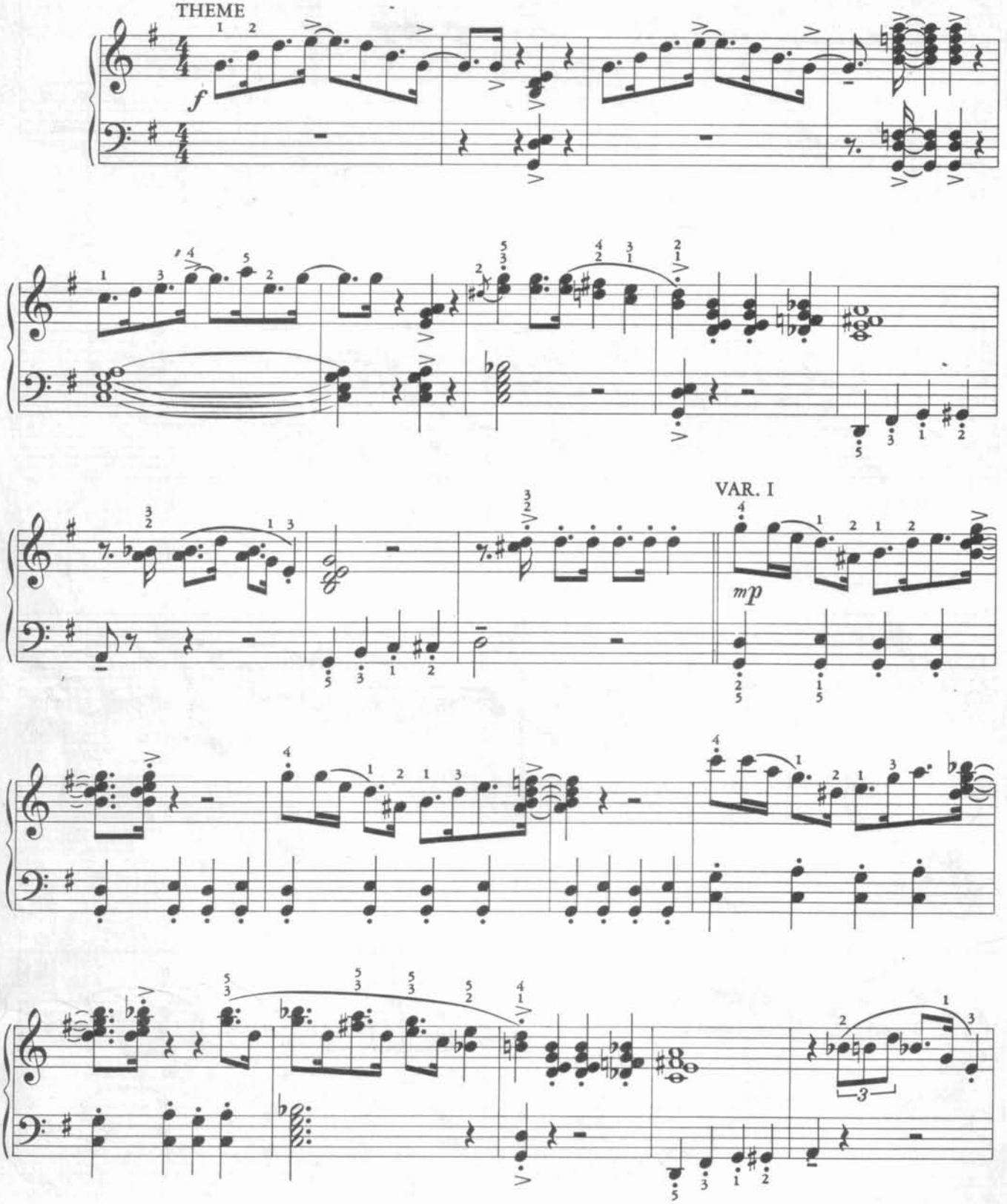
THEME AND VARIATIONS

FRANKIE AND JOHNNY

WILLIAM GILLOCK

Bold and Brassy (♩= about 176)

THEME



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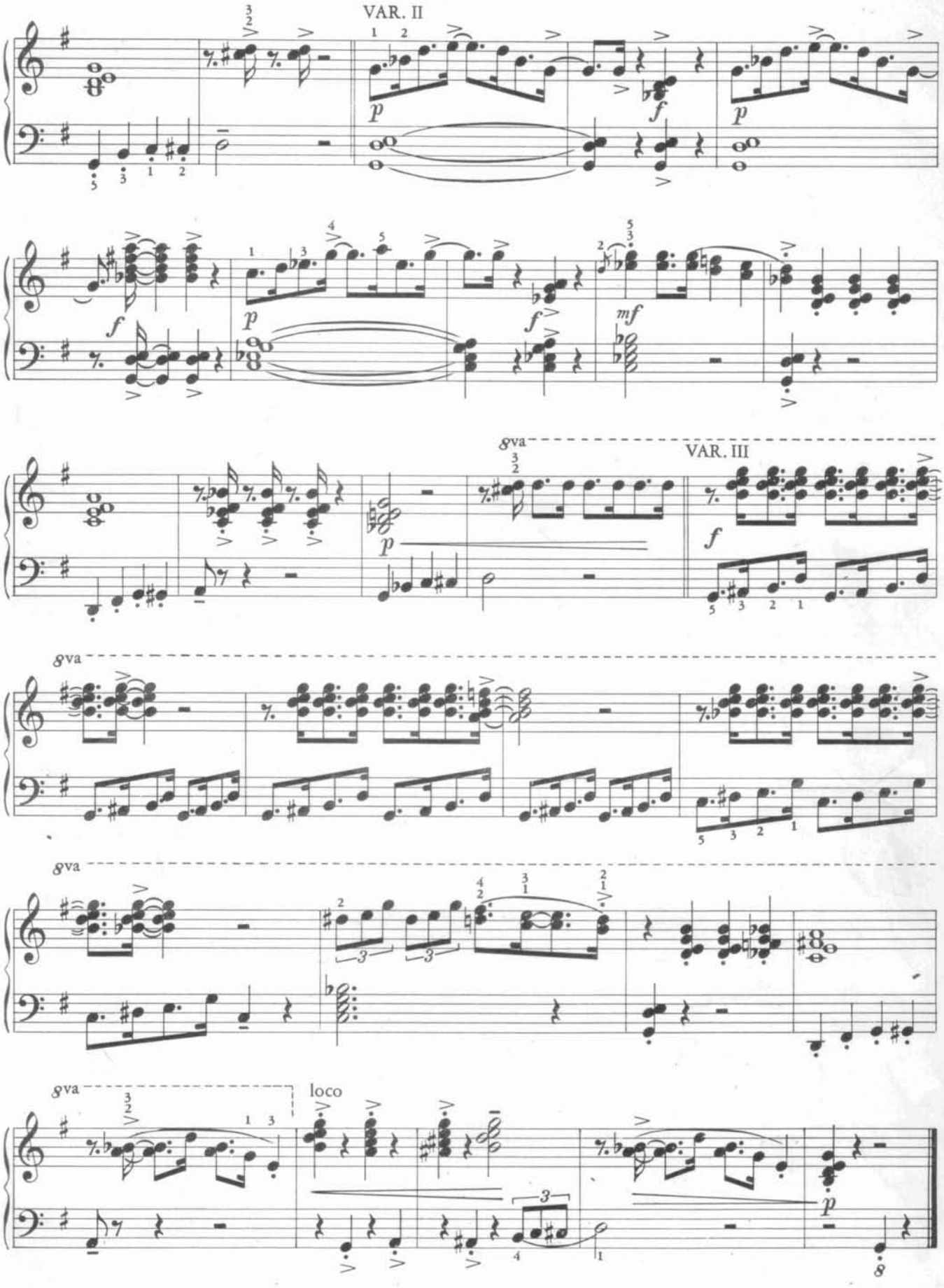

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Hendriks V.

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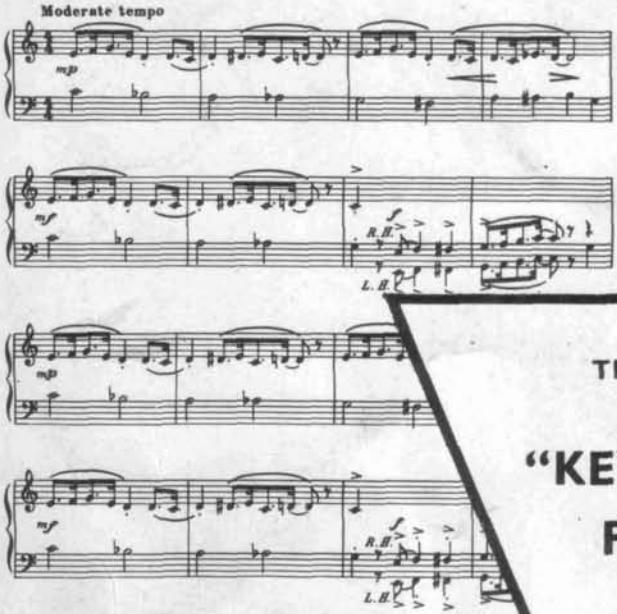
EASY ON THE EYES

First of all, GIVE YOURSELF A BREAK. Play the left hand ALONE. If there are any notes you don't know, look them up in the chart (page 4) and write them in. Just play the lower notes in bars 7, 8, 11 12, 31, and 32 as the others are played by the right hand.

Notice that the right hand makes constant use of the figure If you learn nothing else in this book, you should learn to play this rhythm properly. The word "Cincinnati" should give you the proper "swing". Try saying these words as you play the first line. "Easy on the eye, Don't know why, But it's easy. Easy on the eye, Don't know why but it is!"

After you have the "feel" of the piece, notice the curved lines in the right hand. These are called phrases and should be played in a group. It is customary to shorten the last note of each phrase. The first phrase would be more accurately written

Moderate tempo



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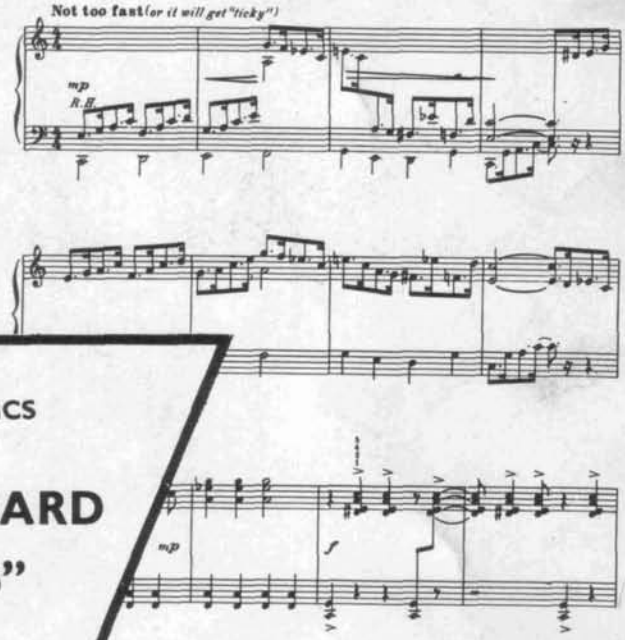
LAZY LOUIE

Most music, popular or otherwise, is made up of a series of PATTERNS. Learn to recognize them and you can memorize pieces very quickly. For instance, lines 1, 2, 5 and 6 are all the same pattern repeated in different octaves. The same is true in lines 3 and 4.

Notice that the dotted rhythm stops in line 7. The quavers should be played very evenly to contrast with the "rocking" rhythm of the rest of the piece.

RITARD means SLOW DOWN! In this case, slow down gradually until there is some doubt as to whether you EVER WILL play the last note!

Not too fast *(or it will get "ticky")*



THEMATICS
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22

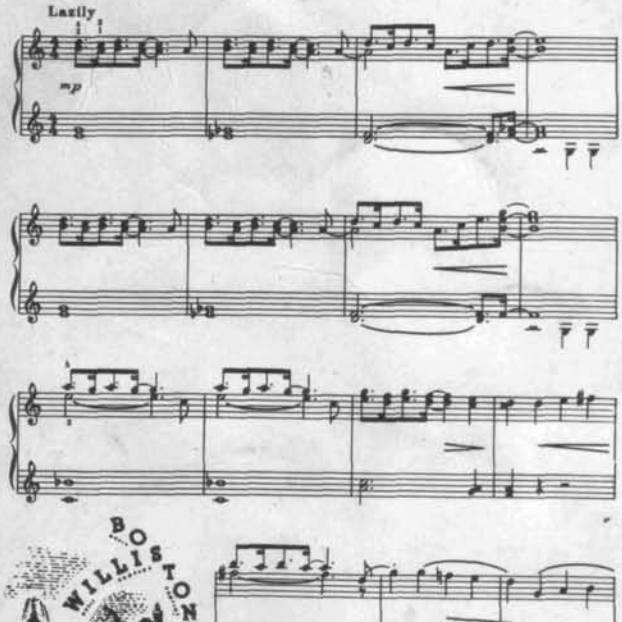
JUS' NOODLIN'

Watch your left hand on this one. It stays in the treble clef until the last three bars.

Be sure and use the fingers 3 and 2 in the first bars of lines 3 and 6 so that your thumb will be left to play the C at the end of the bar.

See your dentist twice a year!

Lazily

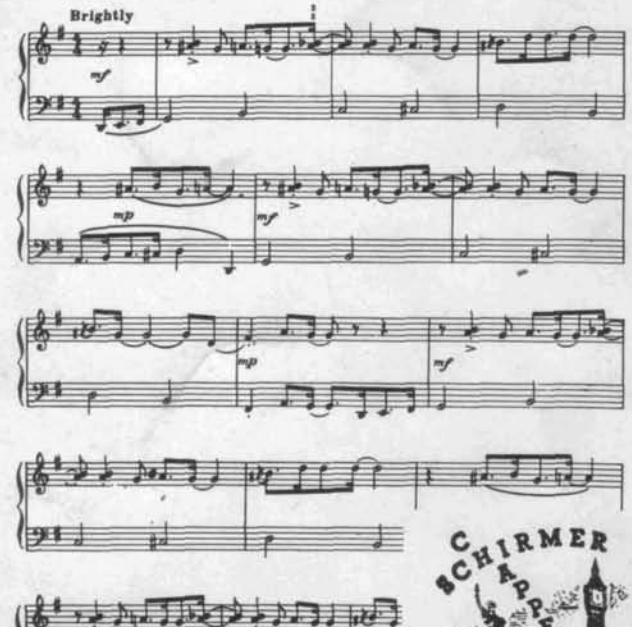


AFTER HOURS

This one can be a lot of fun once you get it under your fingers. We suggest you omit the grace notes until you have learned the piece well. Then put them in as the spirit moves you. PAY ATTENTION TO THE STACCATO MARKS.

While the second page may appear to be an awful handful, actually it consists of very simple patterns which you should be able to memorize quickly. If you don't pat your foot on this one, you don't like jazz!

Brightly



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