

ESIPUHE

Ryysyistä rikkauksiin: afroamerikkalaisen musiikin tarina ragtimesta rap-musiikkiin

Tämä etydikokoelma on tarkoitettu osaksi niin pidemmällä olevan harrastajan kuin ammattiin tähtäävän pianistin ohjelmistoa. Pianokappaleet esittelevät afroamerikkalaisen musiikin eri tyyllilajeja tarjoten samalla vaihtelevia musiikkillisia haasteita. Ne soveltuvat hyvin yksityiseen käyttöön ja osaksi musiikkiopistojen ja konservatorioiden soitonopetusta. Idea harjoituskappaleiden säveltämiseen kypsäsi hiljalleen vuosien opetustyön aikana. Lopullisen sysäyksen kirjan kehittelyyn ja julkaisemiseen sain tehdessäni opinnäytetyötä samasta aiheesta.

Rytmimusiikki käsittää suuren määrän erilaisia musiikkityylejä. Yleensä sillä tarkoitetaan alun perin Pohjois-Amerikassa kehittynyttä bluesiin ja jazziin pohjautuvaa musiikkia. Puhutaan siis musiikista, jonka juuret ovat syväällä afroamerikkalaisessa kulttuurissa. Nykyään rytmimusiikki käsittää useita genrejä ja niiden alalajeja, joista suurimpia kokonaisuuksia ovat esimerkiksi blues & jazz ja pop/rock. Nämä voidaan taas jakaa pienempiin ryhmiin, jolloin saadaan tarkempia eri aikakausiin tai maantieteellisiin alueisiin viittaavia tyyliuuntia, kuten esimerkiksi Delta Blues, Chicago Blues, hot-jazz, swing, rock 'n' roll, soul, R&B, 80's-pop, metal, punk, indie, dancehall, grunge ja niin edelleen. Lista on loputtoman pitkä ja uusia tyyliuuntia syntyy musiikin kehityksessä ja muuttuessa taukoamatta.

Olen säveltänyt kirjan kappaleet afroamerikkalaisen musiikin eri tyyllilajeja silmällä pitäen. Ne keskittyvät erityisesti "mustaan" popmusiikkiin. Tarkoitus on tuoda soittajille tutuksi melodioita, rytmejä ja harmonioita aina 1800-luvun ragtimeista 1980-luvun hip hopiin. Jokaista valitsemaani tyyllilajia edustaa kolme erilaista kappaletta. Soittamisen lomassa afroamerikkalaisen musiikin genret ja historia tulevat tutuksi tiiviin tietopakettin ja kuunteluvinkkien kautta. Tekstissä mainittuihin kappaleisiin on helppo tutustua esimerkiksi Spotifyn ja Youtuben avulla. Kirja etenee tyyliuuntien syntyjärjestyksessä.

Kiitokset oppilailleni kappaleiden testaamisesta ja palautteesta. Erityiskiitokset seuraaville henkilöille avusta kirjan eri vaiheissa: Olli Estola, Pasi Hiltula, Jaana Sariola, Ilona Sekiguchi ja Anna Serita. Suurkiitokset vaimolleni Ellille tuesta ja jaksamisesta projektin aikana.

Hauskoja ja svengaavia hetkiä rytmimusiikin etydien parissa!

Sami Juntunen

FOREWORD

From rags to riches, the story of African-American music from ragtime to rap

This exercise book is meant as part of an aspiring pianist's repertoire, be they an amateur further along in their studies or a student actively pursuing a career in music. These pieces of music offer a glance into the different genres within African-American music, and offer a variety of musical challenges. They are suited for private studies or as a part of the curriculum in music schools and conservatories. In fact, the idea of creating a rehearsal repertoire came to fruition through years of teaching. The final push for this book came from working on my thesis, which focused on the idea of creating a collection of repertoire rehearsal pieces.

The term "rhythm music" is used to describe a wide variety of different styles of music, usually describing music that has developed over time in North America with its foundation laid in blues and jazz. This suggests that we are dealing with music that has its roots deep in the African-American culture. Nowadays, rhythm music consists of several genres and their subgenres, of which the largest categories are for instance blues, jazz and pop/rock music. These categories can be further dealt into smaller groups, enabling us to have genres dealing in specific time periods or geographical specifications, e.g. the Delta Blues; Chicago Blues; hot jazz; swing; rock'n'roll; soul; R'n'B; 80's pop; metal; punk; indie; dancehall; grunge; and so on. The list is endless, as new genres pop up as music develops and changes continuously.

I have composed the rehearsal pieces within this book keeping in mind the different African-American genres of music. They focus especially in "black" pop music. The purpose is to introduce melodies, rhythms and harmonies all the way from 19th century ragtime to 1980's hip hop. Each chosen genre offers three distinct compositions. By playing each piece one will get acquainted with all the different genres and their backgrounds, aided by concise fact bulletins and references to other similar pieces. By using music streaming services such as Spotify or Youtube, one can study the music referred to in the text with ease. Each chapter of the book follows a musical timeline, proceeding in the order of which each genre was born.

I'd like to thank my students for their feedback after testing the pieces. Special thanks go to the following people, for their help in different stages of conceiving this book: Olli Estola, Pasi Hiltula, Jaana Sariola, Ilona Sekiguchi and Anna Serita. An especially heartfelt thanks to my wife Elli for her support and strength during this process.

I hope you have fun and groovy moments with these études!

Yours truly,

Sami Juntunen

Ragtime

Seuraavat kolme kappaletta *Happy Day's Rag*, *Just Rag* ja *Raggin' Chords* kertovat ragtimen tarinaa. Ragtime syntyi 1800-luvun loppupuolella Pohjois-Amerikan keskilännessä kiertävien pianistien yhdistellessä aikakauden erityyppisiä suosittuja kappaleita keskenään. Eurooppalaisperäiset tanssikappaleet, kuten jiggit ja marssit, sekoittuivat afroamerikkalaisten banjolla soittamiin kappaleisiin, varhaiseen bluesiin ja kuubalaiseen habaneraan, josta ne vähitellen muuntautuivat omaksi tyylijaljikseen pianolle sovitettuna. Ragtimekappaleet koostuvat yleensä kolmesta tai neljästä 16 tahdin mittaisesta samankaltaisesta teemasta, jossa vasen käsi pitää yllä tasaista, marssimaista sykettä. Vasen käsi soittaa banjomaisesti bassoäänen ja sointuäänten vuorottelevaa sointupohjaa, johon yhdistyy oikean käden murtosointumainen, synkopoiva ja usein oktaavilinjoissa kulkeva melodialinja.

Juuri synkopoivaa rytmiä kutsuttiin "ragged timeksi", josta nimi on todennäköisesti peräisin. Tempot olivat aluksi pääosin keskitempoisia, mutta vuosien varrella ragtimen levitessä pienorkesterien ohjelmistoon tempot myös nopeutuivat. Rytmin tasaisuus teki ragtimesta helposti tanssittavaa. Tanssi kulkikin lähes alusta asti rinta rinnan musiikin kanssa, kuten aina afrikkalaisperäisessä musiikissa. Nopeatempoisempaa ragtimea soitettiin orkestereiden voimalla 1910-luvulla tanssisaaleissa, joissa se jalostui myöhemmin 1920-luvulle mentäessä muun muassa kohti fox-trotia. Ragtimen tunnetuin ja yksi tuotteliaimmista säveltäjistä oli Scott Joplin. Hänen sävellyksensä *Maple Leaf Rag* (1899) nousi julkaisunsa jälkeen valtaisaan suosioon ja se oli ensimmäisiä afroamerikkalaisen musiikin suuria hittejä. Joplinin lisäksi tunnettuja ragtime-säveltäjiä olivat muun muassa James Scott, Arthur Marshall, Joseph Lamb ja Scott Hayden.

The following three pieces, "Happy Day's Rag", "Just Rag" and "Raggin' Chords" tell the story of ragtime. Ragtime was born at the end of the 19th century. As travelling pianists circulated the Midwest of the United States they combined different popular tunes of the time. European dance pieces, such as jigs and marches, blended together with styles accompanied by banjo, e.g. early blues tunes and Cuban habanera pieces. These combined elements gradually evolved into a unique style of music specifically arranged for piano. Ragtime pieces are usually composed of three or four themes, each the length of 16 bars, where the left hand keeps an even, march-like beat. The left hand plays a harmonic base, shifting back and forth between the bass note and chord tones, resembling a picking style used whilst playing the banjo. Meanwhile, the right hand adds a synchopated broken chord melody, which often moves in a series of octave progressions.

This synchopated rhythm is what was called "ragged time", so it is likely that the term "ragtime" derives from it. Ragtime was played mostly in mid-tempo, but as years went by, and smaller dance orchestras began to include ragtime pieces in their repertoire, the tempo increased. Ragtime's smooth rhythms made it easy to dance to, so it is only to be expected that the story of ragtime would include dance, as is often the case with music derived from Africa. Up-tempo ragtime was played in dance halls by orchestras in the 1910's, and from there it developed further into new styles of music (e.g. fox-trot) by the 1920's. Scott Joplin was one of the better-known and prolific composers of ragtime. His tune "Maple Leaf Rag" gained immense popularity after its publication in 1899, and was one of the first great hits of African-American music. Other famous ragtime composers include James Scott, Arthur Marshall, Joseph Lamb and Scott Hayden.

Tutustu ragtimeen kuuntelemalla nämä kappaleet:

Learn about ragtime by listening to these pieces:

Scott Joplin (1867–1917):

Elite Syncopations, The Entertainer, Maple Leaf Rag.

Joseph Lamb (1887–1960):

Bohemia Rag, Ragtime Nightingale, Reindeer Rag.

James Scott (1885–1938):

Broadway Rag, Frog Legs Rag, Kansas City Rag.

Happy Day's Rag

SAMI JUNTUNEN (2014)

♩ = 110

mp

5

9

mf

13

17

mp

Jokilaivan matka

Riverboat Journey

♩ = 100–160

SAMI JUNTUNEN (2014)

Mechanically, less swingy

The score is written for piano in 4/4 time, B-flat major. It consists of 15 measures. The tempo is marked as ♩ = 100–160, and the performance instruction is "Mechanically, less swingy". The score is divided into five systems, each with a measure number (4, 8, 11, 15) at the beginning. The right hand plays a melodic line with various intervals and slurs, while the left hand provides harmonic support with chords and a bass line. Fingerings are indicated by numbers 1-5. Chords are labeled as Bb, Bb^{o7}, Cm⁷/Bb, F⁷, Bb, G⁷, C⁷, F⁹, Bb, G⁷, C⁷, B⁷, G⁷, and C⁷. The dynamic marking *mf* is used in measures 1, 11, and 12. A large orange watermark "SAMPLE" is overlaid diagonally across the score.

Blues in Bb

SAMI JUNTUNEN (2013)

♩ = 100-140

5

9

13

17

21

Strides and Arpeggios

SAMI JUNTUNEN (2014)

$\text{♩} = \text{♩} = \text{♩}$
 $\text{♩} = 120-140$

Musical notation for measures 1-2. The piece is in 4/4 time. The right hand features a melodic line with slurs and fingerings (5, 3, 2, 1). The left hand plays a rhythmic accompaniment with slurs and fingerings (1, 2, 3, 5). Pedal markings are present under the first and second measures.

mf
Be reasonable with pedal

Musical notation for measures 3-4. The right hand continues with slurs and fingerings. The left hand has slurs and fingerings (1, 2, 3, 5). Pedal markings are present under measures 3 and 4.

Musical notation for measures 5-6. The right hand has a long slur with fingerings (1, 2, 3, 4, 5, 1, 3, 2). The left hand has slurs and fingerings (1, 2, 3, 5). Pedal markings are present under measures 5 and 6.

Musical notation for measures 7-8. The right hand has slurs and fingerings (3). The left hand has slurs and fingerings (5). Pedal markings are present under measures 7 and 8.

Musical notation for measures 9-12. The right hand has slurs and fingerings (2, 1, 2, 3, 5, 1, 2, 1, 4). The left hand has slurs and fingerings (3). Pedal markings are present under measures 9 and 10. The dynamic marking *mp* appears at the start of measure 11.

Rollin' Boogie Woogie

SAMI JUNTUNEN (2014)

$\text{♩} = 120$

mp

C

E_b7

$Dm7$

mf

G^{13}

$C7$

continue this type of phrasing

$F7$

$C7$

$G7$

$F7$

$C7$

$C7$

Benny Be Good

SAMI JUNTUNEN (2013)

♩ = 120

p Eb⁶ Eb⁰⁷ Eb⁶ Ab⁶ Ab^{m6} Eb⁶/G

Assist lightly with pedal

D⁰⁷ Cm⁷ B⁰⁷ Cm⁷/Bb F⁹/A F⁹ Eb⁰⁷

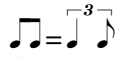
Fm⁷/Eb F⁰⁷/Eb Bb⁷/D *mf* Eb⁶ F^{#07}

Eb⁶/G Eb⁶/Bb Ab⁶/C Bb⁰⁷ Fm⁷/Ab Bb¹³(b9) G⁷(b9)

Cm⁷ Eb⁷/Bb A⁰⁷ Ab^{m6} Eb/G Gb⁰⁷ Fm⁷ Emaj⁷ Eb

Jumpin' Blues

SAMI JUNTUNEN (2014)



$\text{♩} = 150$ (Heavy Swing)

mf C⁹

5 3 2 1 2 1 2 3 3 4

5

F⁹ C⁹

9

Dm⁷ G⁷ C⁹ A⁷(b⁹) Dm⁷ G¹³

5 4 3 2 1 2 3 1 2 3 4 2 1 4 5 2

13

C⁷

3 1 4 3

17

F⁷ C⁷

3 1 4 3 2 3 1 4 3

Holy Land

SAMI JUNTUNEN (2014)

♩ = 60–80 (With reverence)

legato

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is 60-80 BPM with reverence. The instruction is *legato*. The bass line includes the instruction "Use little pedal".

Chords: Bb, Eb/Bb, Bb, F/A, Gm7, C7/E, Bb/F, F, F/A

Musical notation for measures 5-8. The notation continues with a large orange watermark "SAMPLE" overlaid on the page.

Chords: Bb, Bb7/D, Eb, Eo7, Bb/F, G7(b13), Cm7, F9(sus4), F9

Musical notation for measures 9-12. The notation continues with a large orange watermark "SAMPLE" overlaid on the page.

Chords: Bb, Ebm6/Bb, Bb07, Bb, F9(#5), Bb, F/A

Musical notation for measures 13-16. The notation continues with a large orange watermark "SAMPLE" overlaid on the page.

Chords: Gm7, C7/E, C7/G, Bb/F, F, F/A, Bb, Bb7/D, Eb, Eo7

Musical notation for measures 17-20. The notation continues with a large orange watermark "SAMPLE" overlaid on the page.

Chords: Bb/F, G7(b13)/F, G7/B, Cm7, F9(sus4), F7(b9), Bb, Ebm6/Bb, Bb07, Bb

Tuli jalkojen alla Fire 'Neath Your Feet

SAMI JUNTUNEN (2014)

♩ = 180

Measures 1-4. Chords: F7, Bb7, F7, Cm7, F7.

Measures 5-7. Chords: Bb7, Bb7, F7.

Measures 8-10. Chords: D7(b9), Gm7, C7.

Measures 11-14. Chords: F7, D7(#9), G13, C7(#9), F13, Bb9.

Measures 15-18. Chords: F7, Cm9, F13, Bb9, Bb9.

Soulmoottori

Soul Motor

SAMI JUNTUNEN (2014)

♩ = 110 (Steady rolling)

The musical score is written for piano and bass in 4/4 time, marked with a tempo of 110 beats per minute and the instruction "Steady rolling". The key signature is one sharp (F#), and the piece begins with a mezzo-forte (*mf*) dynamic. The score is divided into six systems, each with a measure number (1, 4, 7, 10, 13, 16) at the start of the first staff. The piano part (top staff) features a steady accompaniment of chords and eighth-note patterns, while the bass part (bottom staff) provides a rhythmic foundation with eighth-note lines and occasional triplets. Chords are indicated by letters above the piano staff, and fingerings are shown with numbers 1-5. A large, semi-transparent orange watermark is overlaid diagonally across the center of the page.

1 *mf* Am⁷ Dm⁷

4 F⁹ E7([#]9)

7 Am⁷ Am⁷

10 Dm⁷

13 F⁹ E7([#]9) Am Bm/A

16 *mp* Am Am⁷ D/A Am⁷

Basistin funk

Bass Player's Funk

♩ = 100

SAMI JUNTUNEN (2015)

Straight or triplet-based 16th note

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff. The piano part (treble staff) features chords and melodic lines, while the bass part (bass staff) features a rhythmic line of straight or triplet-based 16th notes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf*, *sub. p*, and *mp*. Chords are labeled as Em7, F13, A9, G#7, and Am9. A large orange watermark 'SAMU' is overlaid on the score.

System 1: Treble: Em7, F13, Em7. Bass: Em7, F13, Em7. Dynamics: *mf*.

System 2: Treble: A9, Em7, A9, F9. Bass: A9, Em7, A9, F9. Dynamics: *mf*.

System 3: Treble: Em7, A9, Em7, G#7, A9. Bass: Em7, A9, Em7, G#7, A9. Dynamics: *mf*.

System 4: Treble: F13, Em7, A7. Bass: F13, Em7, A7. Dynamics: *sub. p*, *mp*, *mf*.

System 5: Treble: Em7, A7, Am9. Bass: Em7, A7, Am9. Dynamics: *mf*.

Dancing Shoes

SAMI JUNTUNEN (2013)

♩ = 110–120 Disco groove

2 4 2

4 2 1 5

2 1

4 2 1

mp

Am⁹

Bm⁷/A

Ped. 

3

4 3 2

2 1


3 1

Am⁹

F(add⁹)

Em⁷(add⁴)

Am⁹

Ped. 

6

Bm⁷/A

Am⁹

F(add⁹)

Em⁷(add⁴)

9

1 3 5 4

2

2 1 2 3

5 4 2 1 3

mf

Dm⁷(add⁴)

Em⁷(add⁴)

Dm⁷(add⁴)

12

4 3 2

4

3 2 1

Em⁷(add⁴)

Eb⁷(#11)

Dm⁷(add⁴)

Em⁷(add⁴)

R&B Ballad

SAMI JUNTUNEN (2014)

$\text{♩} = 60$

p B \flat maj7 E \flat maj 9 /B \flat B \flat maj7 E \flat m(maj 7)/B \flat

assist with Pedal

3 B \flat maj7 E \flat maj7 Dm 7 Cm 7 Cm 11 *mp* B \flat maj 9 E \flat maj 7 /B \flat

6 B \flat maj 9 E \flat m(maj 7)/B \flat B \flat maj 9 E \flat maj 7 /B \flat

8 B \flat maj 9 F 11 /B \flat B \flat maj 9 E \flat maj 7 /B \flat

10 B \flat maj 9 E \flat m(maj 7)/B \flat B \flat maj 9 E \flat maj 7 /B \flat