100 Ultimate Jazz Riffs

For Piano / Keyboards

CD Included

by Andrew D. Gordon

Including Jazz-Funk, Jazz-Swing, Latin-Jazz, Jazz-Ballad, Jazz-Waltz Styles, based on II-V-I and associated Jazz chord progressions

MIDI file available

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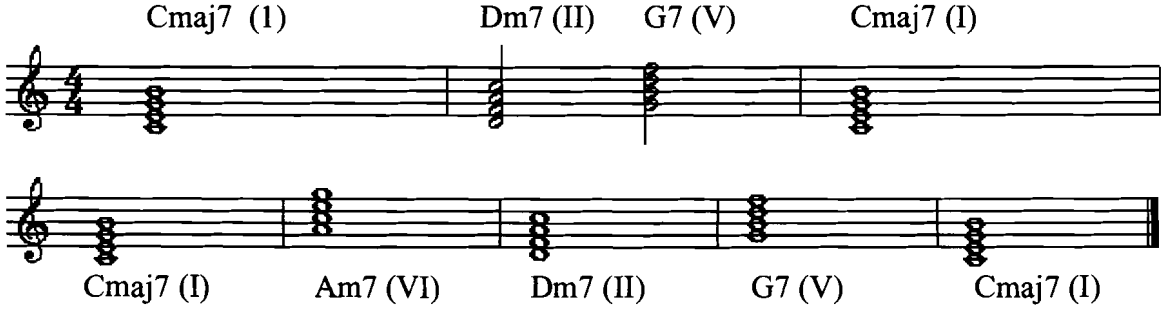
About This Book

Thank you for buying this book which will enable you to learn or improve your jazz improvisational skills. The object of this book is to help learn, in a practical way, how to develop melodic solo lines and to build up a repertoire of these melodic lines so that the musician can call upon these melodic lines called "riffs" instantaneously when soloing over a jazz tune that uses II –V – I and associated chord progressions. Most jazz tunes use this chord progression in some form or another.
During my musical studies I took 12 years of classical piano lessons before learning to play the Blues. Learning to play and improvise over the Blues was relatively straight forward because there are only three chords to solo over but although learning the Blues is a good stepping stone to playing jazz I had great difficulty in being able to know what to play when it came to an improvised to solo over a jazz standard such as "Misty". It took me many years to develop my improvising technique in being able to solo comfortably over the chord changes to a song such as "Misty" with its many chords. By analyzing a song and seeing its chord progression one is able to start to put together a solo using various scales, modes etc. as seen in the 100 examples in this book.
To understand the theory behind jazz chord progressions I would suggest two excellent books, "A Whole Approach to Jazz" by Marc Sabatella which we are proud to publish and "The Jazz Theory Book" by Mark Levine published by Sher Music, two invaluable resources for anyone studying jazz.

Here is a brief summation concerning jazz chord progressions:
Many jazz tunes use, what is known as, the II-V-I chord progression, usually in different keys, that occur throughout the song making this chord progression the most important in jazz.

Example 1

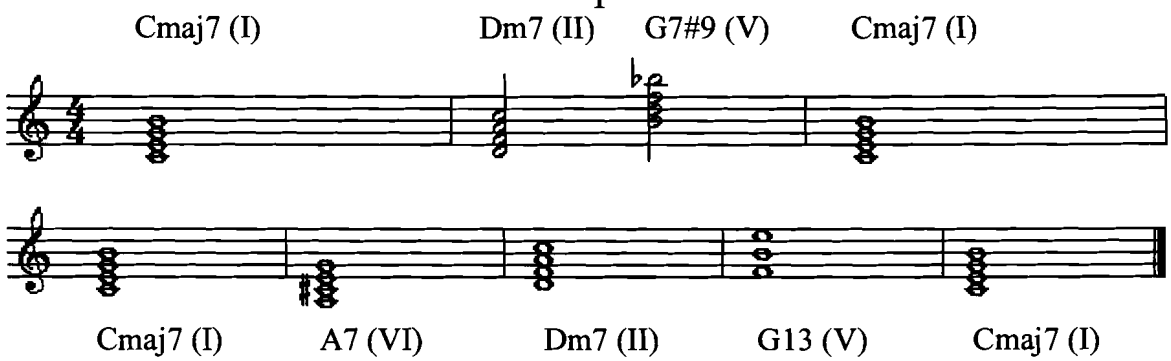


The above example shows a typical jazz chord progression as used in many jazz standards. Measure two and three shows the II-V-I chord progression in the key of "C". Another common chord progression is the I-VI-II-V as seen in measures 4 through 7 reverting back to the I chord in measure 8. There are many types of scales, modes, melodies etc. that can be played over these chord progressions and by studying the

contents of this book you will have at your fingertips many ideas that you can use in your own playing.

The above chord progression is in the key of "C" major and therefore the "C" major scale (the major scale of the I chord) can be played over the chord progression. Using just the major scale becomes *tiresome* very quickly. Other melodic lines outside of the major scale can be introduced as can be seen from many of the examples in the book. An effective way of introducing interesting melodic lines is to alter the V chord or the dominant seventh of the II-V-I progression so instead of playing G7, one could play G13, G7#9, G7b9, G7#5, G7b5 etc. all of which are based on the G7 chord but now different scales and melodic lines can be used. Notice in measure 5 that the Am7 chord in the example 1 has been changed to A7 in the example 2. Most jazz players would play A7 instead of Am7 as it gives a stronger resolution to the next chord, Dm7, and also opens up more opportunities to alter the A7 chord than that of the Am7.

Example 2



Notice in example two that the G7 chord has been replaced by G7#9 and G13. Also notice in measure 5 that the Am7 chord in the example 1 has been changed to A7 in example 2.

Many II-V progressions do not end on the I chord but move around the cycle of 5$^{ths.}$ Take, for example Jazz Swing 10 page 9, the chord progression is Dm9 (II chord of "C") - G13(b9) (V chord of "C") – Gm9 (II chord of "F") – C7#9#5 (V chord of "F") – Fmaj7 (I chord of "F")

In a *major key* as can be seen in the above example the **II chord** is nearly always a **minor seventh chord**, the **V chord** is nearly always a **dominant 7th**. chord and the **I chord** nearly always a **major 7th**. chord.

In a *minor key* as can be seen in the Latin 7 example page 46, the **II chord** (Dm7b5) is generally **a minor seventh b5 chord,** the **V chord (G7b9)** is once again a **dominant 7th**. chord with a b9 and the **I chord (Cm7)** is generally a **minor 7th. chord.**

Tritone Substitution

This common device is another way of altering the dominant 7th. chord by replacing the dominant 7th. chord with the dominant seventh chord a tritone (3 whole steps) away. The Ballad 5 example, page 34, shows how the tritone works. The normal II – V – I chord

progression would be Fm7 – Bb7 – Ebmaj7, however in this example the Bb7 is replaced by E7, the tritone of Bb7, (E is three whole steps away from Bb, either going up from Bb to E, or going down from Bb to E).

Tritone Substitution

Bb7 (D 3rd. of chord: Ab 7th. of chord) E7 (G# or Ab 3rd. of chord: D 7th. of chord)

In jazz, the third and the seventh of the chord are very important in shaping the sound of the chord and as can be seen both the 3rd. and the 7th. of the Bb7 and E7 are identical but reversed, D is the 3rd. of Bb7 and the 7th. of E7 while Ab (or G#) is the 7th. of Bb7 and the 3rd. of E7.

Practice Tips

The CD that comes with this book is recorded with the right hand part on the right channel and the left hand part on the left channel with bass and drums on both channels. Most of the examples are recorded at two tempos, normal (N) and a slowed down (S) tempo You will notice on the top left hand corner of each example, which were recorded at normal and slowed tempo(N S) and which were just recorded at a normal tempo (N). By moving the balance control to the left you will have the rhythm section playing without the melody enabling you to practice the melody along with the rhythm tracks.

Practice each example slowly at first, if the slow tempo version of the CD is still too fast then practice with a metronome at a slower tempo before graduating up to the slow and normal speed of the CD.

It is important to try and memorize each of the riffs so that they become second nature to you just as it is remembering your phone number or address. Obviously this is not that easy to achieve but can be done by memorizing each example note by note then measure by measure, phrase by phrase, riff by riff. Start by picking one of your favorite riffs and listen to it over and over again, without playing it until you can memorize the melody in your mind. Once you have achieved that, start playing the riff until it is memorized and then move on.

Once you have memorized these riffs, try to use them as a basis for your own improvisational ideas and alternate between playing a certain riff and then coming up with your own melodic line based on that riff.

Transposing these riffs into as many keys as possible is an important aspect of being a good jazz improviser. Jazz tunes are played in all types of keys so that one has to be ready to improvise in different keys, hence the ability to play these riffs in other keys than the one it is written in.

Please have faith and confidence in your own personal abilities and be determined to persevere with this area of musical study that is one of the most difficult to achieve. Please feel free to email me at adgordon@adgproductions for any encouragement that you may need.

Listening to the great jazz musicians and trying to transcribe their solos, as I had done for many years, will help in developing your jazz playing. There is a great software product on the market called "**The Transkriber**" which will slow down a track from a CD by a ½ or a ¼ speed without changing the pitch making it much easier to transcribe the notes of the soloist. For more details on "The Transkriber" please look on our web site at http://www.adgproductions.com.
At the back of the book I have shown how to incorporate the various riffs into the chord progression of "Blue Moon'. By studying how this is done you should be able to take any jazz tune that uses the various chord progressions that are used in the book and create your own melodic lines over that tune.

Please note that a CD can only record 99 tracks, therefore Latin riff 25 (Normal & Slow tempos) , Latin riff 26 (Normal and Slow tempos), Blue Moon (Normal and Slow tempos) are all recorded on track 99 of the CD.

MIDI file disk

All the examples in this book are in standard MIDI file format on the disk that either came with the book or purchased separately through A.D.G. Productions. The object of having the MIDI disk is so that students and musicians with a MIDI keyboard with a disk drive or a computer with a sequencing program hooked up to their keyboard can interact and learn these examples in greater depth and ease than with a cassette or CD.
Each example consists of the melody line, piano accompaniment part, bass line and drums on separate tracks allowing the user to play each part individually, all parts together or any combination of tracks.

Suggested Applications For Use Of The MIDI Disk

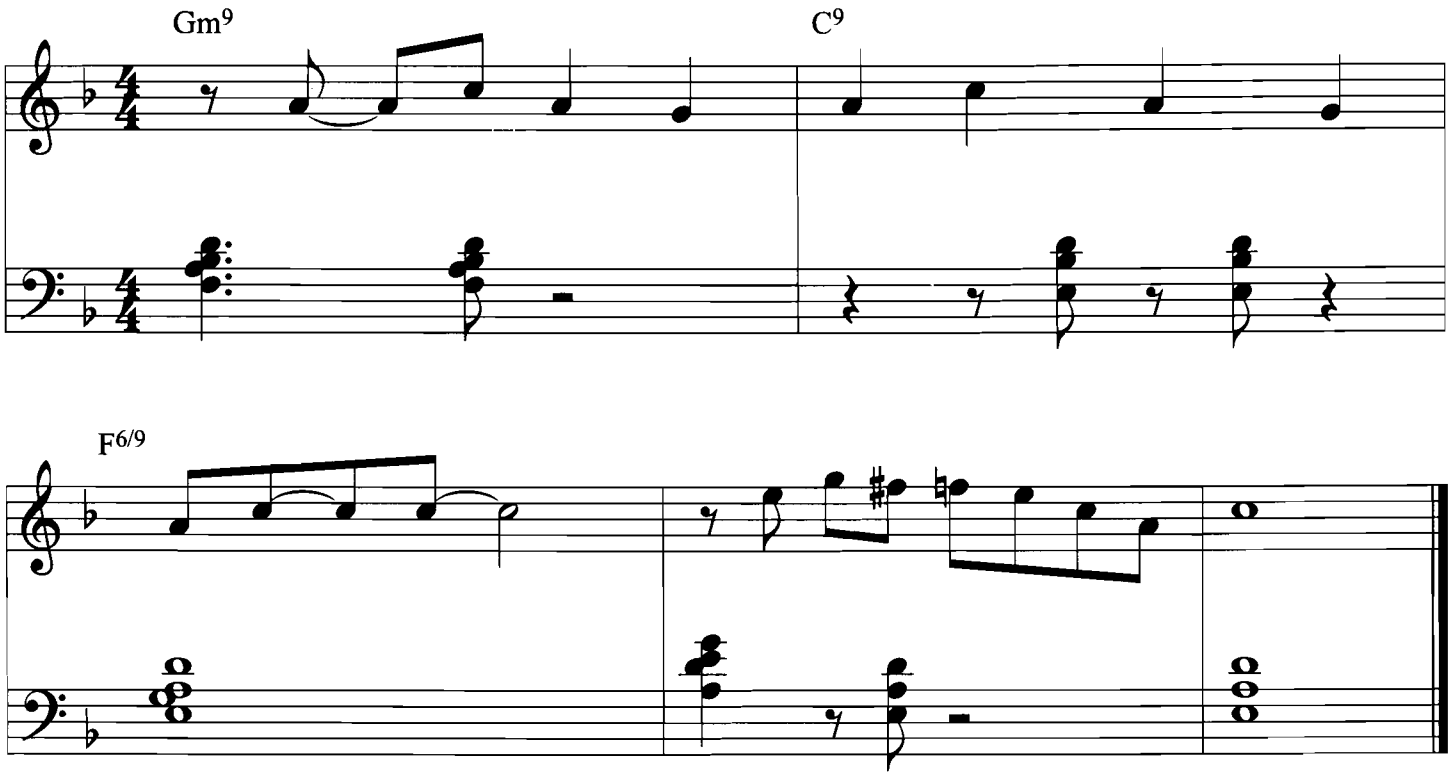
By **muting the melody line**, the user can practice playing the melodic part while the sequencer is playing the chords, bass and drums so you now have a rhythm section playing along to your melody line.
The sequencing program will allow you to **slow the tempo down** to a comfortable speed for practicing and as you become more proficient with the example, the speed can be increased.
Your sequencing program will allow you to **transpose the example** into any key allowing you to practice these examples in all 12 keys, very important in building up a repertoire of riffs to use when soloing over the chord progression of a jazz tune.
The MIDI disk can be used as an **ear training tool** whereby you can select either the melodic line, the chords or the bass line and try and identify what is being played measure by measure. Slow the tempo to a speed where you can comfortably identify the notes and then refer to the book only when the difficulty of hearing the notes becomes overwhelming. The sequencing program will allow you to **loop** single notes, phrases or the entire example over and over again.
Try creating **your own improvised melody** lines by muting the melody line and have the computer or keyboard play the rhythm tracks in loop mode while you try to solo over the chord progression.

Jazz Swing 1

CD track 1 N S

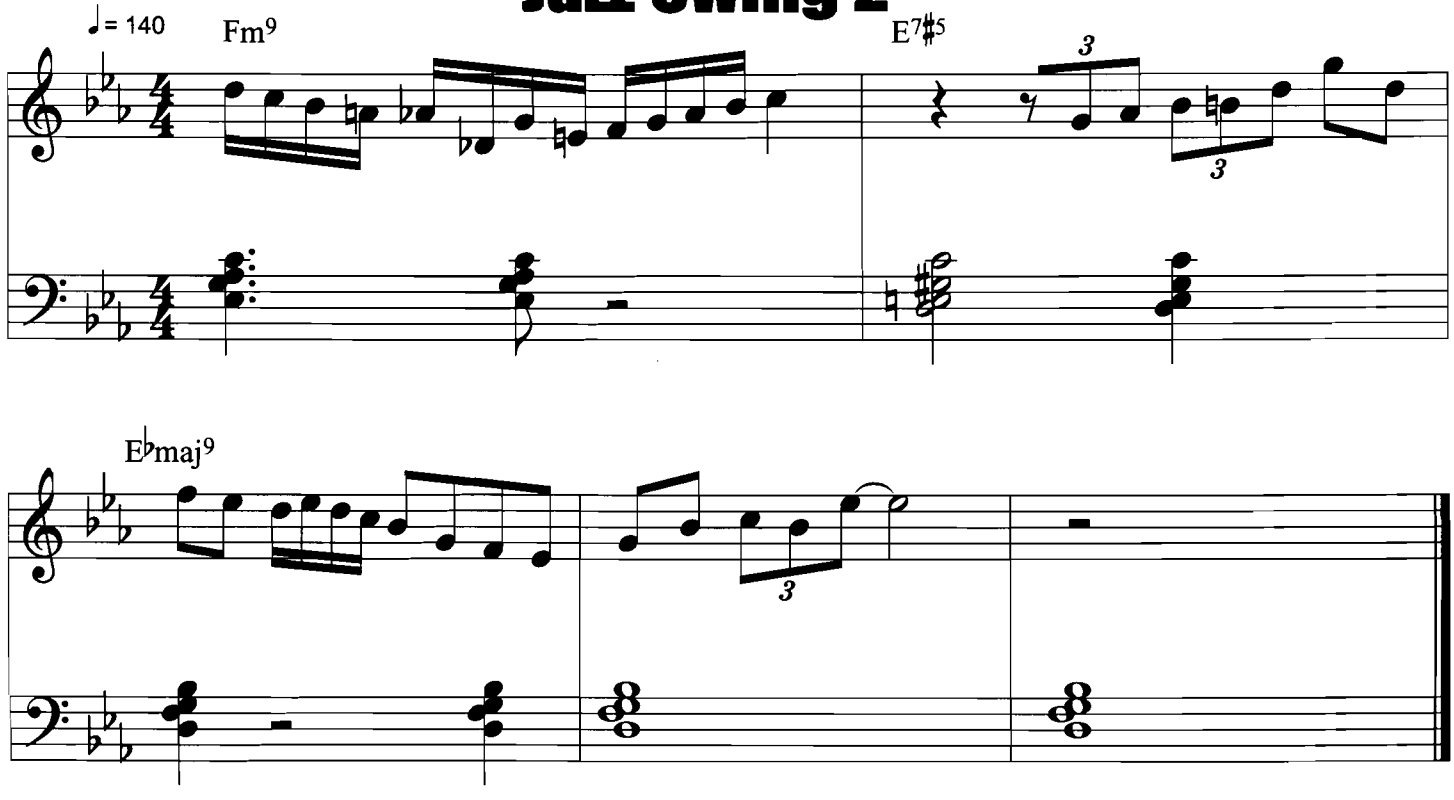
♩= 130

Composed and Arranged by
Andrew D. Gordon



Jazz Swing 2

CD track 2 N S

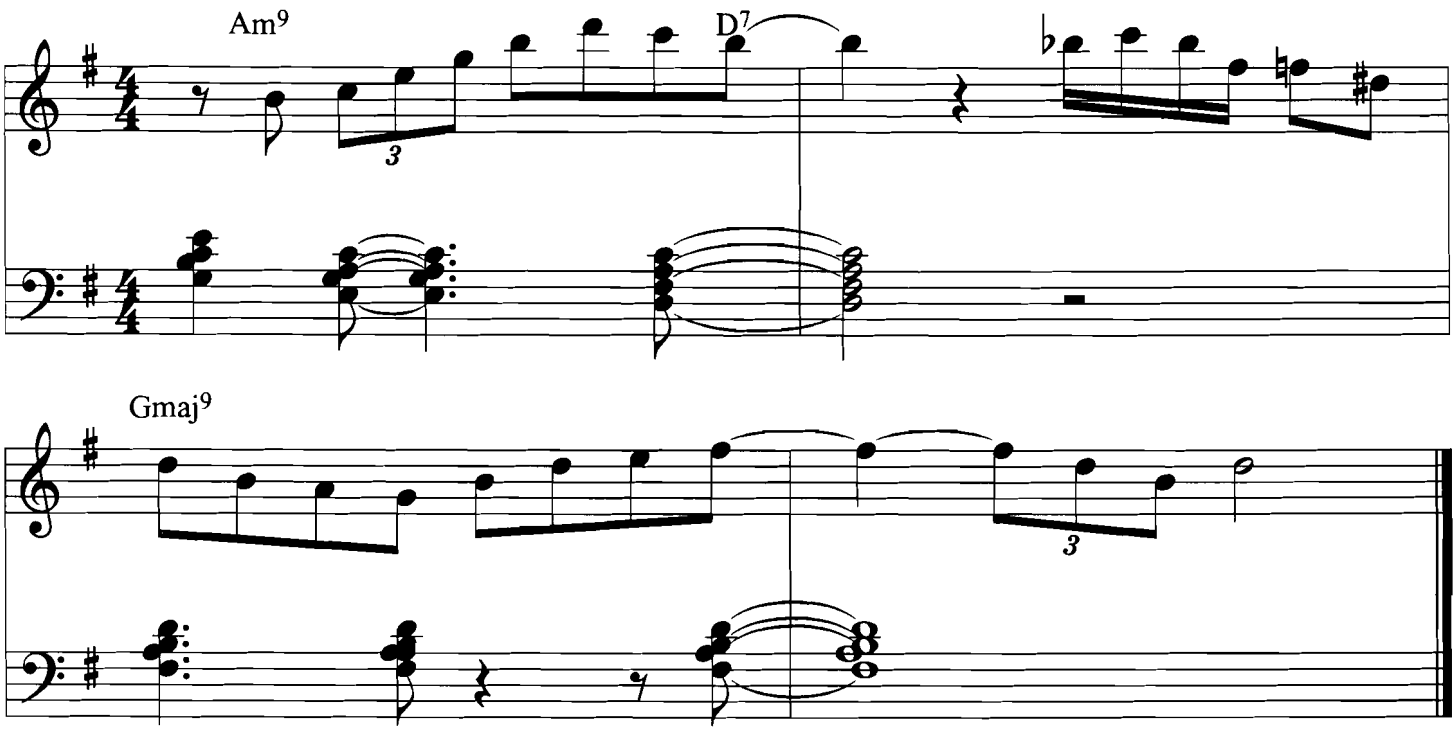


Jazz Swing 3

CD track 3 N S

♩ = 120

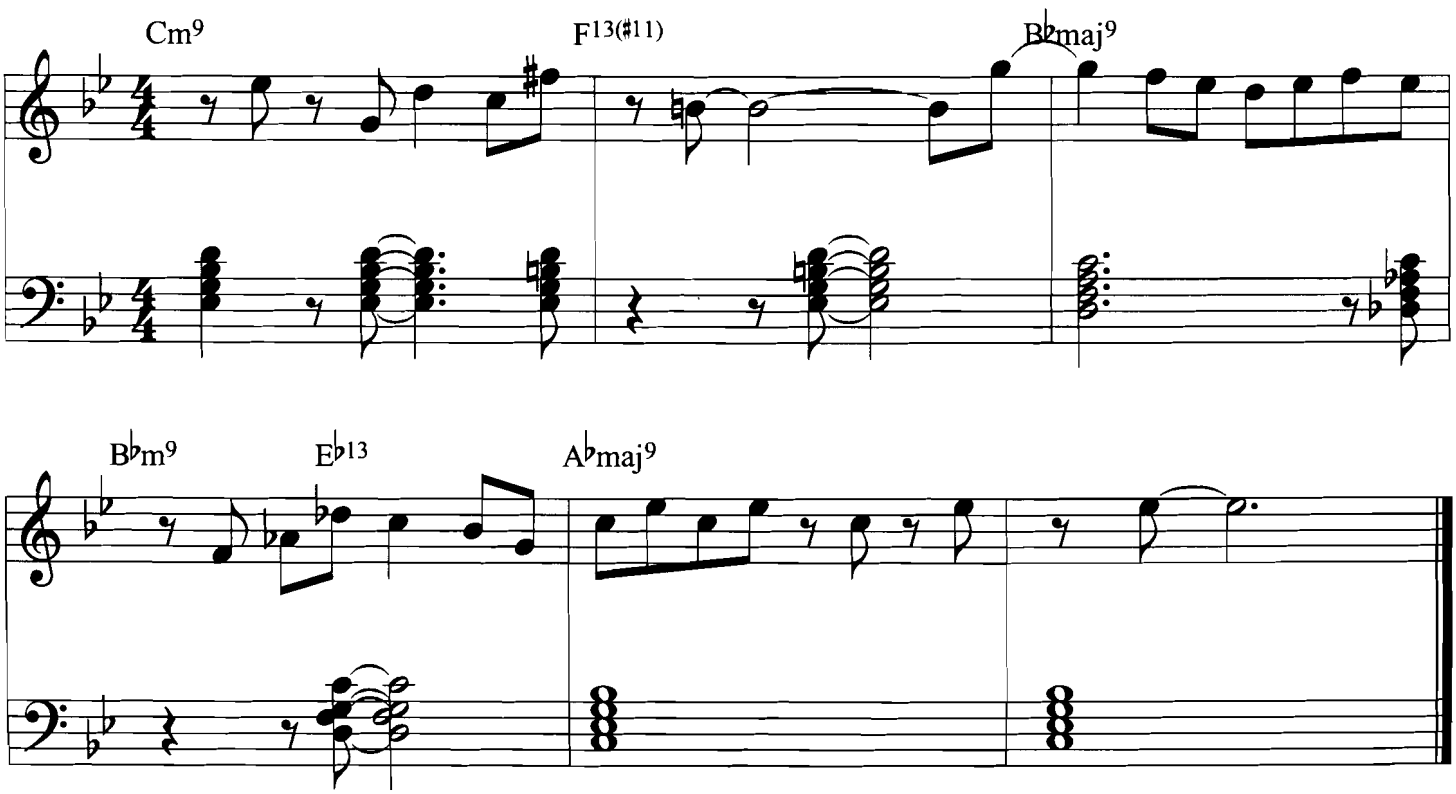
Composed and Arranged by
Andrew D. Gordon



Jazz Swing 4

CD track 4 N S

♩ = 135



Jazz Swing 5

CD track 5 N S

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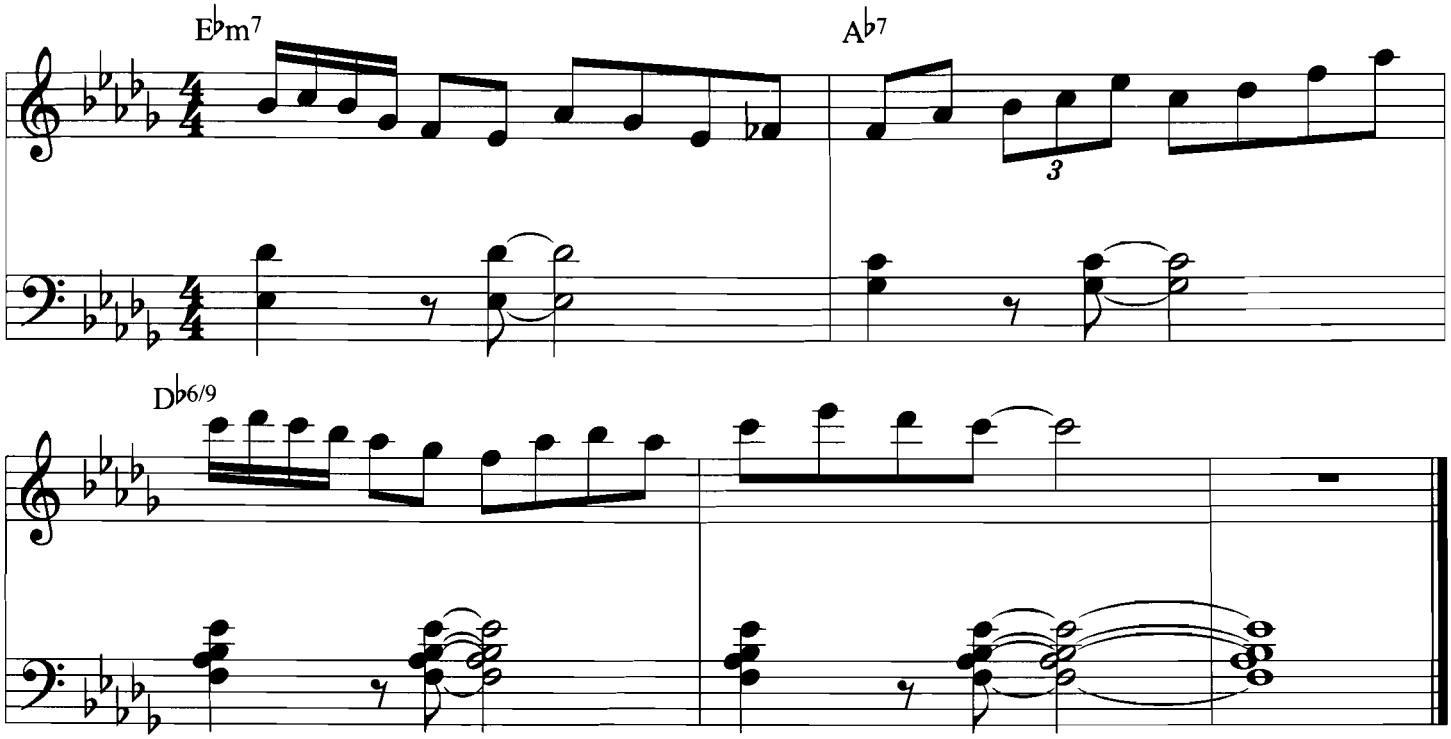
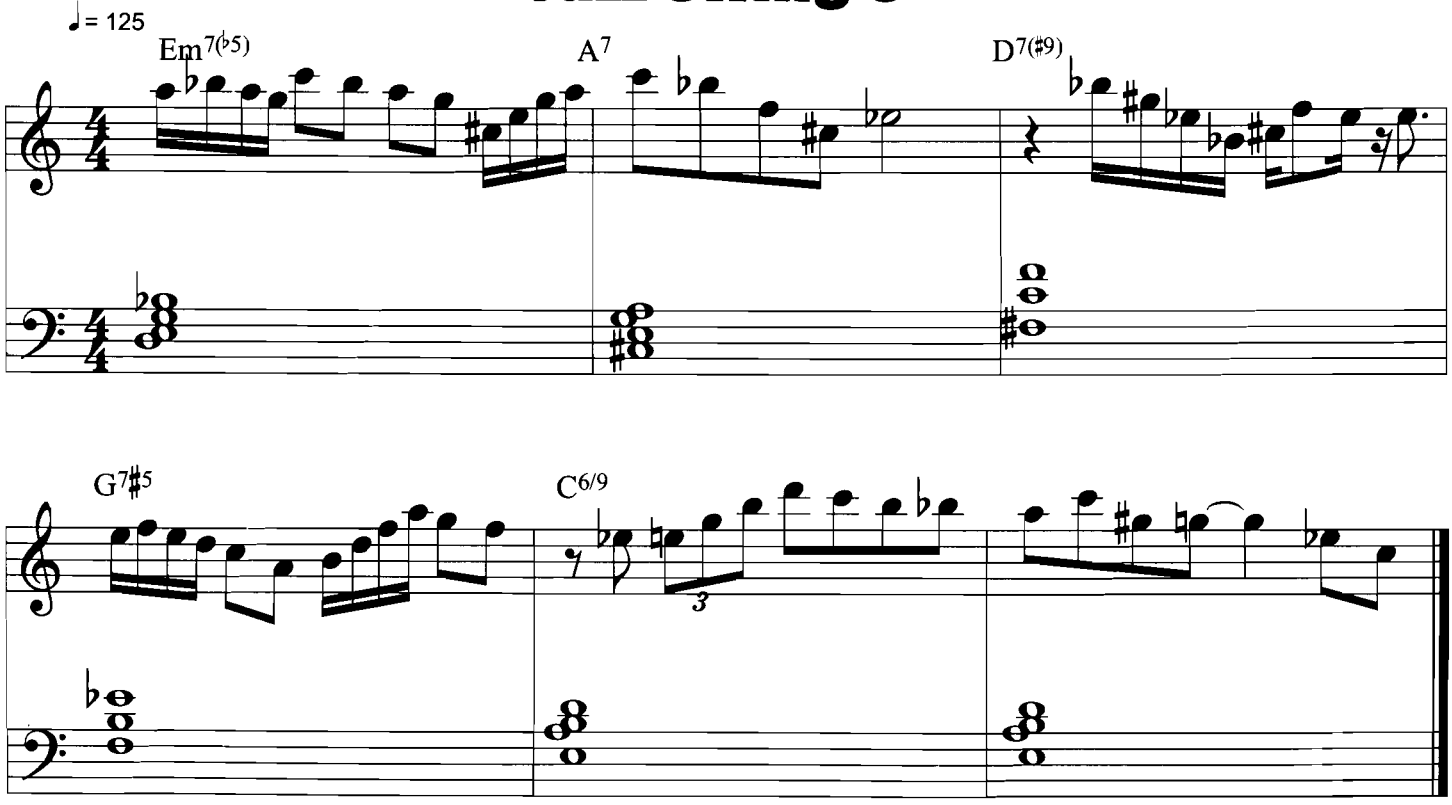
♩= 160



Jazz Swing 6

CD track 6 N S

♩= 125



Jazz Swing 7

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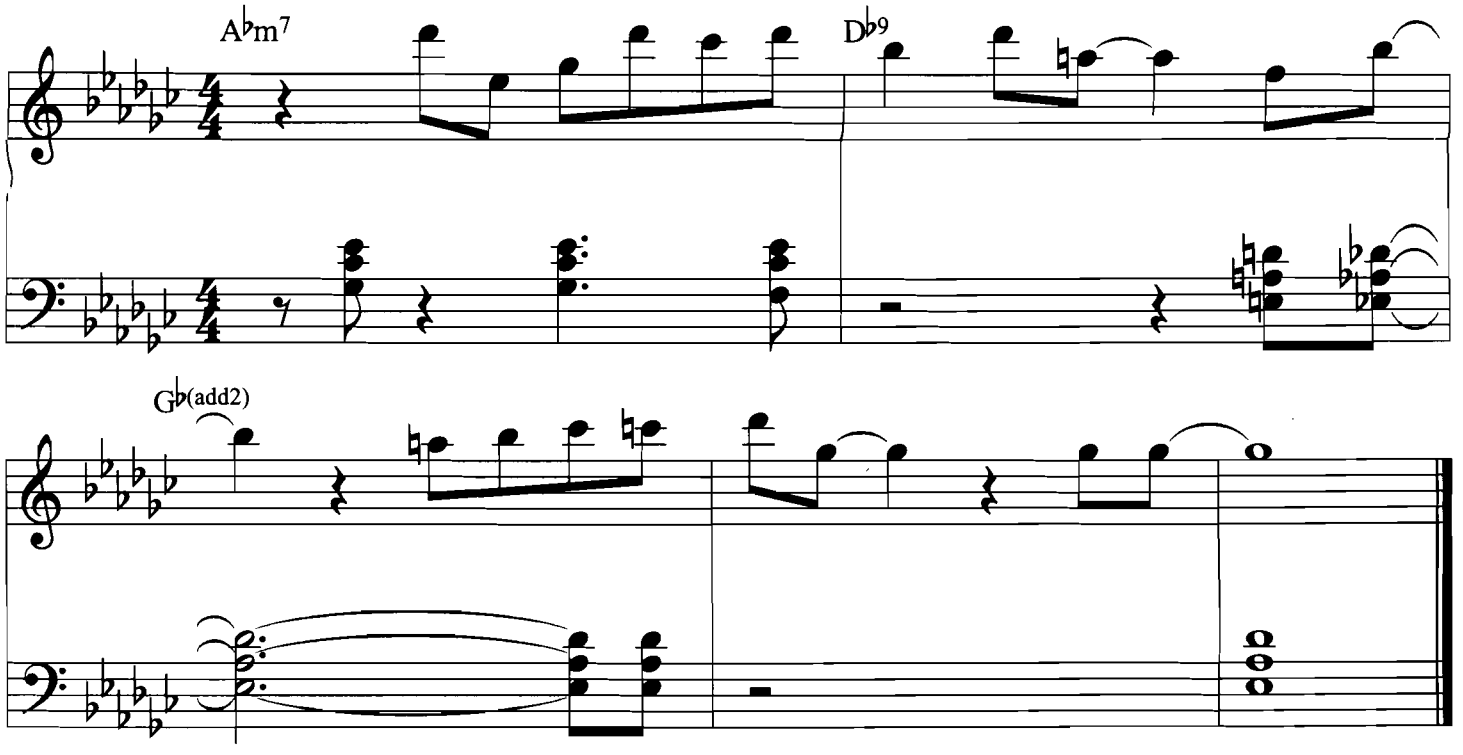
Andrew D. Gordon

CD track 7 N S

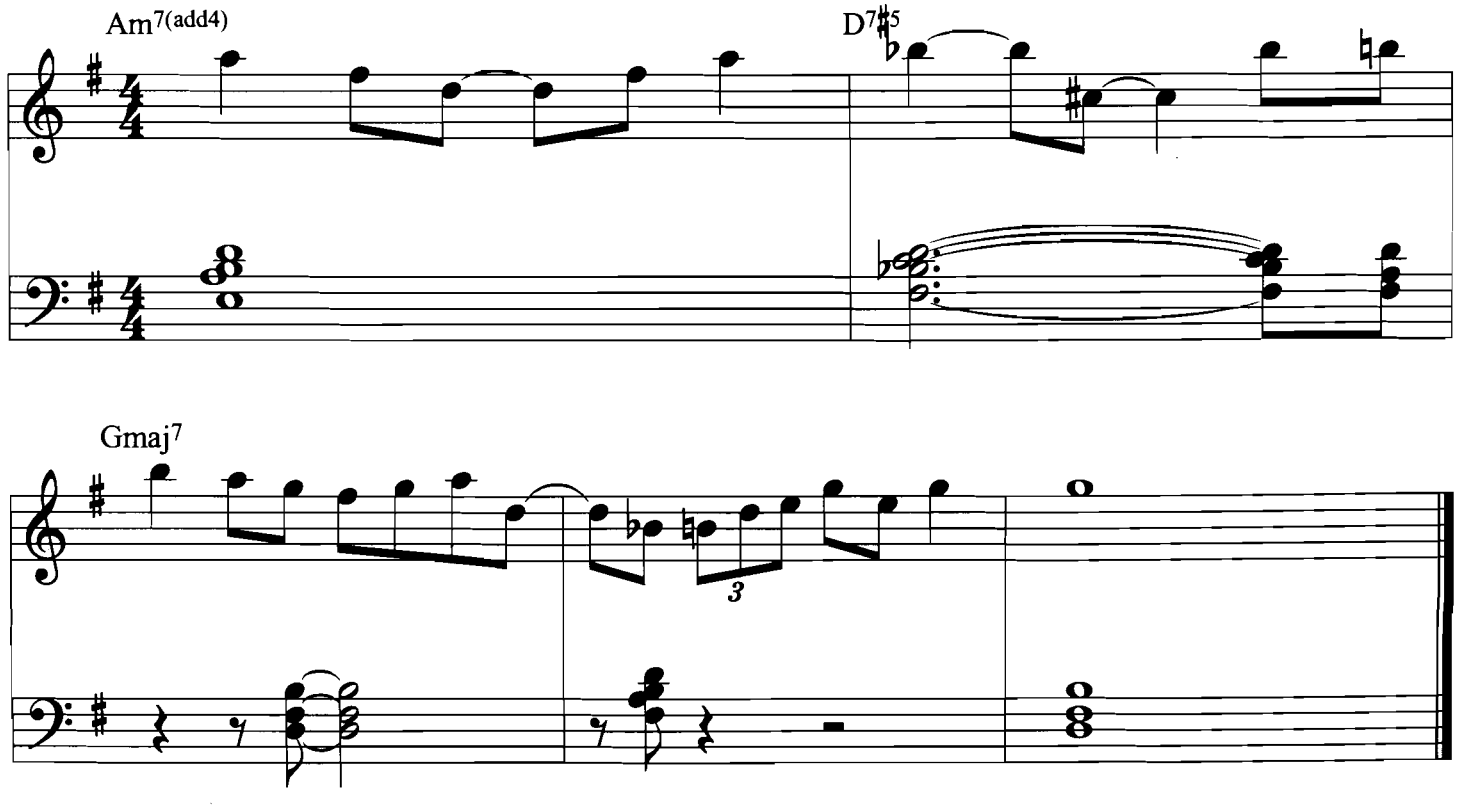
♩ = 130



Jazz Swing 8

CD track 8 N S

♩ = 125

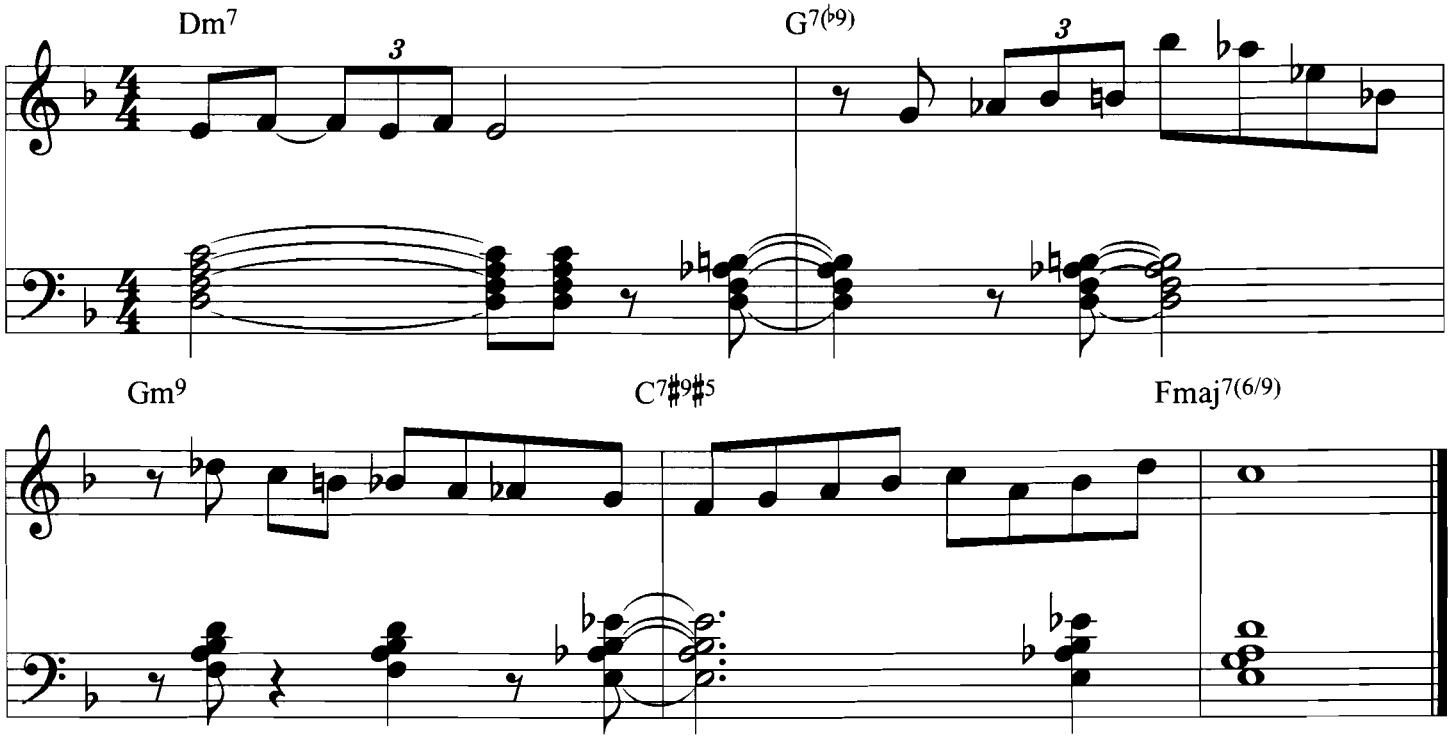


Jazz Swing 9

Composed and Arranged by
Andrew D. Gordon

CD track 9 N S

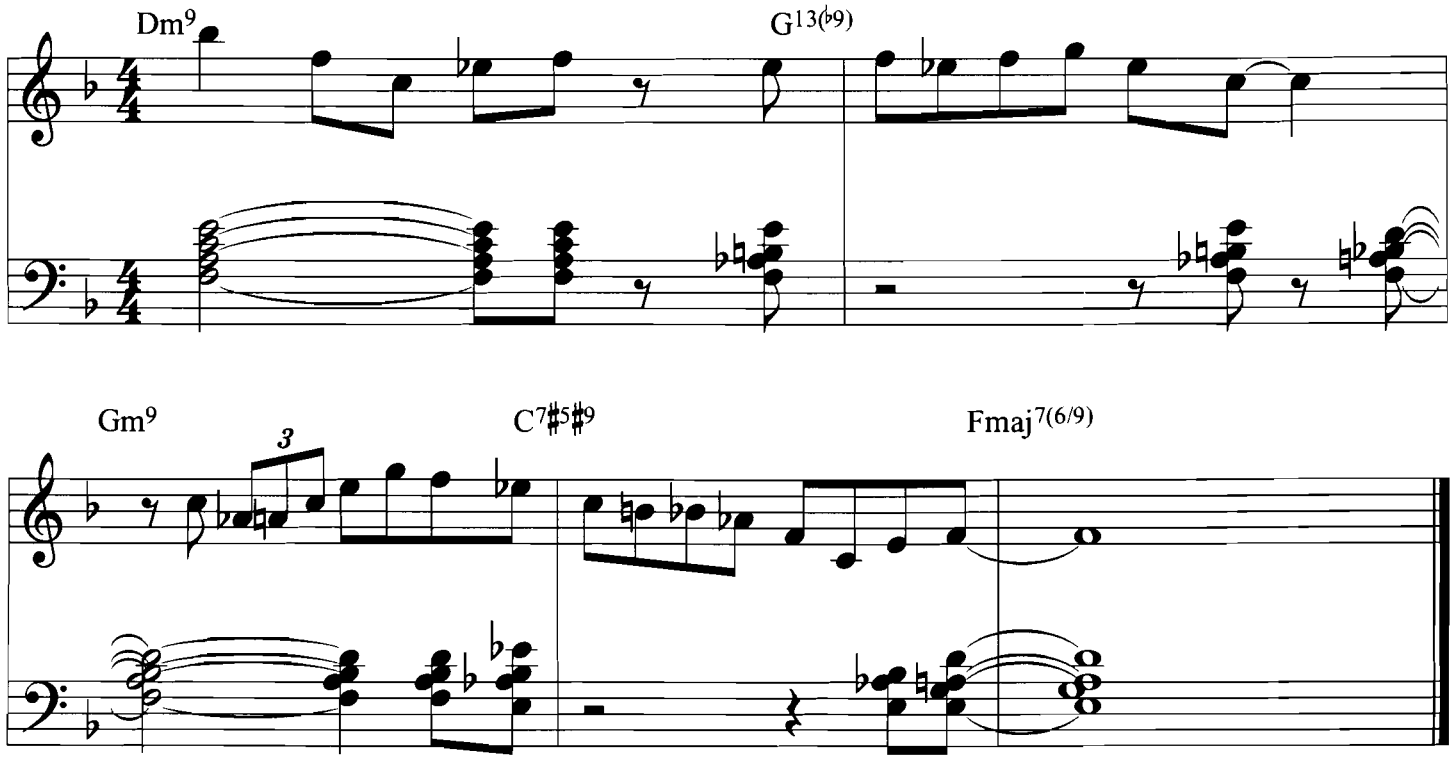
♩ = 130



Jazz Swing 10

CD track 10 N S

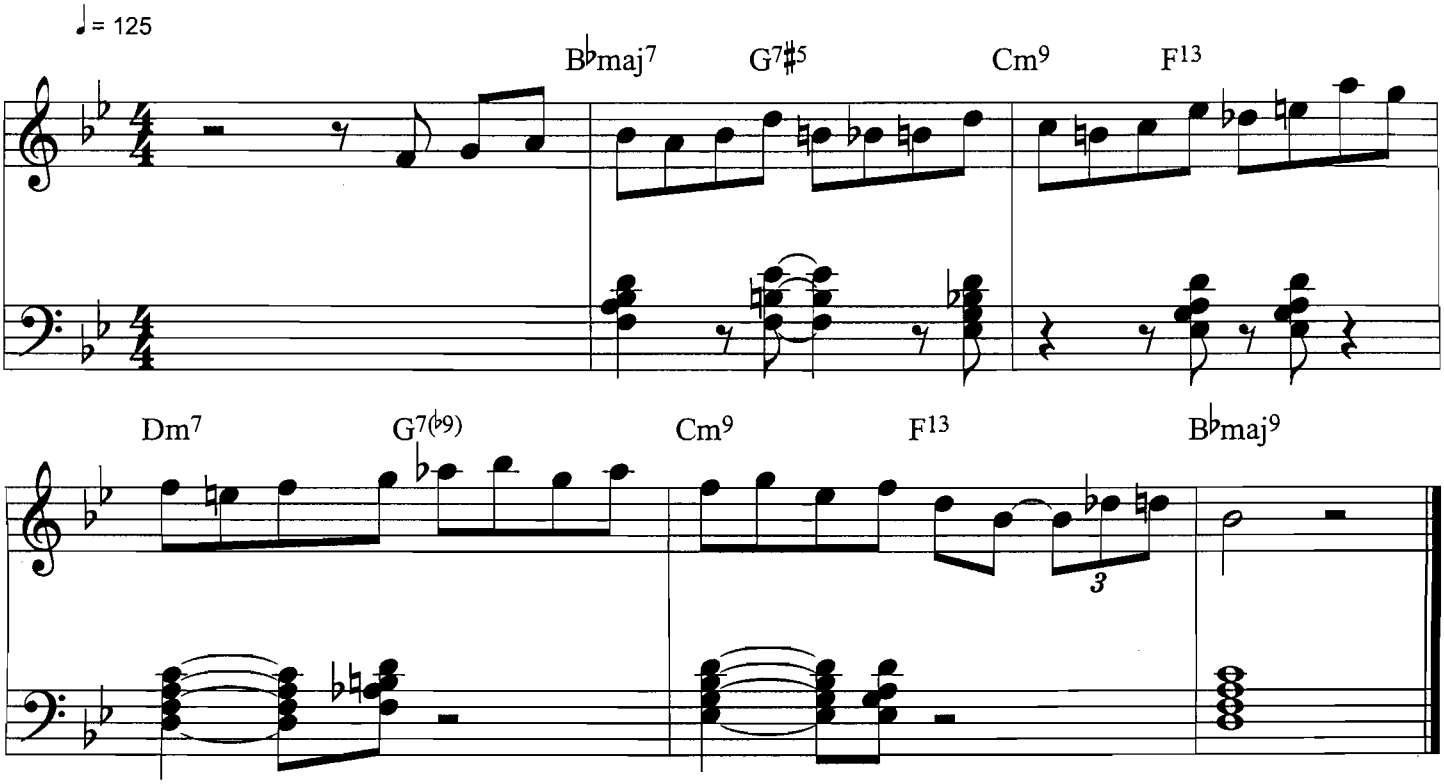
♩ = 125



Jazz Swing 11

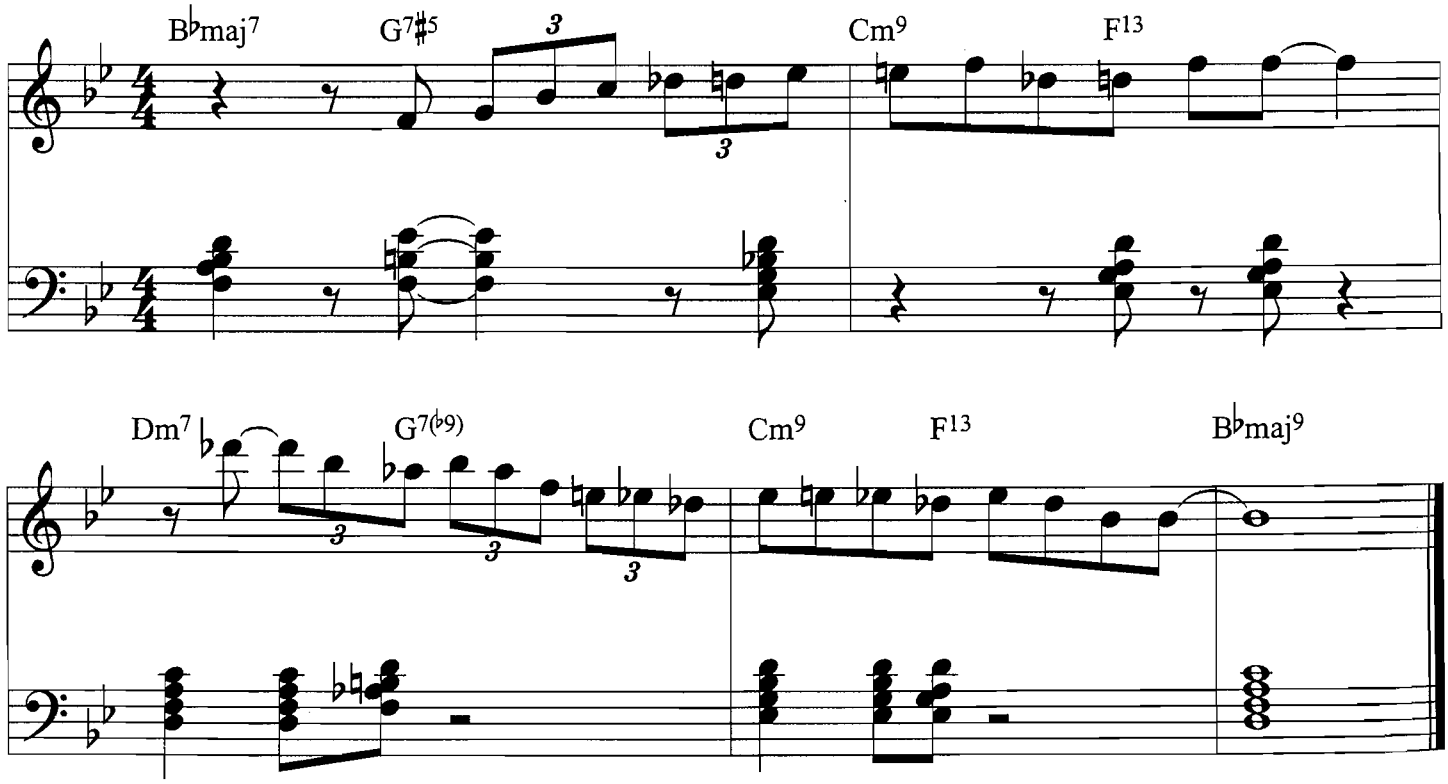
Composed and Arranged by
Andrew D. Gordon

CD track 11 N S



Jazz Swing 12

CD track 12 N S



Jazz Swing 13

CD track 13 N S

Composed and Arranged by
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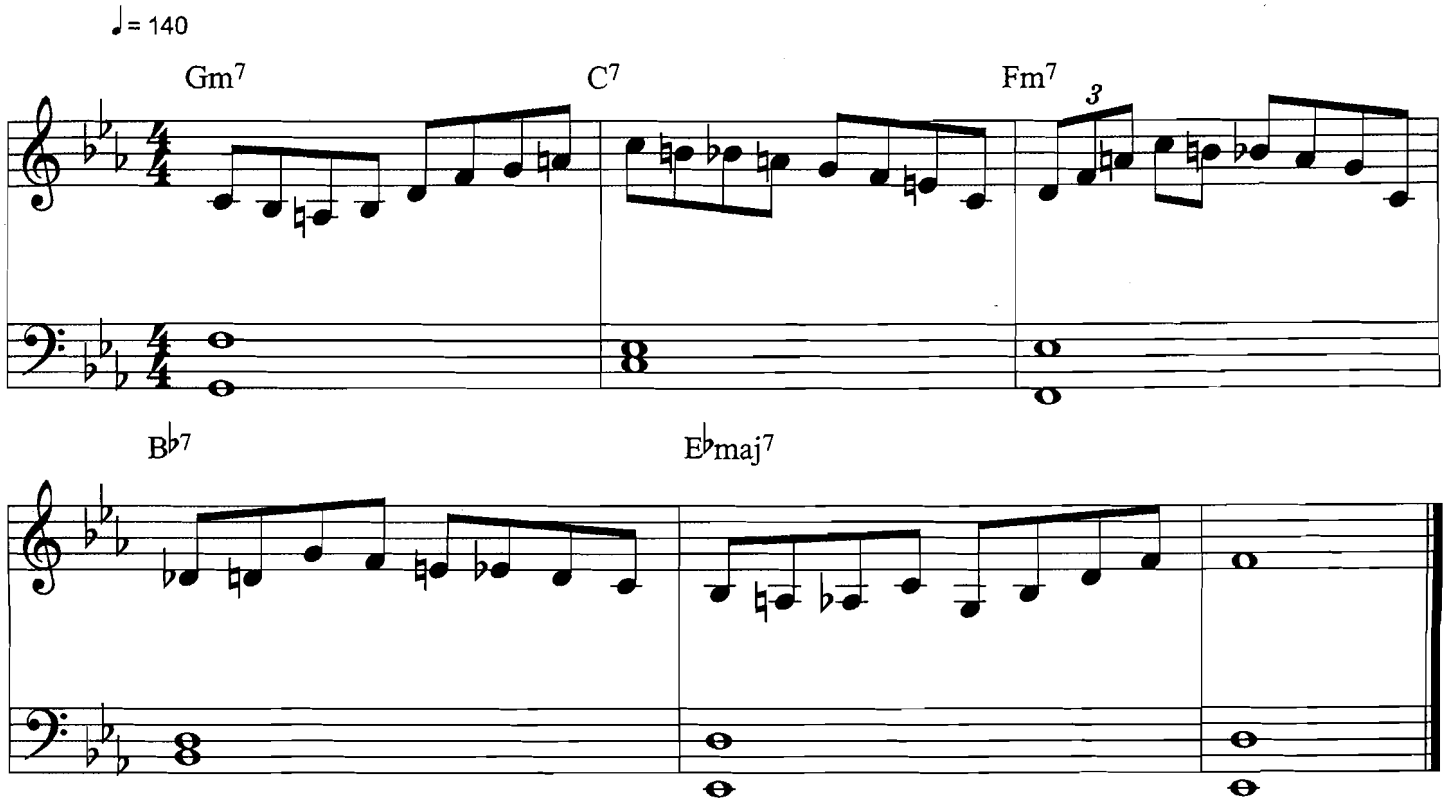
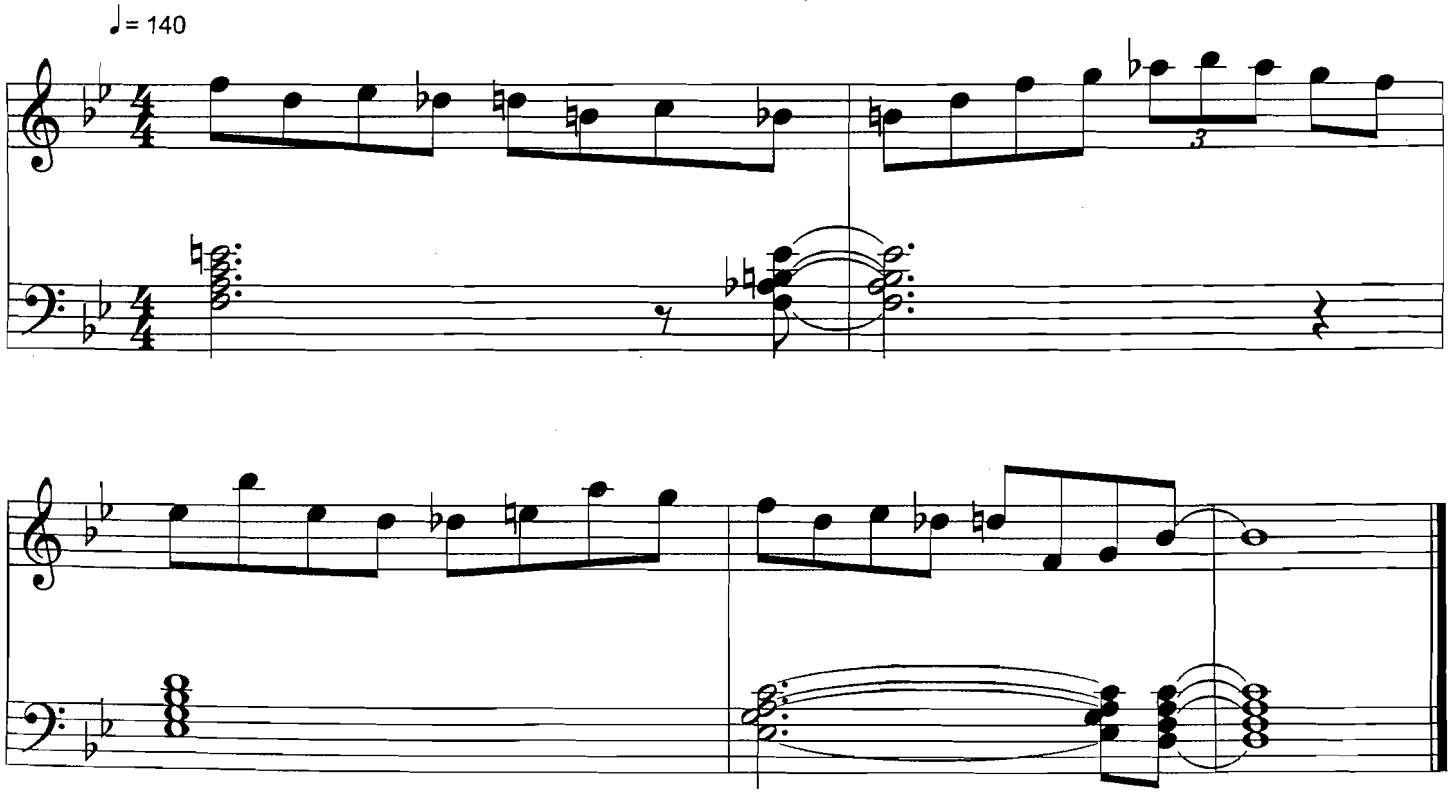


Jazz Swing 14

CD track 14 N S



Jazz Swing 15

CD track 15 N S

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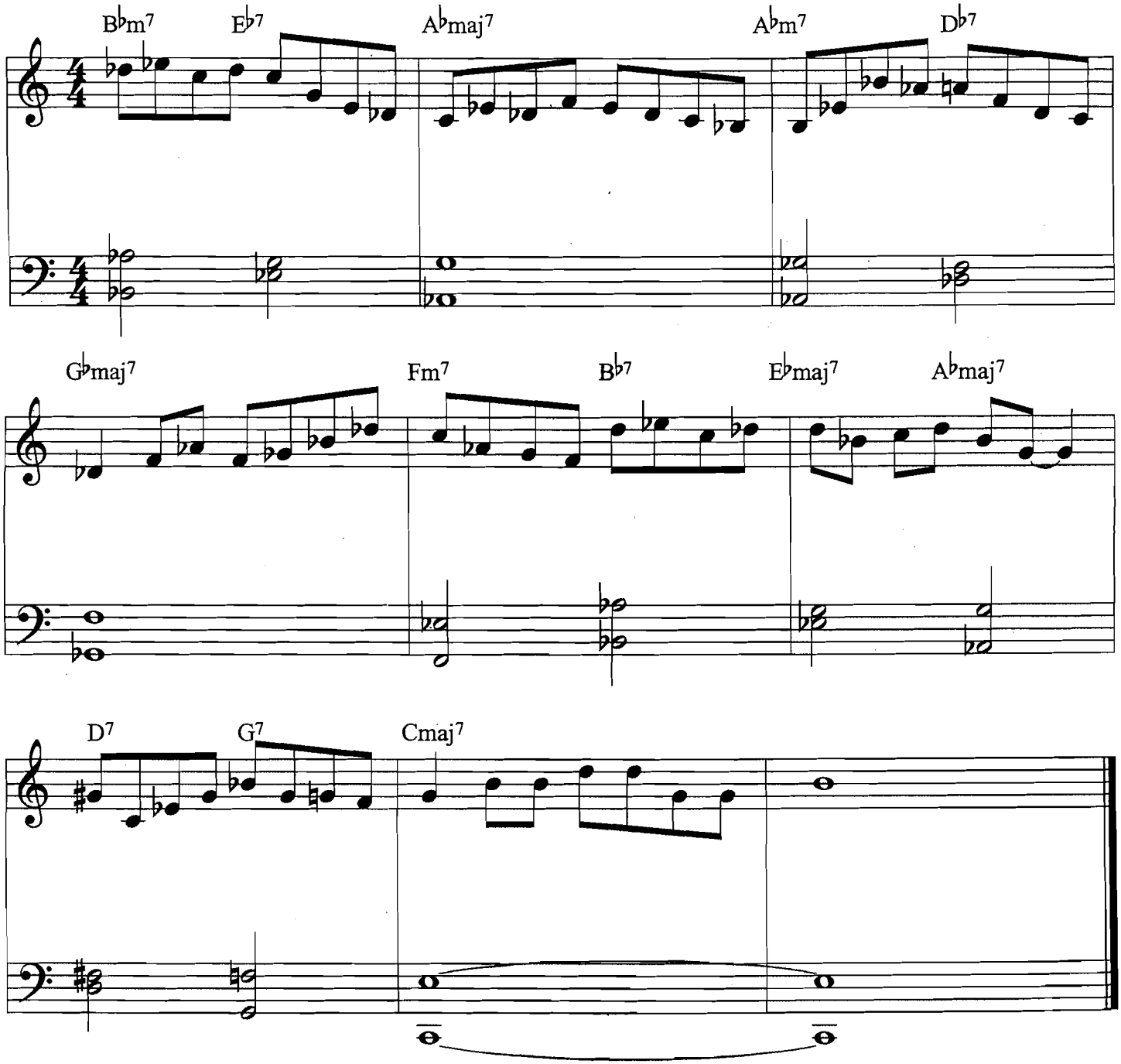
♩= 200

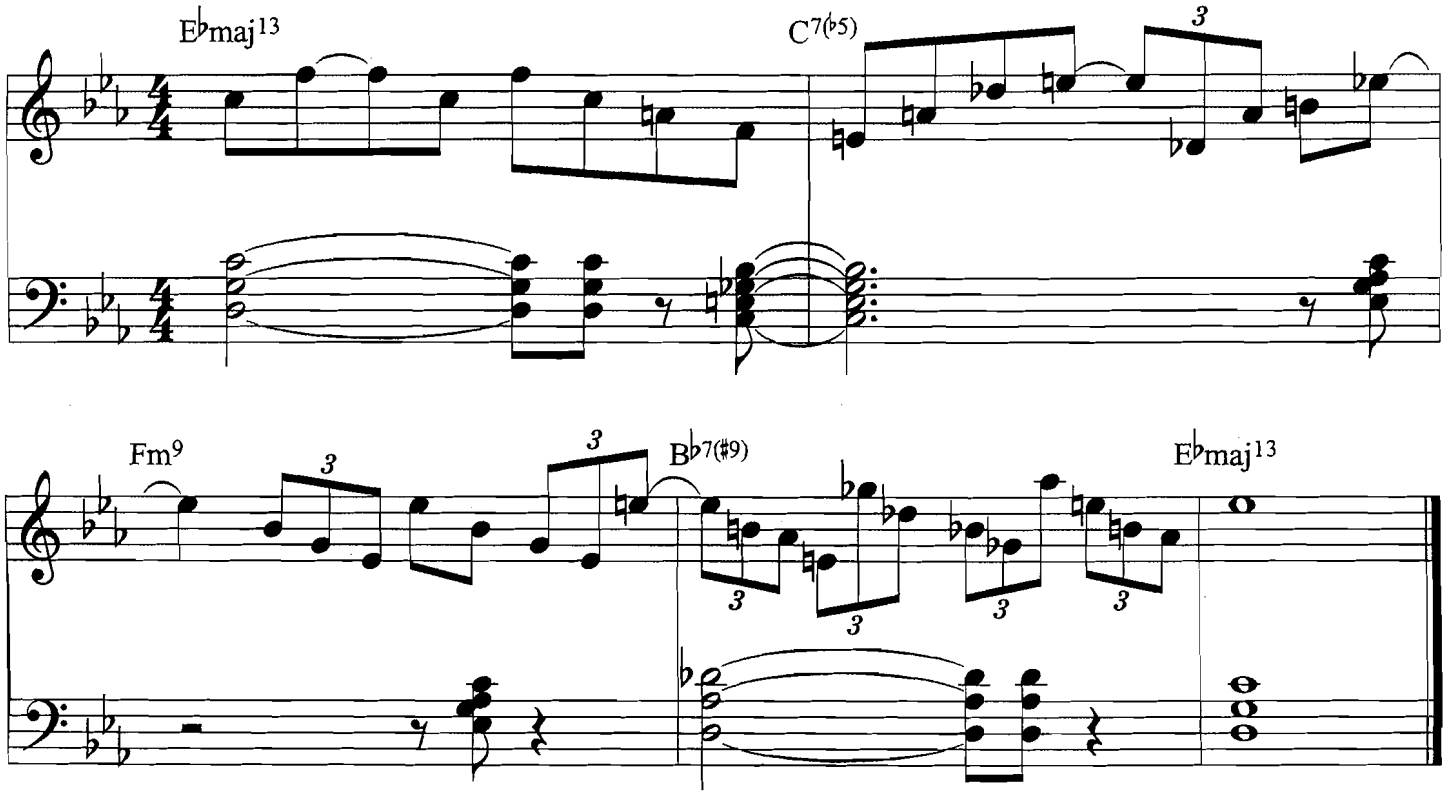


Jazz Swing 16

CD track 16 N S

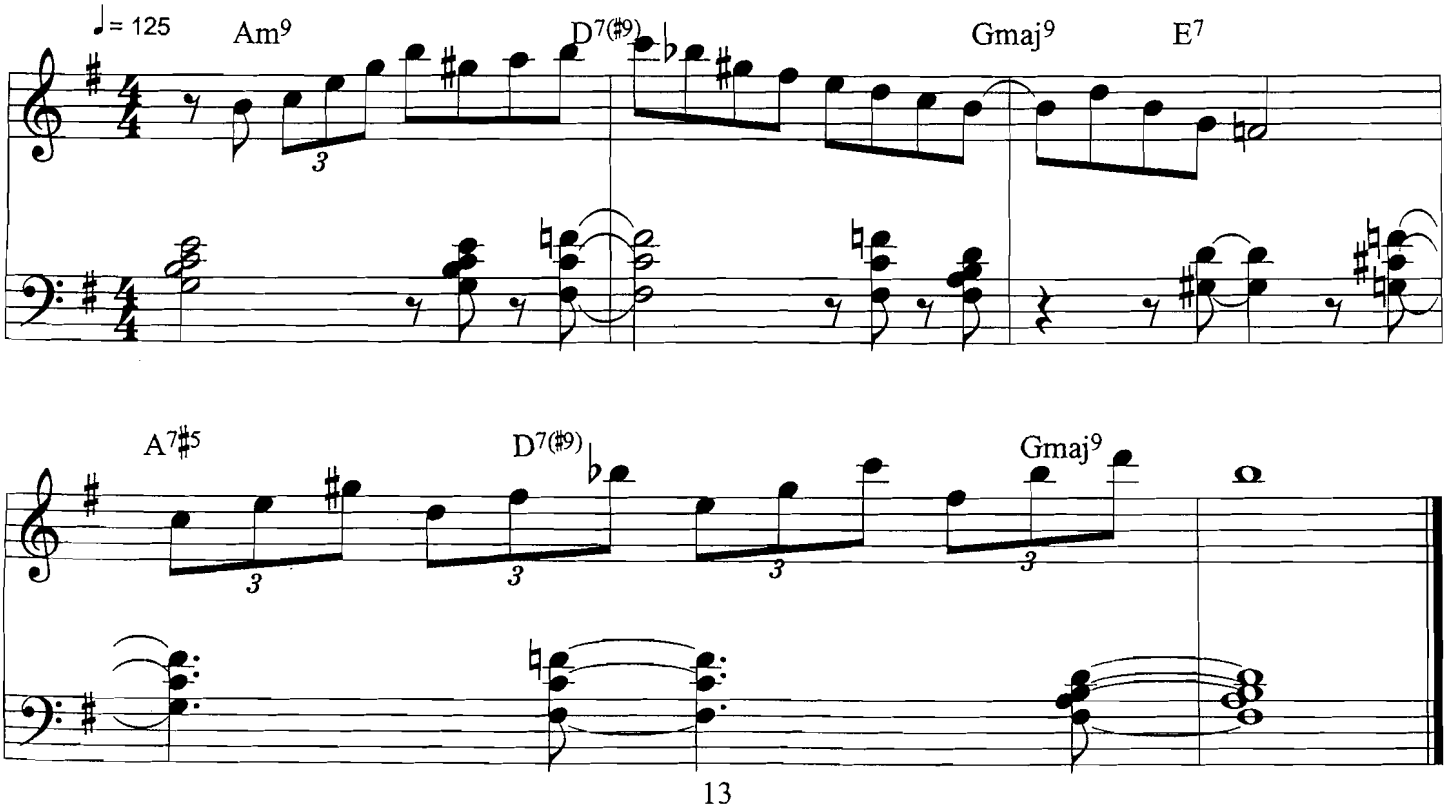
Composed and Arranged by
Andrew D. Gordon

♩= 150



CD track 17 N S

Jazz Swing 17



Jazz Swing 18

Composed and Arranged by
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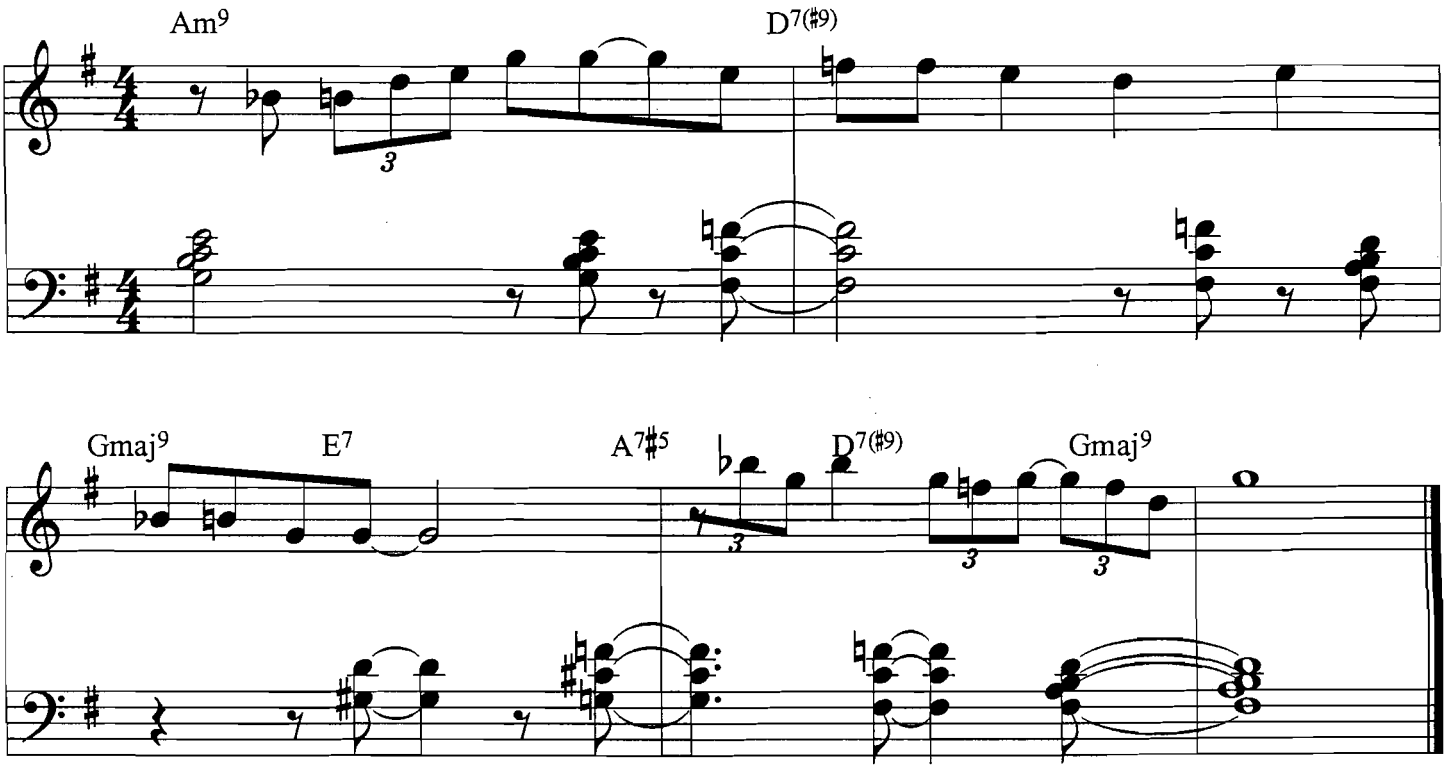
CD track 18 N S

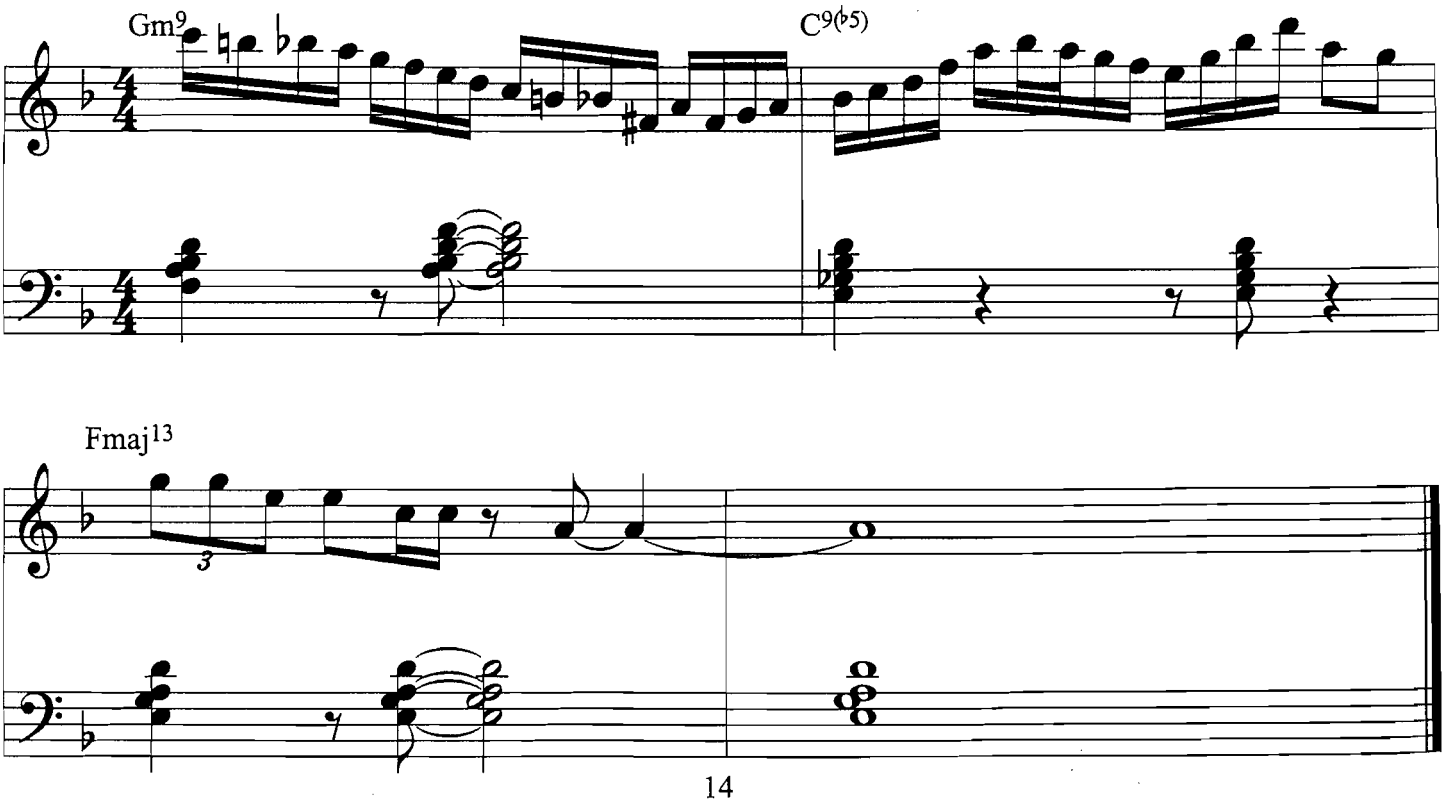
♩= 135



CD track 19 N S

Jazz Swing 19

♩= 120



Jazz Swing 20

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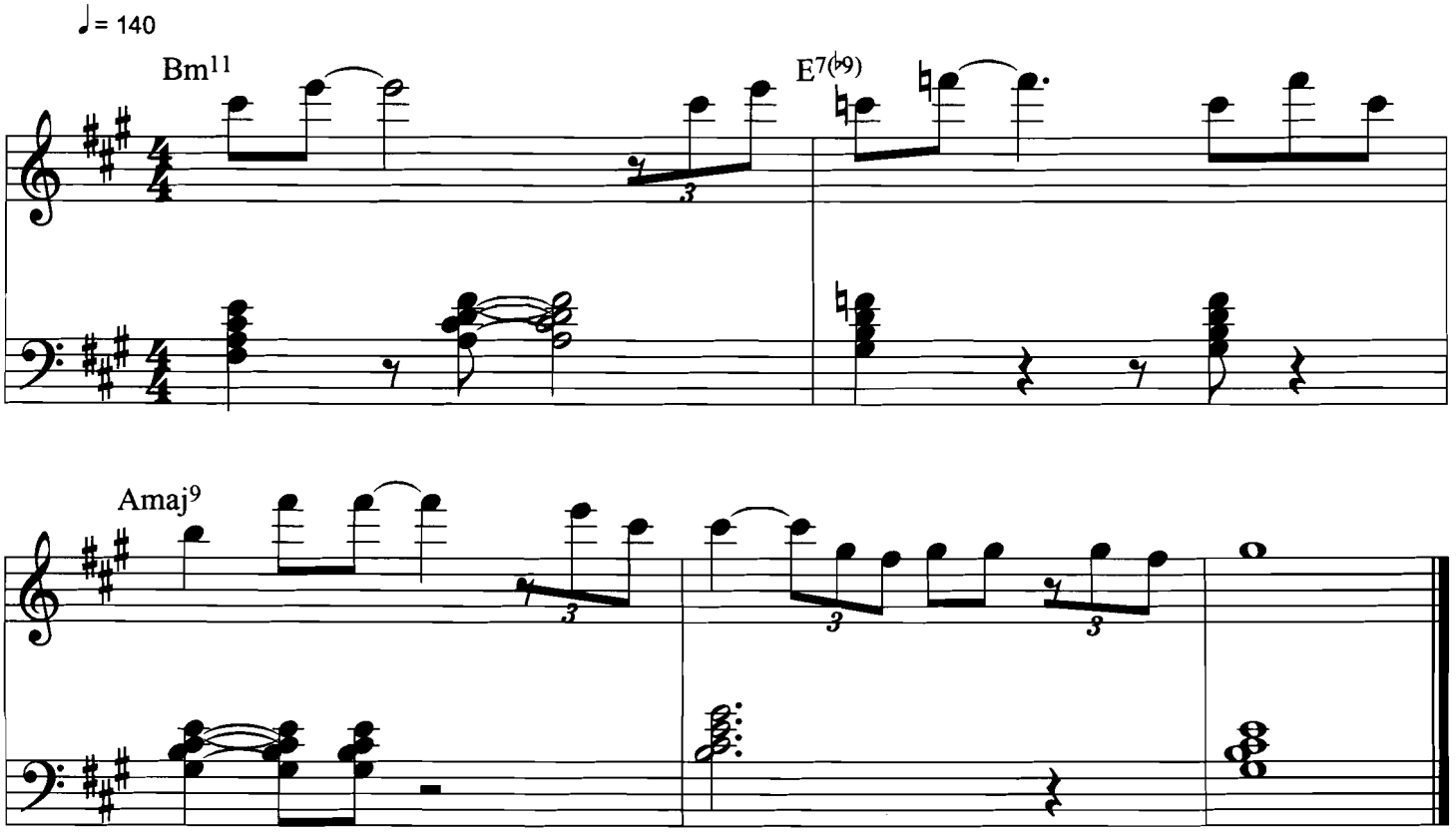
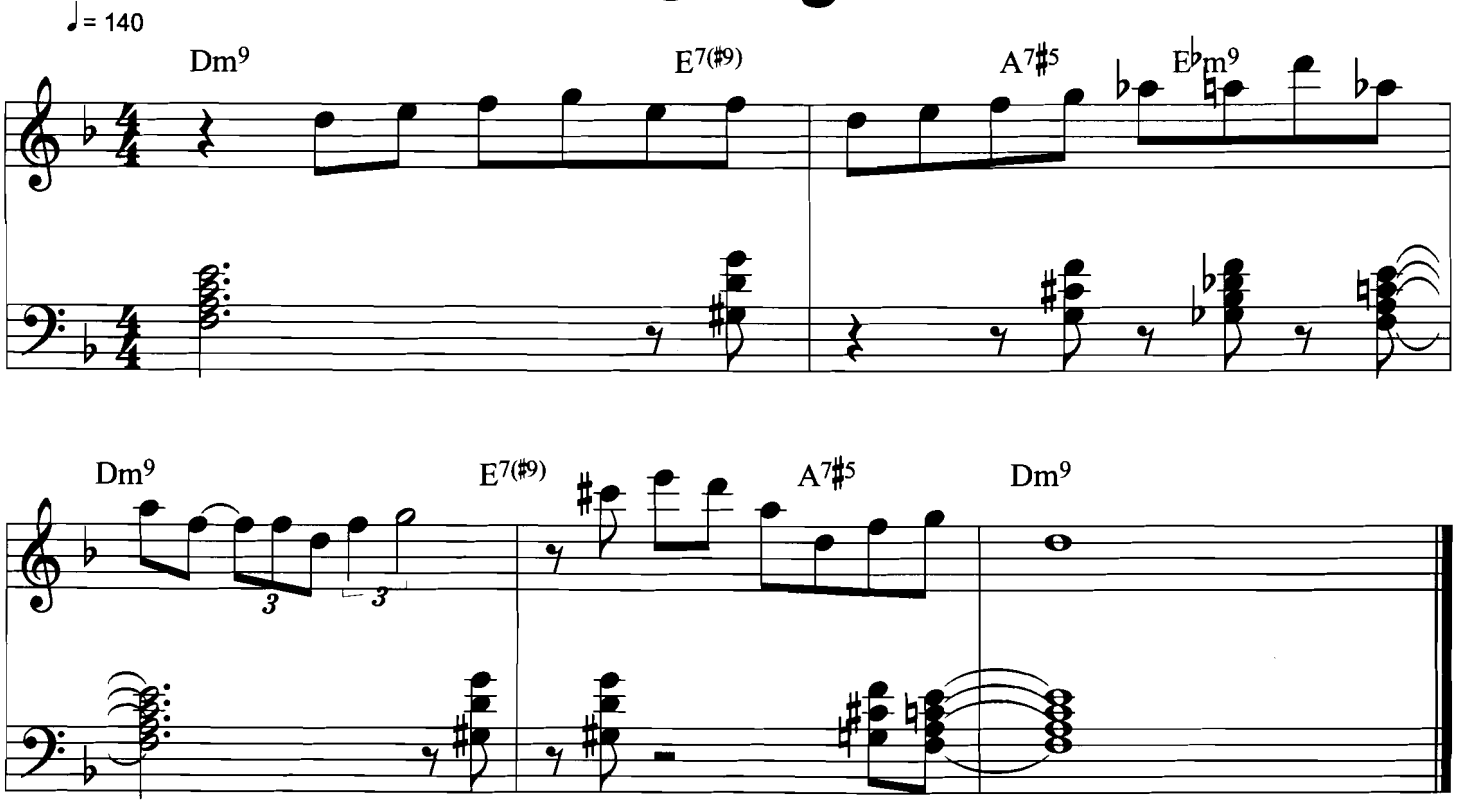
CD track 20 N S



Jazz Swing 21

CD track 21 N S



Jazz Swing 22

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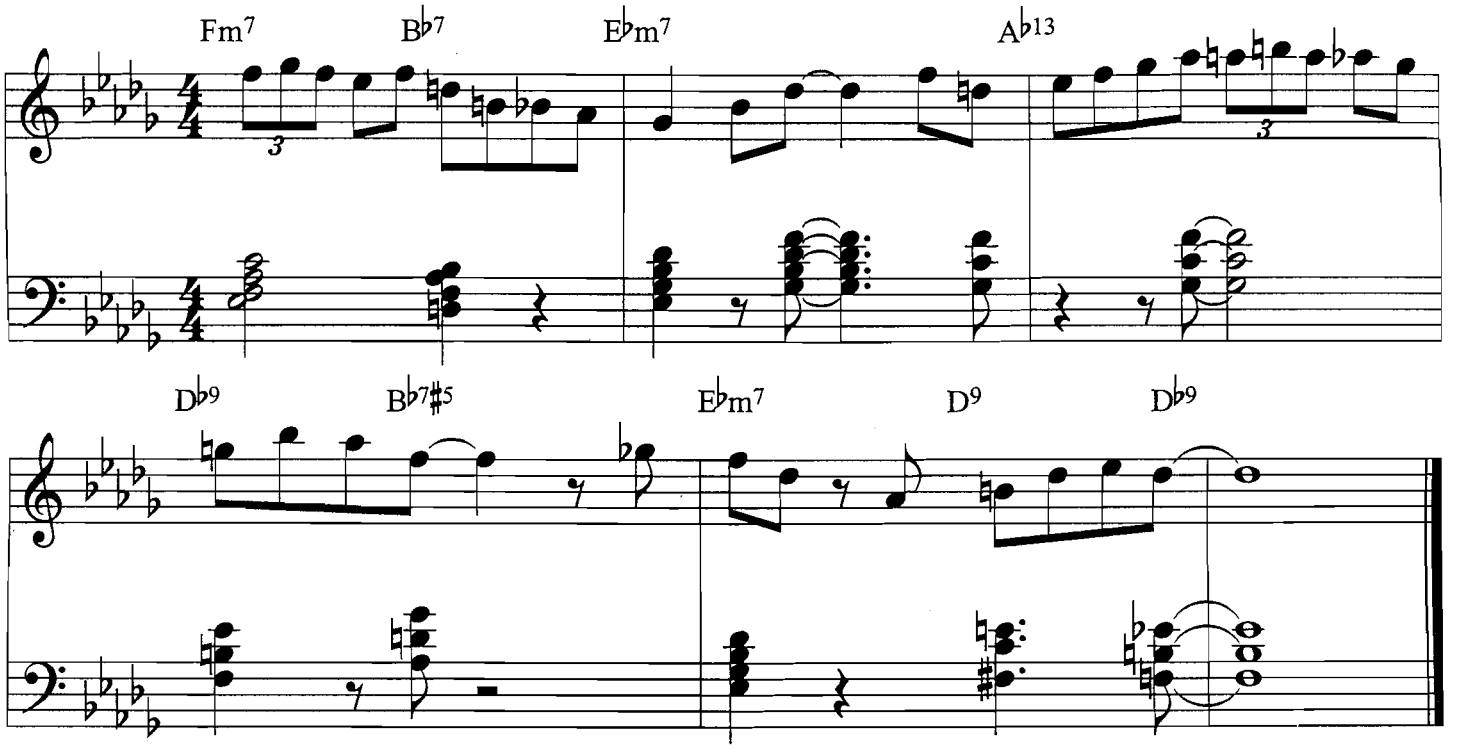
CD track 22 N S

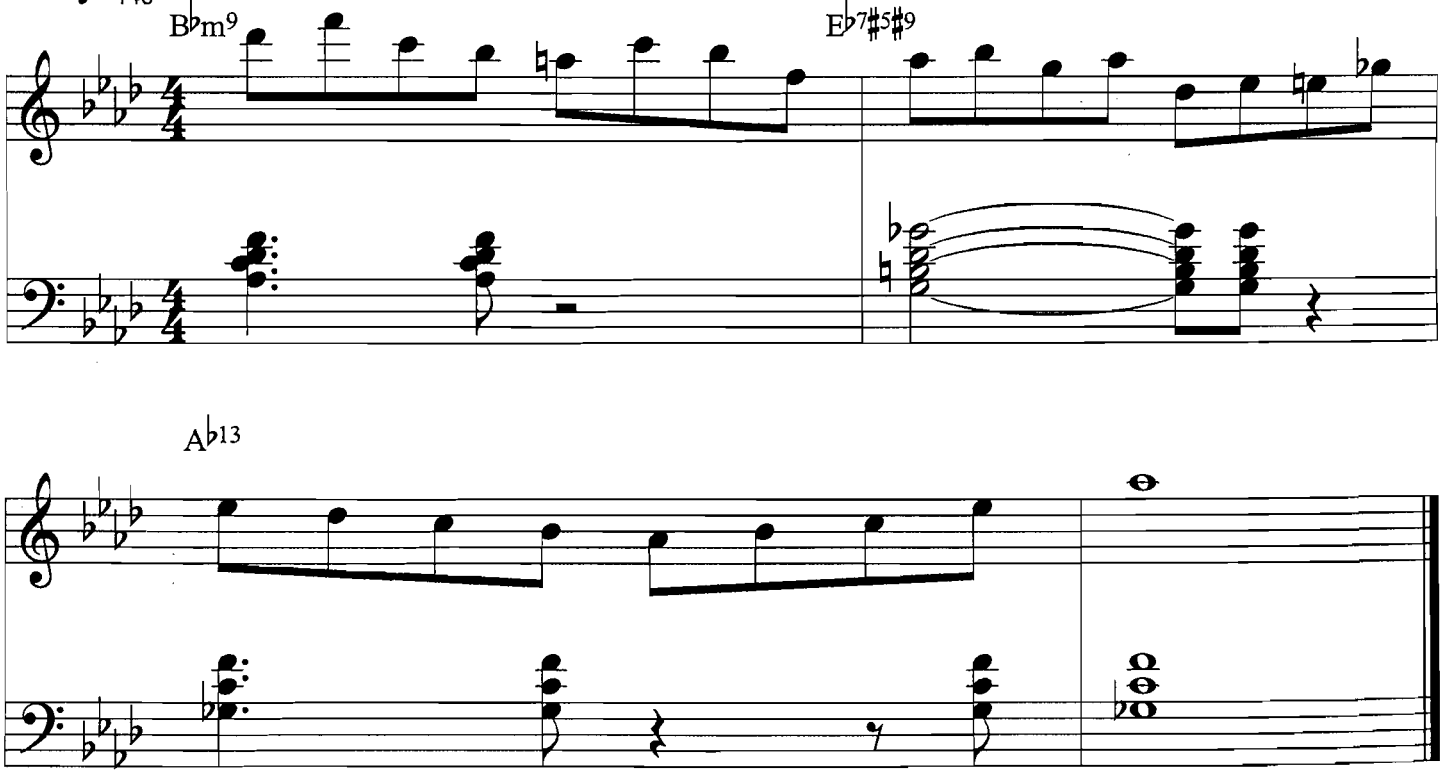
♩ = 140



Jazz Swing 23

CD track 23 N S

♩ = 140



Jazz Swing 24

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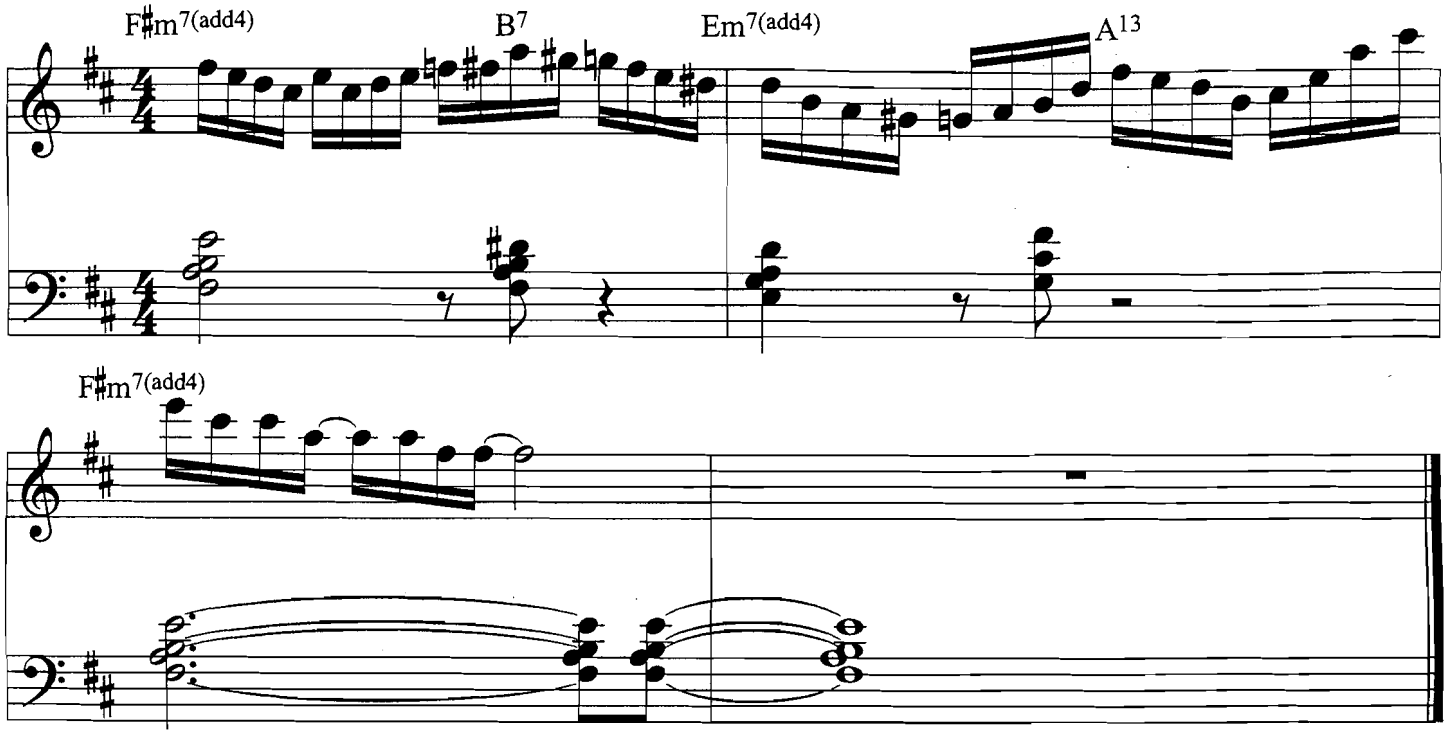
CD track 24 N S

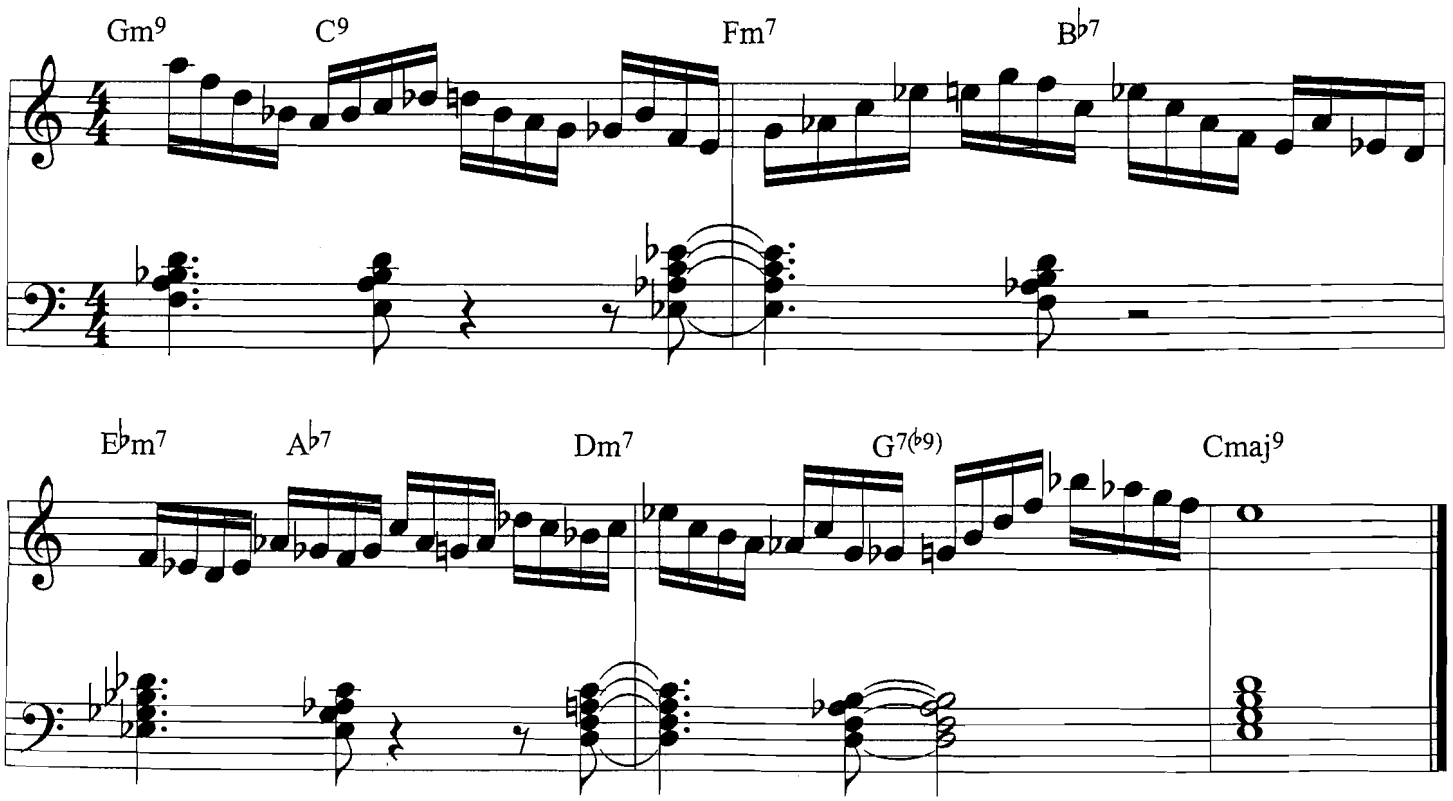
♩ = 110



Jazz Swing 25

CD track 25 N S

♩ = 120



CD track 26 N S

Jazz Swing 26

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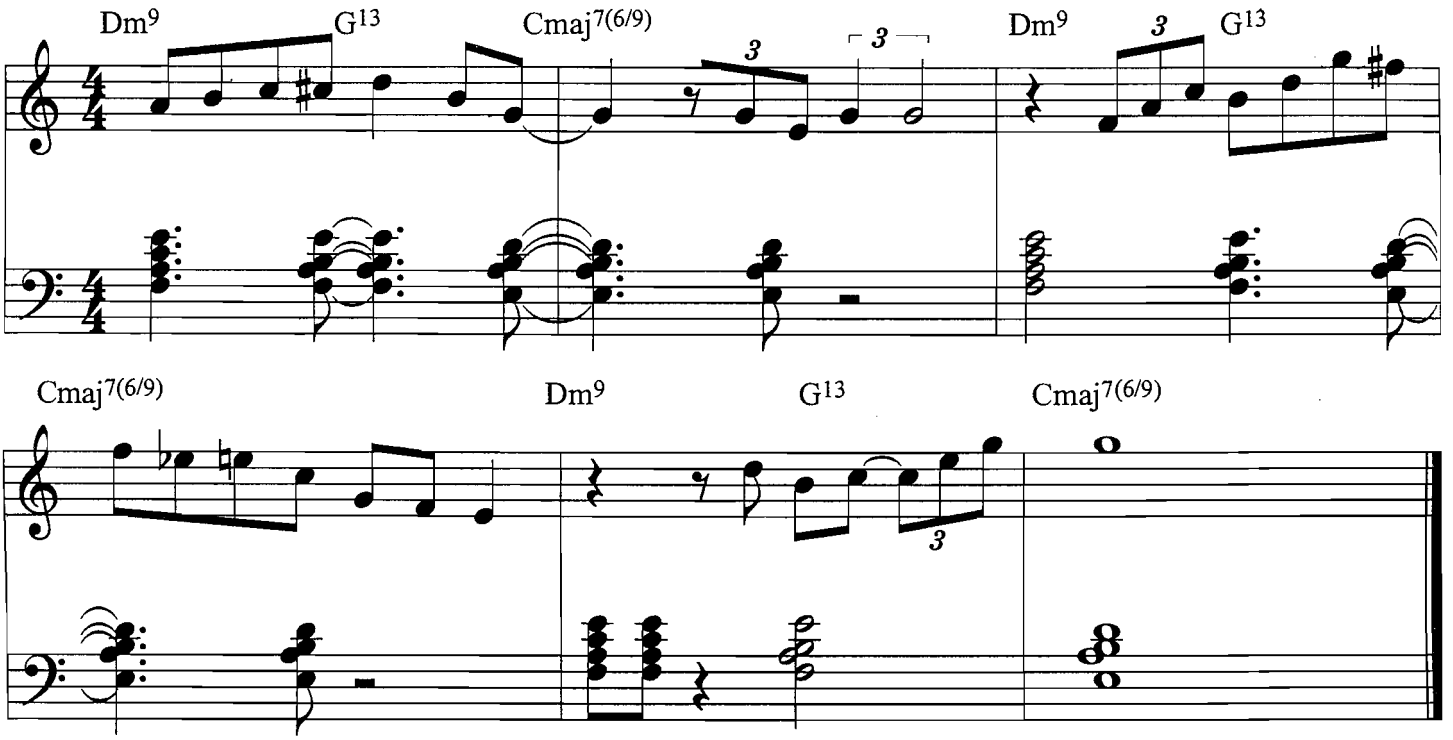
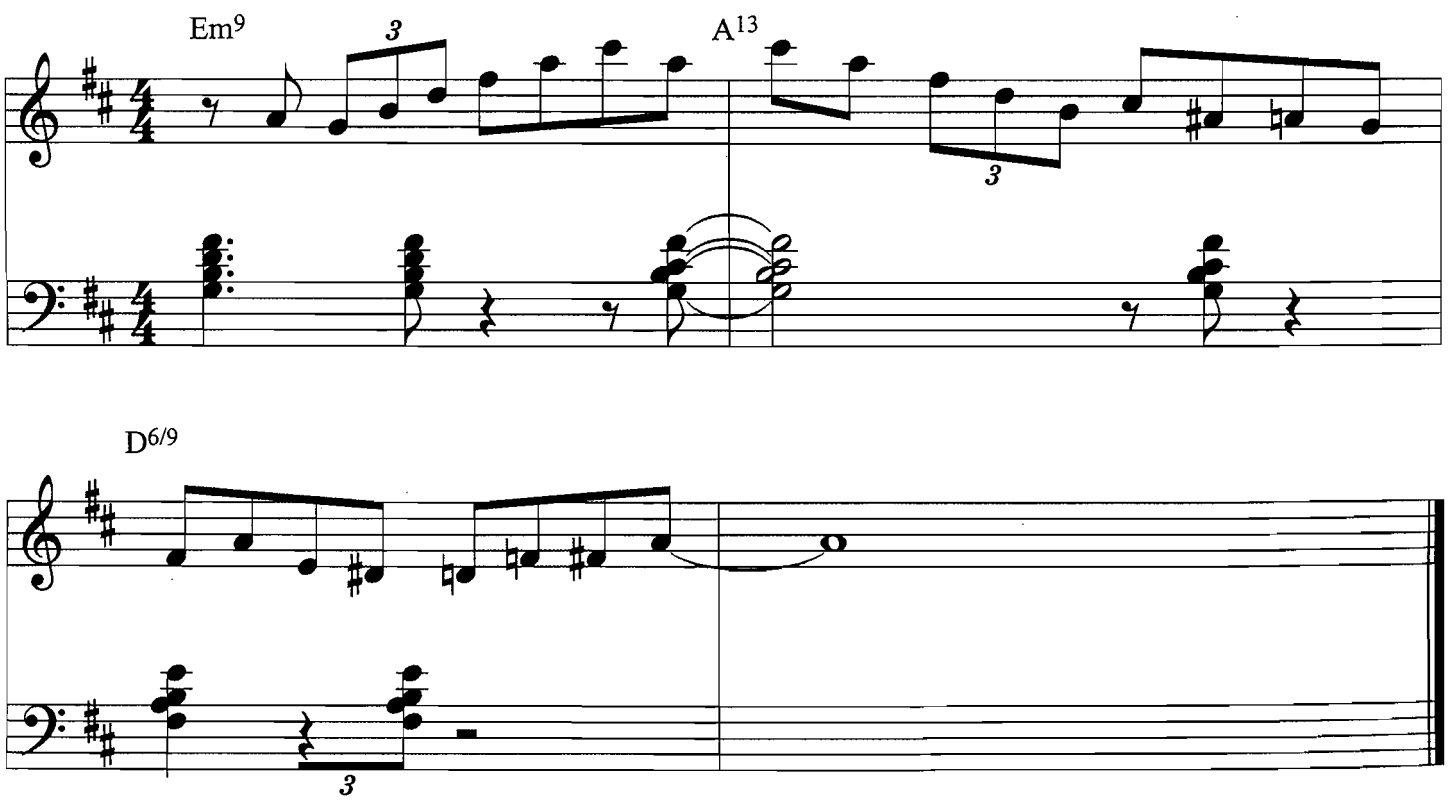
♩= 160



CD track 27 N S

Jazz Swing 27

♩= 150



CD track 28 N S

Jazz Swing 28

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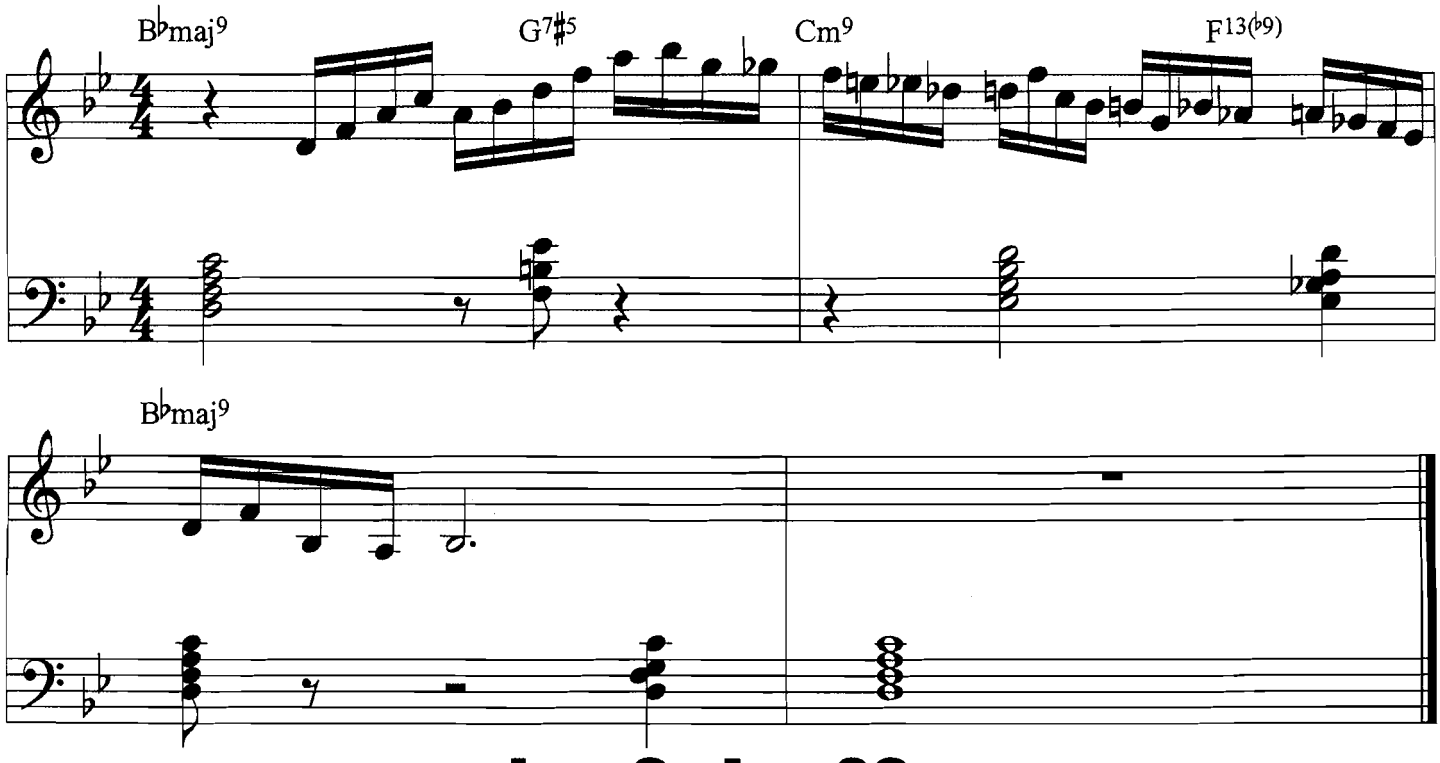
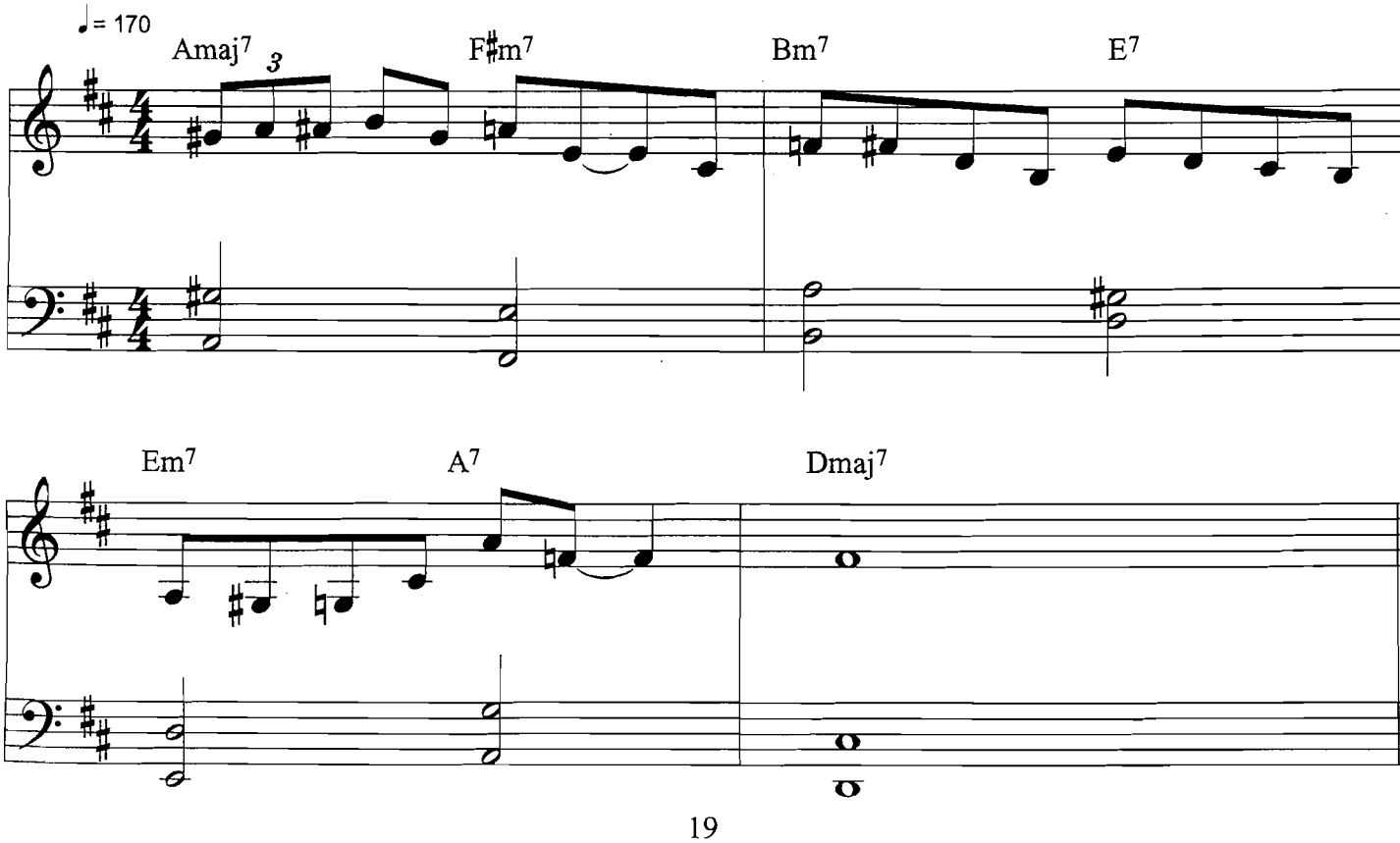
♩= 135



CD track 29 N S

Jazz Swing 29

♩= 170



CD track 30 N S

Jazz Swing 30

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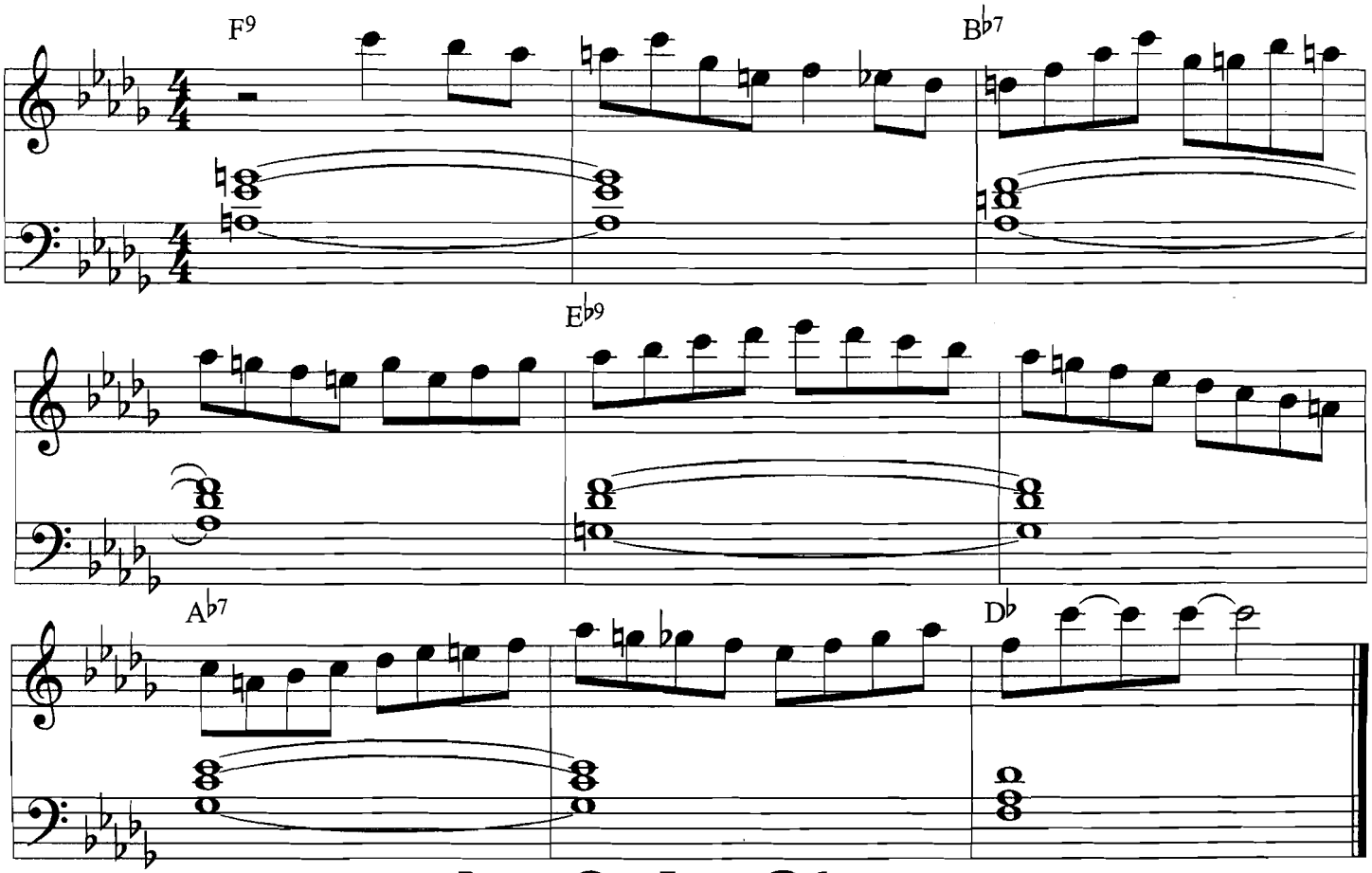
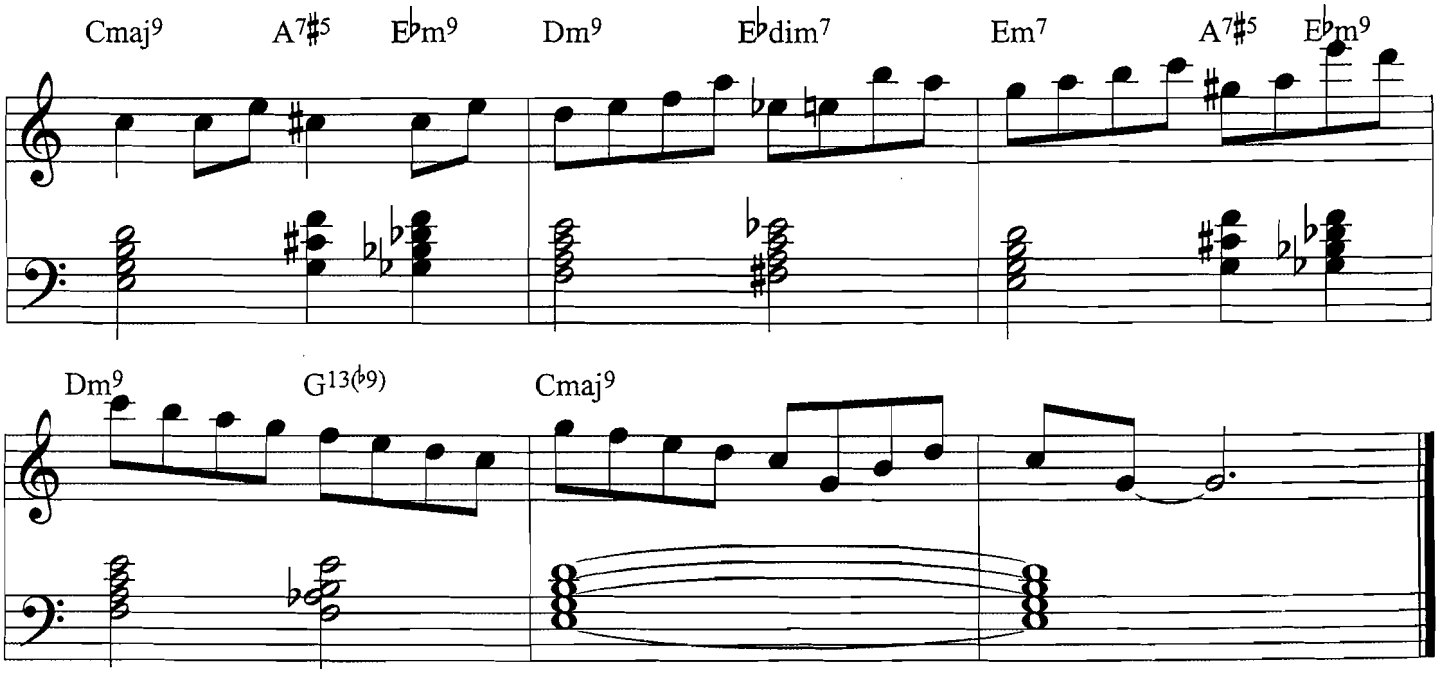
♩= 230



CD track 31 NS

Jazz Swing 31

♩= 180

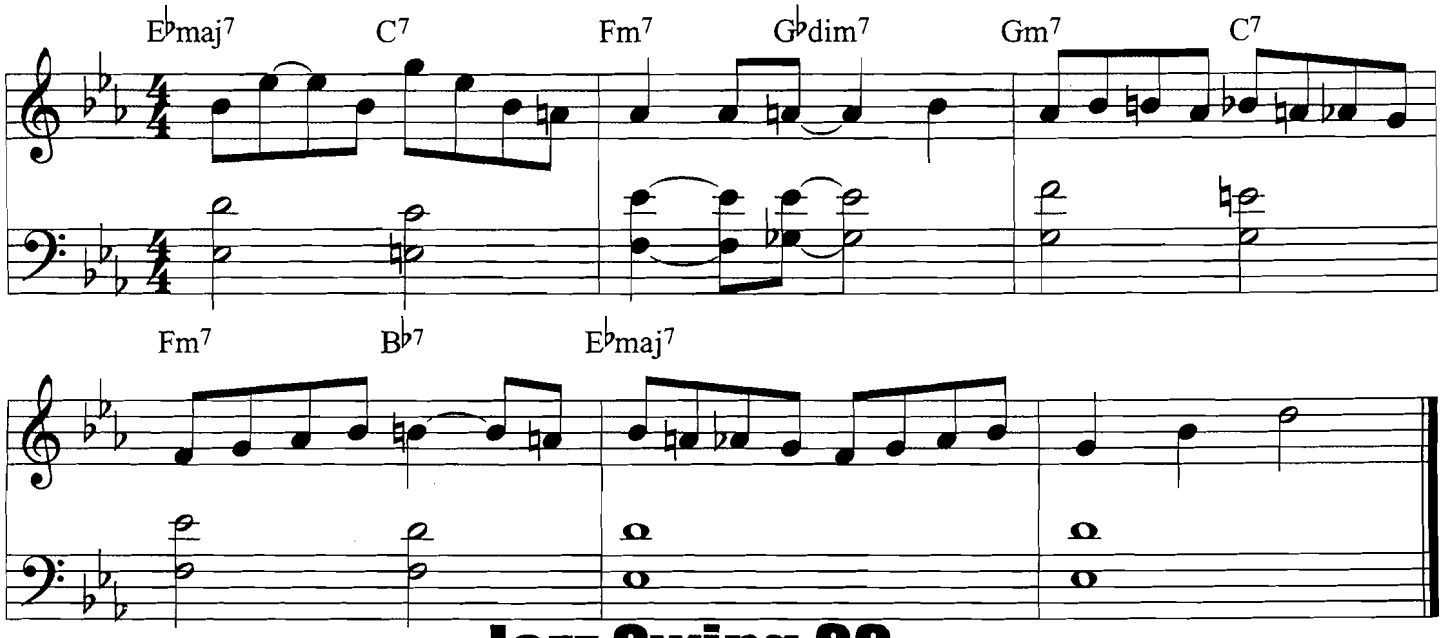


CD track 32 N S

Jazz Swing 32

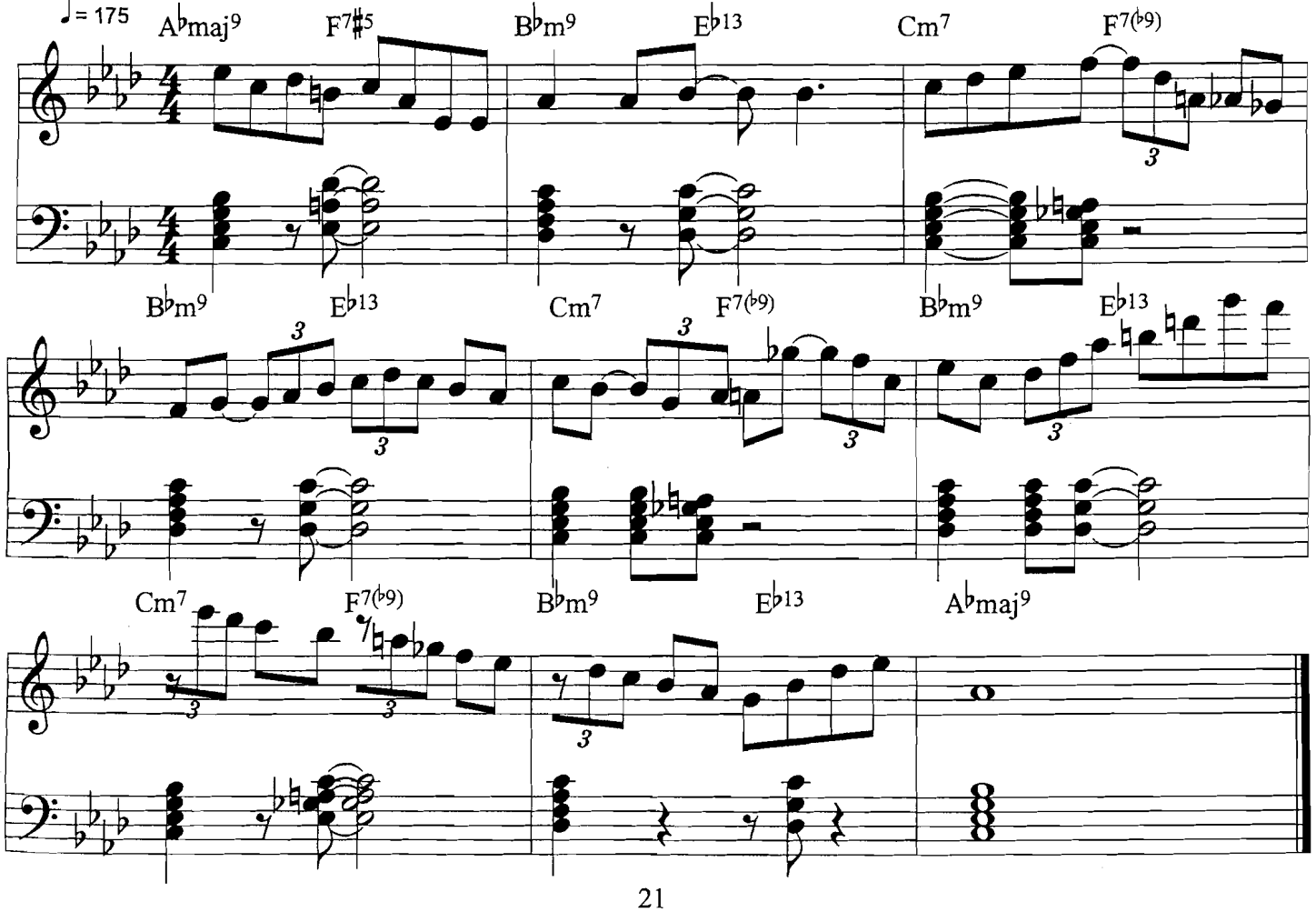
Composed and Arranged by
Andrew D. Gordon

♩= 190



CD track 33 N S

Jazz Swing 33

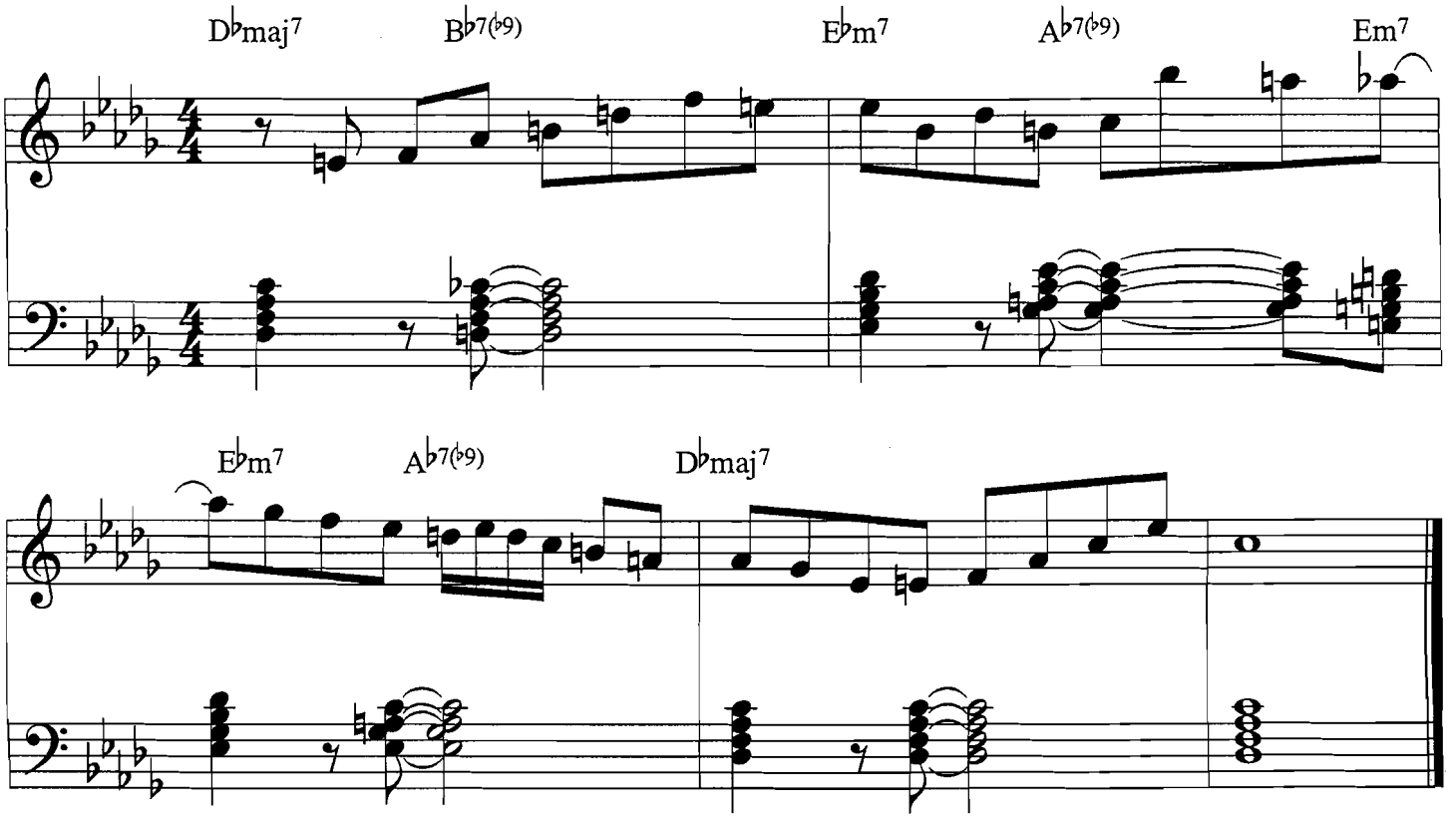


CD track 34 N S

Jazz Swing 34

Composed and Arranged by
Andrew D. Gordon

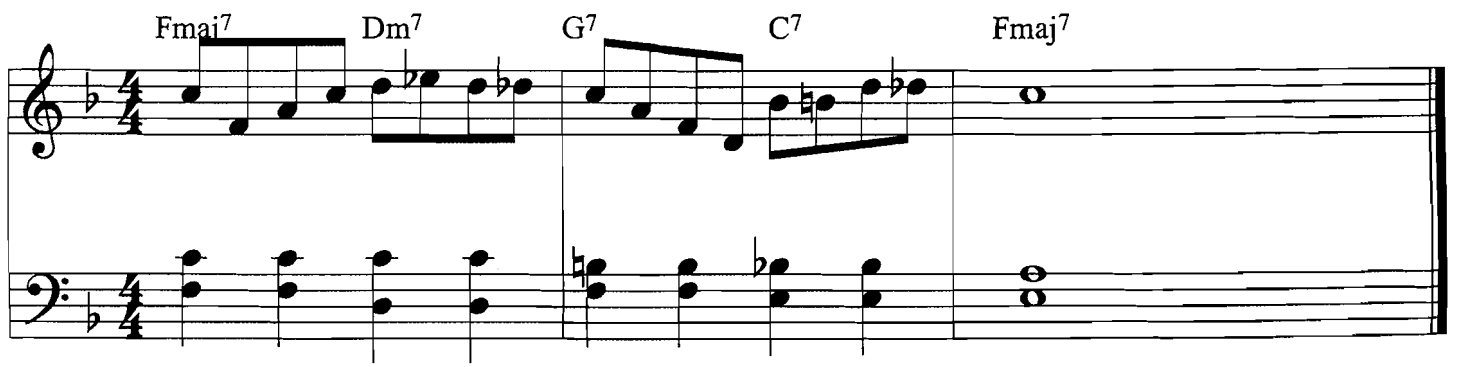
♩= 155



CD track 35 N S

Jazz Swing 35

♩= 160

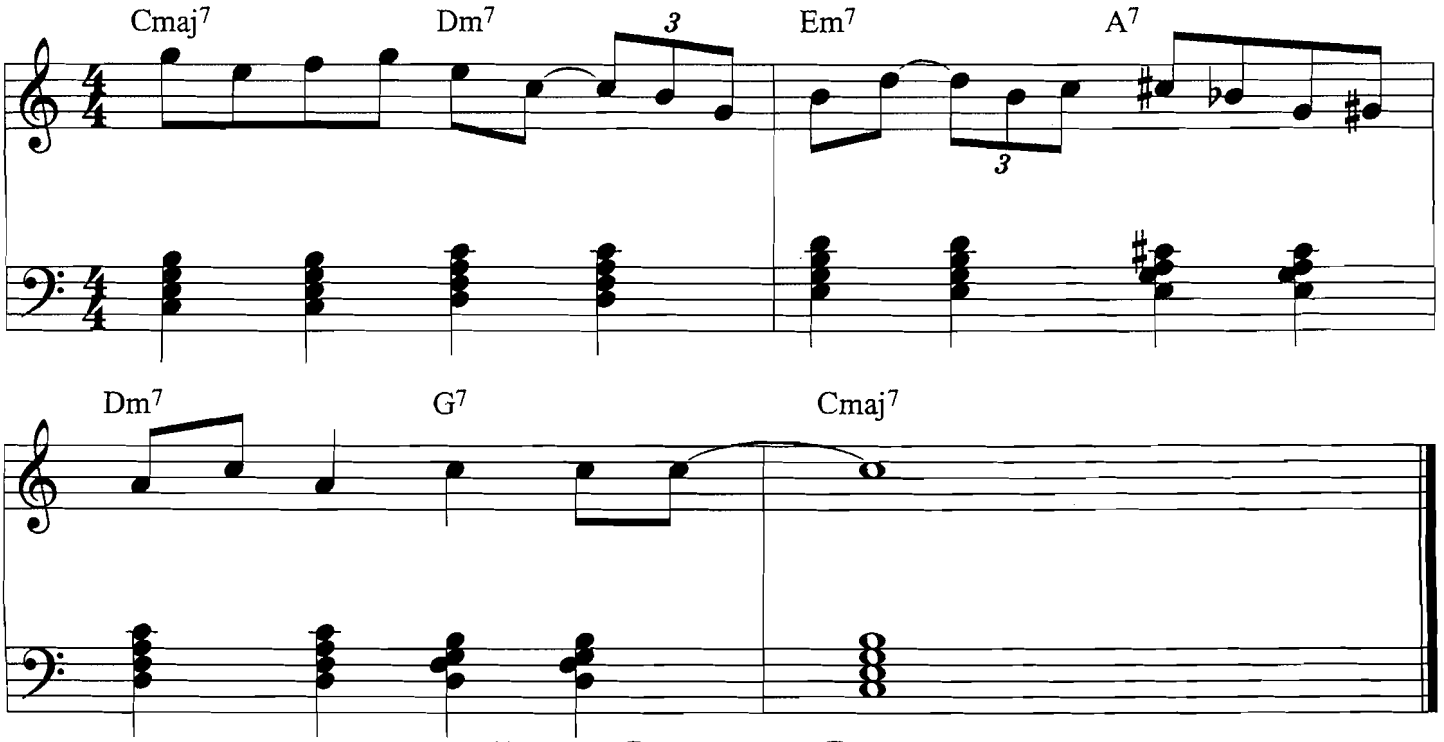


Jazz Swing 36

CD track 36 N S

Composed & Arranged by
Andrew D. Gordon

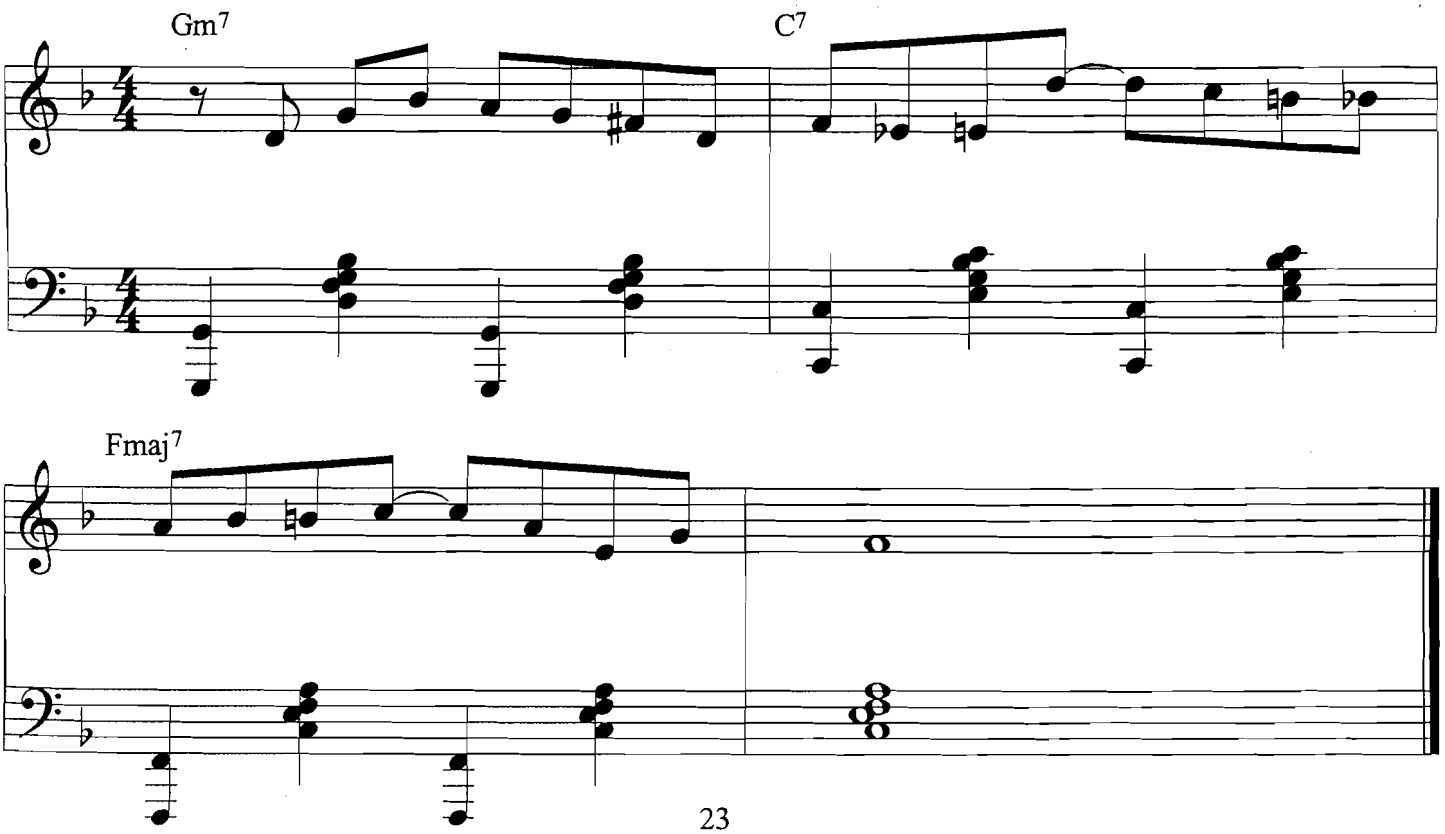
♩= 100



Jazz Swing 37

CD track 37 N S

♩= 150

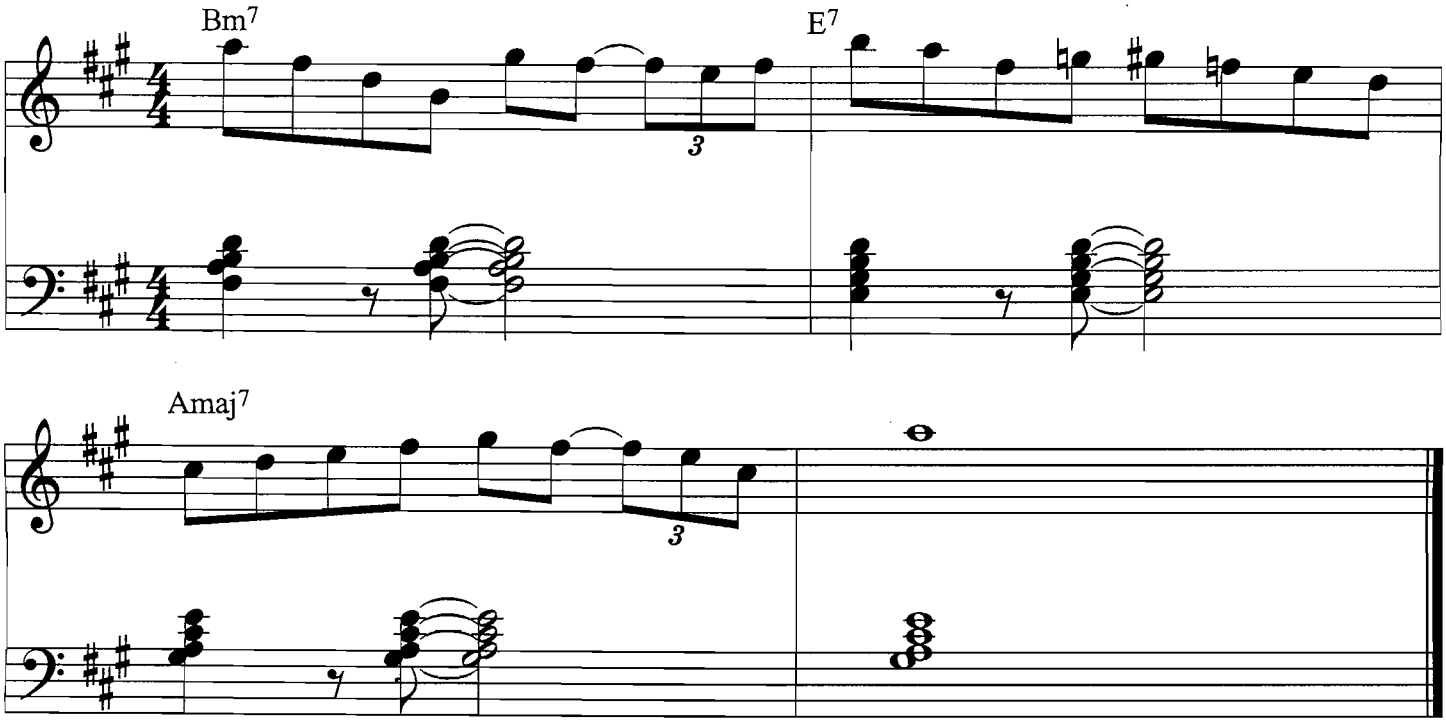


Jazz Swing 38

Composed & Arranged by
Andrew D. Gordon

CD track 38 N S

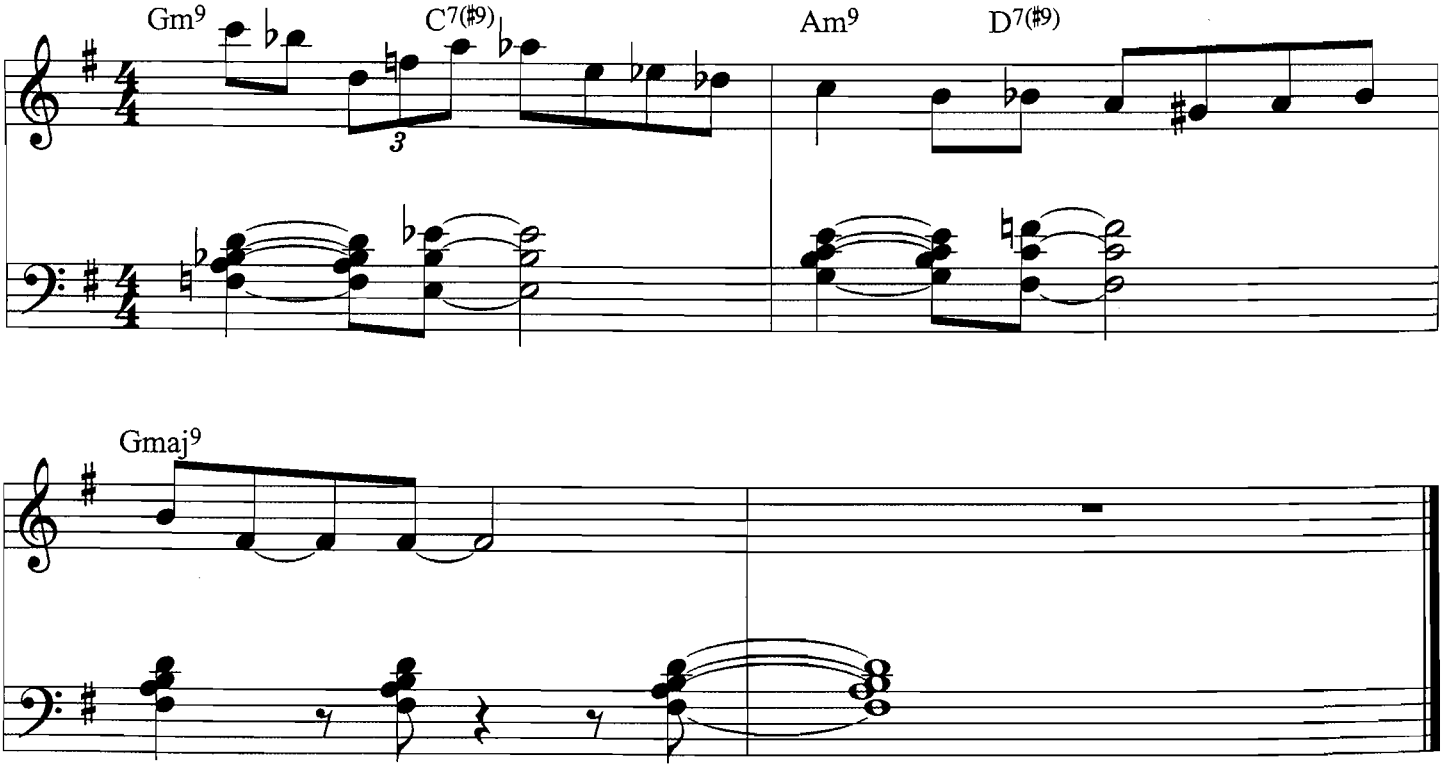
♩ = 150



Jazz Swing 39

CD track 39 N S

♩ = 135

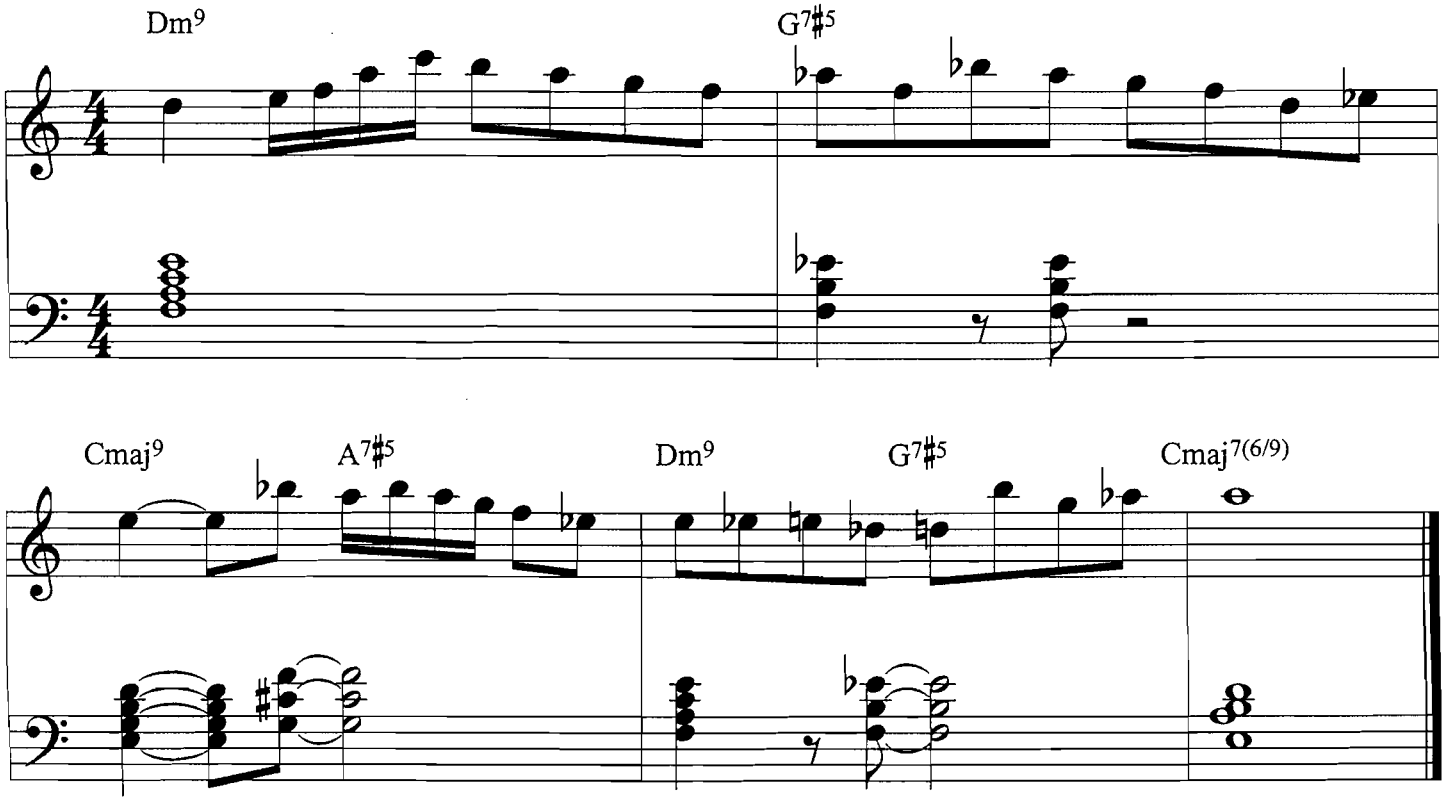


Jazz Swing 40

Composed and Arranged by
Andrew D. Gordon

CD track 40 N S

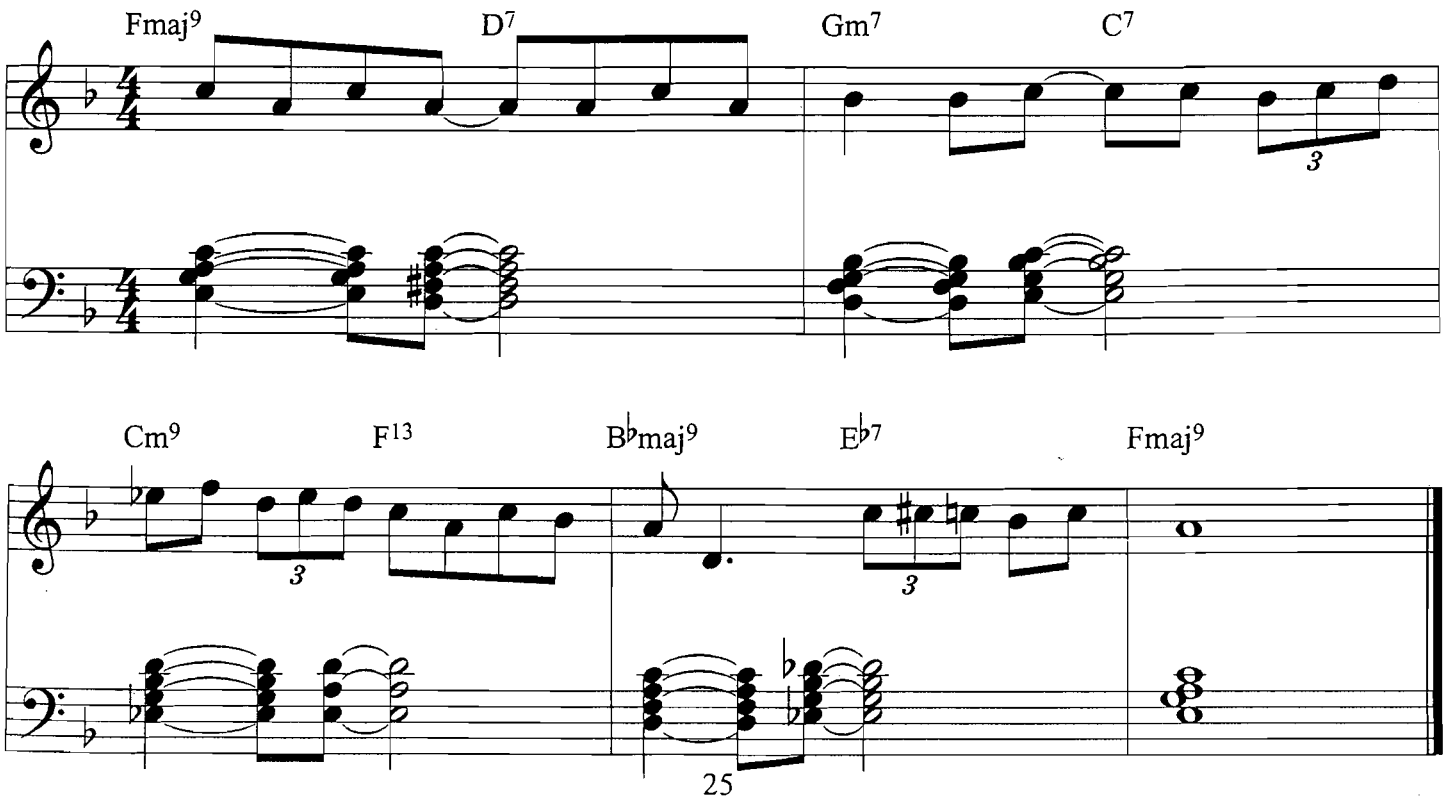
♩= 155



CD track 41 N S

♩= 155

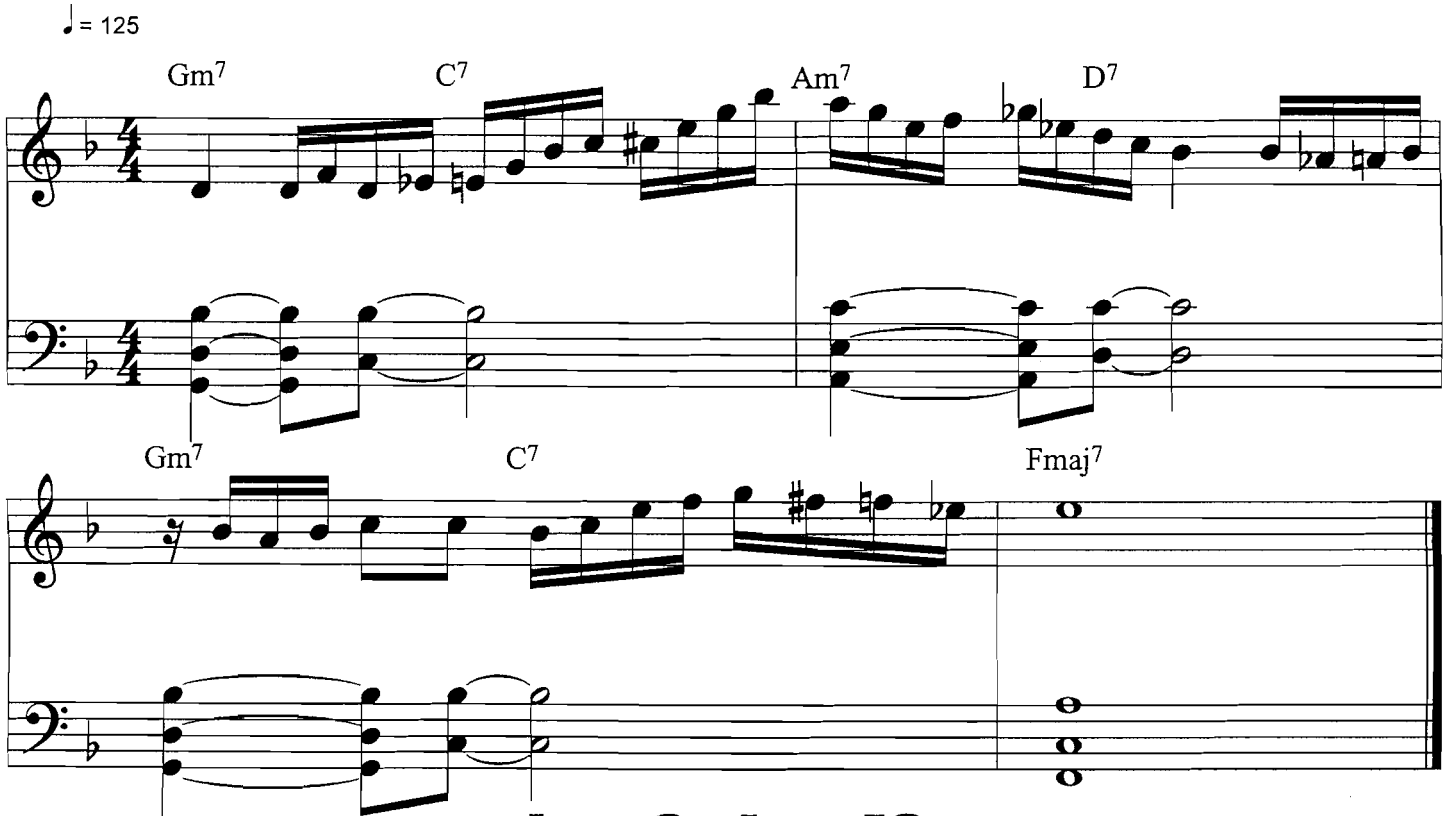
Jazz Swing 41



Jazz Swing 42

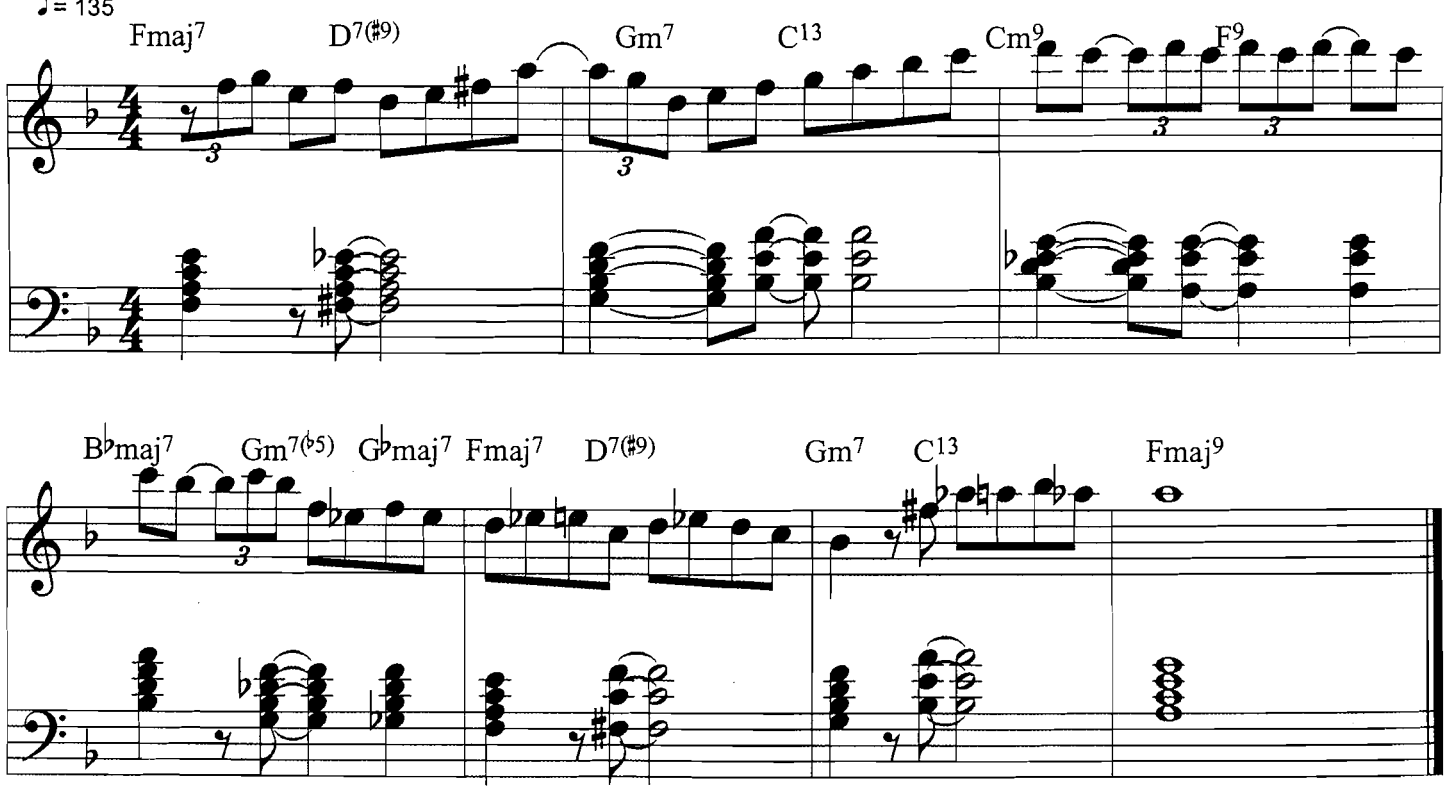
Composed & Arranged by
Andrew D. Gordon

CD track 42 N S



CD track 43 N S

Jazz Swing 43

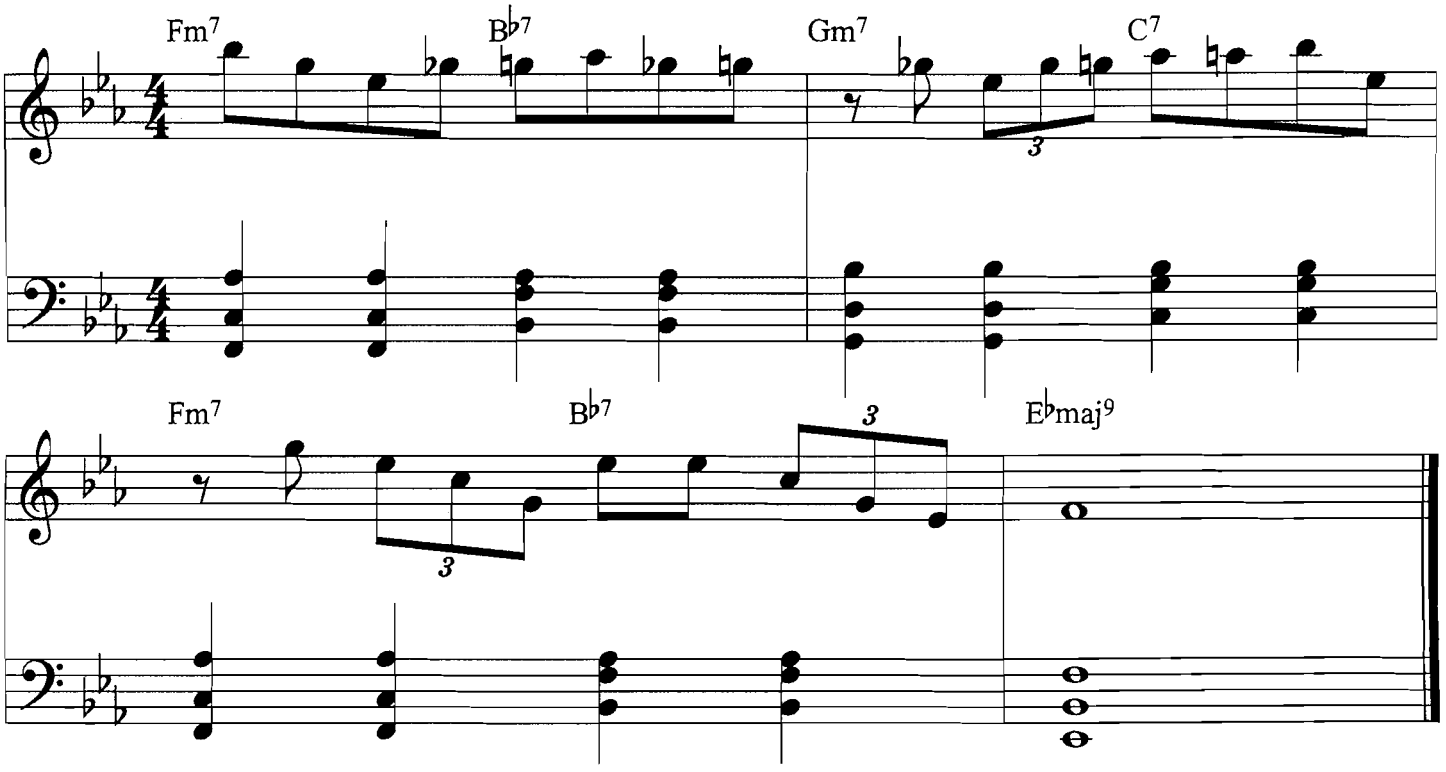


Jazz Swing 44

Composed & Arranged by
Andrew D. Gordon

CD track 44 N S

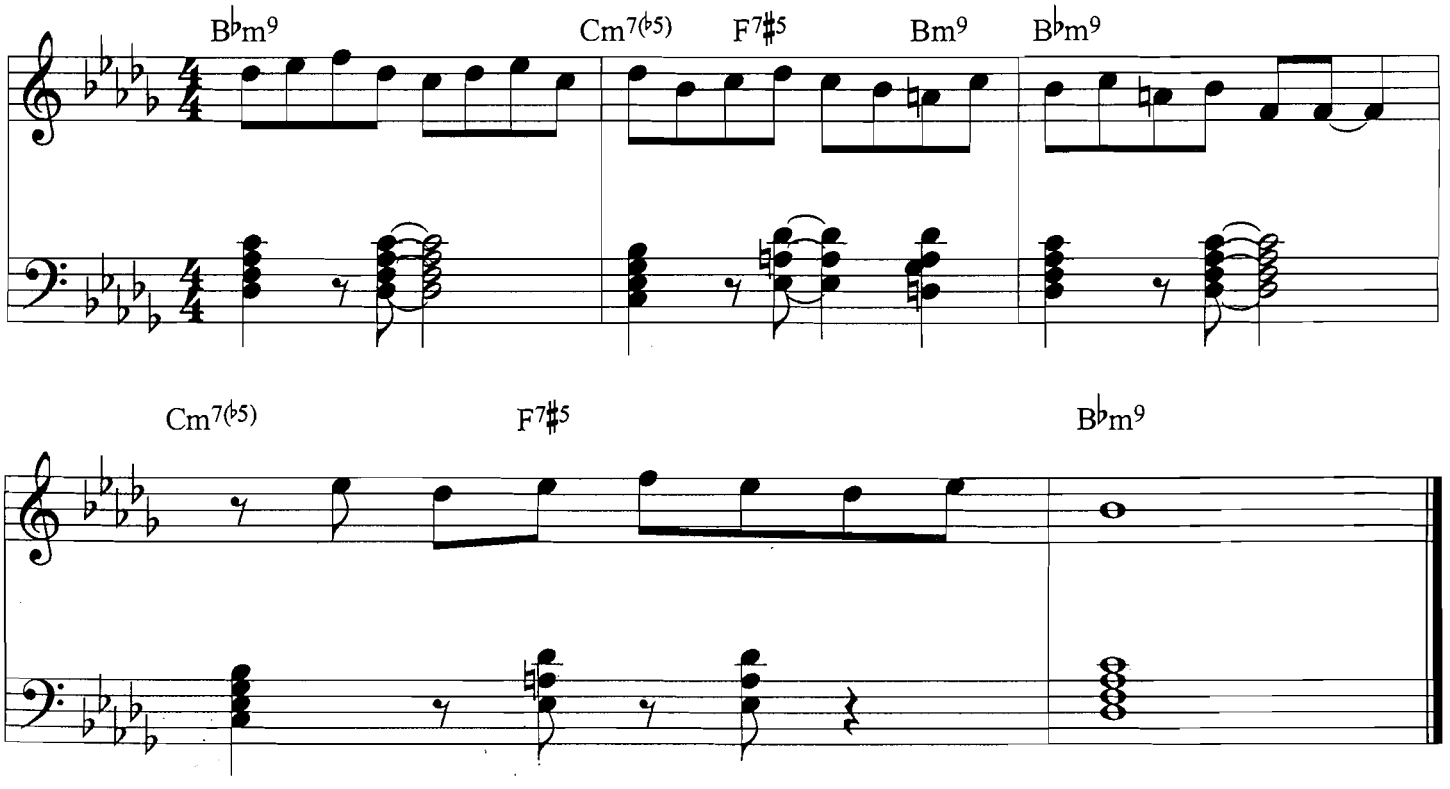
♩ = 130



Jazz Swing 45

CD track 45 N S

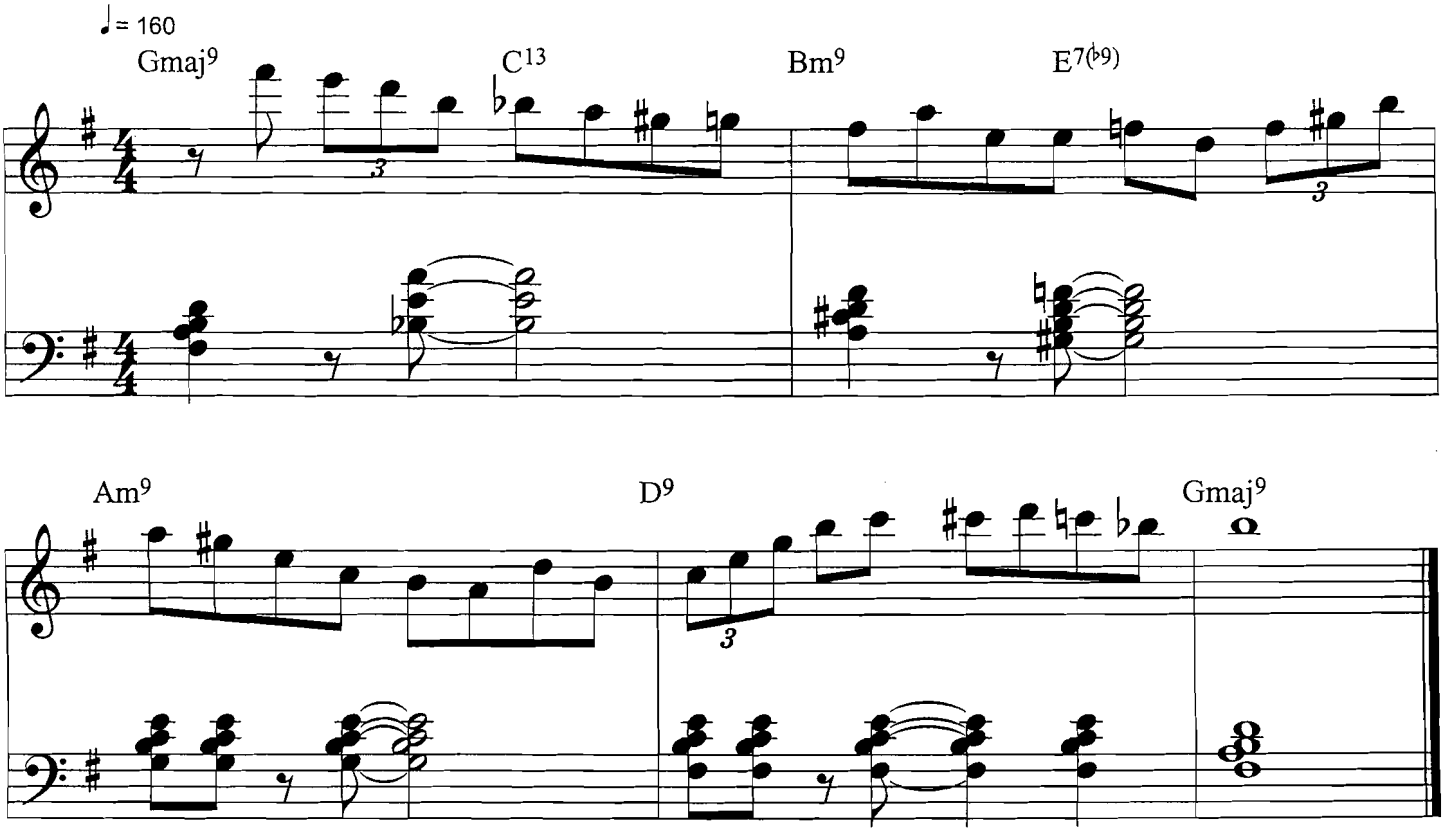
♩ = 140



Jazz Swing 46

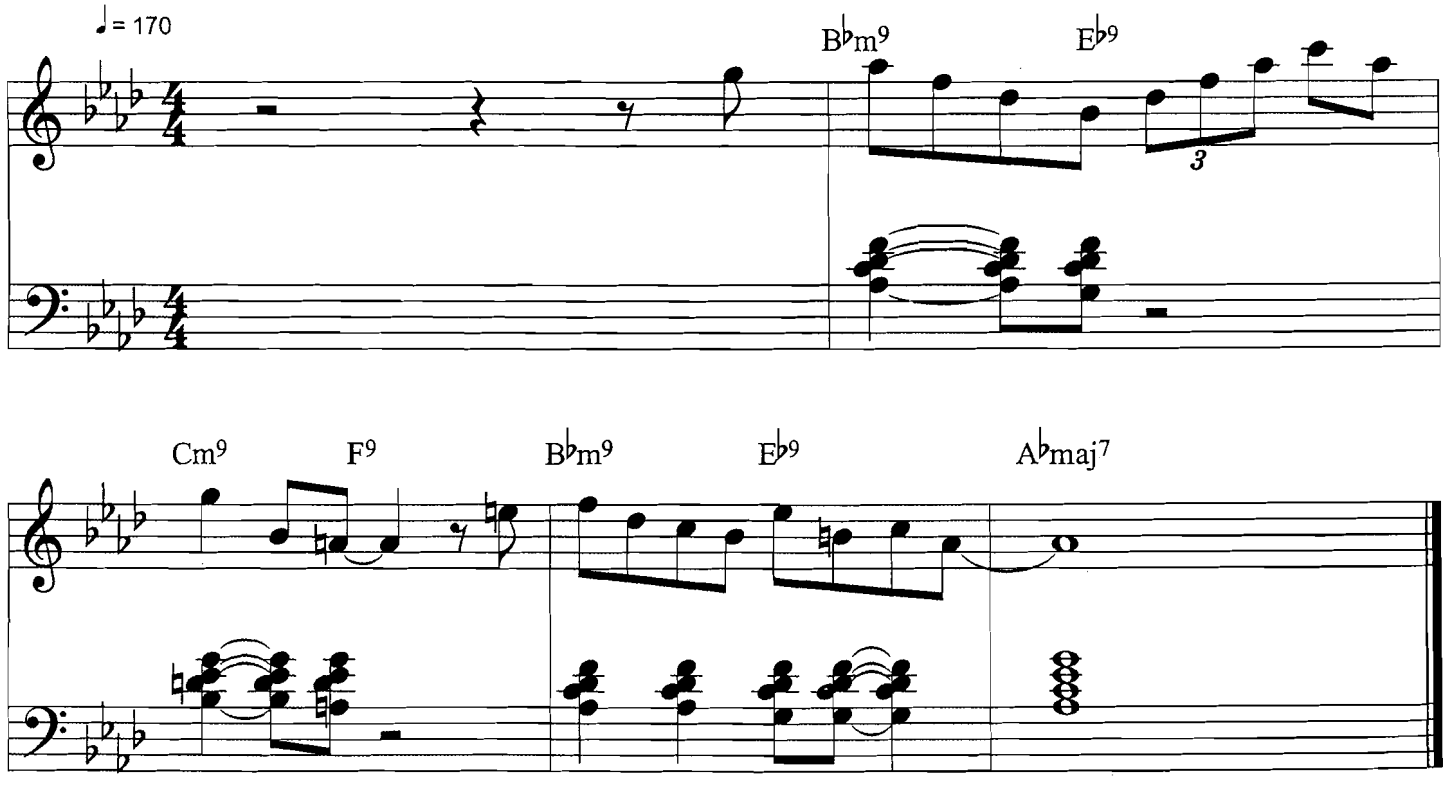
Composed and Arranged by
Andrew D. Gordon

CD track 46 N S



Jazz Swing 47

CD track 47 N S

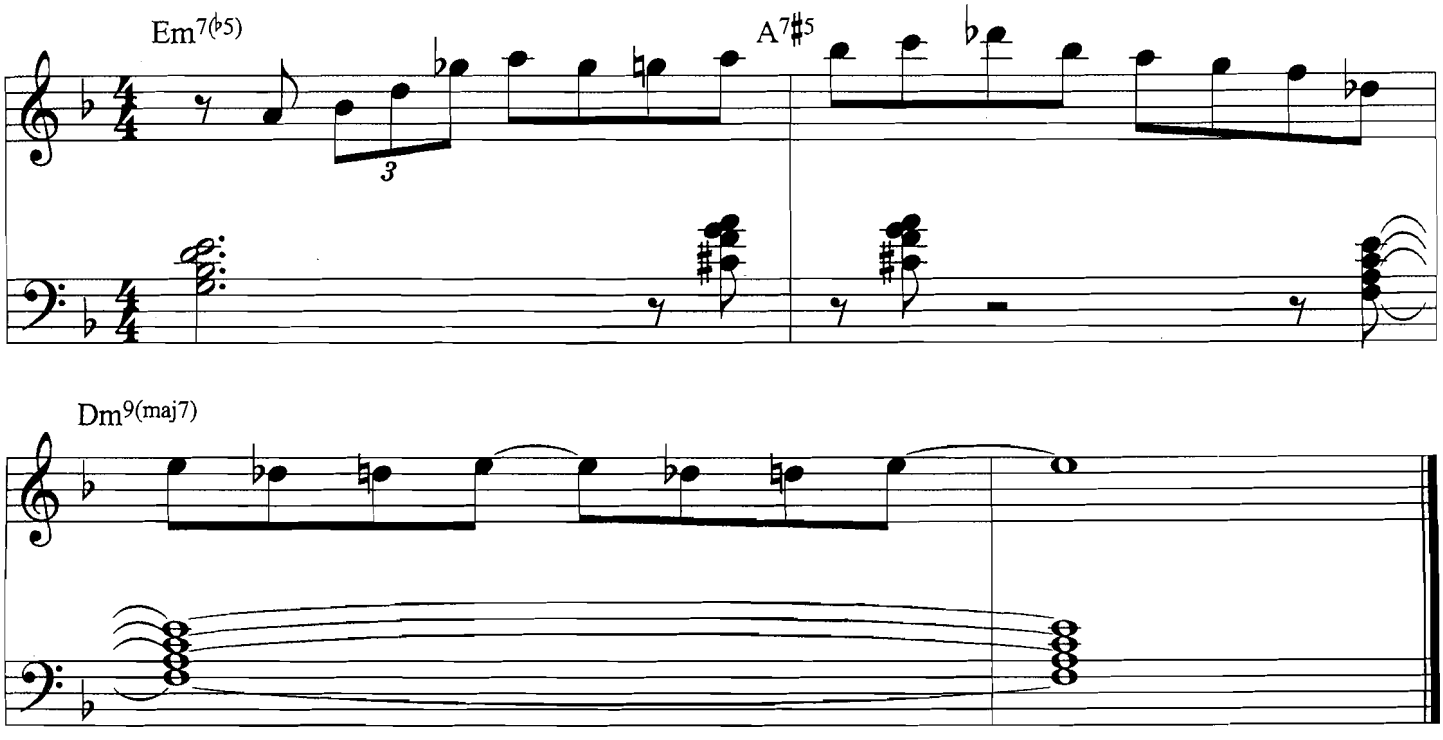


Jazz Swing 48

Composed & Arranged by
Andrew D. Gordon

CD track 48 N S

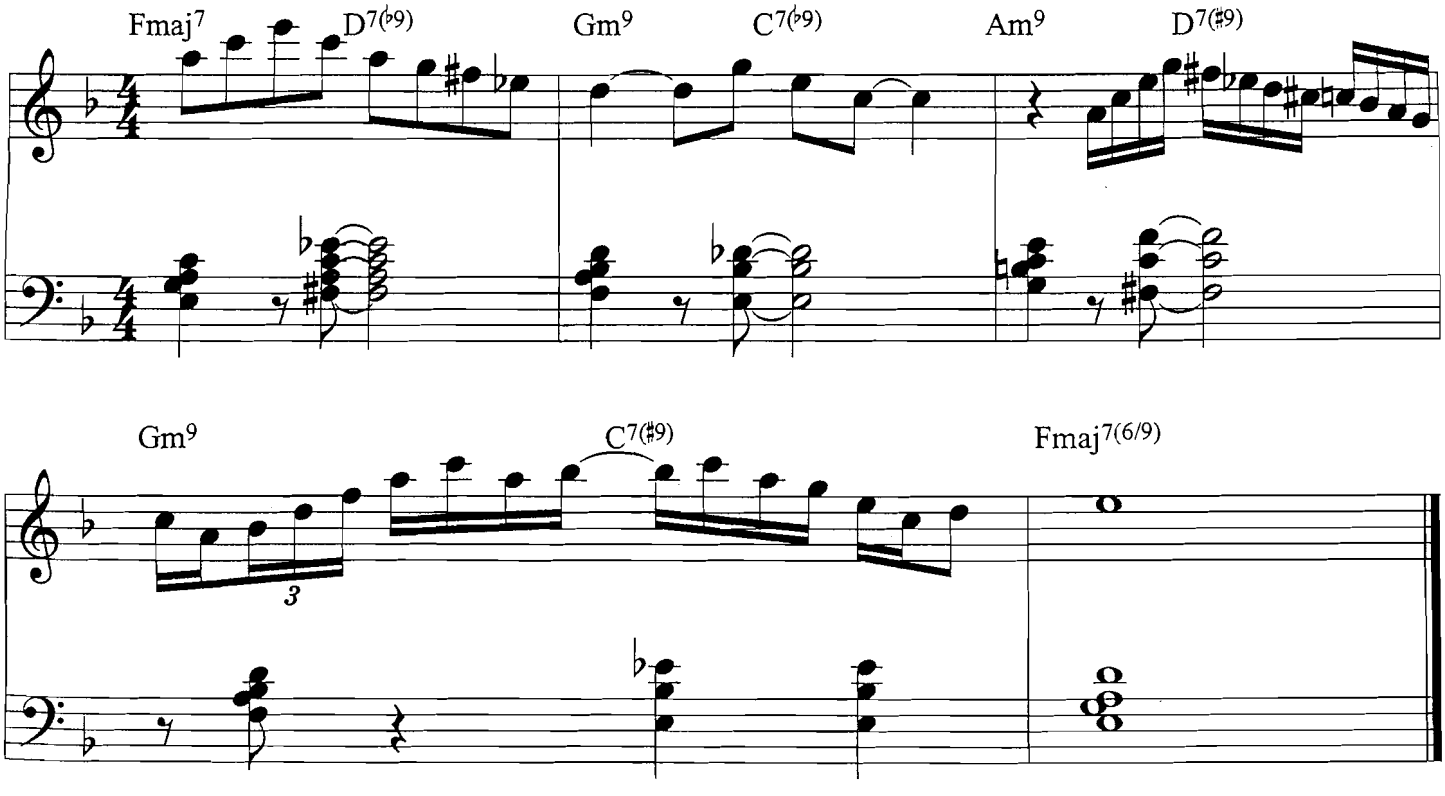
♩= 135



Jazz Swing 49

CD track 49 N S

♩= 100

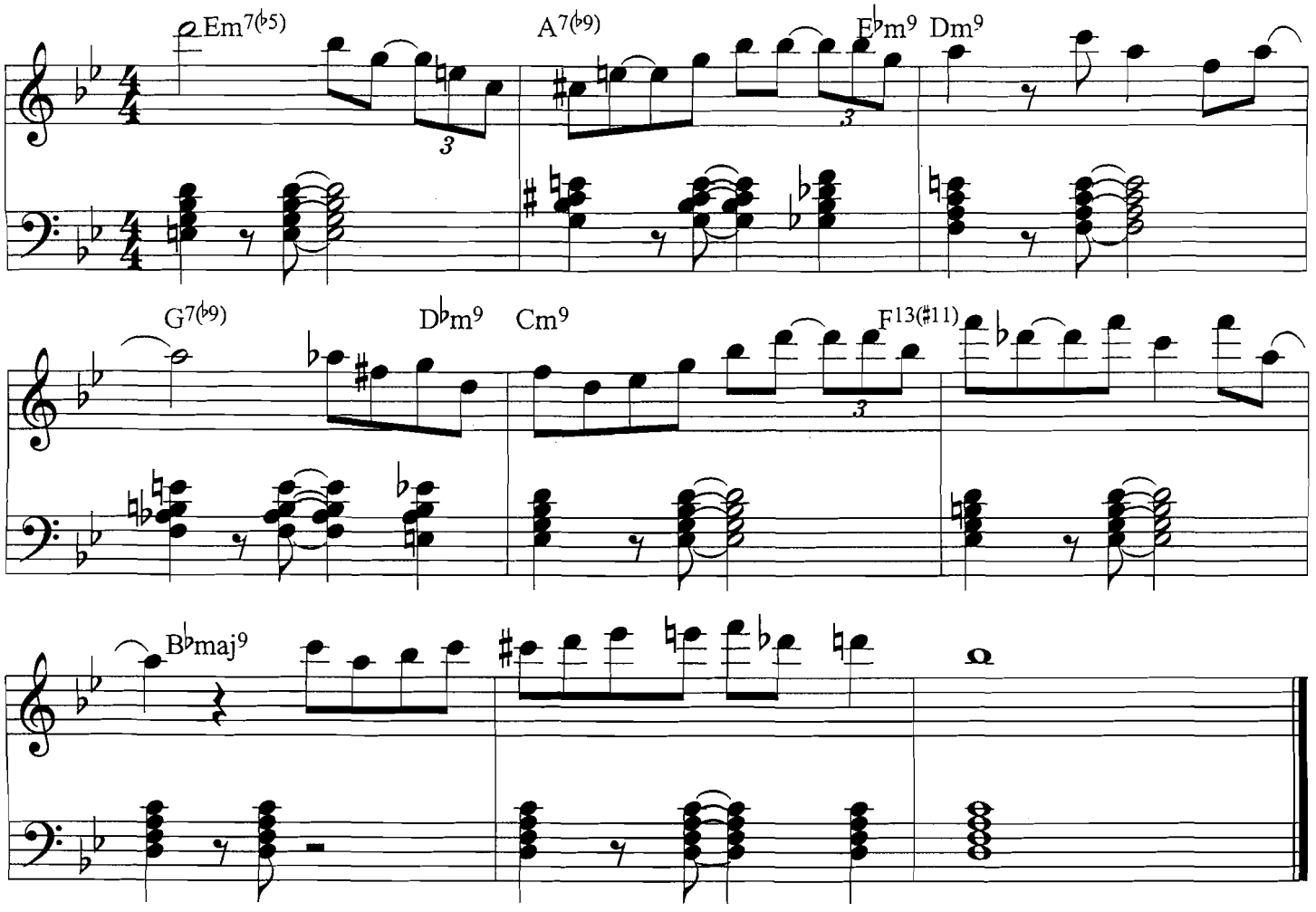


CD track 50 N S

Jazz Swing 50

Composed and Arranged by
Andrew D. Gordon

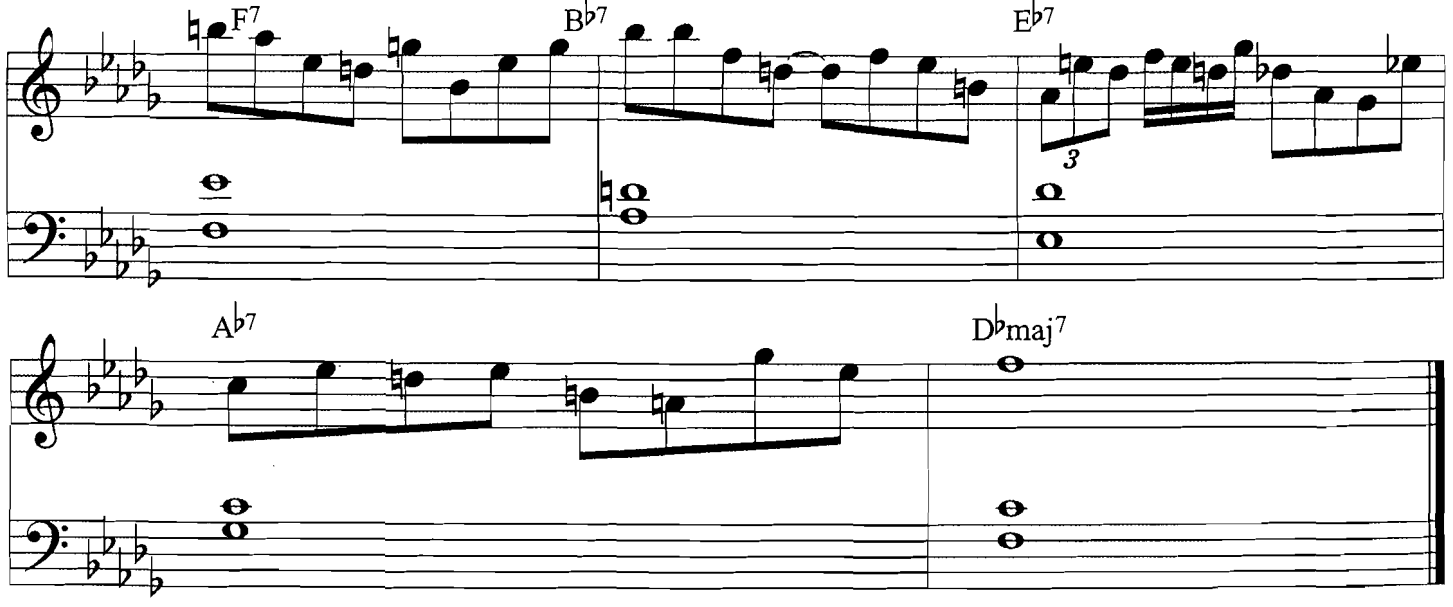
♩= 175



CD track 51 NS

Jazz Swing 51

♩= 162

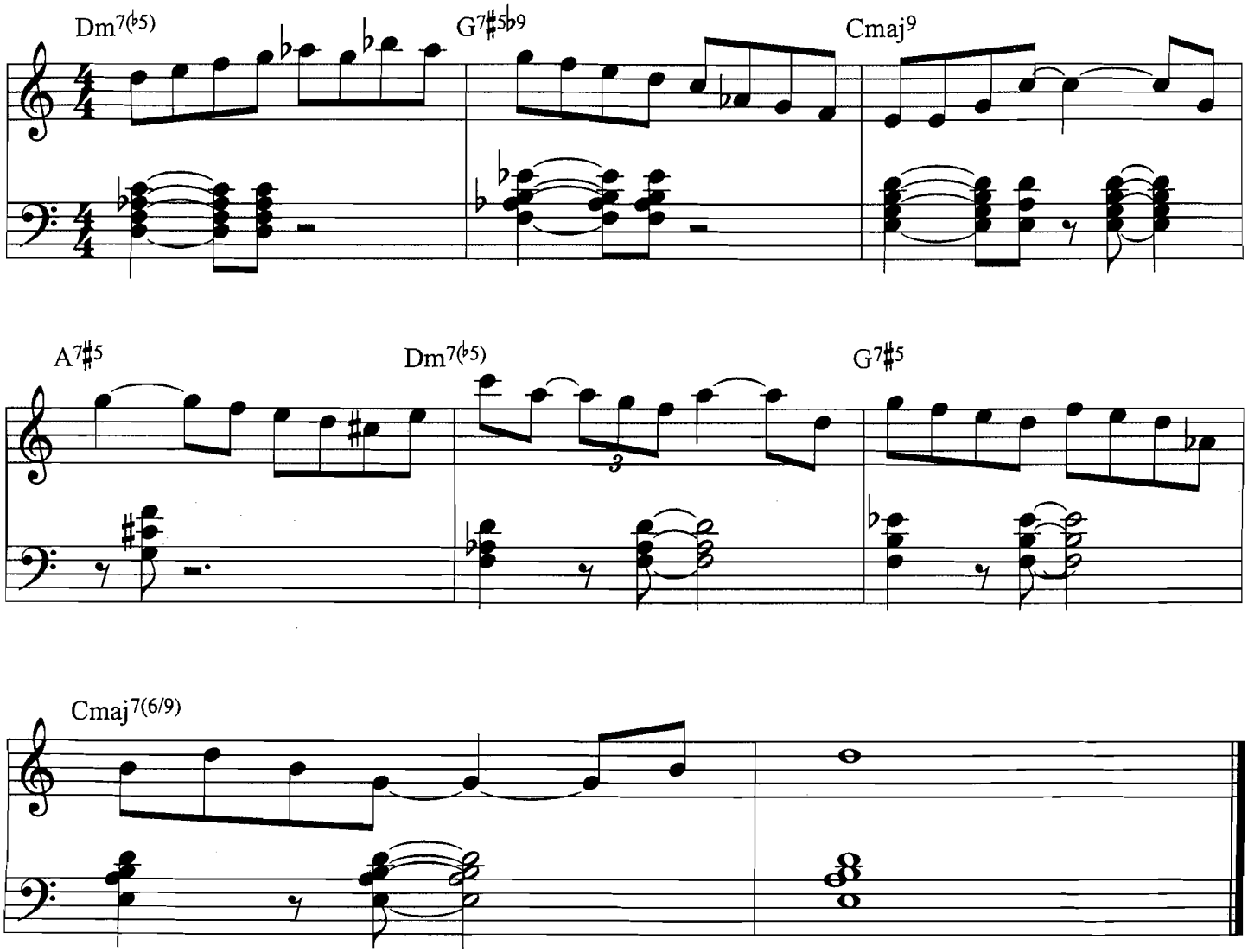


Jazz Swing 52

CD track 52 N S

♩ = 145

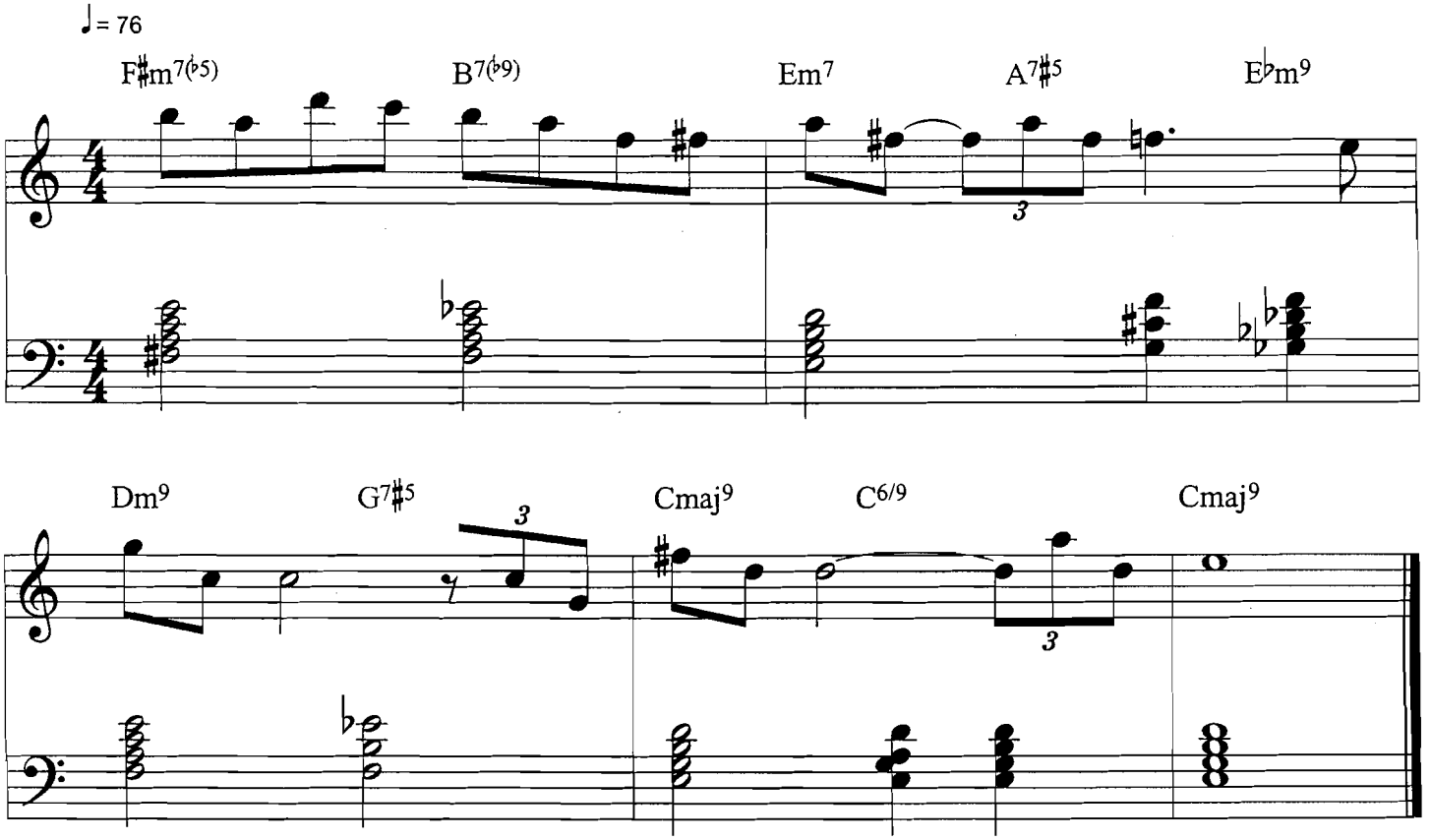
Composed and Arranged by
Andrew D. Gordon



Jazz Ballad 1

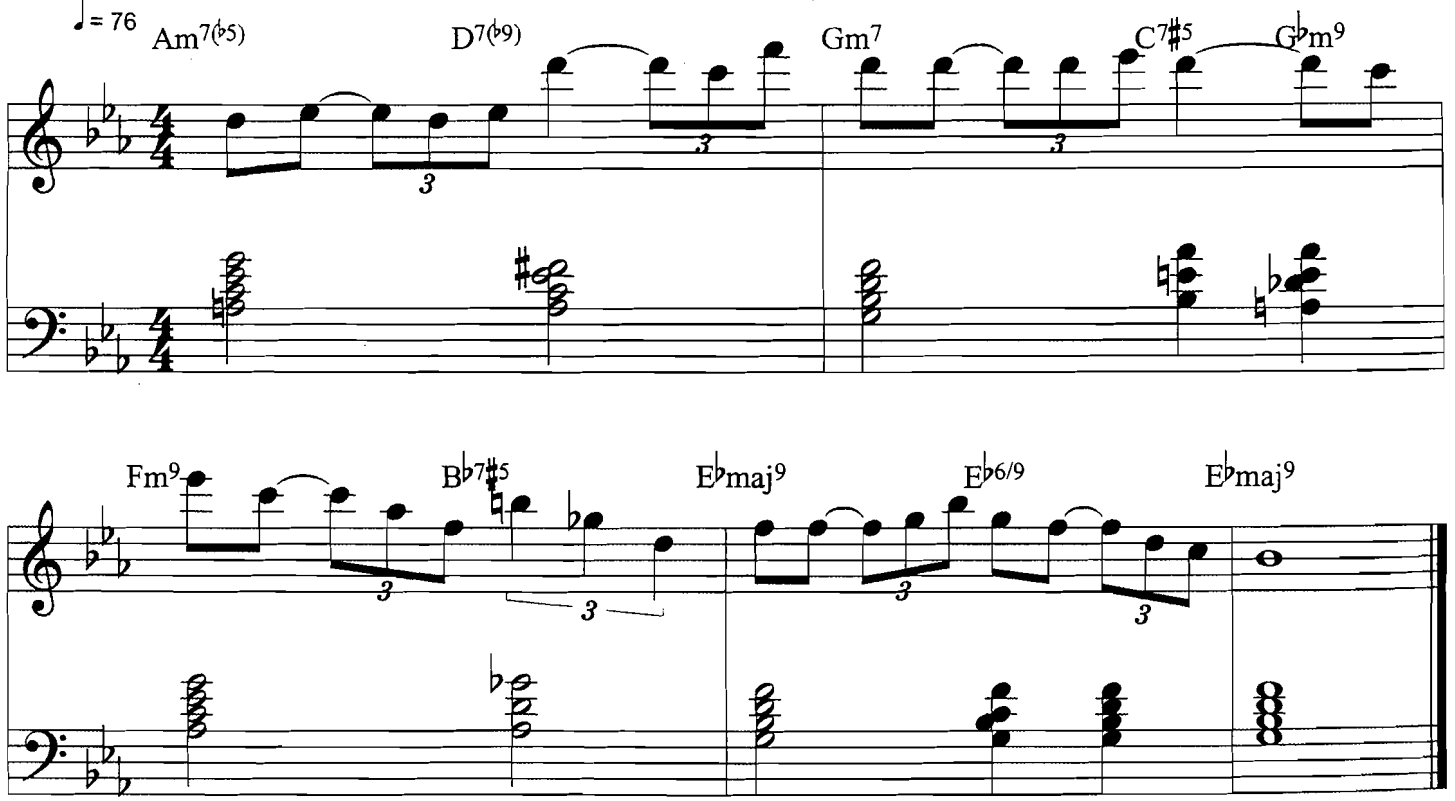
Composed and Arranged by
Andrew D. Gordon

CD track 53 N



Jazz Ballad 2

CD track 54 N

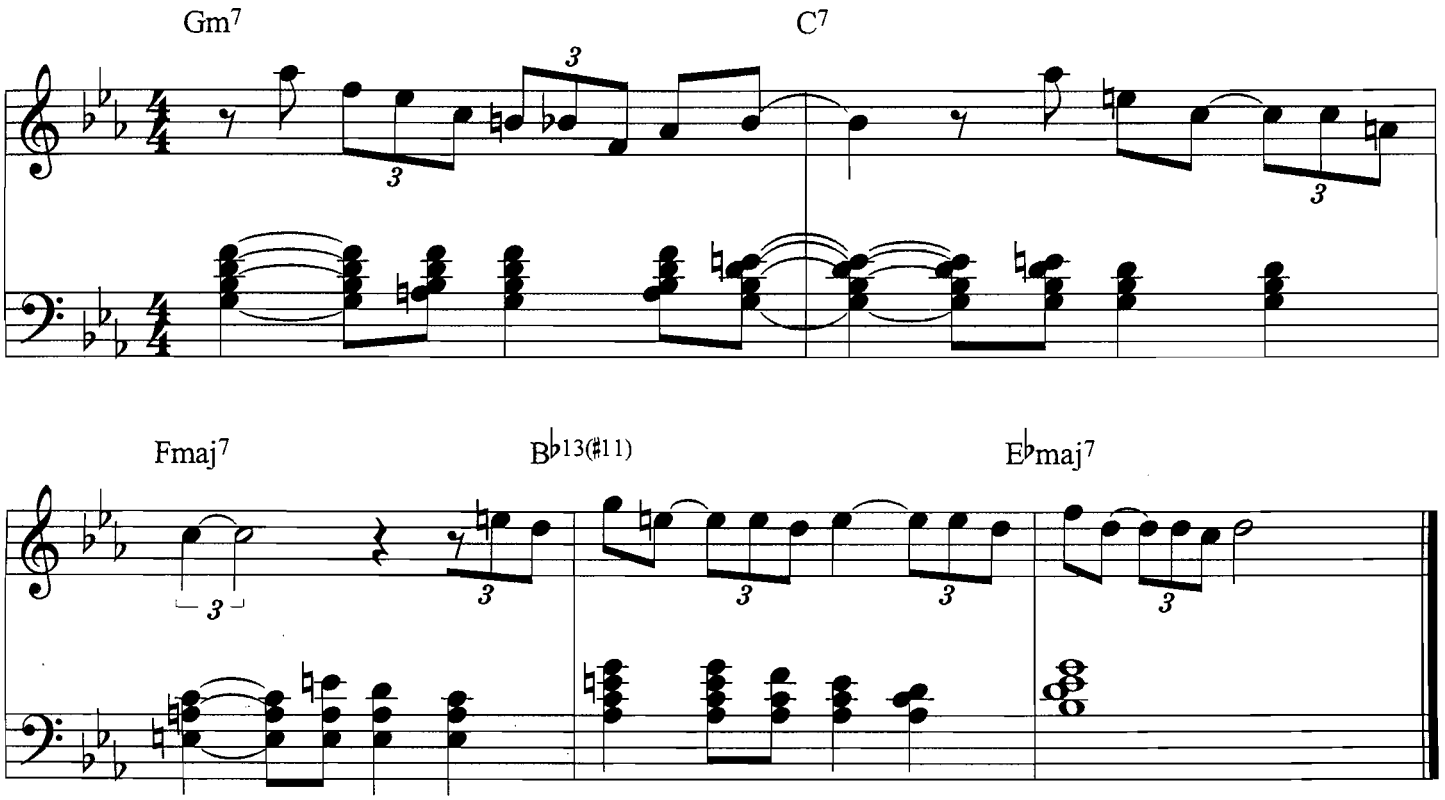


Jazz Ballad 3

Composed and Arranged by
Andrew D. Gordon

CD track 55 N

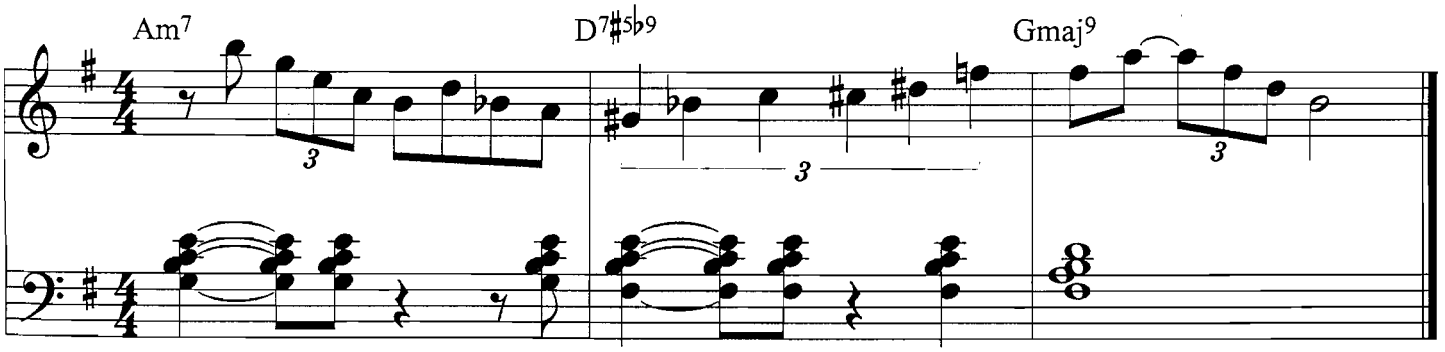
♩ = 76



Jazz Ballad 4

CD track 56 N

♩ = 74

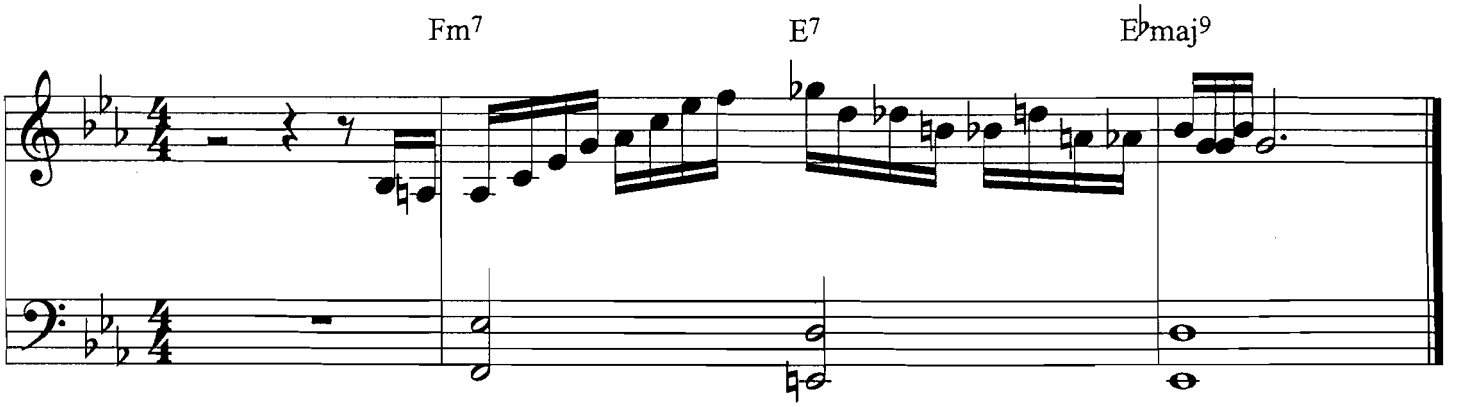


Jazz Ballad 5

CD track 57 N

Composed and Arranged by
Andrew D. Gordon

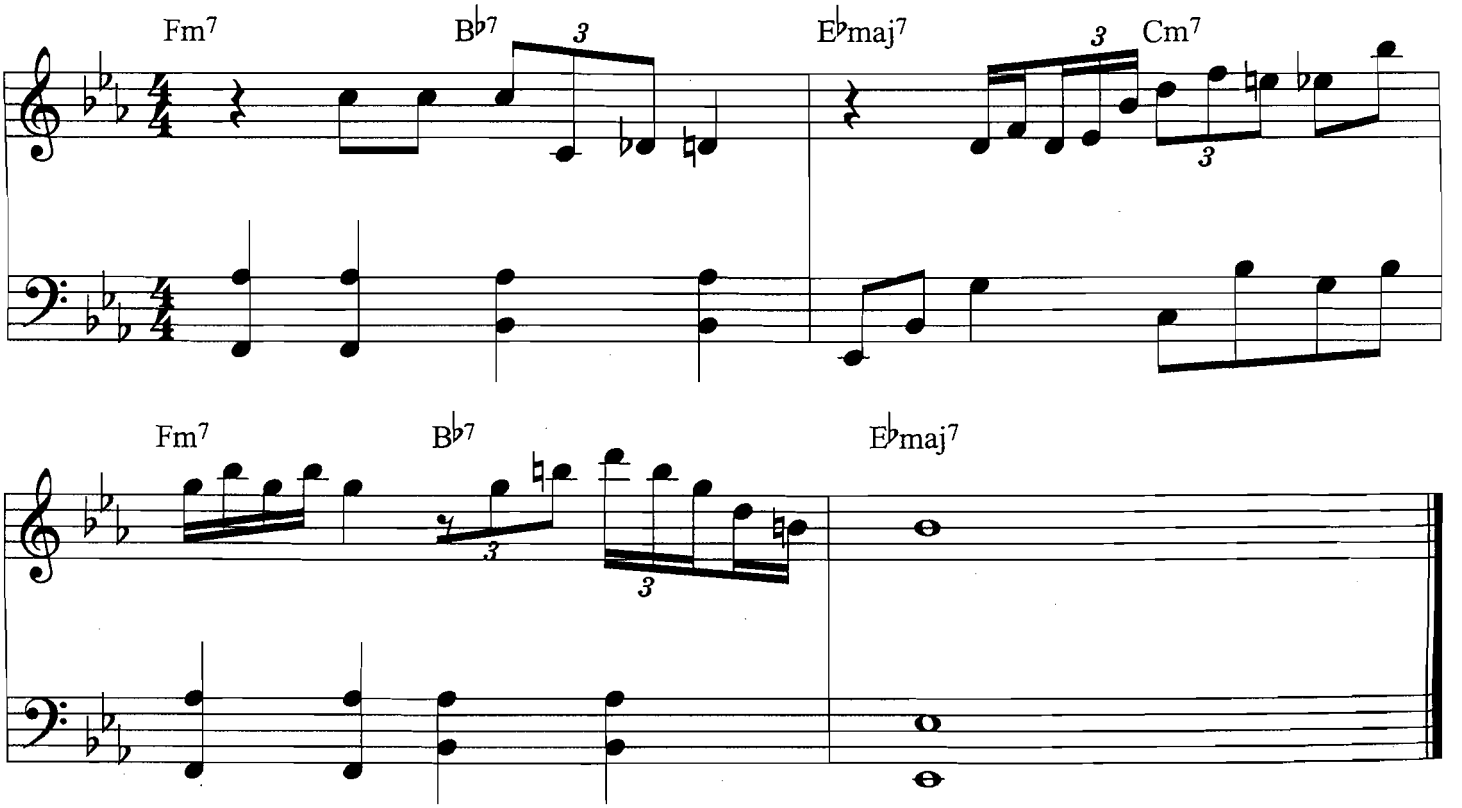
♩= 78



Jazz Ballad 6

CD track 58 N

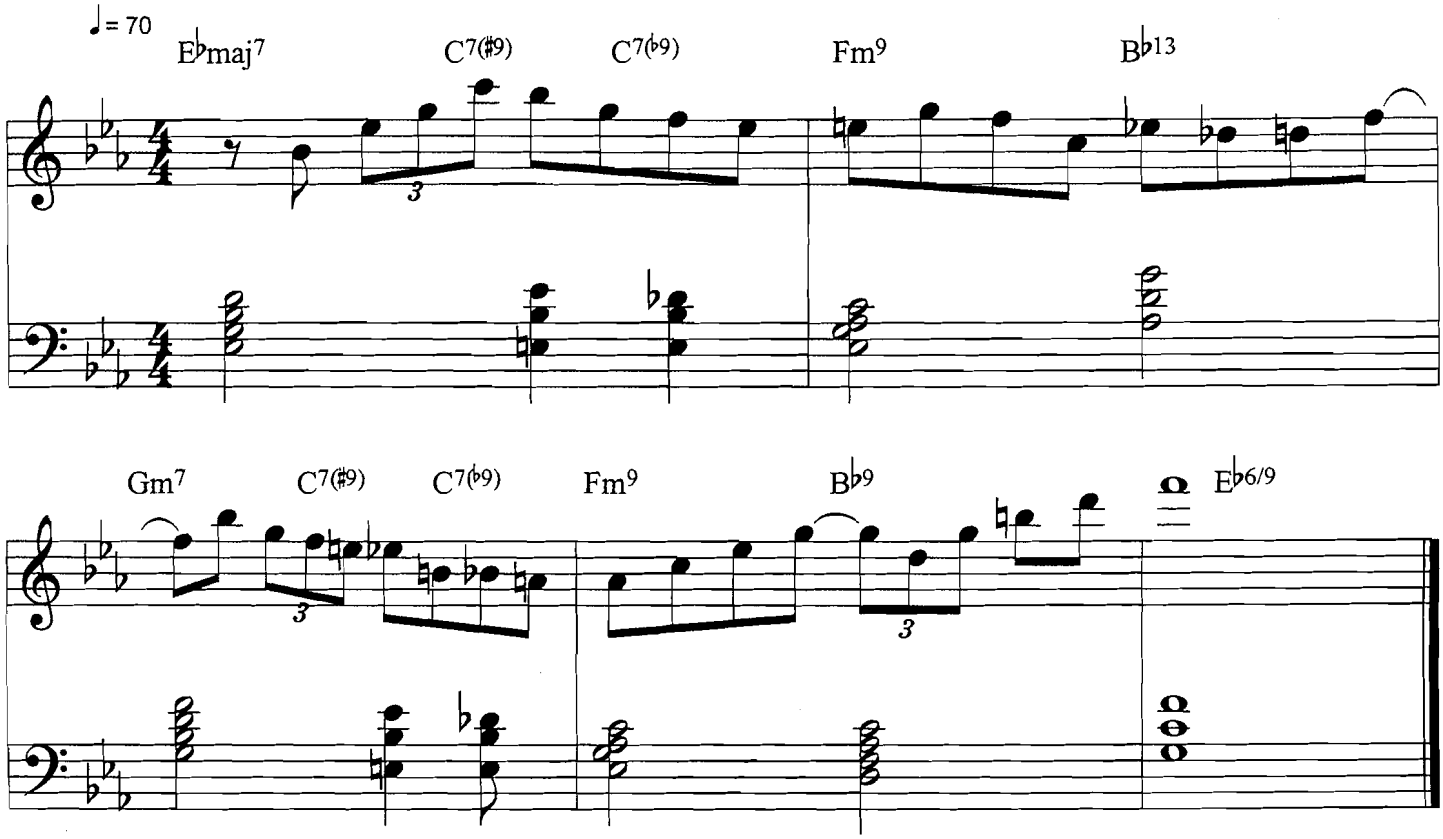
♩= 66



Jazz Ballad 7

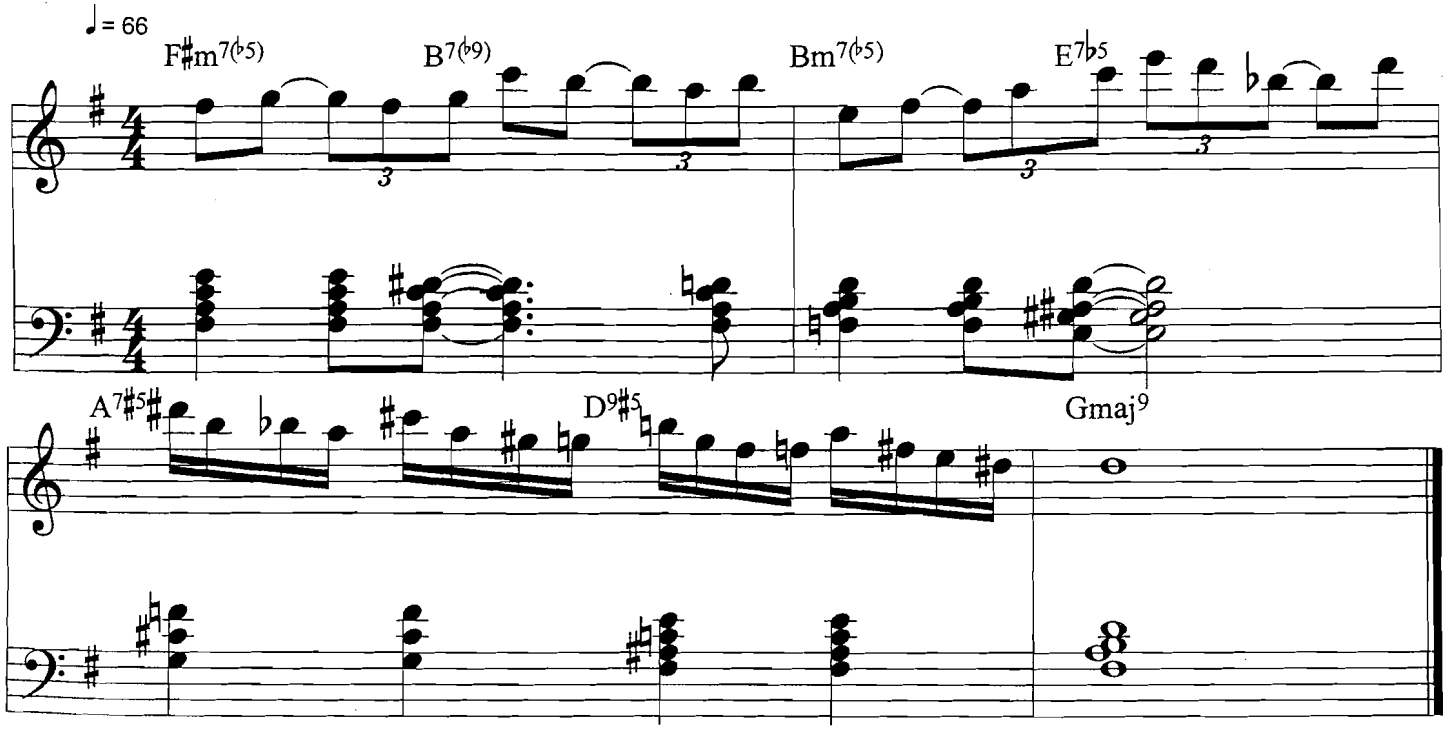
Composed and Arranged by
Andrew D. Gordon

CD track 59 N



Jazz Ballad 8

CD track 60 N

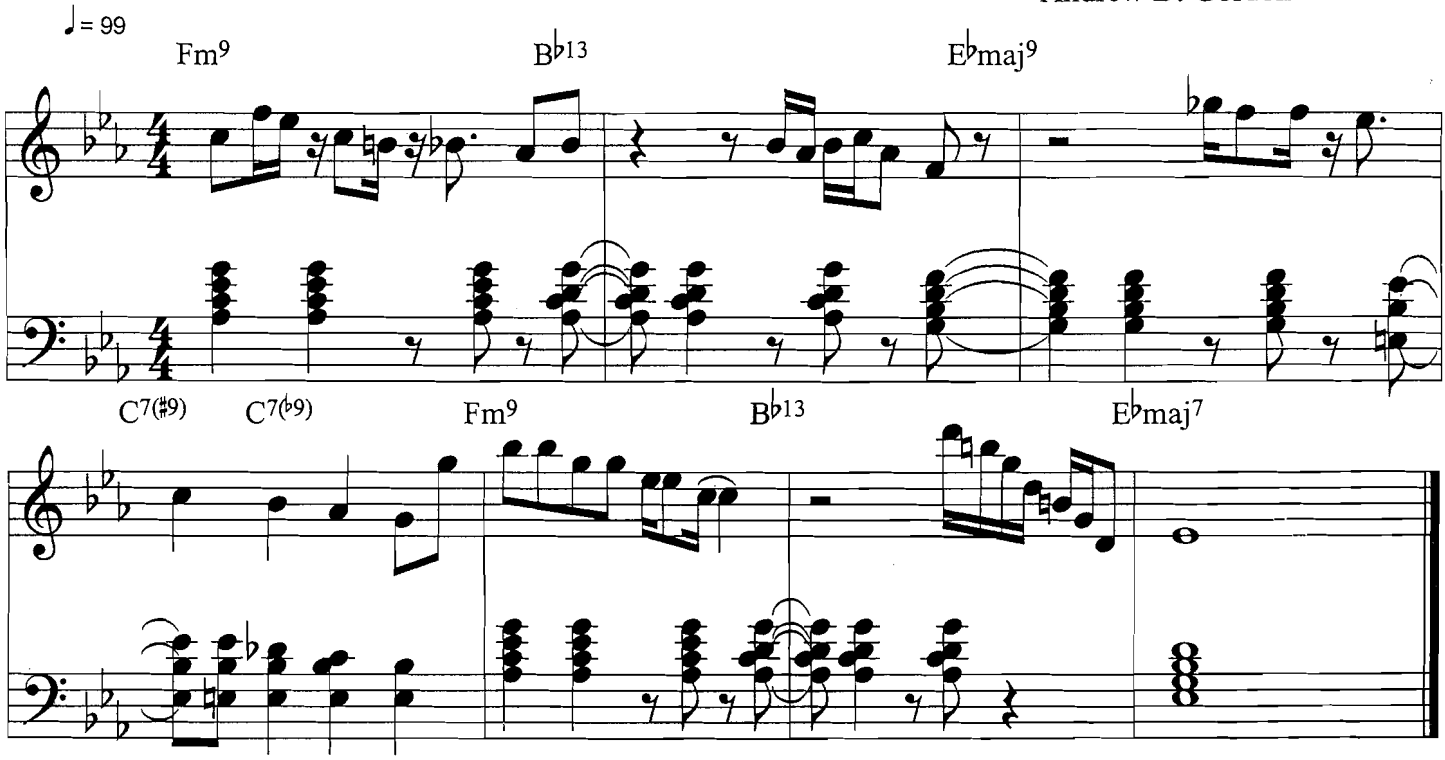


CD track 61 N

Funk 1

Composed and Arranged by
Andrew D. Gordon

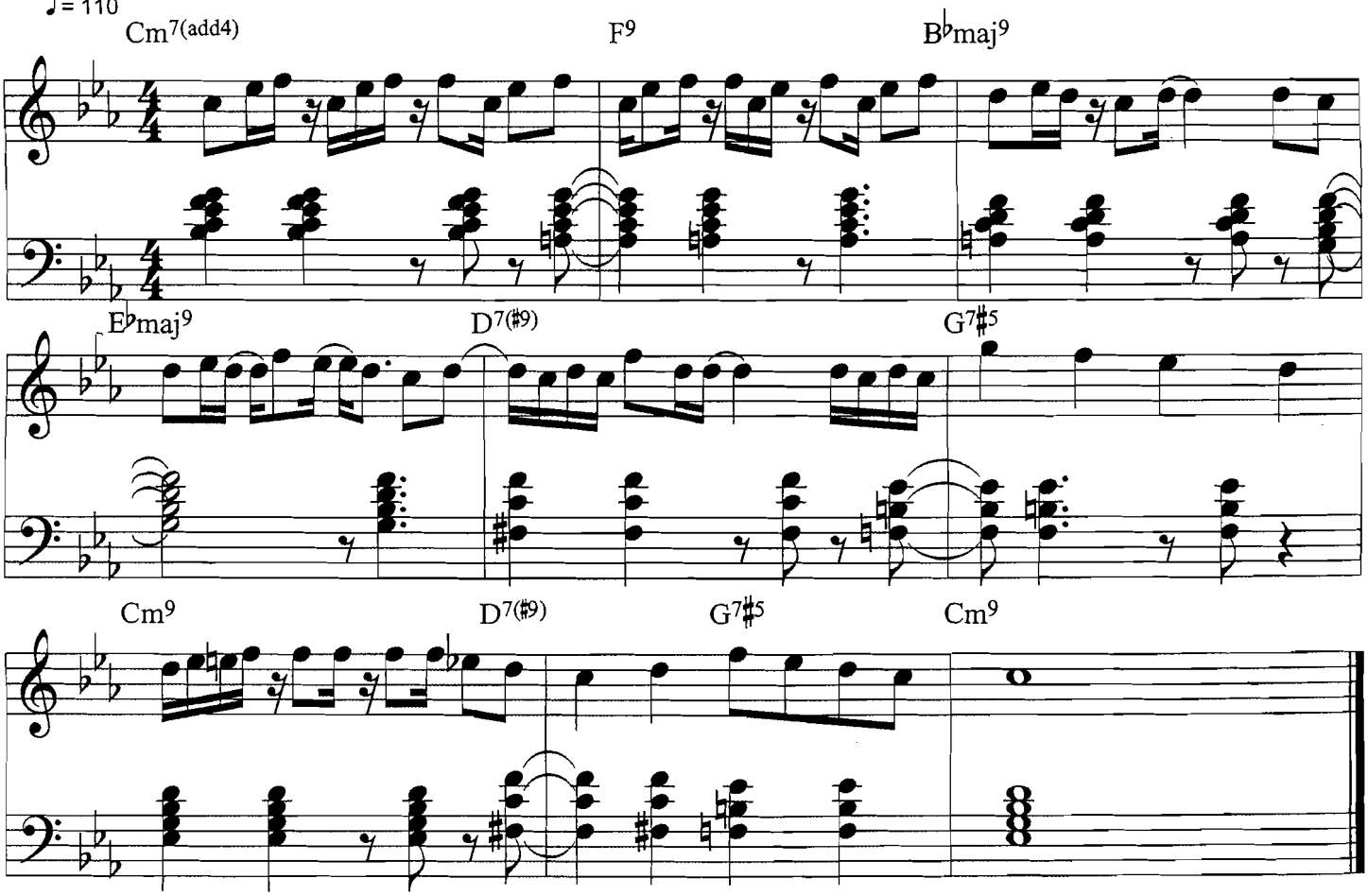
♩= 99



CD track 62 N

Funk 2

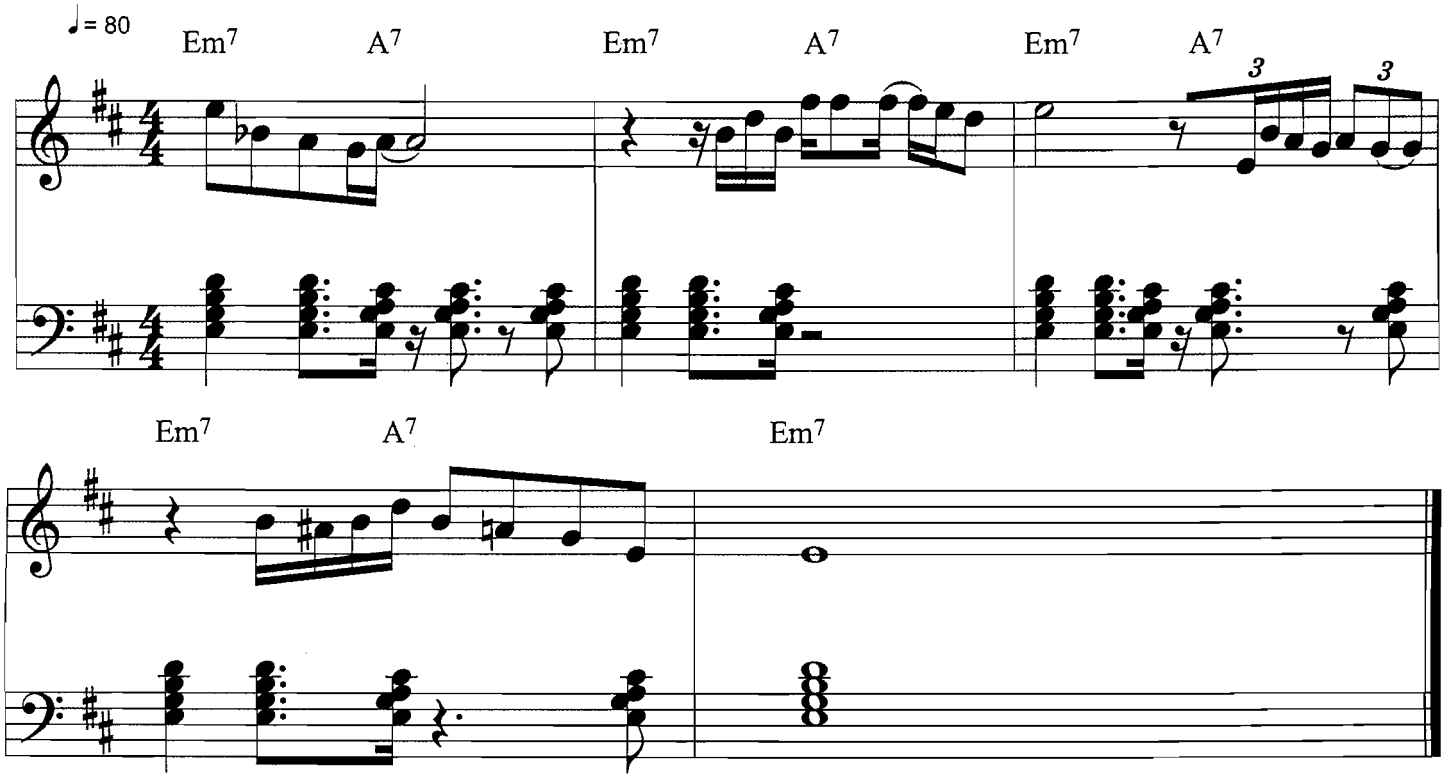
♩= 110



Funk 3

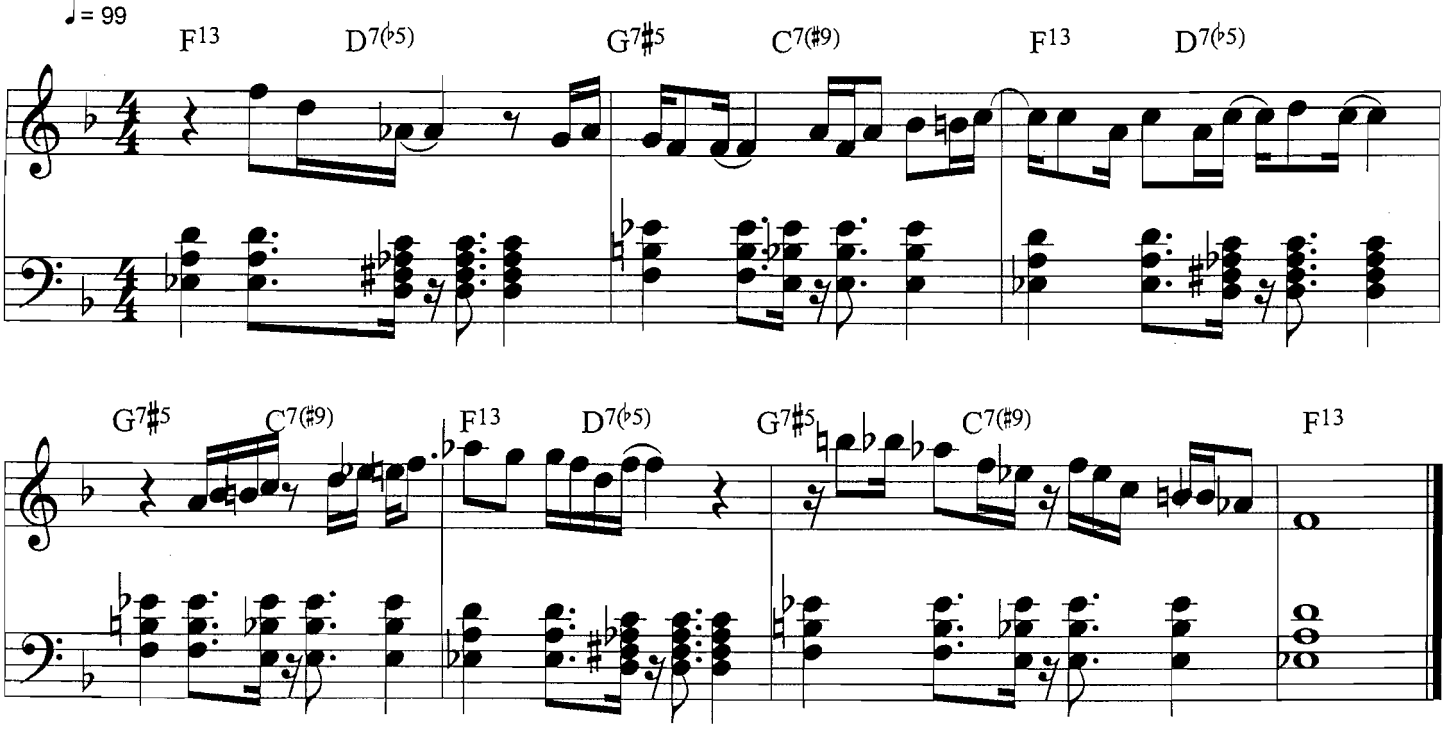
Composed and Arranged by
Andrew D. Gordon

CD track 63 N



Funk 4

CD track 64 N

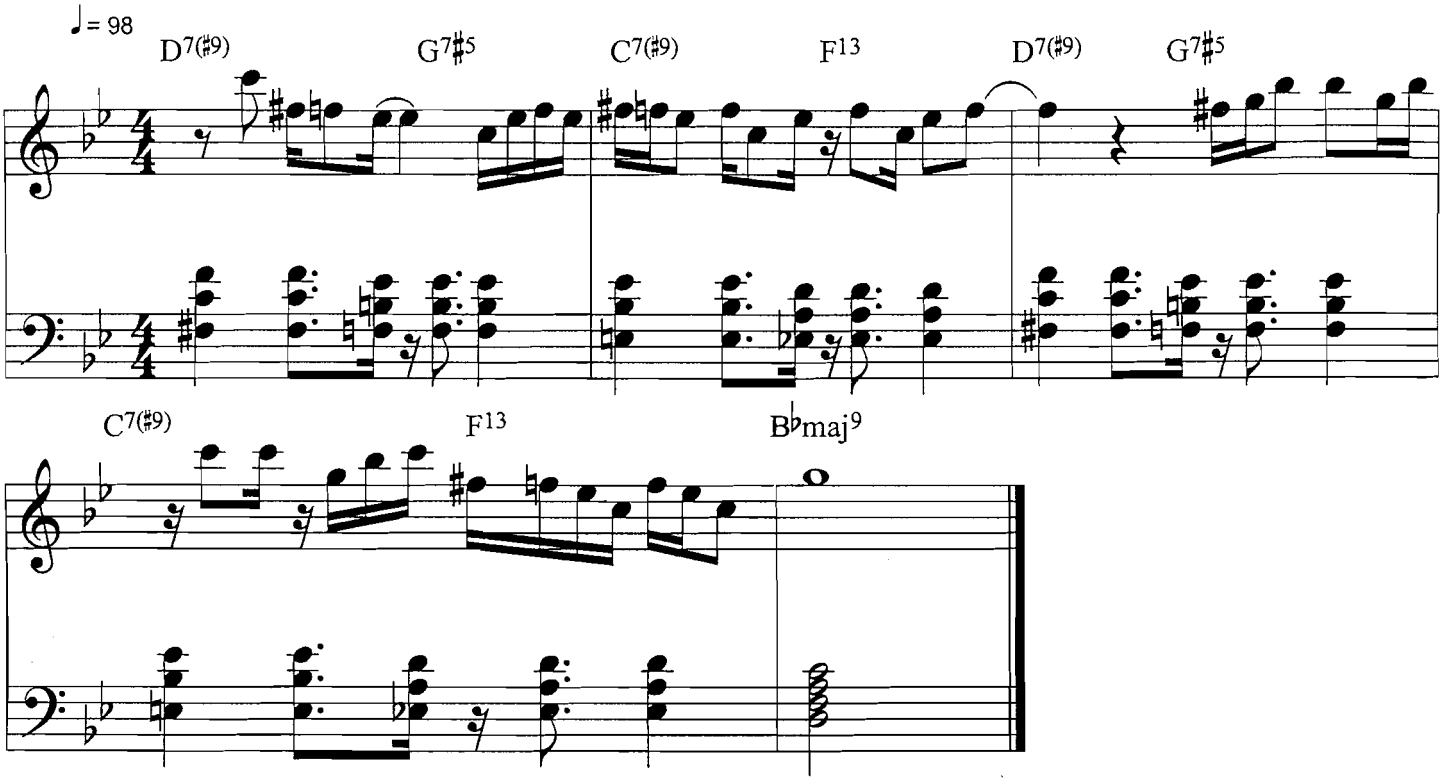


Funk 5

CD track 65 N

Composed and Arranged by
Andrew D. Gordon

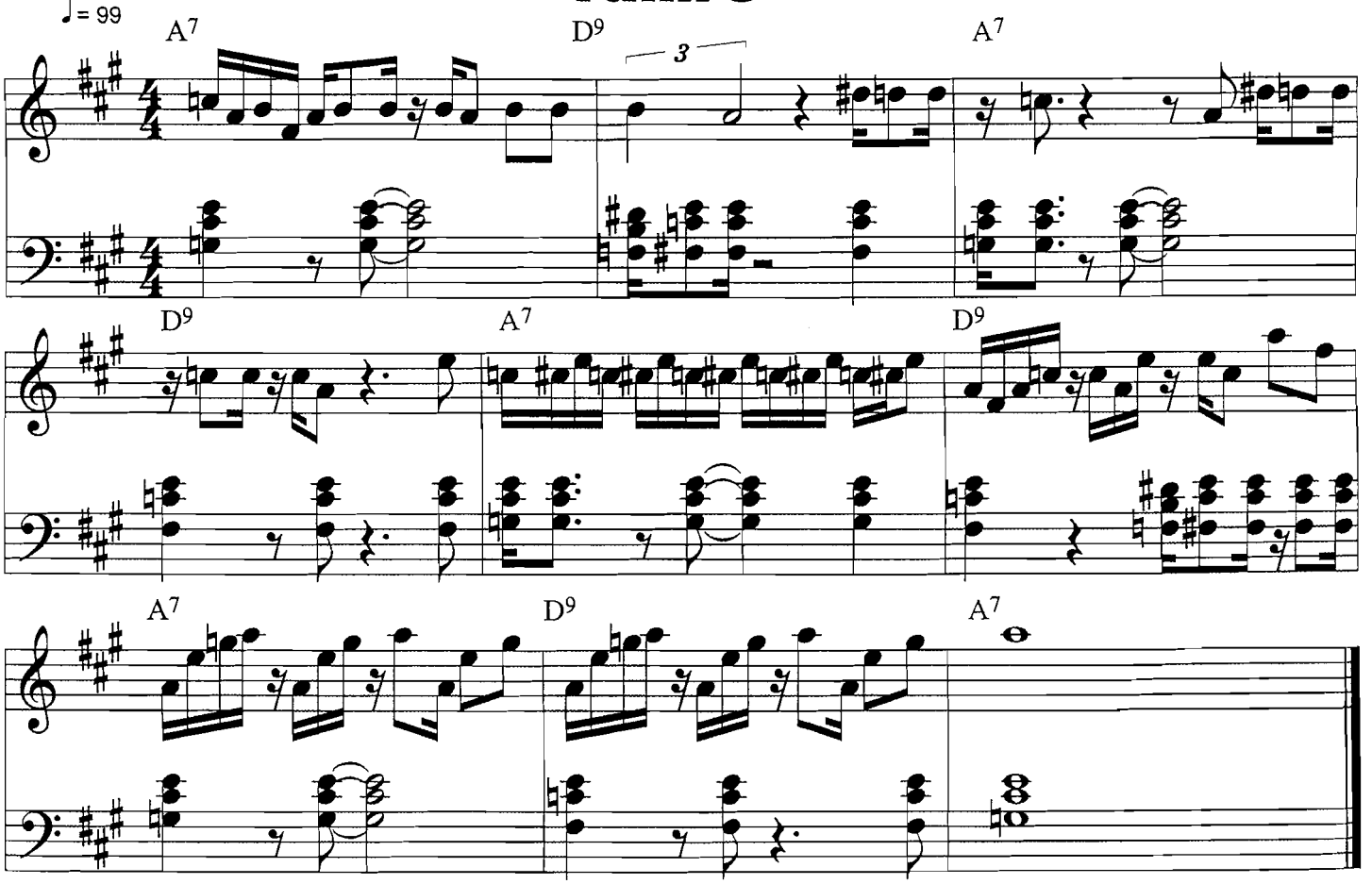
♩ = 98



Funk 6

CD track 66 N

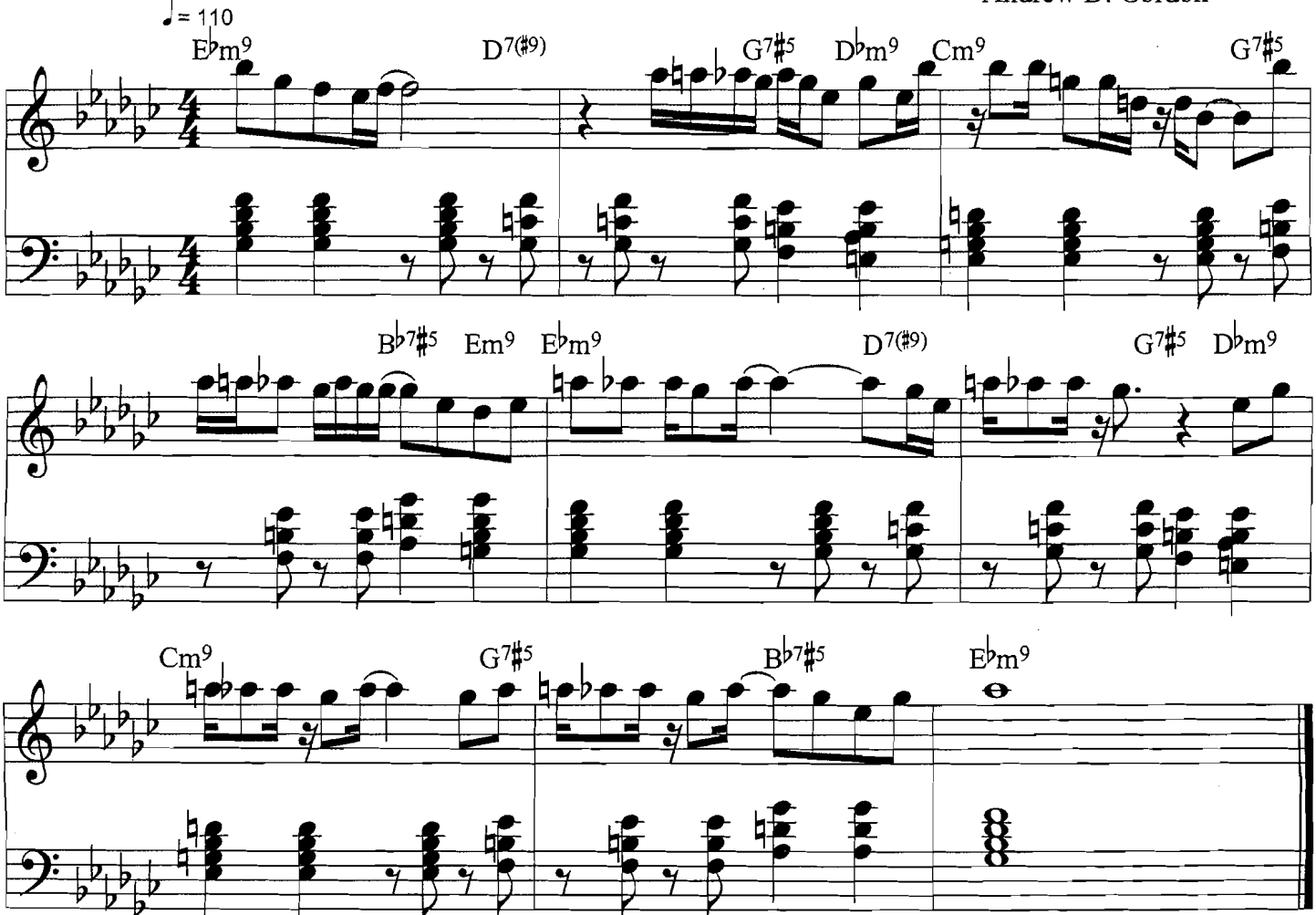
♩ = 99



Funk 7

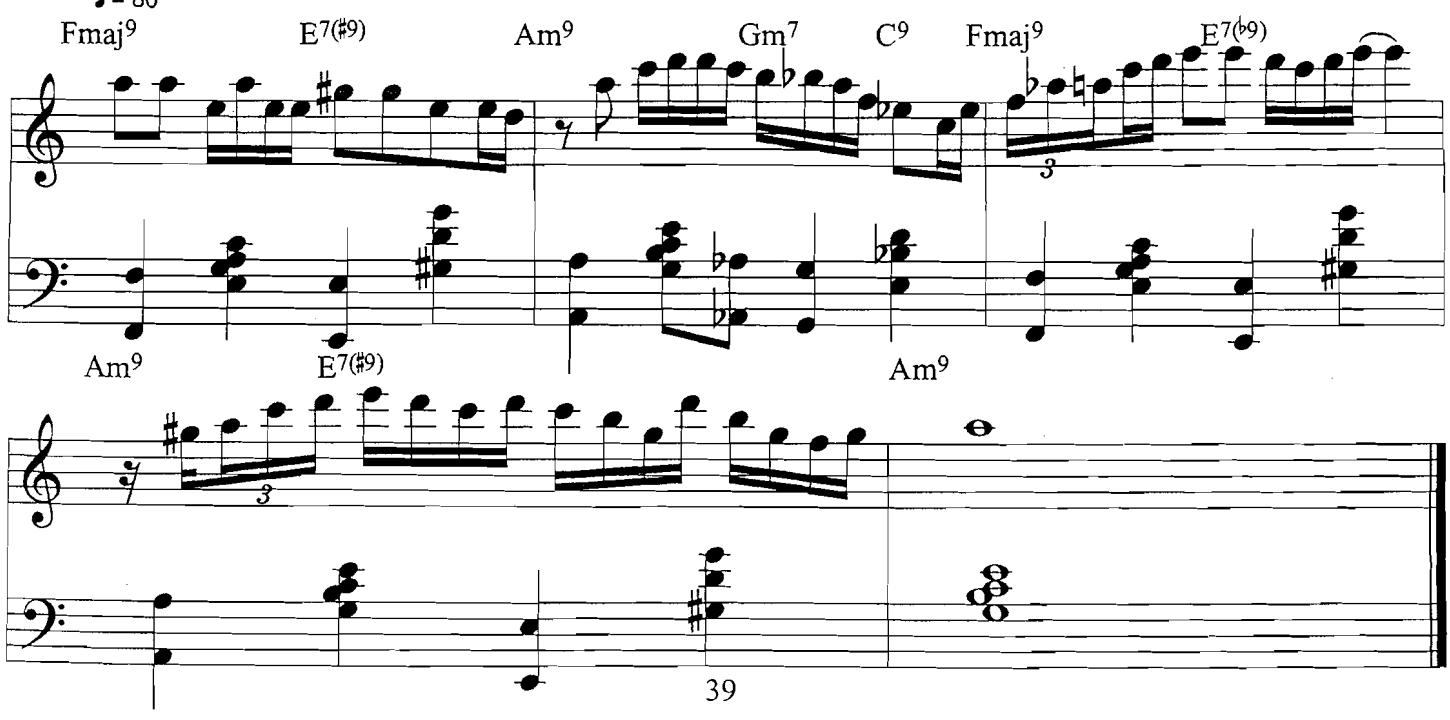
CD track 67 N

Composed and Arranged by
Andrew D. Gordon



Funk 8

CD track 68 N

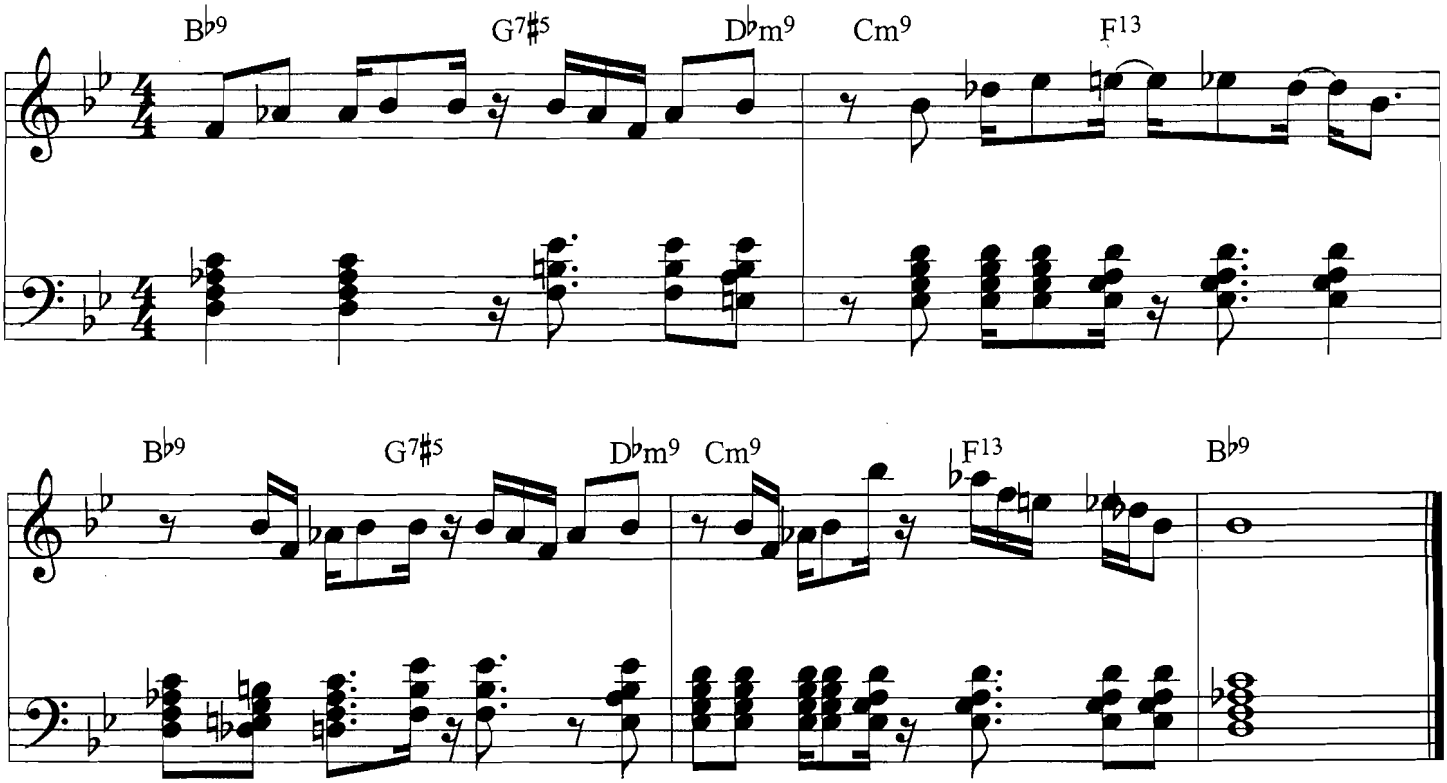


Funk 9

CD track 69 N

Composed and Arranged by
Andrew D. Gordon

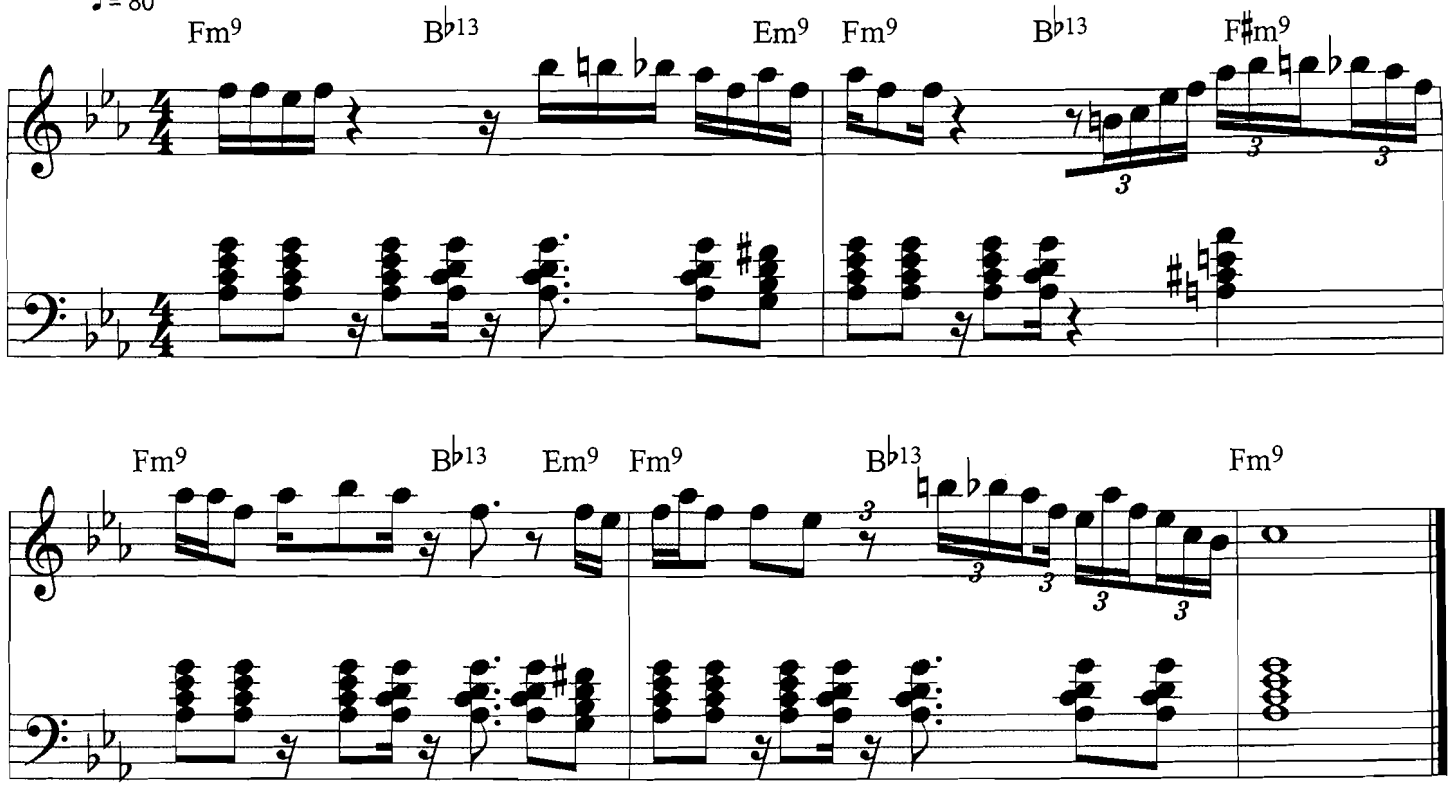
♩ = 98



Funk 10

CD track 70 N

♩ = 80

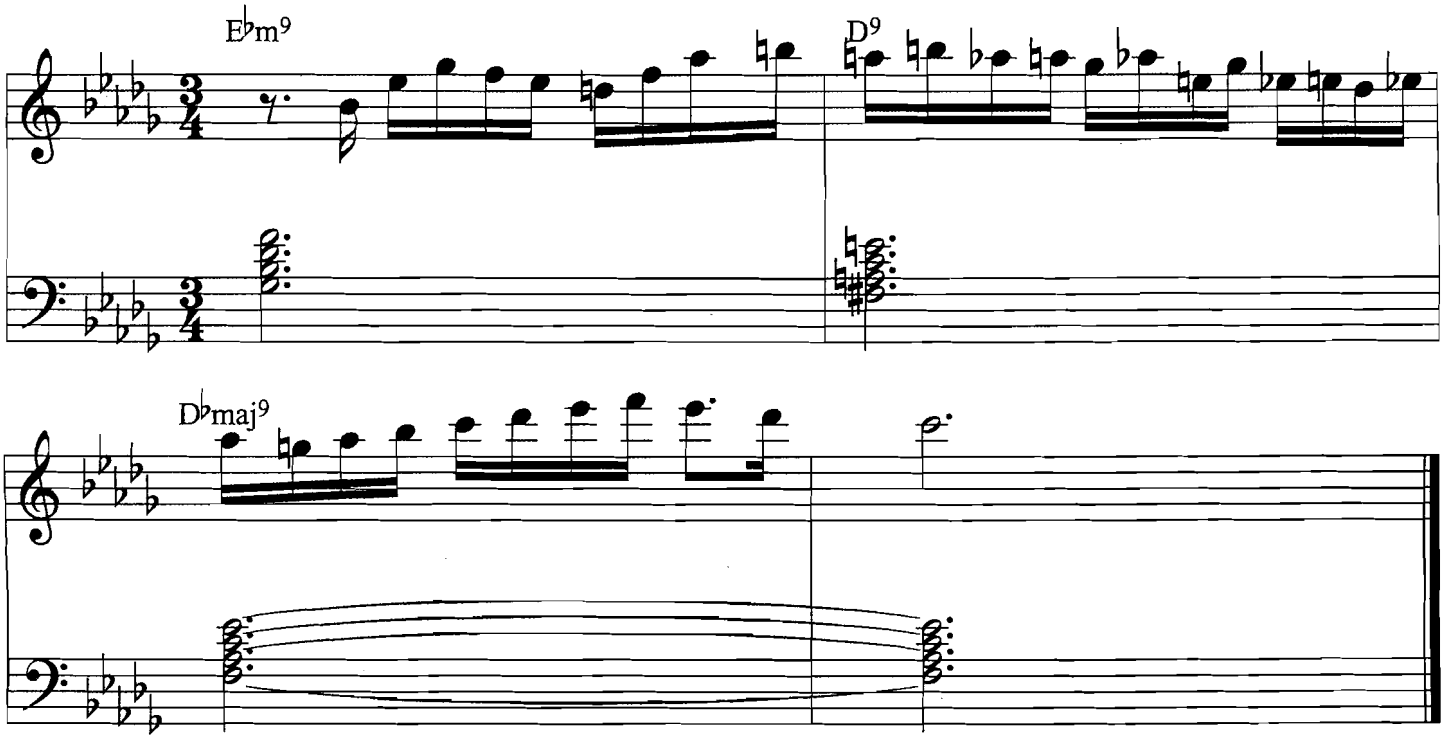


Jazz Waltz 1

Composed & Arranged by
Andrew D. Gordon

CD track 71 N S

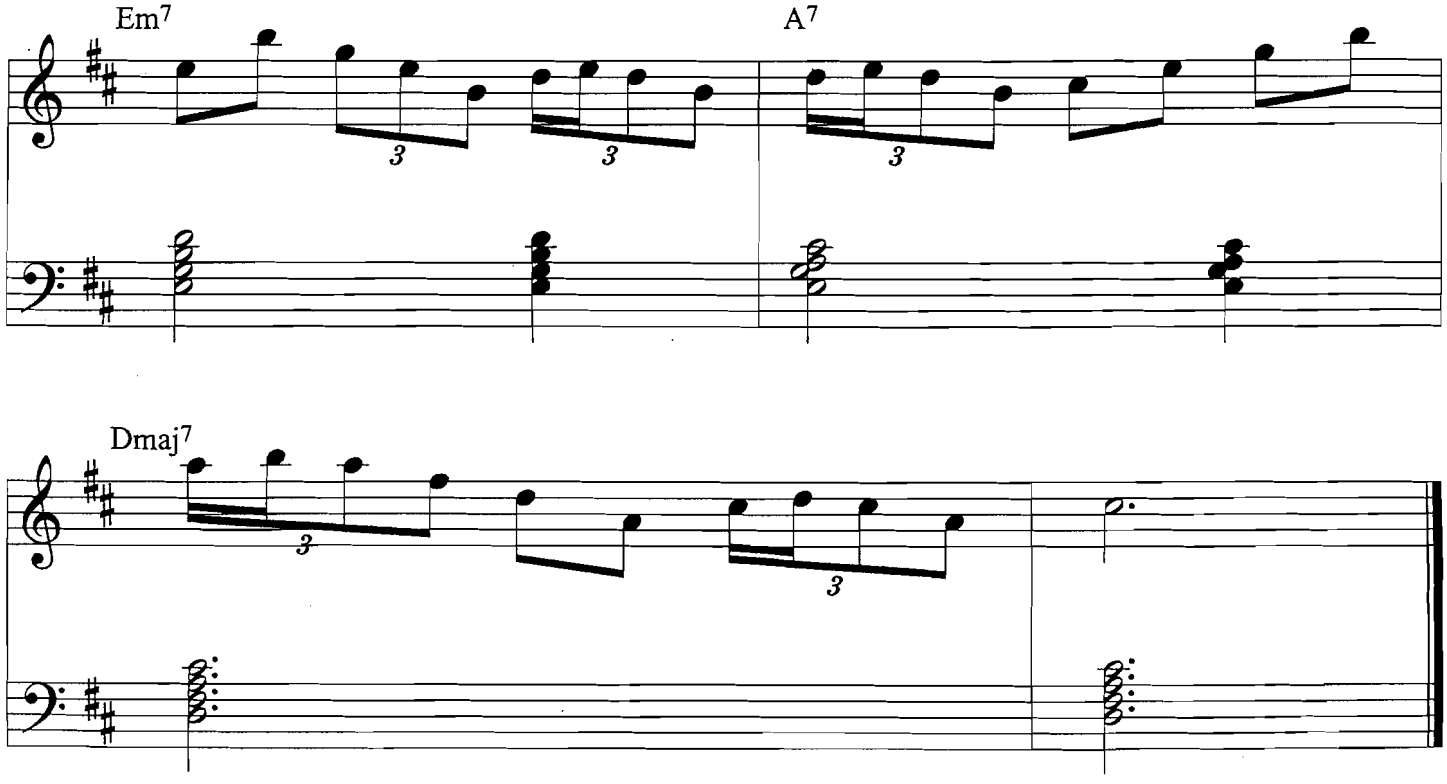
♩ = 130



Jazz Waltz 2

CD track 72 N S

♩ = 125

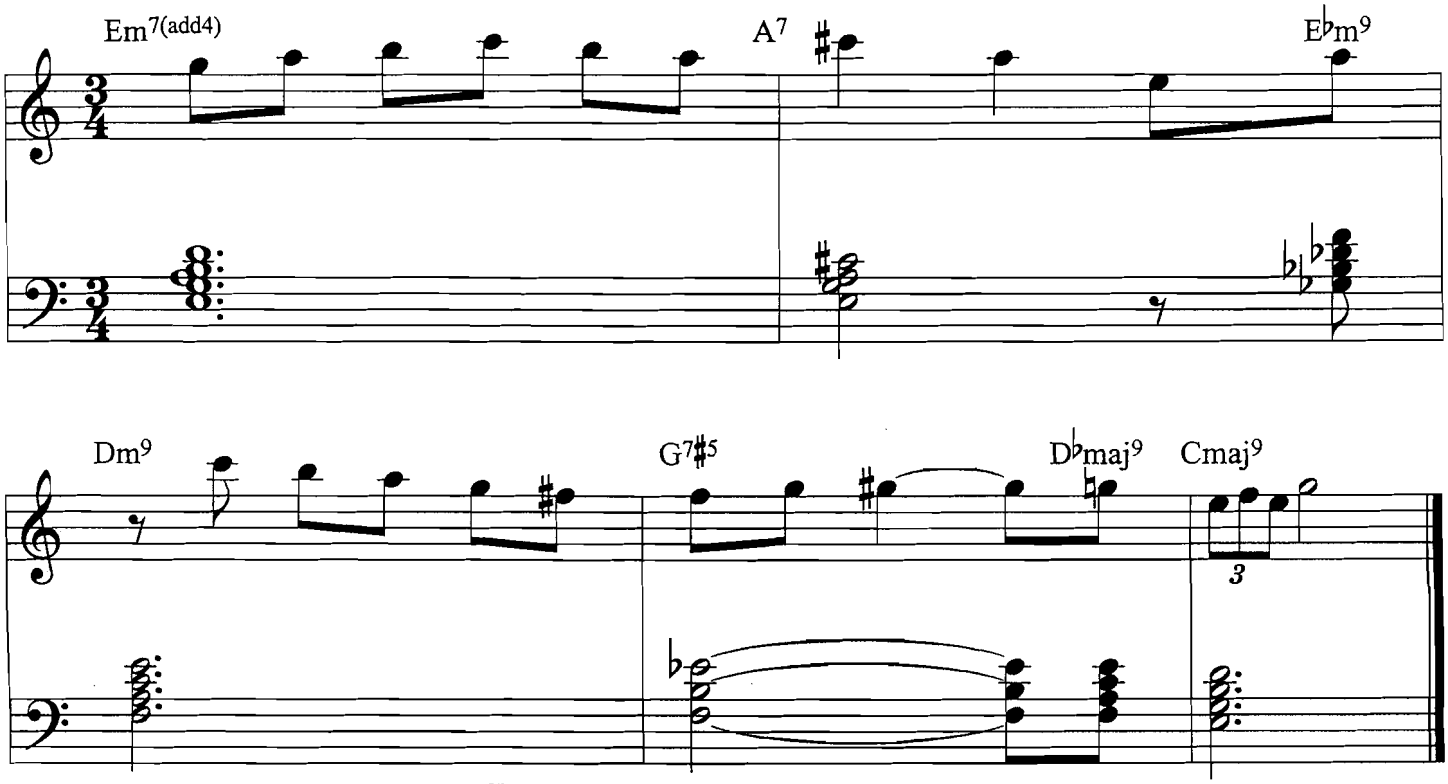


Jazz Waltz 3

CD track 73 N S

Composed and Arranged by
Andrew D. Gordon

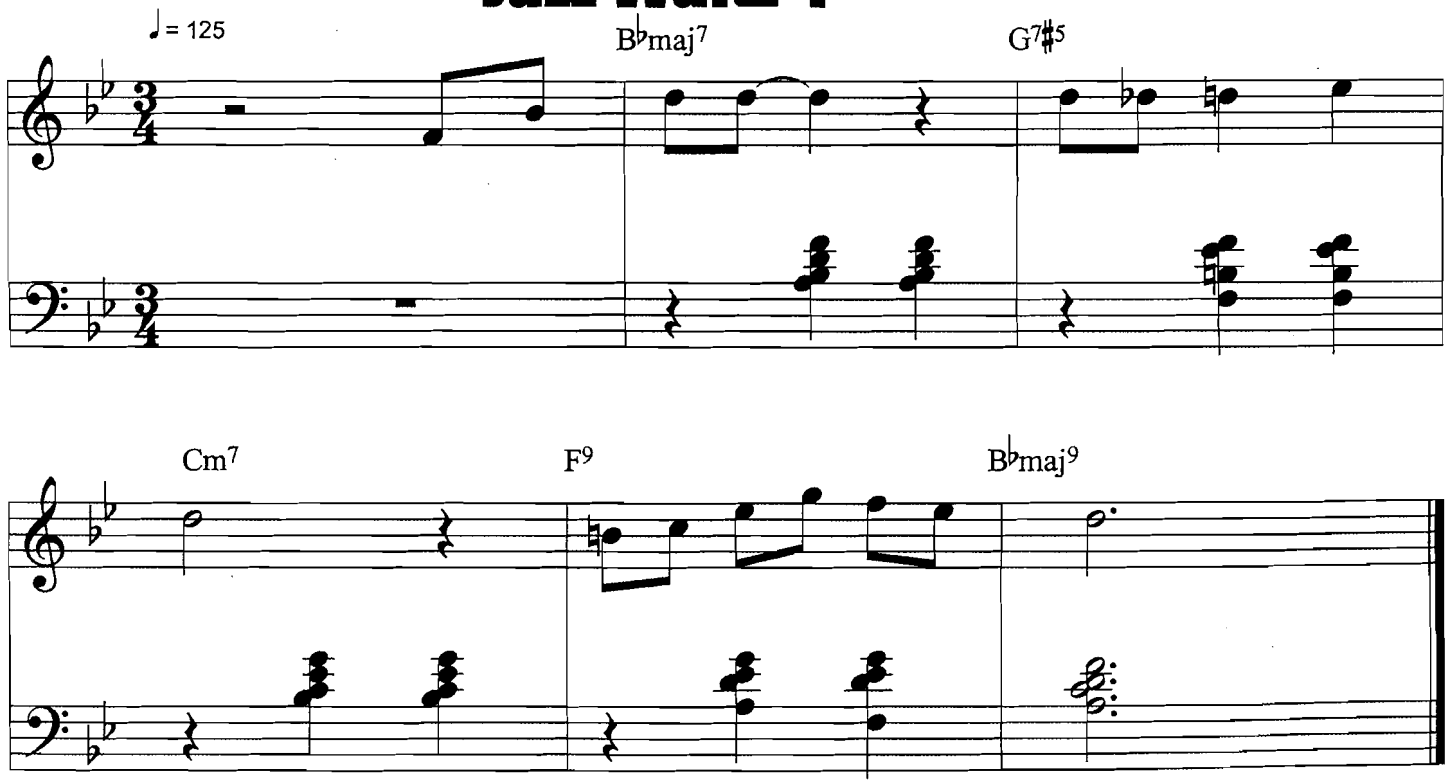
♩= 120



Jazz Waltz 4

CD track 74 N S

♩= 125

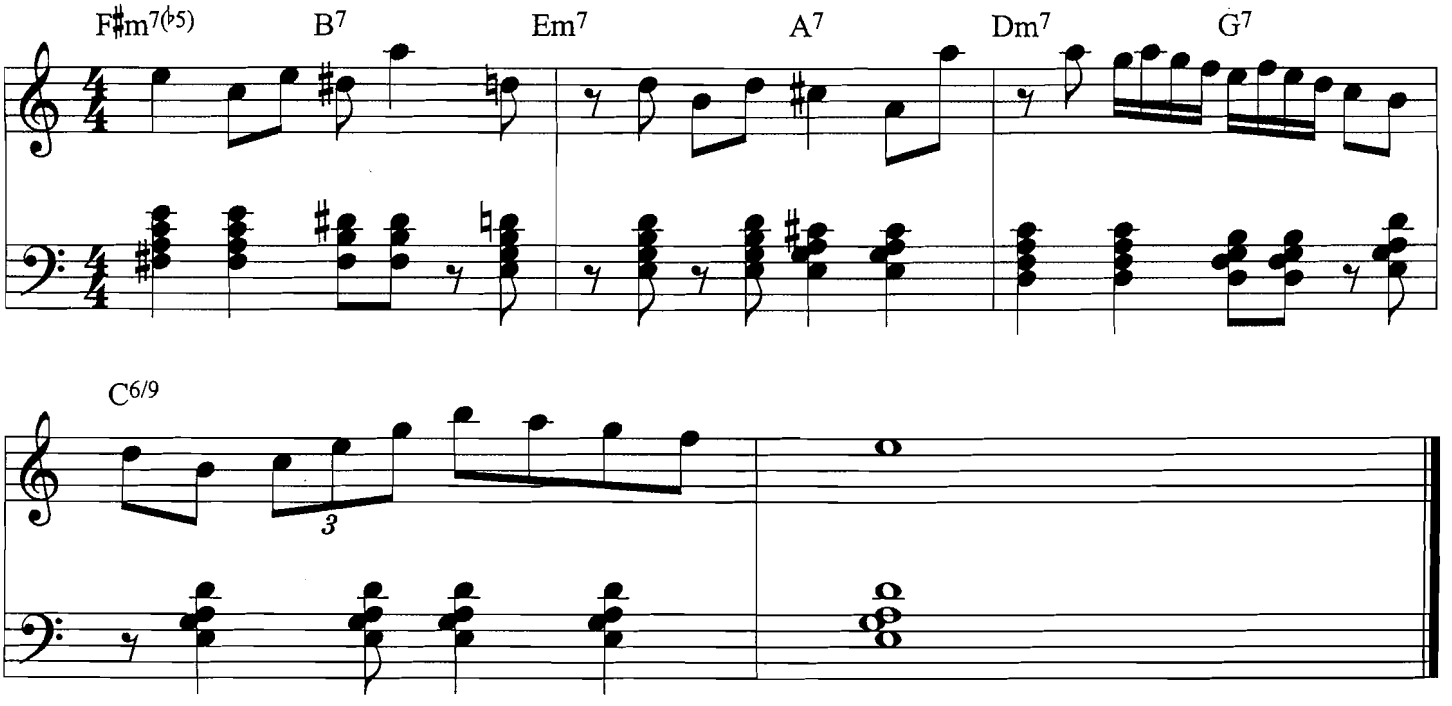


Latin 1

Composed and Arranged by
Andrew D. Gordon

CD track 75 N S

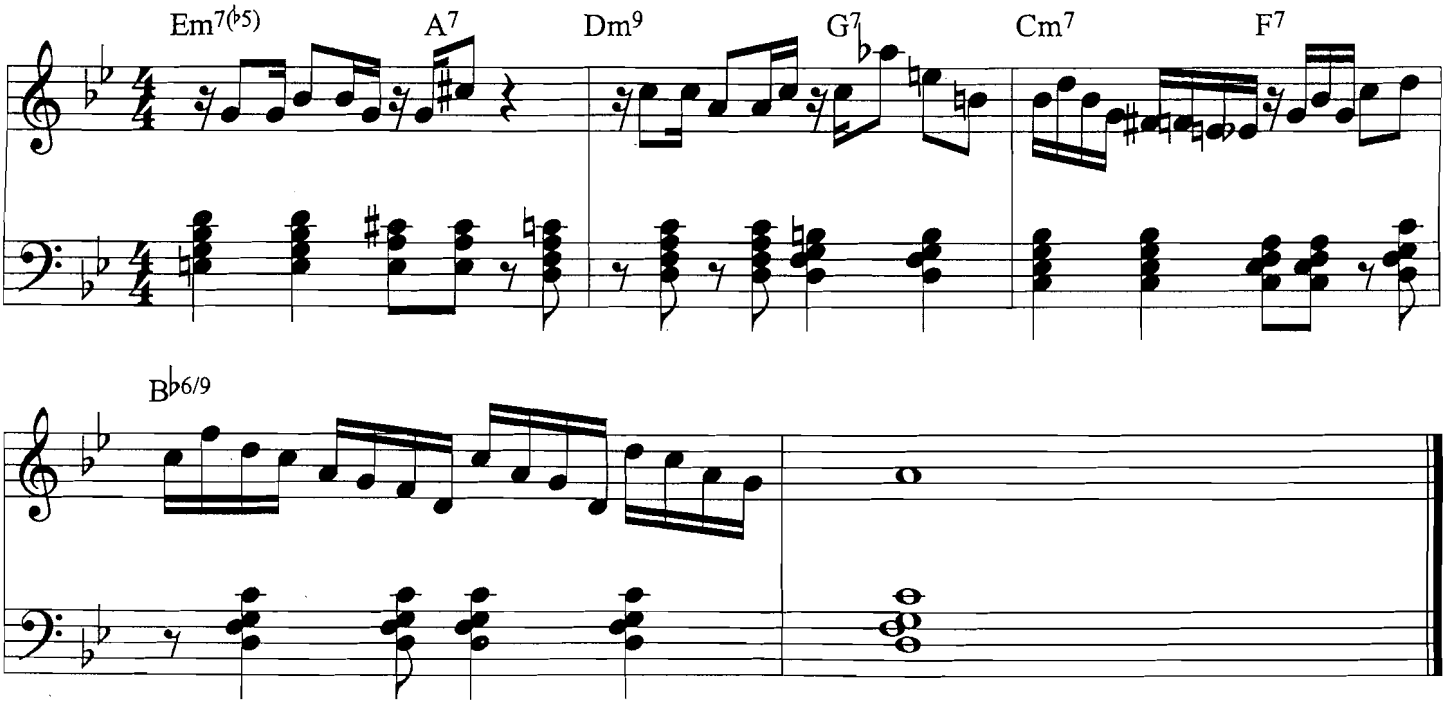
♩ = 125



Latin 2

CD track 76 N S

♩ = 125

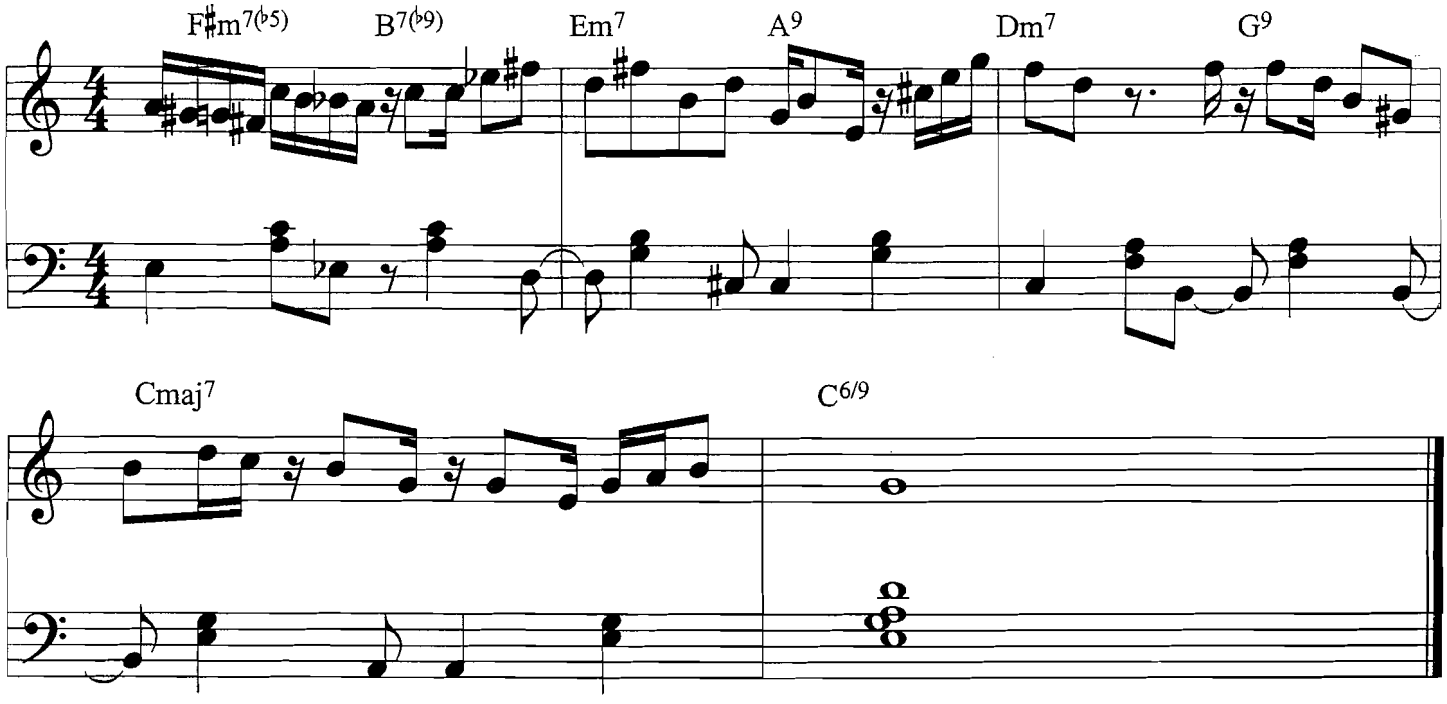


Latin 3

Composed & Arranged by
Andrew D. Gordon

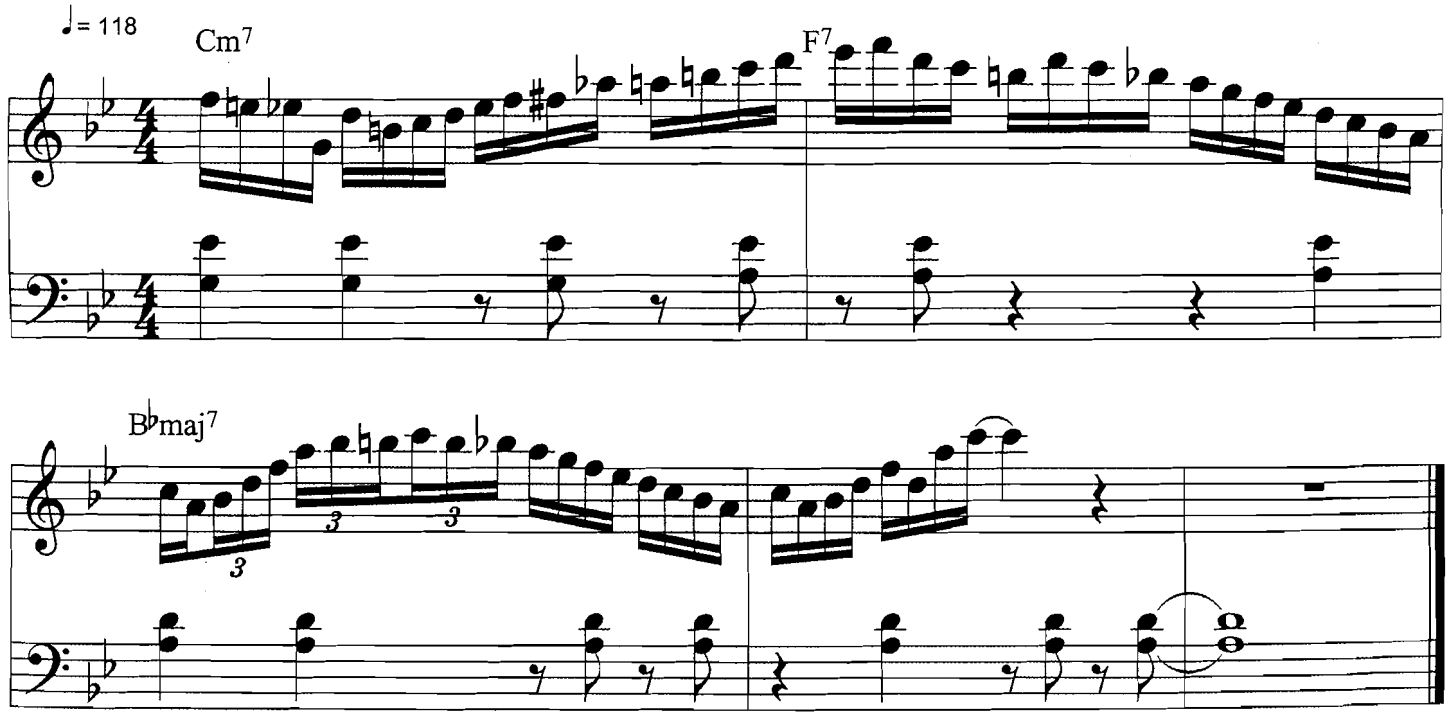
CD track 77 N S

♩= 125



Latin 4

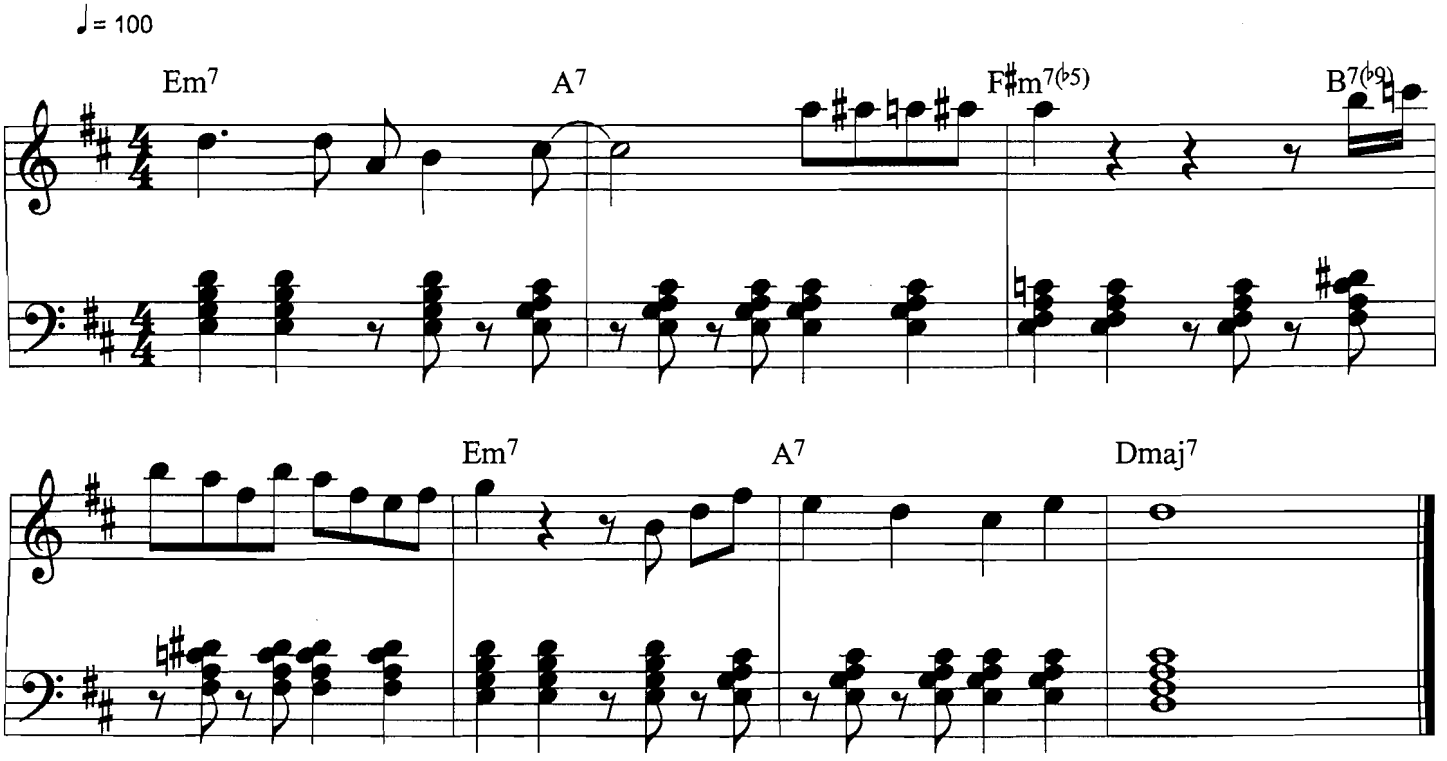
CD track 78 N S



Latin 5

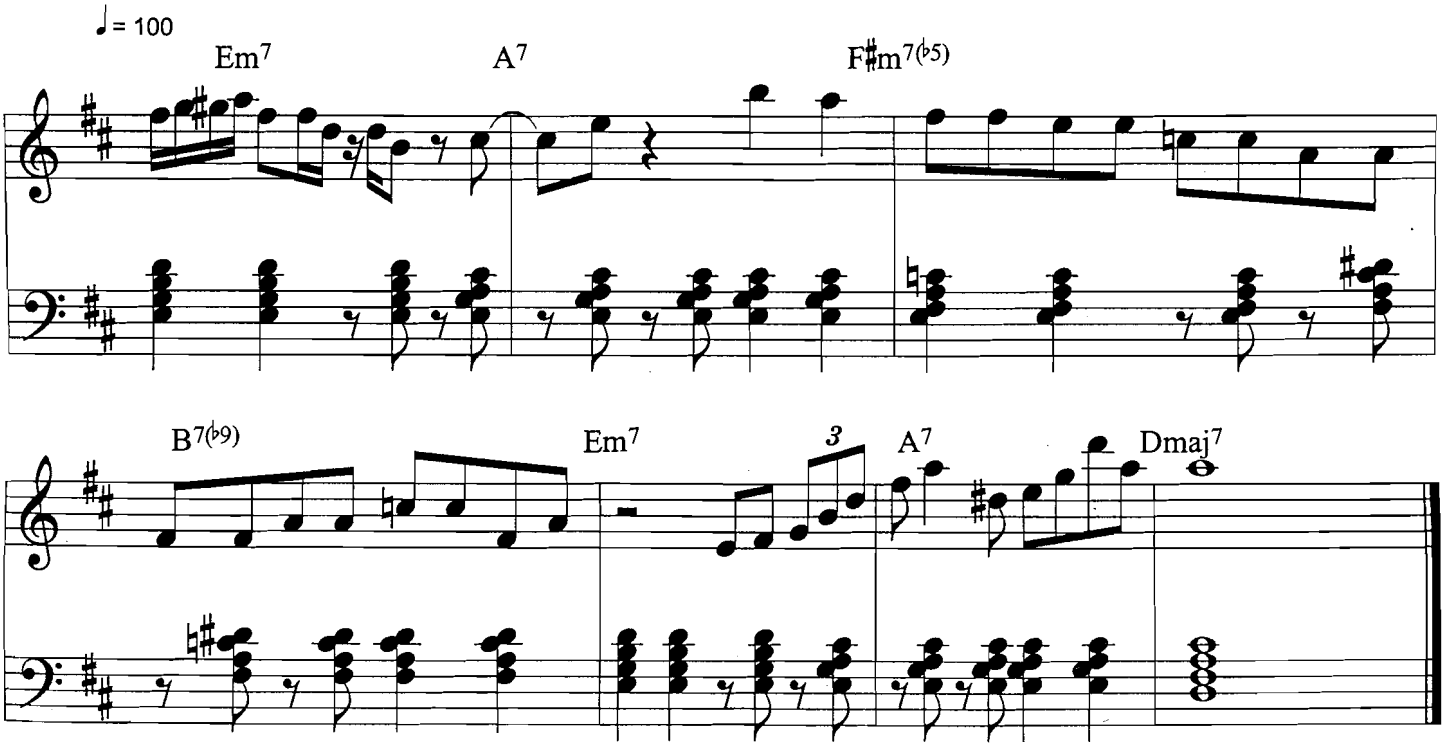
Composed & Arranged by
Andrew D. Gordon

CD track 79 N S



Latin 6

CD track 80 N S

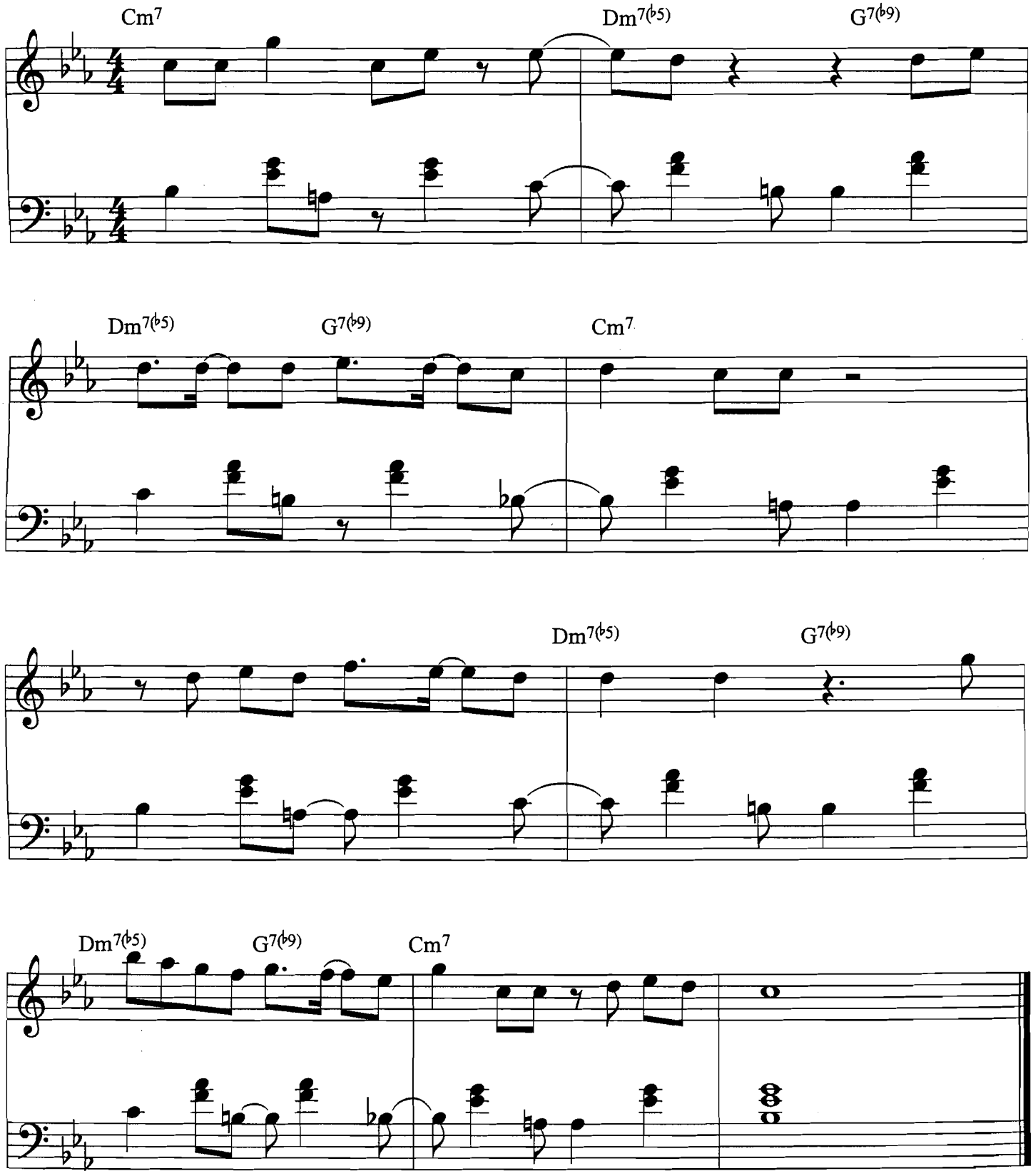


Latin 7

CD track 81 N S

Composed and Arranged by
Andrew D. Gordon

♩= 150

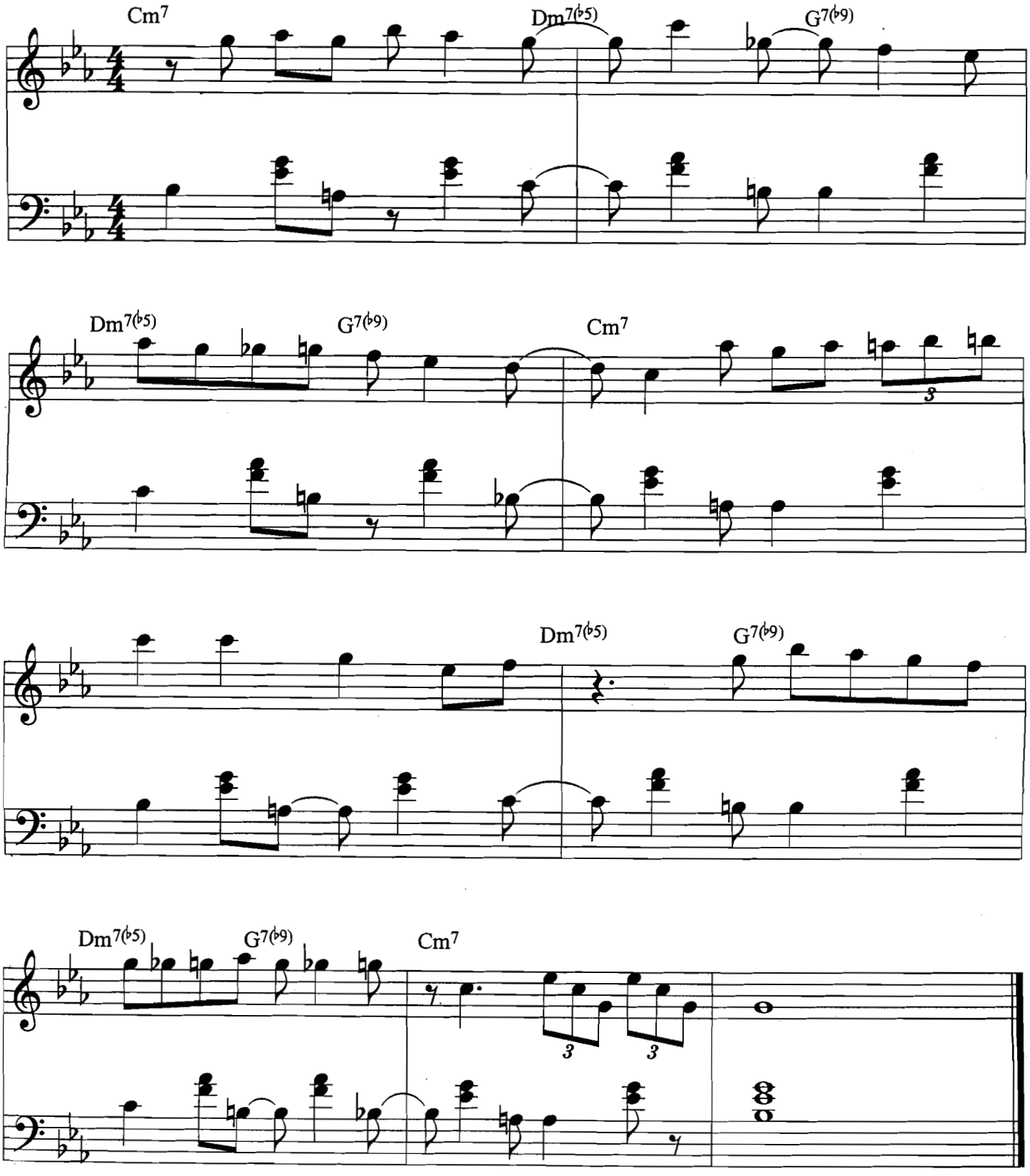


Latin 8

CD track 82 N S

Composed & Arranged by
Andrew D. Gordon

♩= 130

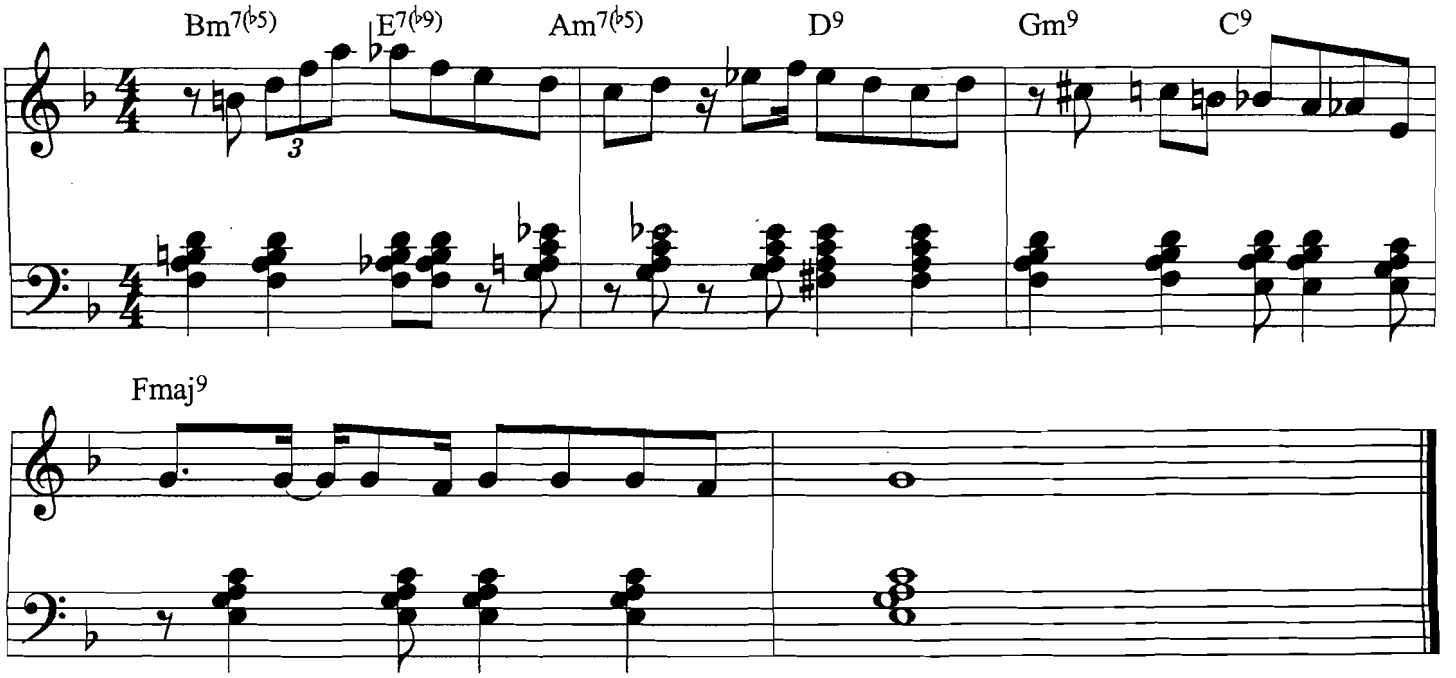


Latin 9

CD track 83 N

Composed & Arranged by
Andrew D. Gordon

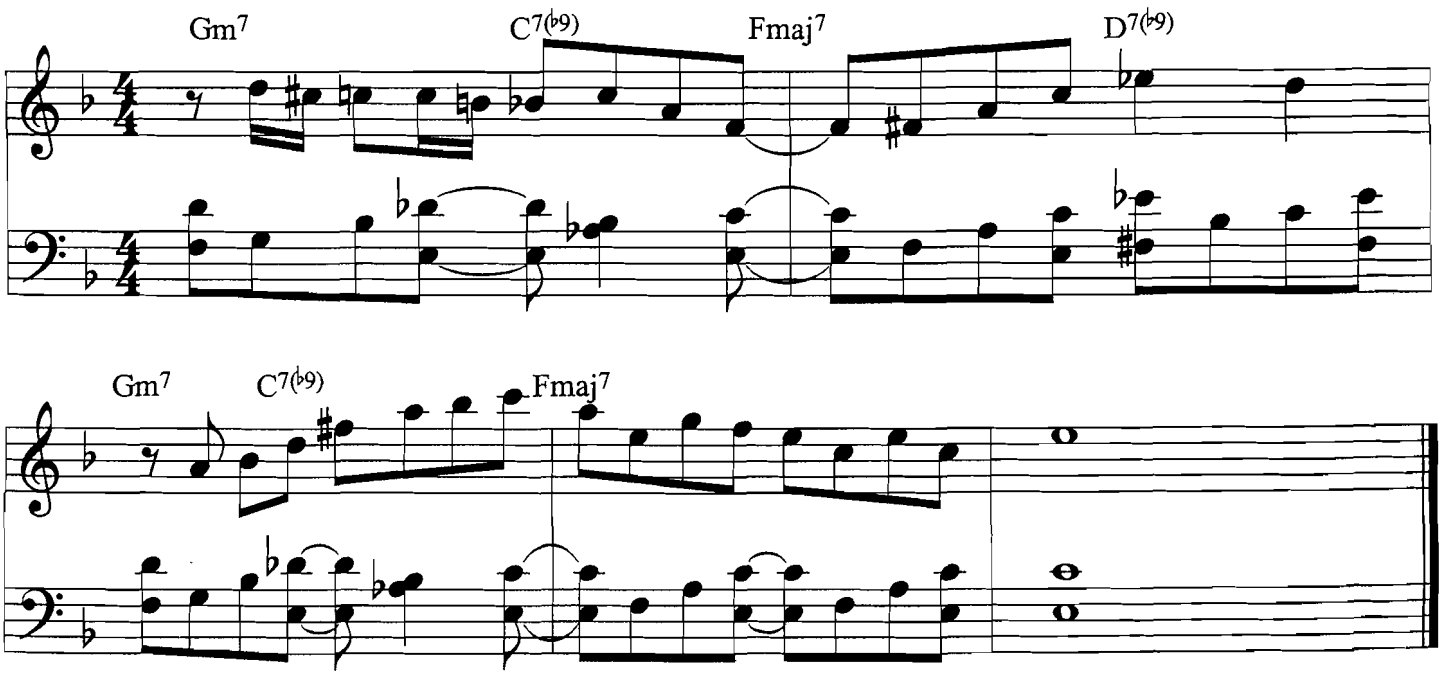
♩= 95



Latin 10

CD track 84 N S

♩= 110

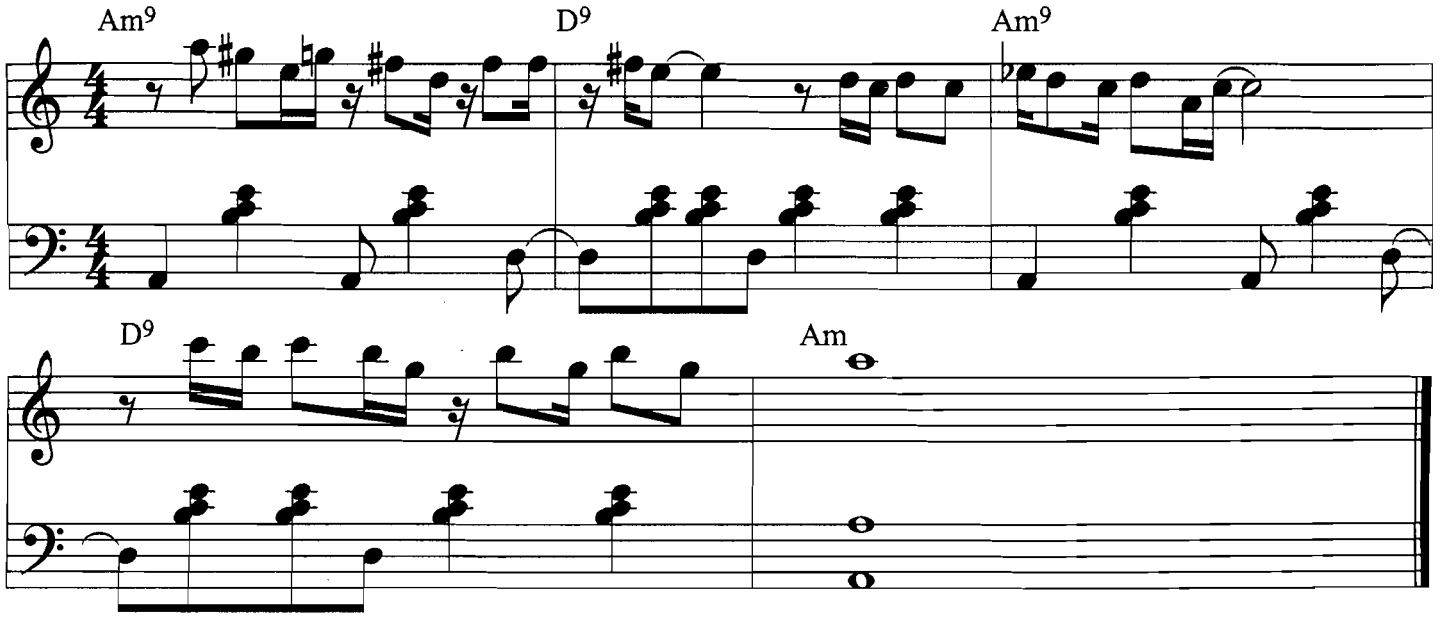


Latin 11

CD track 85 N

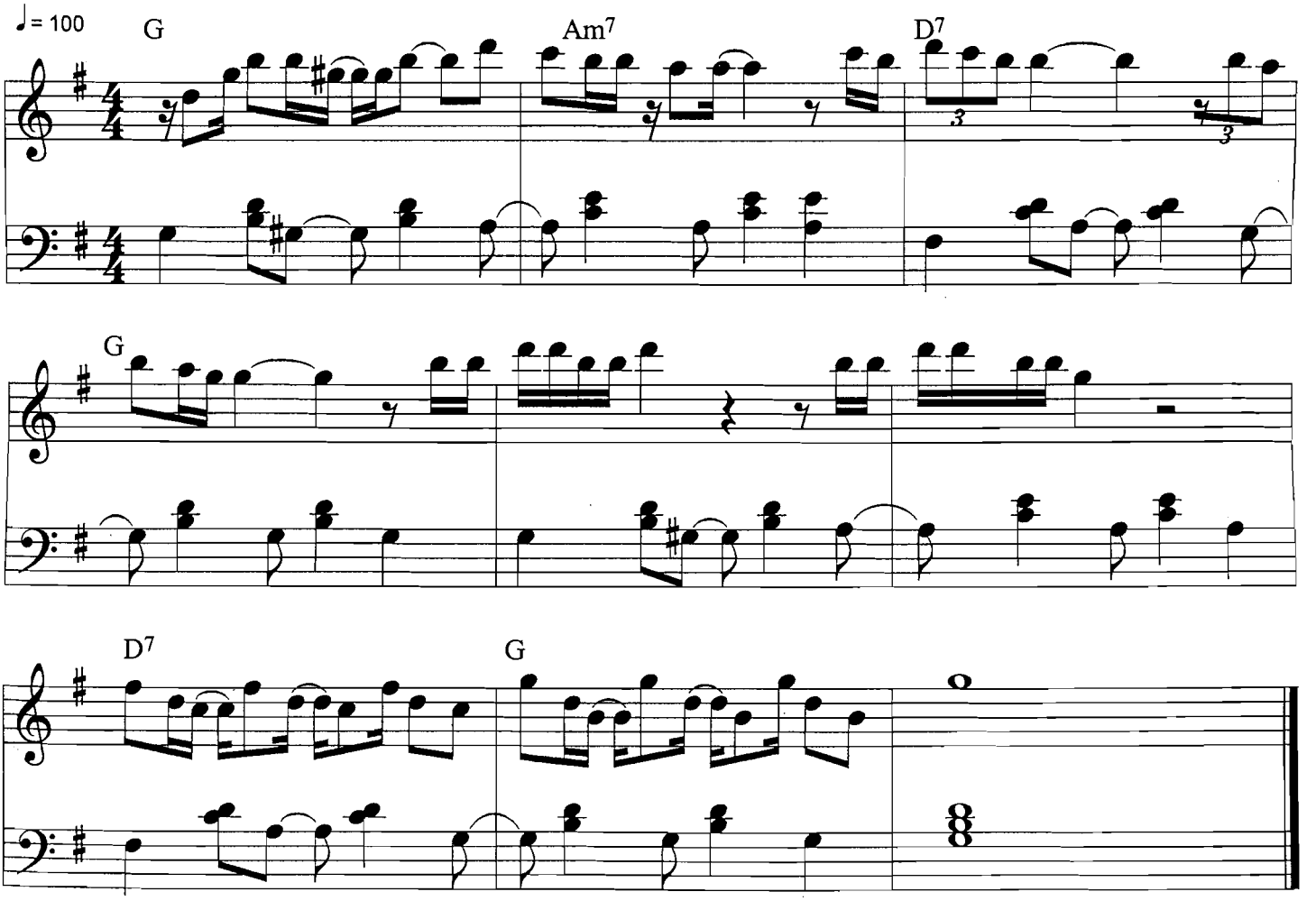
Composed & Arranged by
Andrew D. Gordon

♩= 90



Latin 12

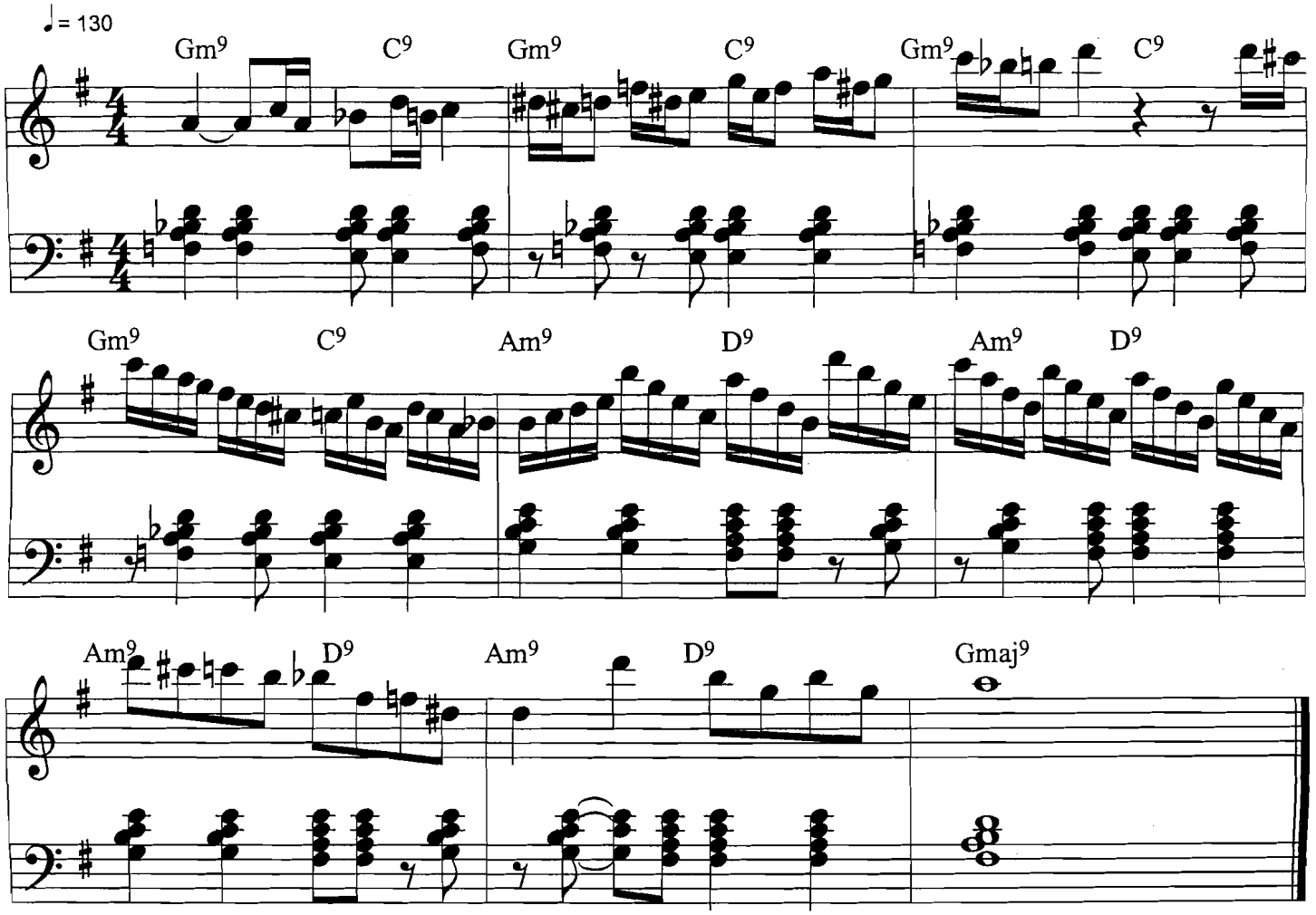
CD track 86 N S



Latin 13

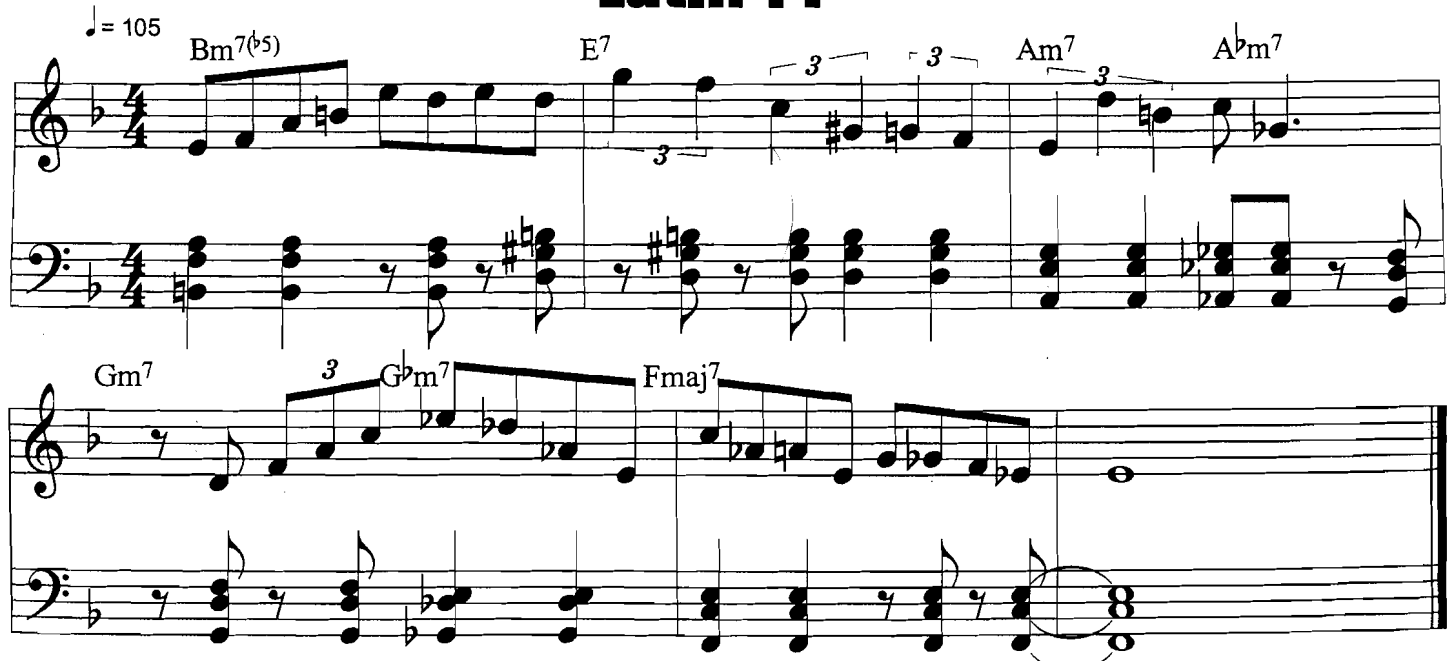
Composed & Arranged by
Andrew D. Gordon

CD track 87 N S



CD track 88 N

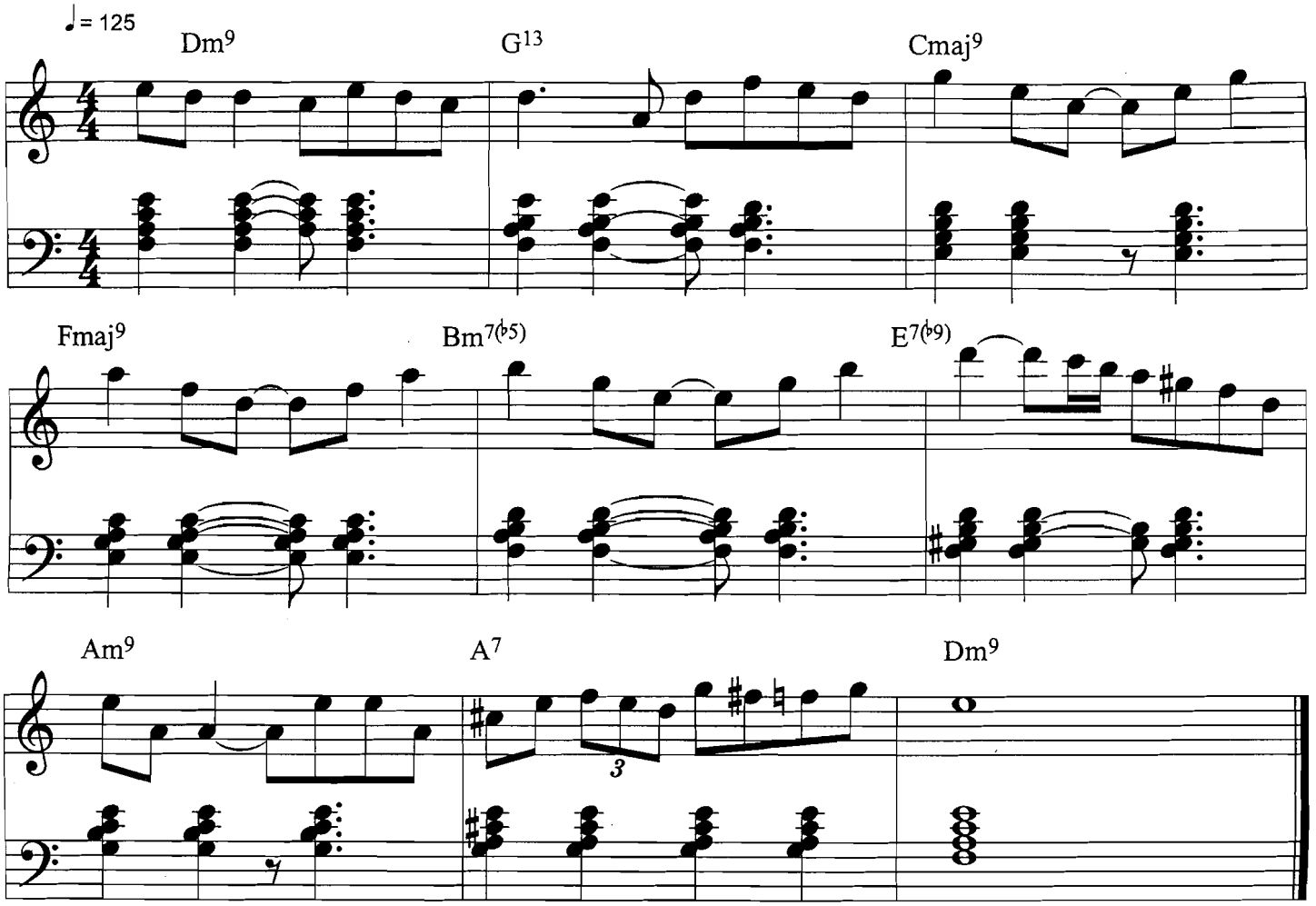
Latin 14



Latin 15

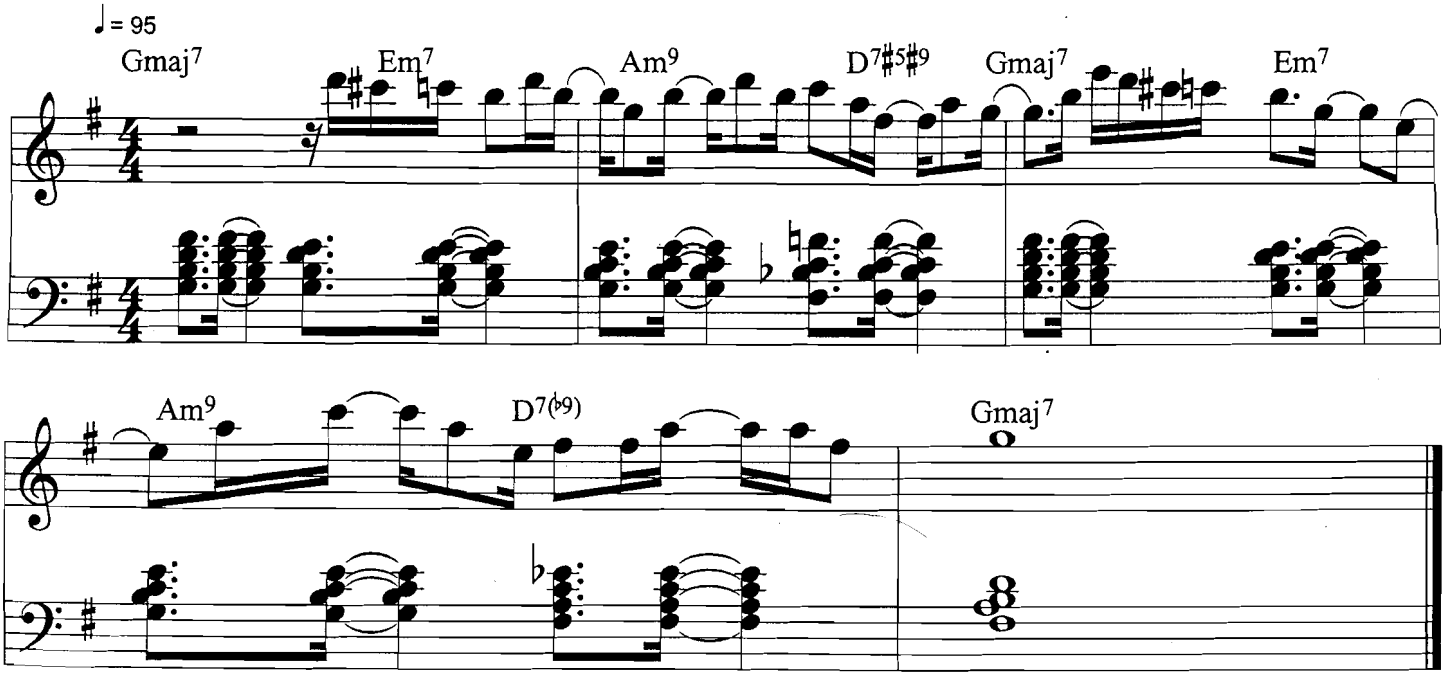
CD track 89 N S

Composed & Arranged by
Andrew D. Gordon



Latin 16

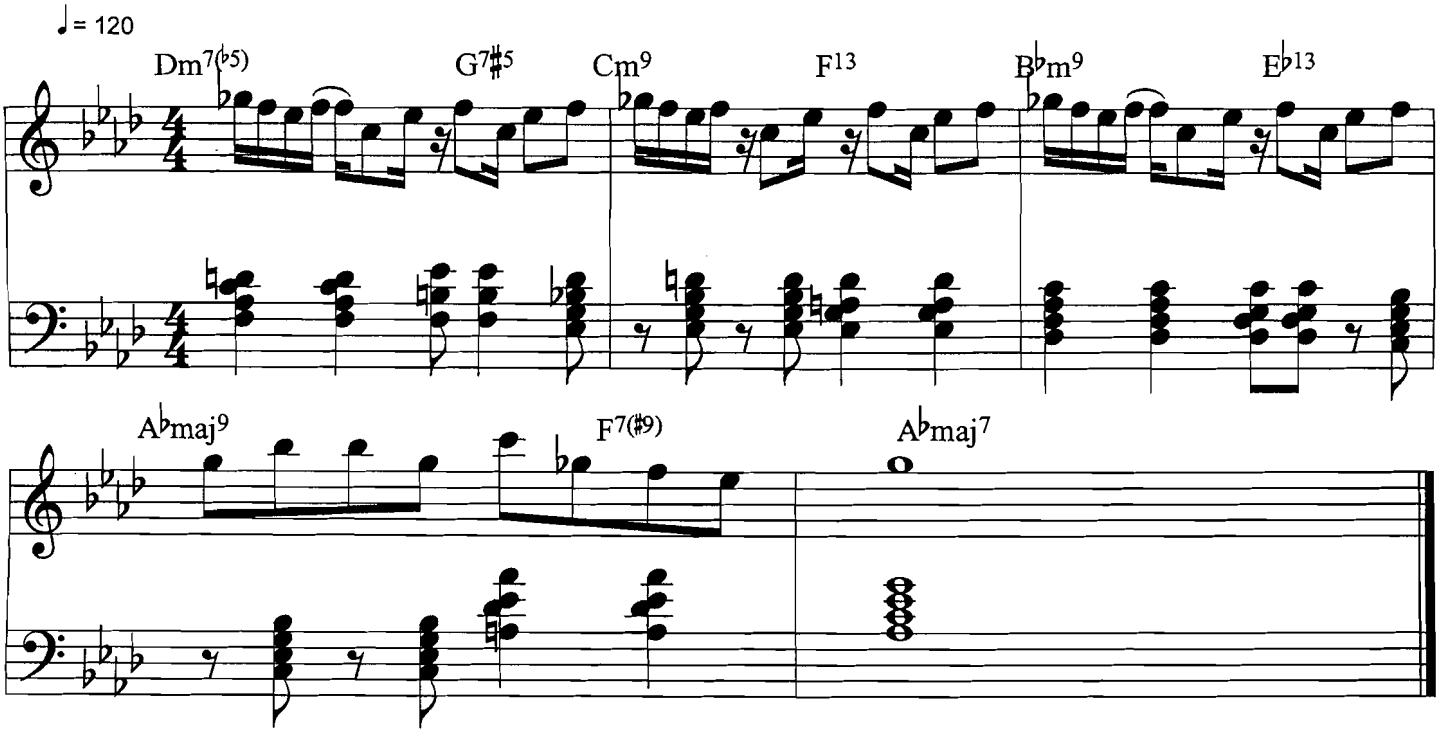
CD track 90 N S



Latin 17

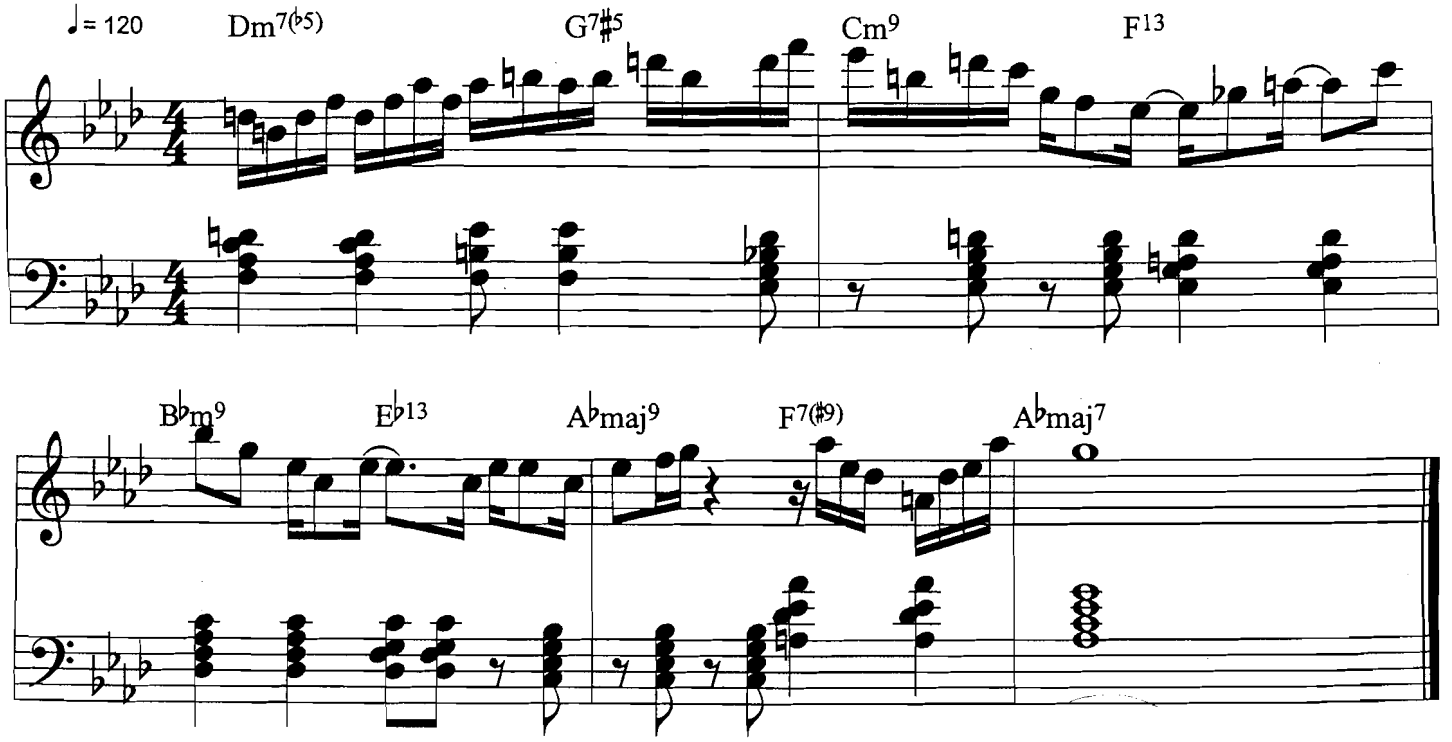
Composed & Arranged by
Andrew D. Gordon

CD track 91 N S



Latin 18

CD track 92 N S

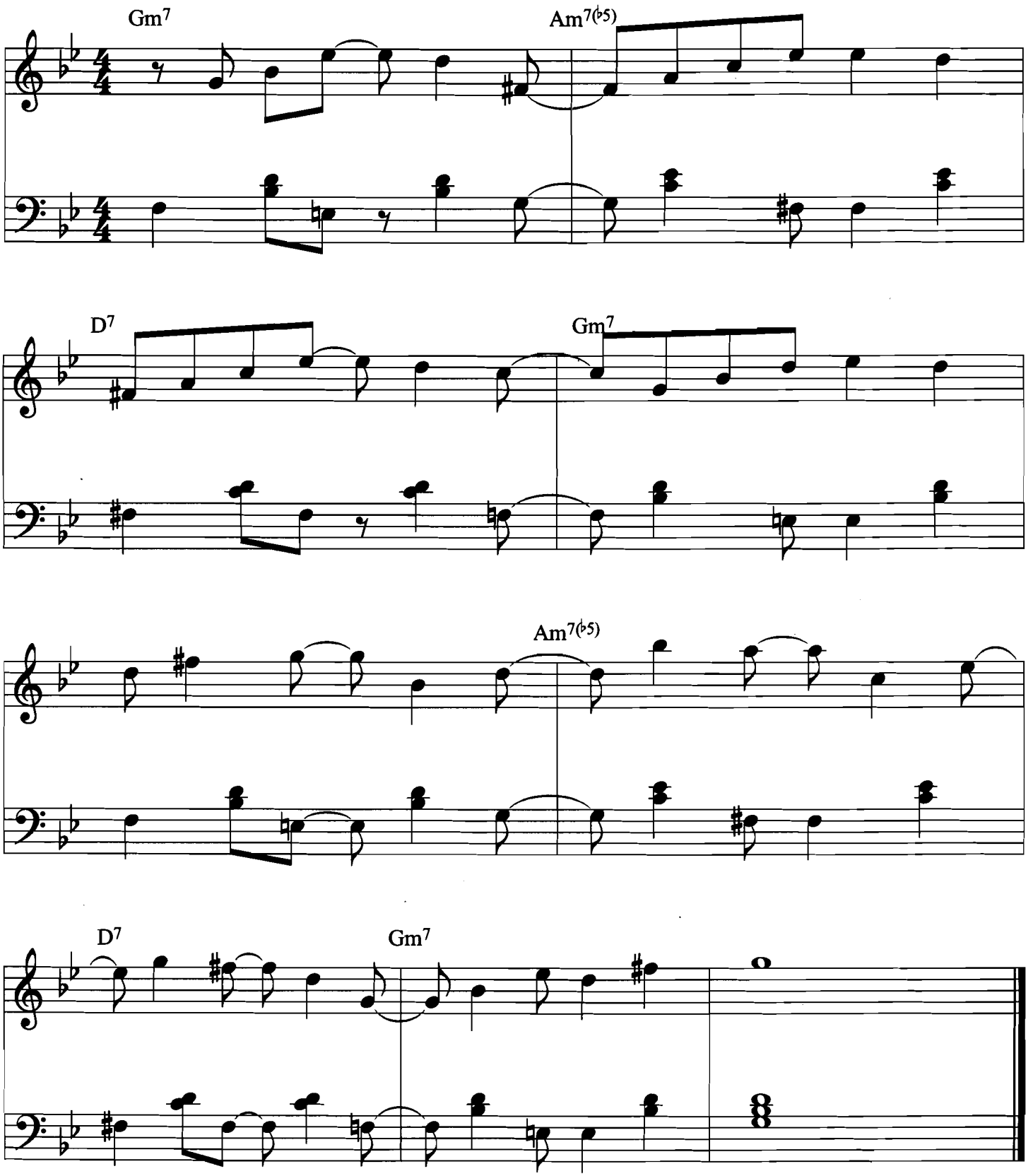


Latin 19

Composed & Arranged by
Andrew D. Gordon

CD track 93 N S

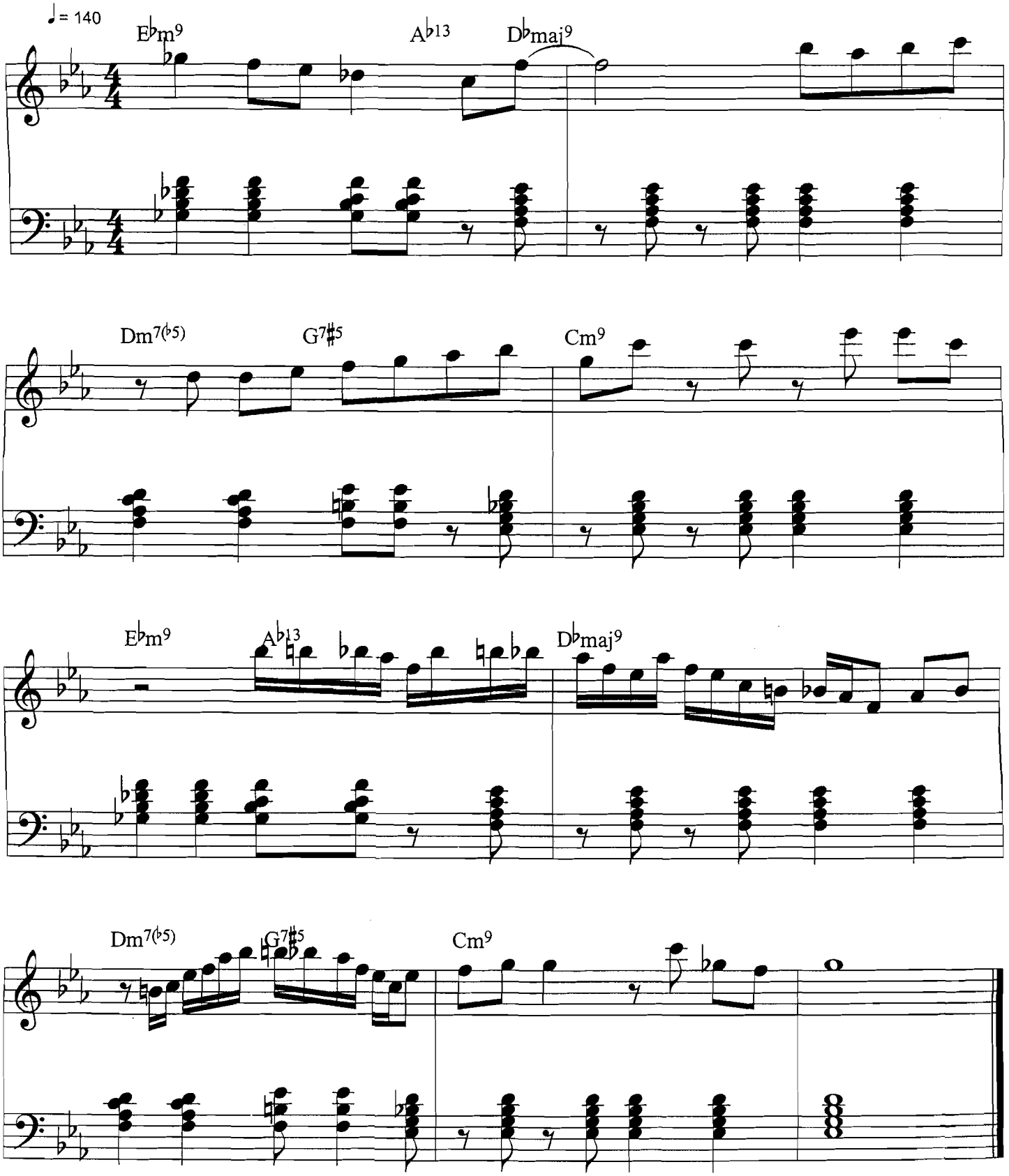
♩= 125



Latin 20

Composed & Arranged by
Andrew D. Gordon

CD track 94 N S

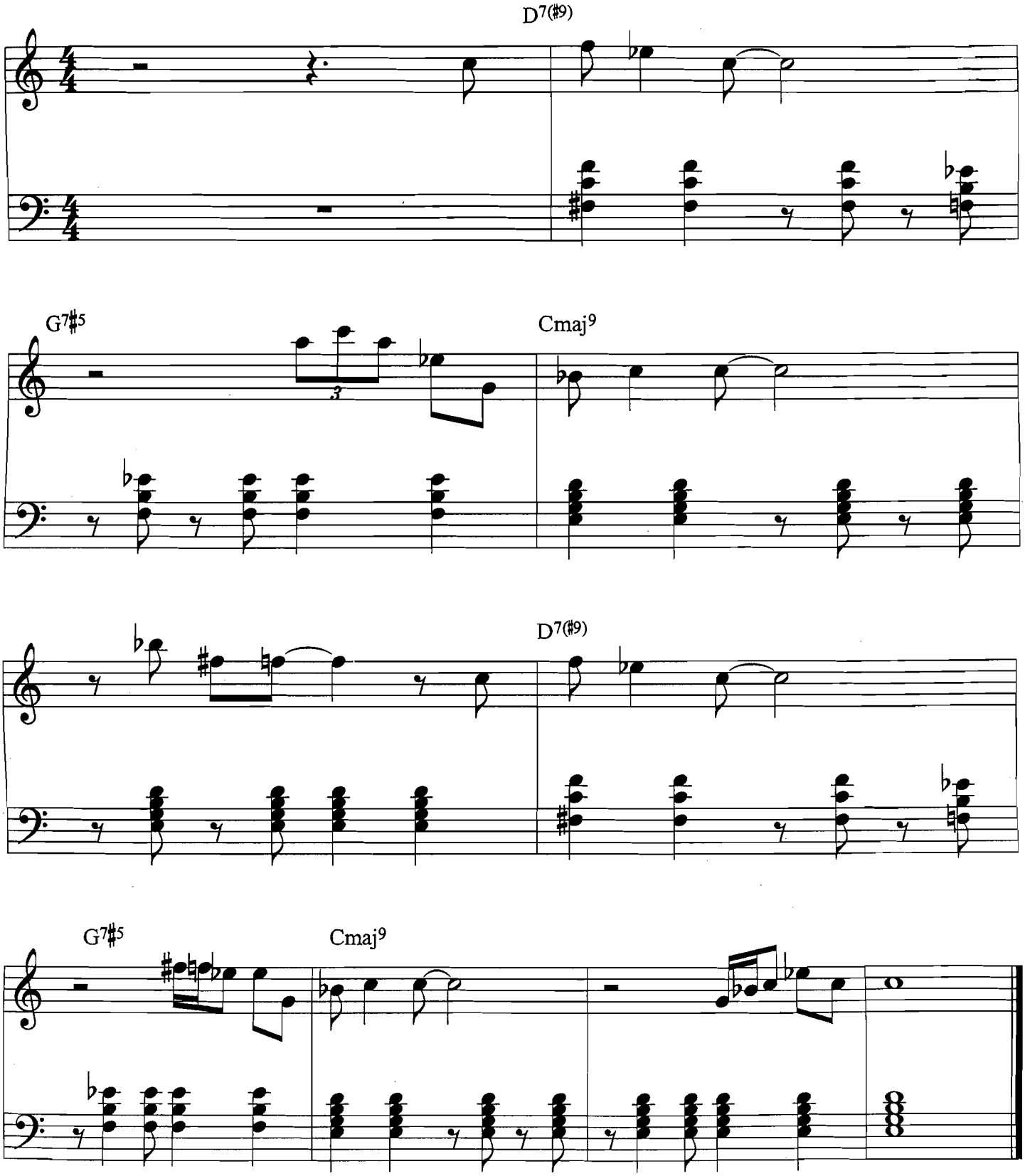


Latin 21

CD track 95 N

Composed & Arranged by
Andrew D. Gordon

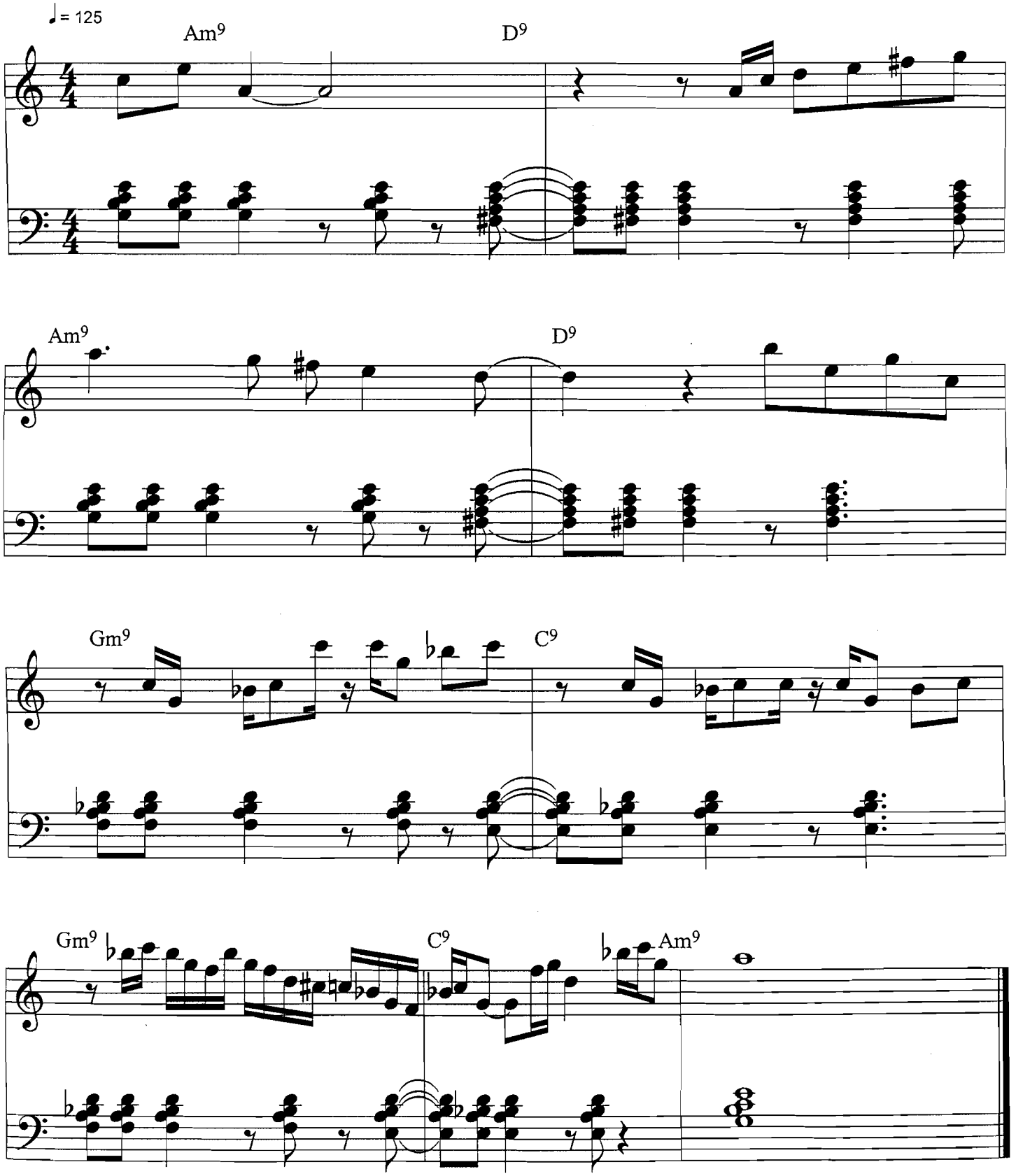
♩= 100



Latin 22

Composed & Arranged by
Andrew D. Gordon

CD track 96 N S

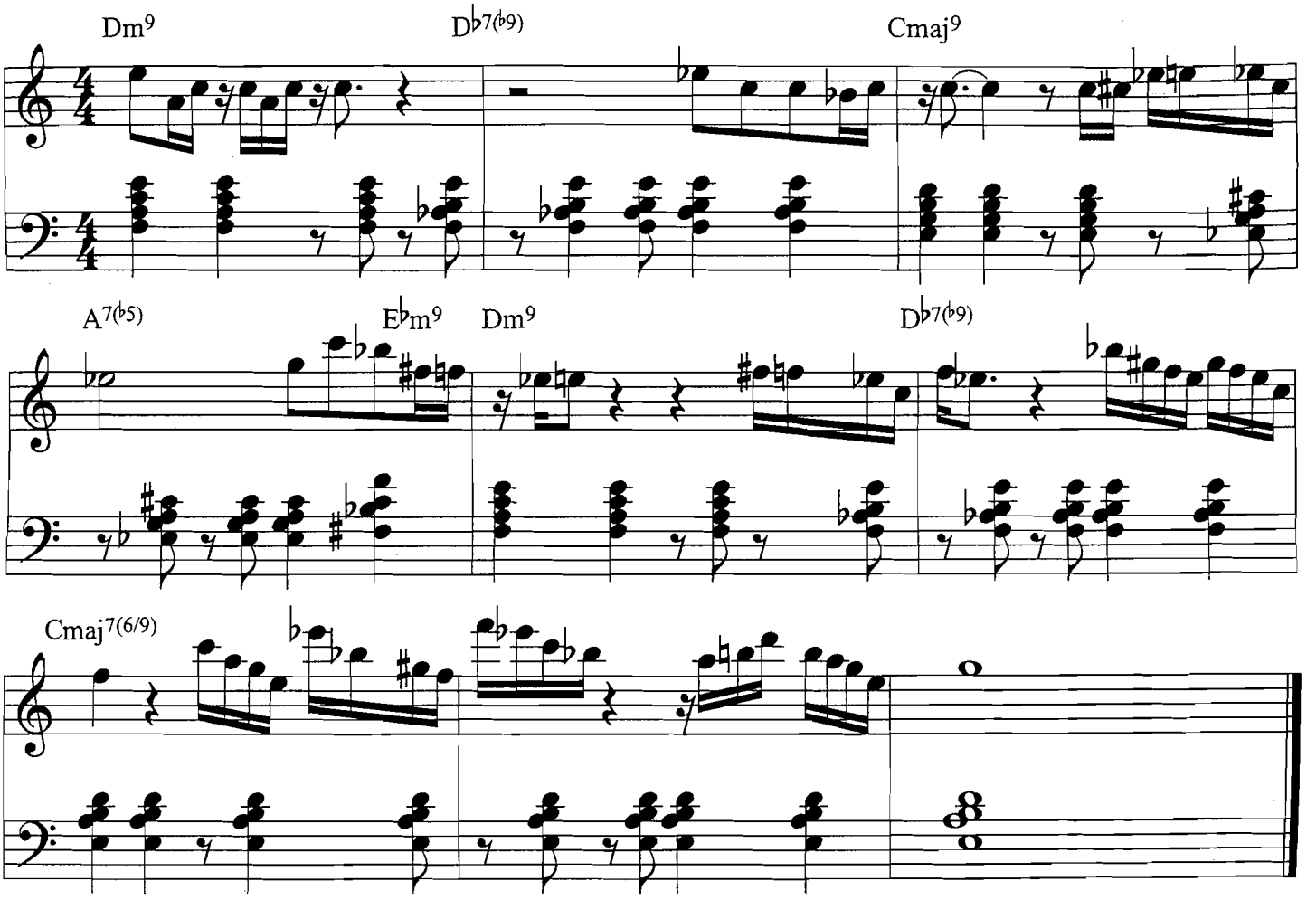


Latin 23

Composed & Arranged by
Andrew D. Gordon

CD track 97 N S

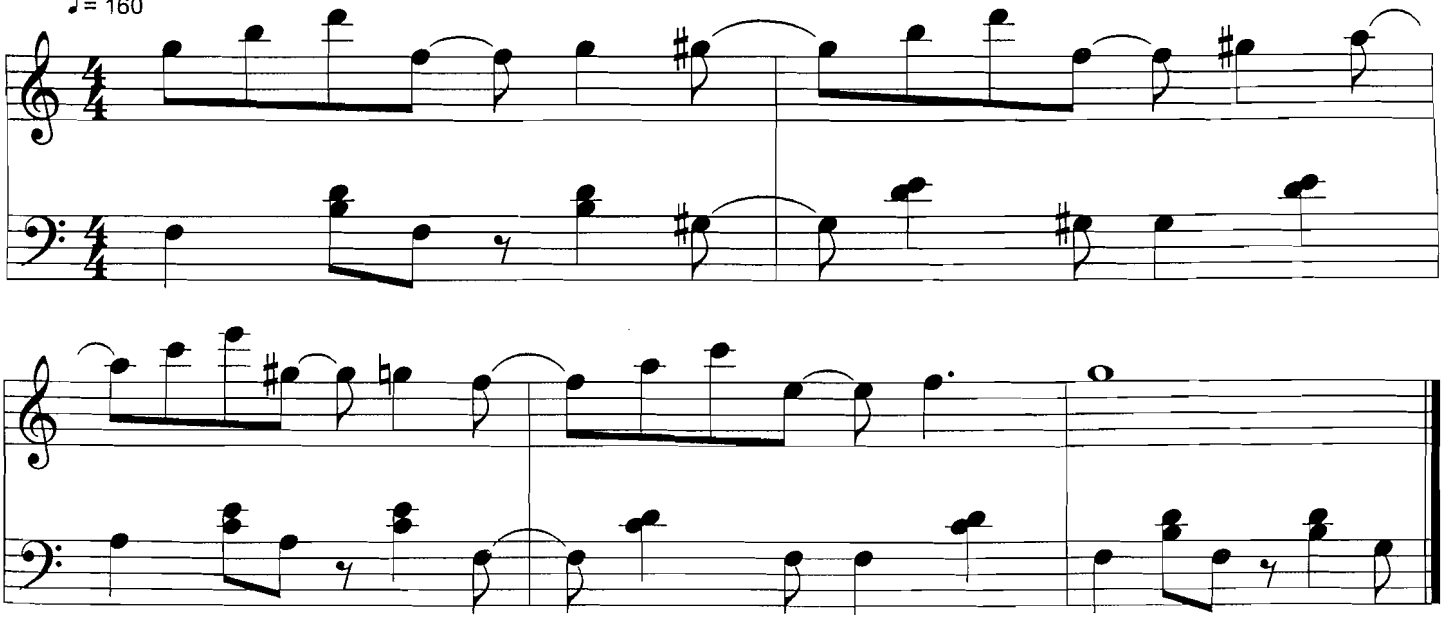
♩= 115



Latin 24

CD track 98 N S

♩= 160

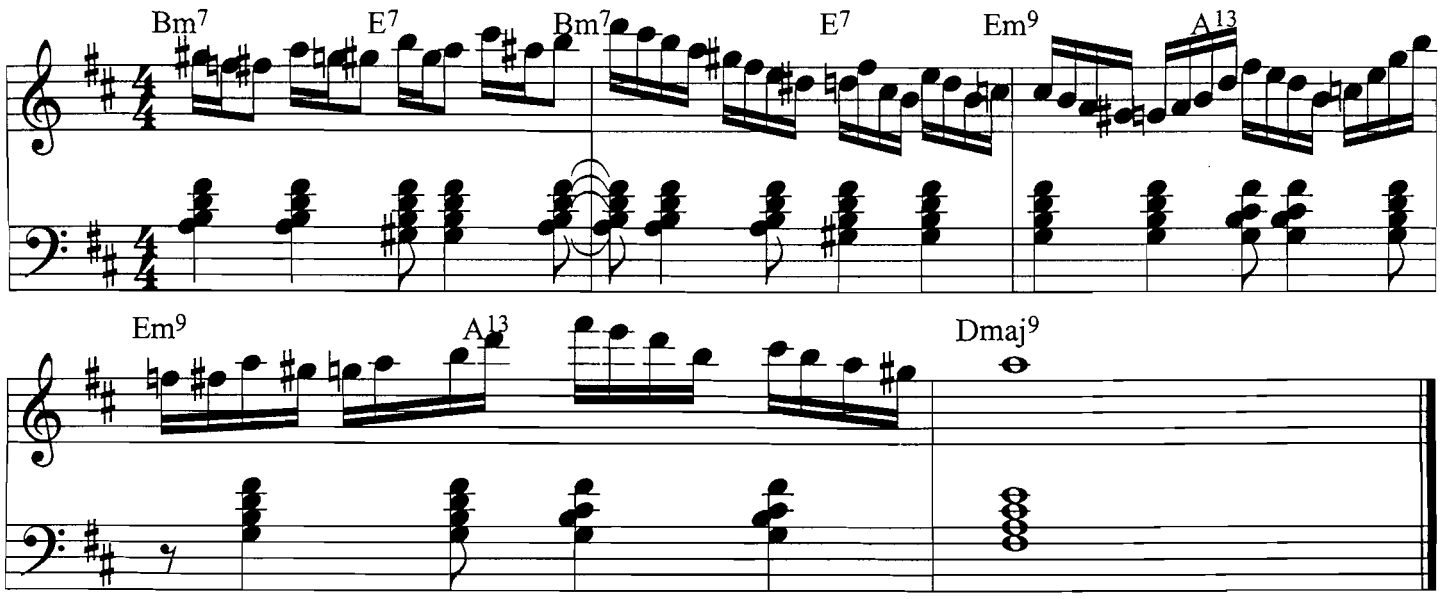


Latin 25

CD track 99 N S

Composed & Arranged by
Andrew D. Gordon

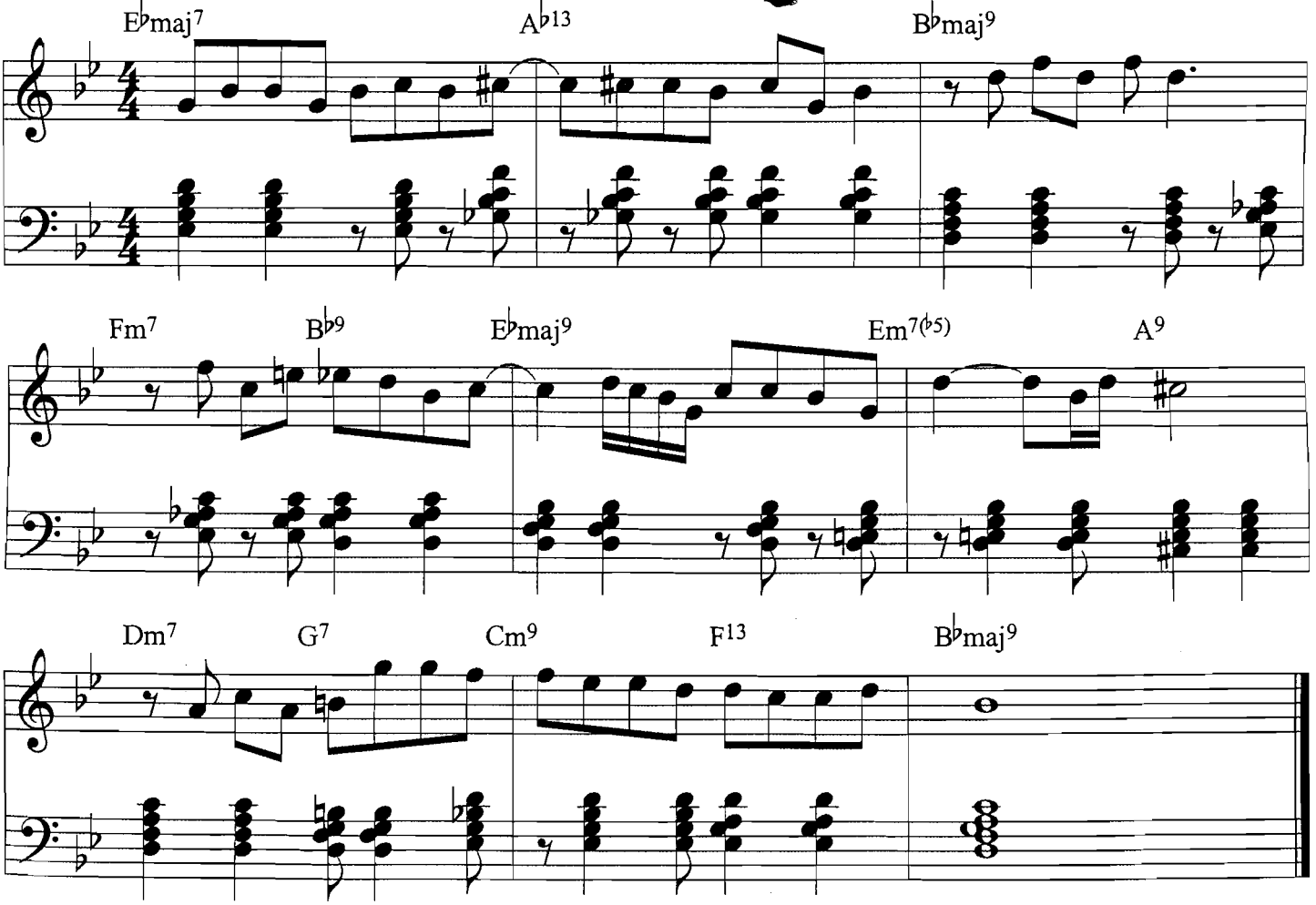
♩= 130



CD track 99 N S

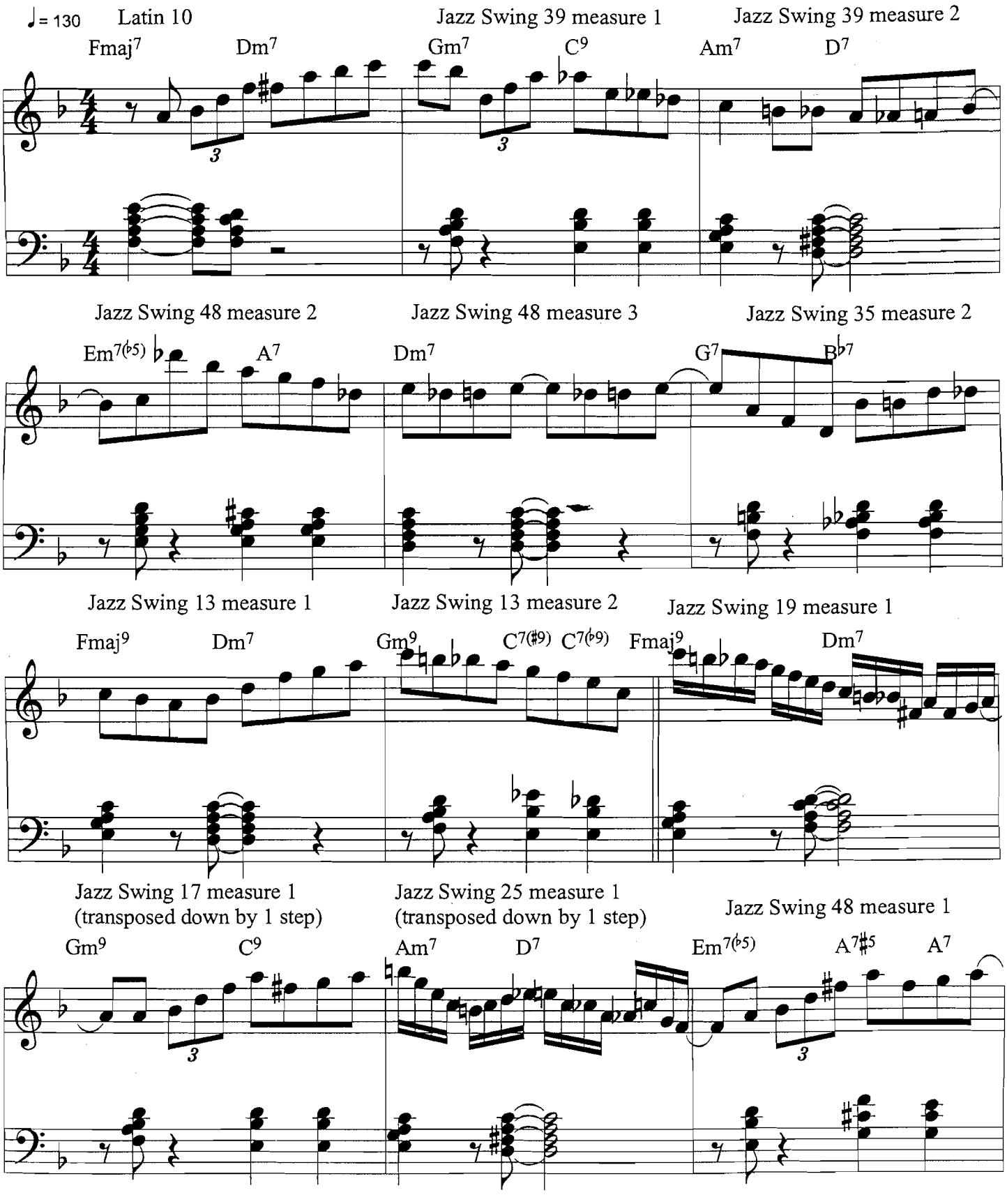
Latin 26

♩= 110

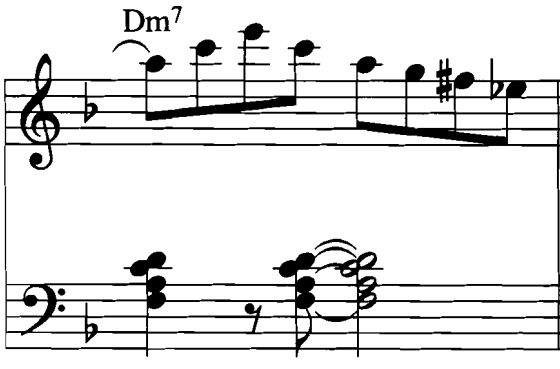


Chord Progression For Blue Moon

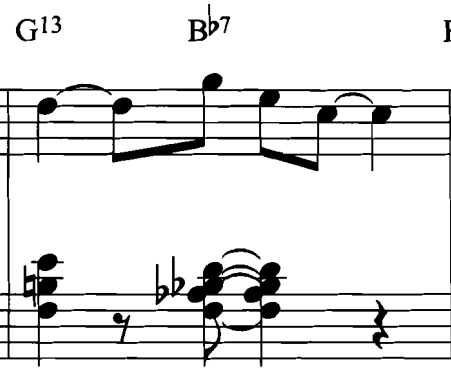
CD track 99 N S



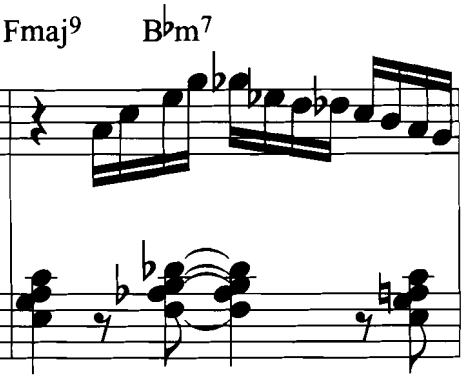
Jazz Swing 49 measure 1



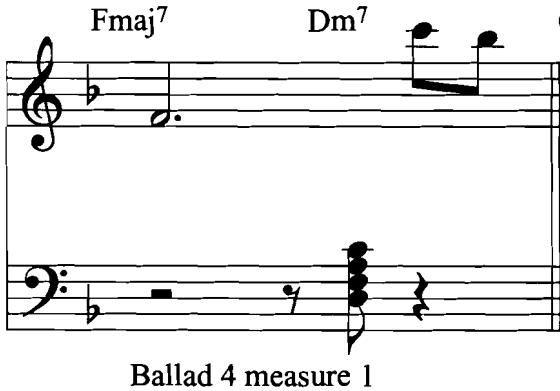
Jazz Swing 49 measure 2



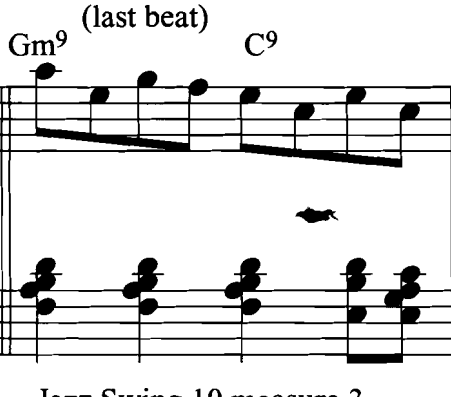
Jazz Swing 49 measure 3



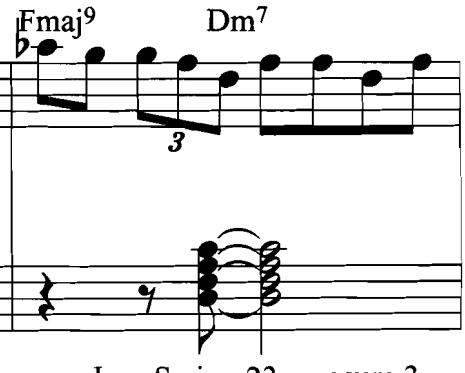
Latin 10 measure 3



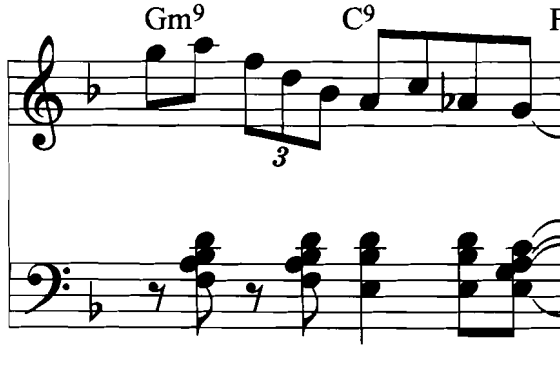
Jazz Swing 46 measure 4 (last beat)



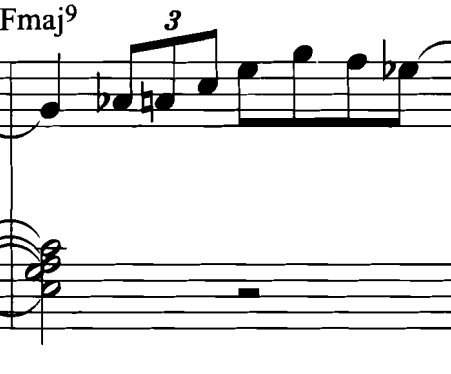
Funk 4 measure 5



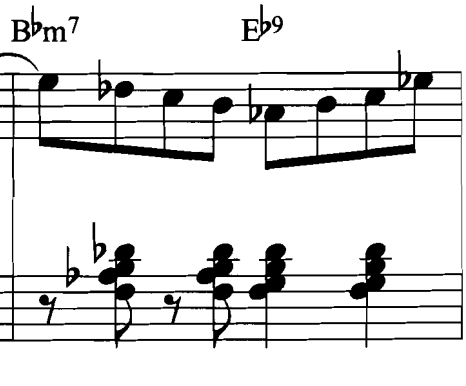
Ballad 4 measure 1



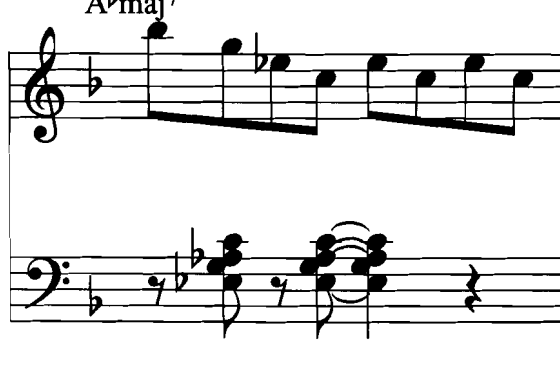
Jazz Swing 10 measure 3



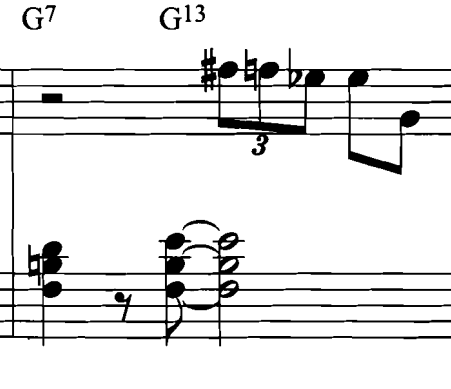
Jazz Swing 23 measure 3



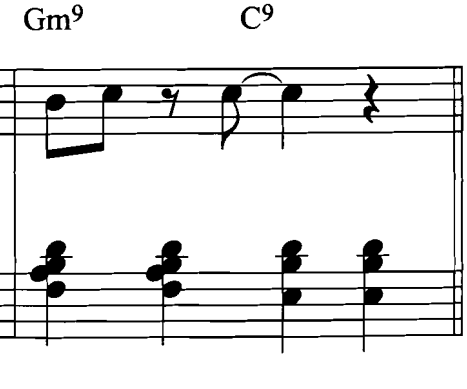
Latin 18 measure 3



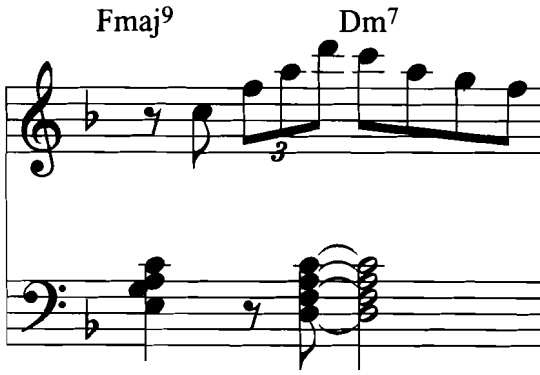
Latin 21 measure 7



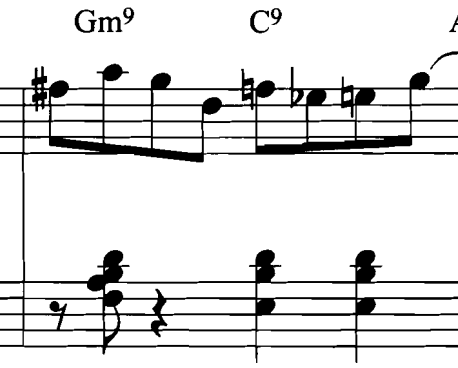
Latin 21 measure 8



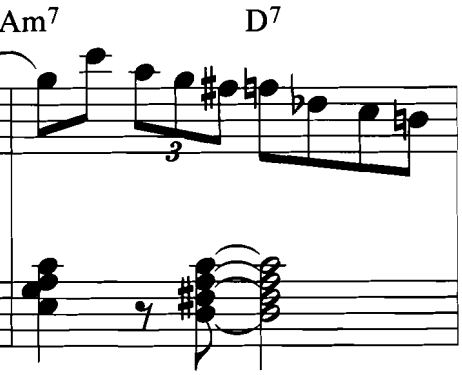
Ballad 7 measure 1
(transposed by 1 step)



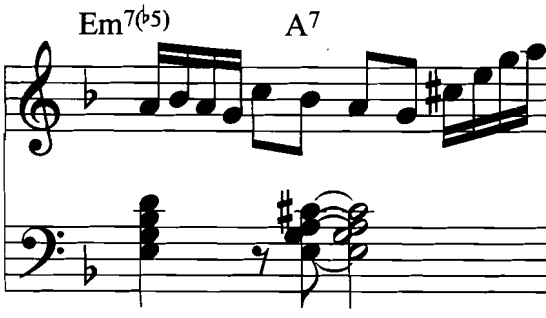
Ballad 7 measure 2
(transposed up 1 step)



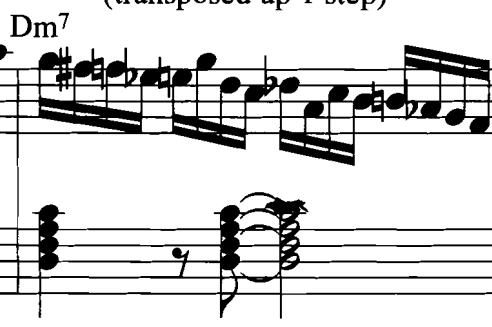
Ballad 7 measure 3
(transposed up 1 step)



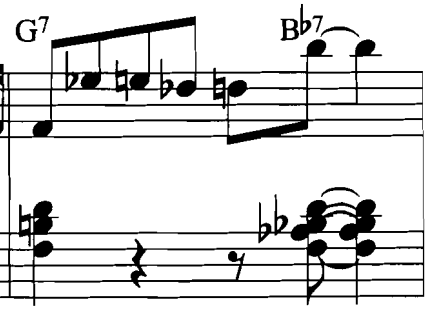
Jazz Swing 6 measure 1



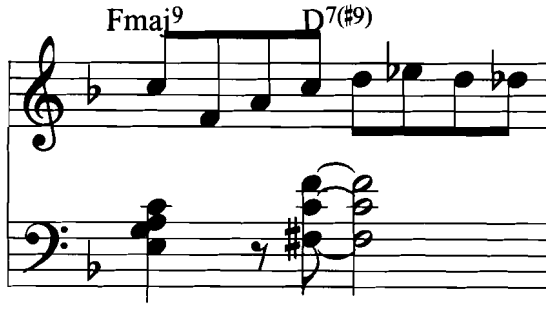
Jazz Swing 28 measure 2
(transposed up 1 step)



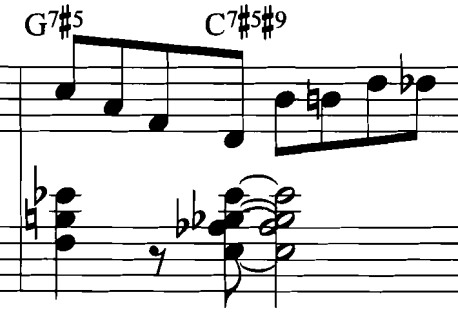
Jazz Swing 40 measure 4



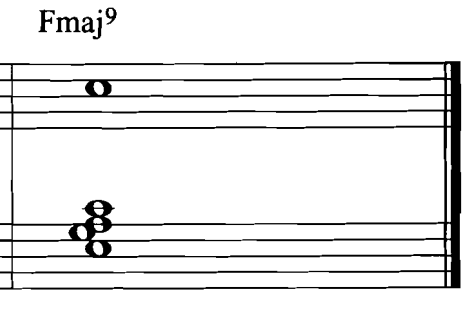
Jazz Swing 35 measure 1



Jazz Swing 35 measure 2



Jazz Swing 35 measure 3



Selected Piano/Keyboard Products from A.D.G. Productions

100 Ultimate Blues Riffs by Andrew D. Gordon is an exhaustive guide to some of the best musical phrases that make up blues piano/keyboard playing. There are five sections broken down into, basic Blues riffs, R&B influenced Blues riffs, Boogie Woogie, Rock influenced Blues riffs and Gospel influenced Blues riffs. There are two completed songs at the back of the book that shows how to combine many of the riffs to form a song. Many people have commented that this is the best Blues keyboard product that they have ever used. A must for all levels of keyboardists that want to study the blues. Book/CD $22.95 Book/MIDI disk $24.95

Boogie and Blues by Andrew D. Gordon is an audio CD recording with MIDI files (the audio tracks can be played on any CD player, the MIDI tracks will need a computer) of him playing solo piano in the Blues and Boogie Woogie tradition. All the songs are his original compositions with titles such as: Junk Mail Blues, Ben And Holly's Boogie, Boogie And Blues, Boogie With Rod, Raggedy Blues.etc. This album is influenced by the great Blues and Boogie Woogie pianists such as: Meade Lux Lewis, Jimmy Yancey, Albert Ammons, Otis Spann, Nicky Hopkins, John Mayall. Also on the CD are the MIDI files of these songs so that individuals with computer music notation programs or sequencing programs can study and print out the music, slow the tempo down, change keys etc.
CD/MIDI files $12.99

60 Of The Funkiest Keyboard Riffs Known To Mankind by Andrew D. Gordon consists of 60 riffs in a "funky style." The first 30 riffs are designed to be played using a "Clavinet" sound while the second 30 riffs are designed to be played by an "Organ" sound. These 60 riffs cover a multitude of musical styles including Rhythm and Blues, Soul, Disco, Jazz, Latin, Blues, Rock, Gospel and Hip-Hop. Musicians and bands that have influenced these 60 examples include: Stevie Wonder, Herbie Hancock, Billy Preston, Ramsey Lewis, Jimmy Smith, Jimmy McGriff, Charles Earland, Stevie Winwood, Richard Tee, James Brown, Tower Of Power and Earth Wind and Fire. This product is for the intermediate to advanced musician who needs a comprehensive practical guide to these styles.
Book/CD $22.95 Book/MIDI disk $24.95

Gospel Riffs God Would Love To Hear by Andrew D. Gordon is a compendium of Gospel riffs for piano and keyboard players to learn the art of Gospel stylings. The book has the piano right and left hands notated as well as a separate organ part. There are also examples of some traditional Gospel songs showing how to incorporate the riffs in the book into these well known Gospel songs. Play in the styles of Ray Charles and Andre Crouch and see how Blues, Jazz and other contemporary styles are associated with the Gospel sound.
Book/CD $22.95 Book/MIDI disk $24.95

Outstanding Jazz Keyboard/Organ Solos by Andrew D. Gordon is designed to show how to play solos or improvise over common chord progressions used in the "Jazz idiom". There are 12 examples, each one being at least 32 measures in length and consists of different jazz styles including Jazz-Blues, Uptempo, Mid Tempo and Slow Tempo-Jazz, Jazz-Ballad, Jazz-Funk, Modal-Jazz, Latin-Jazz, Acid-Jazz etc. Not only are the solos notated, but also the chord voicings and bass lines notated giving you the ability to study how each of the various parts work in a Jazz setting. Learn how the great keyboardists/organists such as: Jimmy Smith, Joey DeFrancesco, Herbie Hancock, Chester Thompson play, by utilizing chord progressions from popular jazz songs including: Misty, Girl from Ipenema, This Masquerade, Europa etc. as well as 12 bar Blues progressions. This is great source material to learning new improvisational ideas as well as learning chord voicings and rhythmic patterns that would take you many hours of study, listening and transcribing the parts from albums. Book/CD $22.95 Book/MIDI disk $24.95

12 Bar Blues Bible by Andrew D. Gordon Due to the overwhelming demand of my book "100 Ultimate Blues Riffs", I decided to author another book solely on blues piano/keyboard playing. Most Blues tunes are made up of a 12 bar progression and I thought that a book that show the various types and styles of 12 bar blues progressions would be useful to musicians and students. The book includes over 50 examples that cover a range of styles, (blues, jazz-blues, minor-blues, funky-blues, country-blues, rock-blues, latin-blues, gospel-blues), tempos, rhythms and key signatures. There is a brief description, followed by each of the examples perfectly notated, along with the chord symbols. The latter part of the book contains a chapter on the "Basics Of Blues Improvisation" for anyone who is just starting out in the world of Improvising using the Blues as a starting point. At the end of the CD there are seven *jam - along tracks*, each about three minutes in length so that you may try out examples in the book or your own improvisational ideas along with a rhythm section of organ, bass and drums. Book/CD $22.95 Book/MIDI disk $24.95

100 Ultimate Jazz Riffs by Andrew D. Gordon consists of, as the title suggests, 100 Jazz riffs based on common chord progressions used in jazz such as the II-V-I, III-VI-II-V etc. There are five separate sections: Jazz Swing, Jazz Ballad, Jazz Funk, Jazz Waltz and Latin Jazz. Each musical example has a single note improvised melody line with the right hand and chord accompaniment with the left hand. At the end of the book there is the chord progression for the popular jazz standard "Blue Moon" showing you how to use various examples from the 100 riffs to create an improvised solo over the chord progression. By demonstrating this technique you can pick most jazz standards and create your own improvisational ideas using the book. The CD is recorded with the right hand piano part on the right channel and the left hand piano part on the left channel (bass and drums on both channels) with most of the examples recorded at normal and slowed down tempos. An absolute must for musicians learning and playing various jazz styles. Book/CD $22.95 Book/MIDI disk $24.95

The Solo Workout by Andrew D. Gordon can be used by any musician who wants to improve their improvisational skills in Blues, Rock & Funk styles. This product consists of 15, 3 minute rhythm tracks so that any musician can try out soloing ideas while playing along to drums, bass, guitar and keyboards. There are 4 Rock Groooves, 6 Funk Grooves and 5 Blues grooves played in different keys and tempos. The book shows the chord progressions used in each of the examples as well as 10 soloing ideas for each Groove. The best way of improving one's improvisational skills is to play with other musicians, however if no musicians are available then this product would be the next best thing. The book comes in 3 sections: section 1 for "C" instruments such as: piano, guitar, vibes, violin, flute etc., section 2: for "Bb" instruments such as: tenor saxophone, soprano saxophone, trumpet etc., and section 3: "Eb" instruments such as: alto and baritone saxophones. Book/CD $19.95

The Latin Solo Workoutgives most instrumentalists the opportunity to practice improvisational techniques while playing along to rhythm tracks of keyboards, guitar, bass, drums in various different Latin styles including Calypso, Mambo, Salsa and Songo. There are 20 different "grooves" consisting of 1 Calypso groove, 8 Mambo grooves, 6 Salsa grooves and 5 Songo grooves. Each track is approximately 2 and a half minutes long, giving the musician enough time to practice improvising over each groove. The 20 grooves consist of a variety of tempos and keys. The book divided into three sections: the first section for "C" instruments such as: piano, guitar, vibes, violin, flute etc: "Bb" instruments such as: tenor saxophone, soprano saxophone, trumpet etc. and "Eb" instruments such as: alto and baritone saxophones.
The first part of each section consists of the chord progression for each groove that repeats for the length of the song. Following this section are improvisational phrases for each groove giving the aspiring musician a guide to learning and playing musical phrases that can be used for each of the grooves. The book contains over 200 riffs or improvisational ideas, also recorded on the CD after each rhythm track. Book/CD $19.95 Book/MIDI disk $24.95

Funky Organ Grooves by Andrew D. Gordon There is an increased interest in playing the organ these days as many keyboard players are adding organ modules, organs, software etc., to their array of instruments. This book consists of 57 riffs, in many different keys, and covers a wide range of organ styles including Blues, Funk, Gospel, Jazz, Latin and Reggae. The music notation consists of the right and left hand parts as well as a bass line. Although primarily written and recorded with the organ in mind, pianists and keyboard players will also find the material in this book very useful. The artists that these styles have been influenced by have a range of popularity from the 1960's to the present day and at the back of the book is a discography that will be of help in selecting CD's to listen to. Book/CD $22.95 Book/MIDI disk $24.95

Country Riffs for Piano & Keyboards by Andrew D. Gordon is a book with 45 examples showing how to play professional sounding Country, Western Swing, Bluegrass, Honky Tonk, Blues, Country Rock and Country Pop styles. Learn to play fills or riffs to such Country favorites as: Rocky Top, San Antonio Rose, On The Road Again, Desperado, Sweet Home Alabama, Orange Blossom Special etc. The music on the CD is recorded with piano left hand on the left stereo channel and the piano right hand on the right stereo channel along with rhythm accompaniment of bass, drums, organ and either violin, banjo, guitar or accordion depending on the track. The Nashville Numbering System is also explained and how it is used in playing Country music.
Book/CD $22.95 Book/MIDI disk $24.95

Salsa and Afro Cuban Montunos For Piano authored by Carlos Campos is an extremely informative 100 page book containing over 400 musical examples showing you how to play in these aforementioned Latin styles. Mr. Campos who teaches a course in Latin piano styles at the Berklee School Of Music originates from Lima Peru and has studied Latin music for over 20 years. This book contains great study material for learning the various techniques and rhythms used in playing Latin piano styles. It can be used as a source to practice reading syncopated rhythms. A cassette or CD with piano and percussion rhythm tracks of many of the examples in the book is available. Book/CD $22.95 Book/2MIDI disks $29.95

Salsa, Further Adventures In Afro Cuban Music For Piano is the follow up 150 page book to Carlos Campos's previous work, the highly successful "Salsa And Afro Cuban Montunos For Piano". This book was inspired by the questions asked from many of his students attending his salsa piano class at the Berklee School Of Music and also in his private teaching practice in Los Angeles. Rhythmic exercises at the beginning of this book help to develop the inner pulse a common problem of his students. Full arrangements of 4 Salsa songs with all the parts transcribed are included, along with the accompanying CD, or MIDI disk's enabling the student or musician to hear and see the full band arrangement There are transcriptions of different percussion patterns to show how they all work together to create that ultra tight salsa ensemble sound. The many montuno patterns are written in both 2/3 and 3/2 clave. Book and CD: $24.95 Book and 2 MIDI Disks: $29.95

Latin Jazz Piano Vol.1 by Carlos Campos Many musicians find that Latin Jazz and Salsa are still very difficult to feel and play in an authentic, relaxed way. This type of music with its unique rhythmic concept presents quite a challenge for the aspiring young performer. Mr. Campos' books titled "Salsa: Afro-Cuban Montunos for Piano" and "Salsa: Further Adventures in Afro-Cuban Music" have done a great service to the musical community by making Latin musical styles more accessible to students worldwide. In his two previous books, In his latest 85 page book, "Latin Jazz Piano, Vol. 1," Mr. Campos breaks new ground by presenting eight different songs in eight different authentic Latin styles. Book/CD: $22.95 Book and MIDI Disk: $24.95

100 Ultimate Jazz Riffs for piano and keyboards authored by Andrew D. Gordon consists of, as the title suggests, 100 Jazz riffs based on common chord progressions used in jazz such as the II-V-I, III-VI-II-V etc. There are five separate sections: Jazz Swing, Jazz Ballad, Jazz Funk, Jazz Waltz and Latin Jazz. Each musical example has a single note improvised melody line with the right hand and chord accompaniment with the left hand. At the end of the book there is the chord progression for the popular jazz standard "*Blue Moon*" showing you how to use various examples from the 100 riffs to create an improvised solo over the chord progression. By demonstrating this technique you can pick most jazz standards and create your own improvisational ideas using the book.

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