



جمعية أمسيا مصر (التربية عن طريق الفن)  
المشهرة برقم (٥٣٢٠) سنة ٢٠١٤  
مديرية الشؤون الإجتماعية بالجيزة

## تعلم البيانو من خلال تقنيات التألفات بأغاني البوب جاز "إعداد ريتشارد برادلي"

**Piano Learning through Chords Technique by Pop Jazz Songs**

**"Arrangement by Richard Bradley "**

Salwa Hassan M.M.Basha

Assistant professor in Department of Music Education Faculty Specific  
Education – Alexandria University –Egypt

(Email: [salwarana2004@yahoo.com](mailto:salwarana2004@yahoo.com))

## Piano Learning through Chords Technique by Pop Jazz Songs "Arrangement by Richard Bradley "

### Abstract

Most piano teachers using traditional methods learning with greater focus on playing & music technical performance. Other teachers using pop jazz songs chords technique way to learn piano focus on creating attractive using rhythms ,chords & melodic themes punctuated by a few simple music theories so that students began playing pop jazz music songs in a quick time well as possible.

Learning piano performance for beginner through chords technique by pop jazz songs music using analytical approach to advance performance level piano playing ,

**Amis** - Identify pop Jazz songs preparation by Richard Bradley from analyzing some selected songs to show the difficulties technique/expressive and a performance style proposal for piano learning.

**Content analysis approach-** Some were chosen pop jazz songs that arranged by Richard Bradley for piano (about three pieces).Where were under gone structural & theoretical analysis to illustrate the performance difficulties and how to manage it for advance playing . This to put some proposed solutions to good performance pieces that melodies based on the musical (chords) coalitions scales by researcher suggestion several steps to perform correctly & well from chords technique. Using questionnaire to know the opinion of poll experts, specialists to select the sample, placement and students extent in playing pop jazz songs on piano, where I reach to select three pieces to implement structural & theoretical analysis on them .

**Result** - Jazz is composed primarily of four musical elements: melody, harmony, rhythm and tone color make up the primary elements of jazz , also helping students to create some music themes to help in music educational processes.

**The researcher recommends** -Development scientific contents present curriculum to keep pace with the times. Encourage students for performing by chords technique on piano. Enrich the curriculum with jazz music and specifically pop because of its effect to improve the playing performance.

**Key words** - pop jazz songs Arrangement by Richard Bradley -Chords Technique.

### 1. Introduction:

Pop music considered as a kind of special popular jazz music according to Grove Music Online "pop music" as a shortly term get from "population" 1920 developed gradually originated in Britain in the mid-1950s as a description of rock 'n' roll music the new youth music styles (What Is Pop Music?,2012), its' content music types (old, modern, dance, rock, Latin, country , town, classic ,jazz ,rock, story songs) consist of melodic & rhythmic elements specific structure length (short to medium)for pop songs . The main aim of its music is pleasure listening not artificial music deep(From Blues to Rock : an Analytical History of Pop Music,2010).it's music expressed about youth & seems smooth /flouted than rock & roll music .( an Oral History of Popular Music,1986) The songs are the best center to display pop music with the rhythmic consistent & music traditional simplicity structure tends to be in classic European color of the love and romance themes. (an Oral History of Popular Music,1988) Technological innovations modern recording techniques contributed to the spread of pop music and its performance on the piano to display the distinctive melodies and rhythms. (Toward a theory of pop harmony,1978) Pop songs trotted and roam around the world and integrated with different musical genres are rolling and

sophisticated remain on the artistic scene, its' Embodied the integration of African musical traditions with European appliances. Jazz Teaching Philosophy by Playing pop music on the piano for beginners requires teach Familiarities to piano is the main element in playing the songs so you should focus on keeping (coalitions "chords") allow you improvisation on the piano because it is relatively easy to learn. Once you know the forms and different Familiarities types (where the fingers are placed), you'll find it the same way using the key style. Forms of the Familiarities remains as it is, whatever Familiarities names change. Learn to read simple music notation by using harmonic plan helps in the performance pop Jazz music piano with a focus on fun not on the performance of music theories.

Richard Bradley is the master of writing full-sounding, simple music arrangements of songs. He is considered as an Arranger/educator making a huge variety of traditional and current favorite's jazz pop music songs & another music composition at least to eleven distinct author's music works. He in 1932- is a piano arranger & he wrote piano books since 1973 (Richard Bradley). He has many music publications in different instruments especially piano. His style is special presented in about ten pop songs for piano:

Influenced with music Formulations of the twentieth century in terms of contrast and the difference in display musical ideas (themes) to teach young's the principles and assets of playing this kind of music on the piano. Compiled harmonies's songs with modification, deletion & added to suit the piano playing as (canon, D.S / Segno  $\text{\textcircled{S}}$ , coda  $\text{\textcircled{C}}$ ). Focus on the homogeneity of attractive voice harmonies used to serve the basic melody and clarified. Select pop Jazz music as means of expression multiple global artistic and social music which combine the establishd innovative and creative traditions. The use of rhythmic sequences shapes in a cheerful manner to support the melody without exaggeration. Some pop songs focusing on the human emotions specially romance emotional stories. The use of multiple rhythmic models sometimes for young adulthood is one of the characteristic of twentieth century unconventional music by use mini music formulas with coda & fixed rhythmic patterns. Choose pop songs Based on the formulation often consisting of a section of a basic melodic lyric and melody repeated last characterized most pop jazz songs as short time frame between 22/1 minute and 22 seconds and 25/1 minute and twenty five seconds. Wrote expression & technique terms to serve piano performance in touch with classic/romantic poetic. Use tripartite and quartet Familiarities in different positions with recording the highest music notes to illustrate the Harmony or melody performance. Songs performance speed is slowly - moderate – fast. Use the "Ad lib" style, pedal & higher octave (8va-- ) on (soprano voice). [piano sheet music]

The idea in the preparation of music (pop songs) Performance on the piano--- simple attracts melodies known for the students performance facilitate understanding the pop music harmony plan songs were selected based on the rhythmic form , melodic themes & using style "harmony, polyphony and Monophony" in building accompaniments for melodic rhythmic lines songs to fit with the spirit and character of the melody performed using chords technique which are important to clarify what tone configurations of triple or quadruple chords contain (3/M or 3/m) intervals in root position , first-second-third position to emphasis suitable fingering for melodic or harmonic are played at the same time or one after one , developing sight-reading skills , stimulating and strengthening motor system organs "fingers-hand-rest-forearm-elbow-arm-shoulder", perceive music major or minor scales technique level through chords start on a particular note and is made up of a combination of several whole

and half-step notes in triad such as (major– minor- diminished- augmented) ,we play first note-third note-fifth note on the scale, for example:

First, fourth, fifth notes are major chords – second, third, sixth notes minor chords – seventh note is diminished chord. The importance part of chords is helping the listener of the music being played to see how the notes go together or harmonize. This is really important if you plan on learning how to write your own music. Chords can be used in many ways to create many good sounding songs on the piano. Through understanding the piano basic chords you can understand how music is written.

Also piano learning through chords technique are good for memorizing, sight-reading and helps you to learn theory. They're helpful in improvisation too. Use simple meters not the vehicle with a multiplicity meters in some songs as well as the use of multiple rhythmically in some songs. Use the fifth circle sharps scales (#) and flats scales (b) to gain regular relationship. Musical ideas sequential contain coda parts of the transition between the ideas to improve chords technique for beginners.

## 2. Materials and Method

The paper is based on using the descriptive syllabus, a content analysis which tends to describe the aim of the research subject. Analyzing its main structure and showing the relation between its contents this will be handled through theoretical / practical analyzing pop songs pieces. [Statistics and research syllabi in psychological and educational researches, 1990].

## 3. Results & Discussion

When I analyzed pop song music (3 pieces) that Richard Bradley arranged I noticed the following:

- Simple interesting melodies with homogeneous / compatible harmony, we hear the consensus by using a wonderful accompaniment harmonic plan by Richard Bradley, researcher introducing theatrical analysis for three pop jazz pieces:

### Back at One: C/M

The first sentence from bar (1, C/M chord – 8, G/M chord) in half cadence. The second sentence (repeat first phrase with some changes) from bar (9, C<sup>9</sup>chord -20, C/M chord) imperfect cadence. The third sentence from bar (21, C/M chord-30, C/B chords) including small theme in two bars repeated and changing. The fourth sentence from bar (31, Am<sup>7</sup> chord - 40, F/M chord) in plagal cadence. The fifth sentence from bar (41, C/E chords - 50, Dm<sup>7</sup> chord) in imperfect cadence. The ending sentence prefatory from bar (51, Dm<sup>7</sup>/G chords -57, Amaj7chord) in perfect cadence.

### Example for chords progressions :

#### The first sentence from bar (1- 8):

I	VI	IV	II	III	IV	V
C	Am7	F	Dm7	Em7	F	G

#### The fourth sentence from bar (31- 40):

VI	V	IV	IV / III	II	V	I / III	IV
Am7	G	F	F / E	Dm7	G9	C / E	F

### Take a Bow: F/M

The first sentence from bar (1, F/M chord – 8, Gm<sup>7</sup> chord) imperfect cadence. The second sentence from bar (9, Gm<sup>7</sup> chord – 16, F/M chord) imperfect cadence, the bars from (17-22) are repeated with little change. The third sentence (16) bars from (23, F/M chord – 30, Gm<sup>7</sup>/C chords) and (31 F/M chord -38 D<sup>b</sup> chord) imperfect cadence. The bars(16) from (39 F/C chords - 46 C7sus chord) and (47, F/M chord - 56,F/M chord ) in perfect cadence, these recalled bars (23-38) with little change , coda included bars from (57, B<sup>b</sup>m<sup>7</sup> chord - 64, F/M chord) these are perfect cadences , bars from (65, B<sup>b</sup>m<sup>7</sup> chord- 72 C7/M chord) and bars from (73 ,F/M chord- 77, F maj<sup>7</sup> chord) are repeated from the original theme .

#### Example for chords progression:

**The third sentence from bar (23- 38):**

I I/VII VI VI I/V II/IV IV I/III II V  
F F7/E<sup>b</sup> Dm<sup>7</sup> D<sup>b</sup> F/C G9/B Bm<sup>b</sup>7 F/A Gm<sup>7</sup> C7sus

### Smooth: D/m

The first phrase bars (1,2) like(3,4),the second phrase (5,6) like (7,8) then the first sentence from bar (1, Dm chord - 8, A7 chord ) imperfect cadence. . The second sentence from bars (9, G m chord -16, A7 chord) imperfect cadence, bar (14 like 8), bar (15 like 11), and bar (16 like 12) but rhythm was different in bar(16). The third sentence from bar (17, G m chord – 24, A7 chord) imperfect cadence, bars (17, 18, 19 like 9, 10, 11). The fourth sentence from bar (25, D m chord – 32, A7 chord) imperfect cadence. The fifth sentence from bar (33, D m chord – 44, D m chord) in perfect cadence , bars (39 like 41, 40 like 42 but in another sound degree)

#### Example for chords progression:

**The first sentence from bar (1- 8):**

I VI V I VI V I VI V  
Dm B<sup>b</sup> A7 Dm B<sup>b</sup> A7 Dm B<sup>b</sup> A7

**The third sentence from bar (17-24):**

IV VI/III II V/VII I VI V I VI V  
Gm B<sup>b</sup>/F Em7 (b5) A7/C# Dm B<sup>b</sup> A7 Dm B<sup>b</sup> A7

- Clarity harmonic plan facilitate reading , understanding and memorization of chord progressions that will performing on the piano properly as a romantic classical music melodies ringtones in serial parts & no scarcity of musical ornaments to the musical tunes simplicity , as some jazz musicians said that practicing chord progressions on piano cultivate listening skills . (Jazz Musicians' Tune Identification from Harmony, 2017)
- He used the triple and quadruple Familiarities (three or four-chord progression) in chordal alterations gave richness to the music theme tune. This notion of "chord scale compatibility" marks a fundamental difference between jazz harmony and traditional classical practice. The most important functions of the chords are

subdominant, dominant, and tonic (S, D,T). They are usually represented by scale degrees II/IV, V, and I, but other degrees can be substituted for them as well. Tonal harmony without these main functions is called modal harmony. (<http://www2.siba.fi/mustel/index.php?id=85&la=en>)

- The length of the music track infuses the spirit of cheerful student performance so that requiring good performers / students accept to play. Mădălina Rucsand confirmed that results of hypothesis formulated for the adolescents' emotional state, they preferred rock and pop be explained by the fact that listening to music is adolescents' way of relaxing .(The effect of various music genres on the adolescents' emotional state , 2015)
- Rhythmic tunes clear and simple to install and rarely no internal divisions to the rhythm of the accompanying music.
- In jazz, a vamp is simply a repeating musical figure or accompaniment or a repeated chord progression or rhythmic figure leading either into or out of a tune or composition. (Chord Progressions@moneychords.com, 2000-2009)
- Pop songs help in developing sight reading (melodic / Harmonic and rhythmic) for variety of musical knowledge technically and expressive experience.
- Jazz is composed primarily of four musical elements: melody, harmony, rhythm and tone color make up the primary elements of jazz, also helping students to create some music themes to help in music educational processes. As Dalia El kabbary that jazz compositions considered as an interesting material for students to stimulate them for studying jazz melodies and rhythms in new thought agreed with their tendencies , attitudes and renewed contemporary thinking . ( Jazz Music Compositions for Piano by Matyas Seiber ,2013)
- The three compositions seem to show slow, moderate and moderate Latin feel melodies and emotional expression in their musical melodies.
- "Jazz" depends on the complete flow, free display compatibility and melodic music sentences length that is often repeated phrases to turn around the innovative melodic style uniform & simple rhythm .
- It is not only limited to one type of jazz and pop music, but also use (Pop and R& B), (Latin Rock and Pop Rock).

Pop Jazz Songs "Arrangement by Richard Bradley "	
Back to One	
Take a Bow	
Smooth	

(Table 1)

- Jazz is prime requirement for undergraduate students because they mimic and express artistically and socially stage in cultures other than Egyptian culture based on the opinion of poll experts, specialists to select the sample, placement and students extent in playing pop jazz songs on piano. As Salwa Basha mentioned that jazz music called international popularity because of their characterized by continuous development and featuring a musical passion for humanity , thus all kinds of jazz music contributed to increase culture, music ability and special skills cognitive for jazz music students. (Children’s Songs "Jazz Fusion" Pieces on Piano by Anthony Armando Corea, 2011)
- The researcher suggested several steps to perform pop jazz correctly & well, I chose (3) pieces to enforcement:

- **Back at One**                      ▪ **Take a Bow**                      ▪ **Smooth**

**Steps:**

The main point to achieve good performance across repetition as a manner to gain audio & visual image specified using Total and partial method.

- ★ Understand the rhythm formation by performing outside piano keyboard before playing.
- ★ Understand the scales sequence (major or minor) inside every piece you will play in all positions.
- ★ Perform the piece in sequence chords (harmonic) to the end using whole note (♩), half (♪) in both hands.
- ★ Perform the piece in sequence chords (melodic) to the end using Quarter note (♩) in both hands.
- ★ Perform main melodic (right hand), with one whole note (♩) and another time with half note (♪) (left hand) using octave.
- ★ Perform main melodic (right hand), with focus on (left hand voicing).
- ★ Using singing may help in memorizing music notes in short and long term.
- ★ Using speed gradually In order to reach the speed required for pop jazz songs performance on piano.
- ★ As you practice, vary the touch. Play staccato, play legato or non legato, and play two-note or more slurs.
- ★ Although practice in different rhythms chord changes and chord inversions, you don't really need to move your hands much when playing accompanying, try doing this simple exercise by researcher :



Exercise (1)

- ★ For most of the pop songs the piano uses a passive style, in which you usually play a chord like this: (left hand): C. (right hand) c, e, g two times, before moving on to a different chord. Practice the exercise by lifting the fingers high and with precision, playing each note very distinctly. the exercise by researcher :

Exercise (2)

- ★ You can use the pedal correctly by pressing it when you play the chord, and releasing it as soon as you play a different chord, then pressing it before you releases the keys. This is why piano involves coordinated (feet) and hands.  
(basic music course, key board course,2004 )

**Exercise practicing pedal techniques:**

Use the toe as often as possible; use the heel to move smoothly from one note to another with the same foot. Practice with various dynamics. Practice soft, loud and everything in between.

Exercise (3)

- ★ You can also try a bit of syncopation, in which you might play the chords with your left hand and then with your right hand, both chords not at the same time but one after the other. The faster you do it the more coordination you are going to have to use. As Dirk Moelants said syncopation, using timing, dynamics as well as articulation . (Conveying Syncopation in Music Performance ,2012)

**Exercise practicing syncopation techniques by researcher:**

Exercise (4)

Exercise (5)

- ★ When you begin to sight-reading music sheet ,you will find common musical symbols like : (D.S.)Dal Segno – Go back to the sign \$ occurring earlier in the music, then read the music to the end , (D.C.) go back to the beginning , (Coda) when you see coda sign Ø jump to the same sign later on in the music and counting reading from there ,and (Fine) the end .( Learn & Master Piano, Session 11,2009)

When you see (Suspended Chords) Any major or minor chord can be suspended by playing the 4th in the chord instead of the 3rd. .( Learn & Master Piano, Session 21,2009)

**Exercise practicing Chord Progression techniques:**

- 1- Suspended Chord Progression (Suspension on Top)



Exercise (6) is a piano exercise in 4/4 time. The right hand plays a sequence of chords: G sus, G, F sus, F, and G. The left hand plays a simple bass line consisting of quarter notes: G, F, E, D, C, B, A, G.

Exercise (6)

2- Suspended Chord Progression (Suspension on Bottom)

Exercise (7) is a piano exercise in 4/4 time. The right hand plays a sequence of chords: G sus, G, F sus, F, and G. The left hand plays a simple bass line consisting of quarter notes: G, F, E, D, C, B, A, G.

Exercise (7)

- ★ Dynamics are notations in written music used to indicate to the player how loud or soft a certain section of music should be, (mezzo piano"moderately soft" – mp ,mezzo forte"moderately loud" – mf) .(Learn & Master Piano, Session 25,2009) .
- ★ Practice arpeggio a unique ability to use the hands together to make arpeggios that sweep up and down the keyboard. .(Learn & Master Piano, Session 14 ,2009) .You should practice this exercise slowly in beginning (metronome on 60) . If you played easily, and precisely with metronome, move the tempo up one notch . Continue to practice in this way until you reach 96 bpm .

Exercise (8) is a piano exercise in 3/4 time with a tempo marking of ♩ = 96. The right hand plays a sequence of chords: F, Am, Dm, Bb, F, and F. The left hand plays a simple bass line consisting of quarter notes: F, E, D, C, B, A, G, F.

Exercise (8)

Based on the opinion the specialists, experts and student in (3) pieces pop jazz arranged by Richard Bradley, Pop songs require that performer has a good level of sight-reading skills in order to help student to playing pieces well, understanding components of harmony (scales- chords), right performance to do the repeated melodic or rhythmic patterns in pop jazz songs, good skills in playing technique, and that is fit for undergraduate (level 3- 4) music education department. Students were excited to play new kind of music like pop jazz instead of baroque and classic music , that music express their tendencies and trends for this era .

A special word for pop songs arranged for piano by Richard Bradley:

- 1- **Back at One:** words & music by Brian McKnight, Recorded by Brian McKnight.
- 2- **Take a Bow:** words & music by Madonna Ciccone & Baby face, recorded by Madonna.
- 3- **Smooth:** music by Itaal Shur & Rob Thomas, lyrics by Rob Thomas, recorded by Santana featuring Rob Thomas.

Table two & three including main elements of three pop jazz pieces :

N.	Name	Tonality	Genre	Date	Time Playing
1-	<b>Back at One</b>	C/M → A/M7	R&B* / pop	1999	4:23
2-	<b>Take a Bow</b>	F/M → F/M7	R&B*/pop	1994	5:21
3-	<b>Smooth</b>	D/m	Latin rock , pop rock	1999	4:58

\*\* R&B: Musical elements of rhythm & blues, pop, soul, funk & hip hop  
(Table 2)


Title	Back at One	Take a Bow	Smooth
Meter	4 4	♩	4 4
Speed	Slowly ♩=144	Moderato h = 84	Moderately ♩=114 ▪ Latin Feel
Texture	Polyphony		Homophony Polyphony
Length Structure	57 measures	77 measures	44 measures
Accompany	Polyphony – Homophony - Albert Bass		
Express Terms	mp	mf	
Tech. Terms	Rit. – Coda <sup>♩</sup> - D.S. <sup>♩</sup>	Coda <sup>♩</sup> -D.S. <sup>♩</sup> - Rit.- Pedal	Pedal







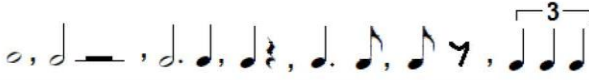
(Table 3)

---

\* Latin jazz: called Afro-Cuban jazz, a style of music that blends rhythms and percussion instruments of Cuba and the Spanish Caribbean with jazz and its fusion of European and African musical elements. (Latin jazz music)

\*\* R & B {rhythm & blues} a musical phenomenon that grew out of Black American blues from the Southern United States.

Title	Rhythm	
<b>Back at One</b>		
 <p style="text-align: center;">Fig.1</p>	 <p style="text-align: center;">Fig. 2</p>	
 <p style="text-align: center;">Fig.3</p>	 <p style="text-align: center;">Fig.4</p>	
 <p style="text-align: center;">Fig.5</p>	 <p style="text-align: center;">Fig.6</p>	
 <p style="text-align: center;">Fig.7</p>	 <p style="text-align: center;">Fig.8</p>	
		
<b>Take a Bow</b>		
 <p style="text-align: center;">Fig.1</p>	 <p style="text-align: center;">Fig.2</p>	
 <p style="text-align: center;">Fig.3</p>	 <p style="text-align: center;">Fig.4</p>	
 <p style="text-align: center;">Fig.5</p>	 <p style="text-align: center;">Fig.6</p>	
		

Smooth	
 <p style="text-align: center;">Fig.1</p>	 <p style="text-align: center;">Fig.2</p>
 <p style="text-align: center;">Fig.3</p>	 <p style="text-align: center;">Fig.4</p>
 <p style="text-align: center;">Fig.5</p>	 <p style="text-align: center;">Fig.6</p>
	

(Table 4)

### 5. Conclusion

**The study actually concentrated on three pieces where it is completely fulfilled with modification:**

- I appeared the chords technique progressions harmonic style suitable for: Student learning (The proposed solutions by tonal analysis for Pop music songs analysis arranged by Richard Bradley: I point out the :
  - Good listening to songs melodies several times till commenting memory with the sense of that music.
  - Performer/student must take attention when he sight-reading songs on piano (Clef-key signature, time signature, tempo text metronome mark pick, up "upbeat" bar {start with bar of length}, focus on the staves, fingering position).
  - More over he must focus on configurations (melodic - harmonic) chords technique familiarities, training through (put note after other up to the full harmonic chords) and then add the main melody to confirm the song performance which is considered as a memorized model jazz improvisation.
  - Rhythmic formations training consisting of melodies, melodic and harmonic accompaniment according to the time signature song with the gradual from slow speed to basic speed of the song.
  - Melodic training associated with the original melody alternating between clapping hands and moving legs to achieve rhythmic form included melodic.
  - Rhythmic training can be performed between the two hands the right is used for soprano (treble clef) while the left is used for bass line (bass celf) . Firstly used one hand (right or left) thereafter gained experience used the two hands as mentioned before.
  - Melodic jumps training on repetition of the same models or using of technique book For "Alexander Longo part A, B ".

- Melodic slur, animation/fixed notation training on repetition with the help of a technique book "Pischna" To raise the efficiency of performance. To achieve the technically and expressionism terminology using the appropriate touch, such as the performance of the melodic, harmonic and rhythmic themes slow speed of movement comes from the upper arm and when the gradient in the moving speed of movement to the forearm and fingers [10].
- Using the right sitting on the piano for ease of using pedal in correct manner by pressing on the fingers of the piano (musical notation) first and then pressure on pedal and dribble performance in the same manner so as not to interfere votes together. That is to say start to perform on piano easily.
- Moreover the ideal performance of chords technique required some technical musical books( Hanon-online.com , Learn & Master Piano , Carl Czerny op.229), also create some technical exercises (melodic/ rhythmic/ harmonic) to try to solve its difficulties, which may be faced the undergraduate (level 3- 4) music education department. Technical exercises extracted & to be near wise from pop jazz songs style.
- benefit from learning pop jazz songs full of chords technique ,when students practice, they will learn more skills vary rhythms , reinforcement the fingers muscles to control the equal touch on piano keyboard and flexibility to do melodies , harmonic & rhythmic in correct way. Finally the pieces could be classified as a melodic, rhythmic, and harmonic because of full of chords technique progressions deserve to be researched and studied to supply the students with new kinds of music. Wael Kamal confirmed that innovative & unconventional ideas help beginners to understand piano keyboard by using clusters and single melody tones through practicing & recruitment motor arms system instead of fingers practicing in a limited scope. (The European way of Fritz Immunts to teach piano playing for beginners ,2016)

#### **10. Recommendations**

- 1- The establishments of pop jazz songs music in the Celebes of undergraduate students to educate chords technique.
- 2- Considering as a new style on piano performance at specific education colleges.
- 3- Offering the library with Pop Jazz music sheets for piano in depended on chords technique method .
- 4- More research will be held on Pop Jazz music in relation to piano future wise.

#### **11. References**

- 1- Basha ,Salwa Hassan , Children's Songs "Jazz Fusion" Pieces on Piano by Anthony Armando Corea , 2011.
- 2- Christ, Jesus , basic music course, key board course,2004 1993 by Intellectual Reserve, Inc. All rights reserved Printed in the United States of America, Published by The Church of Latter-day Saints Salt Lake City, Utah , Updated 2004
- 3- D. Hatch and S. Millward, From Blues to Rock: an Analytical History of Pop Music (Manchester: R. Middleton, et al, Pop, Grove music online, retrieved 14 March 2010.
- 4 - El kabbary , Dalia , Jazz Music Compositions for Piano by Matyas Seiber, science & music art journal , part one , volume 27, music education college , Helwan university ,2013 .
- 5- Jimenez , Ivan / Kuusi ,Tuire , Jazz Musicians' Tune Identification from Harmony, Sibelius Academy, University of the Arts, Finland # Department of Music, University of Pittsburgh, USA, 2017

- 6- Lamb, Bill "What Is Pop Music? A Definition, *About.com*, retrieved 8 March 2012
- 7- Monath, Norman "How to Play Popular Piano in 10 Easy lessons", "A Fireside Book" Published by Simon & Schuster, New York, London, copyright 1984
- 8- Moelants , Dirk ,Conveying Syncopation in Music Performance ,IPEM-Dept. of Musicology, Ghent University, Belgium,2012 .
- 9 – Mohamed, Wael Kamal Ahmed, The European way of Fritz Immunts to teach piano playing for beginners ,(2016) .,paper research , Amsea association Art Education , vol.5 , Cairo ,2016 .
- 10- R. Serge Denis off and William L. Schurk, Tarnished Gold: the Record Industry Revisited (New Brunswick, NJ: Transaction Publishers, 3rd edition, pp. 2–3.1986
- 11- Richard Scott (Chord Progressions@moneychords.com, Printed in the United States, All Rights Reserved © 2000 - 2009
- 12- Rucsanda, Mădălina ,The effect of various music genres on the adolescents' emotional state , - Bulletin of the *Transilvania* University of Braşov – Supplement Series VIII: Performing Arts • Vol. 8 (57) No. 2 – 2015
- 13- S. Amal, A. H. Fouad, "Statistics and research syllabi in psychological and educational researches" Egyptian Anglo library, Cairo, 6<sup>th</sup> print, 1990.
- 14- Smith, Joe "Off the Record: an Oral History of Popular Music" Ed. by Mitchell Fink. New York: Warner Books. Xiv, 429 p., including also [56] p. 1988.
- 15- Winkler, Peter "Toward a theory of pop harmony", In *Theory Only*, 4, pp. 3-26. 1978.
- 16- Will Barrow , Learn & Master Piano, Piano \_Lessons\_book\_v2.pdf ,2<sup>nd</sup> edition , Session 11,21 ,25 , with legacy Learning system, Inc. All rights reserved , learning system ,2009 ,
- 17- [http://pianotte.szm.com/piano sheet music + midis](http://pianotte.szm.com/piano_sheet_music_midis)
- 18- <http://www.zoominfo.com/p/Richard-Bradley/21301541.2013>
- 19- <https://www.britannica.com/art/Latin-jazz> , Latin jazz music (Afro- Cuban jazz), written by Raul Fernandez ,Encyclopedia
- 20- <http://www2.siba.fi/muste1/index.php?id=85&la=en>
- 21-[https://www.learnandmaster.com/piano/resources/Piano Lessons book v2.pdf](https://www.learnandmaster.com/piano/resources/Piano_Lessons_book_v2.pdf)

#### **Acknowledgment**

Thanked the duty of the masters of professors, faculty members, who seem reviewed the questionnaire form and they are:Prof. DRs.; Sami Ibrahim Ali, Moufidah Mohamed Ali, Hesham El Attar, Younes Mahmoud Badr, Walid Ajami , Ebtsam Makram, Ahmed Anwar .(piano professors in Faculty of Musical Education, Hilwan University)

## ملخص

### تعلم البيانو من خلال تقنيات التألفات بأغاني البوب جاز

#### "إعداد ريتشارد بيرادلى"

معظم القائمين على تعليم آلة البيانو يستخدمون الطرق التقليدية فى التعلم مع التركيز على تقنيات الأداء العزفى ، و هناك آخرون يستخدمون تقنيات التألفات لأغاني البوب جاز كطريقة لتعليم البيانو مع التركيز على جذب الطلاب لإستخدام الإيقاعات و التألفات و الأفكار اللحنية البسيطة التى تحتوى على نظريات موسيقية يمكن أن تساعد الطلاب على البدء فى عزف موسيقى أغاني البوب جاز فى أسرع وقت ممكن . تعلم الأداء على آلة البيانو للمبتدىء من خلال تقنيات التألفات بموسيقى أغاني البوب جاز بإستخدام المنهج التحليلى للإرتقاء بمستوى الأداء العزفى على آلة البيانو .

الهدف : تحديد أغاني البوب جاز من إعداد ريتشارد بيرادلى - تحليل عينة الأغاني - تيسير الصعوبات التكنيكية و التعبيرية بغرض تعلم أدائها على آلة البيانو .

المنهج المتبع المنهج الوصفى تحليل محتوى - تم اختيار ثلاثة مقطوعات من أغاني البوب جاز من إعداد ريتشارد بيرادلى لآلة البيانو ، و تم تناولها بالتحليل البنائى و العزفى مع تيسير الصعوبات العزفية للإرتقاء بالمستوى العزفى ، بغرض الوصول لداء جيد للألحان القائمة على تقنيات التألفات بالسلام من خلال اقتراح الباحثة لأداء صحيح و جيد فى عدة خطوات لتقنيات التألفات ، بإستخدام الإستبيان للتعرف على آراء السادة الخبراء و المتخصصين فى اختيار العينة و تحديد المستوى و مدى رغبة الطلاب فى عزف أغاني البوب جاز على آلة البيانو . و قد توصلت الباحثة إلى اختيار ثلاثة مقطوعات بالتحليل البنائى و العزفى .

النتائج - إن تأليف الجاز قائم على اللحن و الهارمونى و الإيقاع و التلوين الصوتى ، إن الجاز يساعد الطلاب على إبداع أفكار موسيقية تساهم فى عمليات التعليم الموسيقى .

توصى الباحثة - تطوير المحتويات العلمية الحالية للمقررات لمواكبة العصر ، تشجيع الطلاب لأداء تقنيات التألفات على آلة البيانو . إثراء المناهج بموسيقى الجاز و خاصة البوب لما لها من تأثير بالإرتقاء بالأداء العزفى

الكلمات المفتاحية - أغاني البوب جاز إعداد ريتشارد بيرادلى - تقنيات التألفات .