

**Iiro Rantala**

**AJATUKSIA**  
**PIECES OF MY MIND**

10 jazzahtavaa kappaletta  
pianolle

10 jazzy tunes for piano

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Tämäkin on jazzkappale, ja swing-fraseeraus on merkitty trioleilla.  
Mikäli kappale ei ole tarpeeksi hämy, laita mielikuvitusta kehiin!

This, too, is a jazz piece, with swing-phrasing written out with triplets.  
If the piece is not spooky enough, use your imagination!

# HÄMY LUSIKKA

## *A Spooky Spoon*

IIRO RANTALA

Misterioso ♩ = 110

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Misterioso' with a quarter note equal to 110 beats per minute. The first system consists of four measures. The right hand features a melodic line with triplets of eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and a crescendo leading to a piano (*p*) dynamic at the end of the system.

Measures 5-7 of the piece. The right hand continues with melodic lines featuring triplets. The left hand accompaniment includes chords and moving lines. Dynamics include piano (*p*) and a crescendo.

Measures 8-12 of the piece. Measure 8 starts with a piano (*p*) dynamic. Measure 9 features a mezzo-forte (*mf*) dynamic. Measure 10 returns to piano (*p*). The right hand has melodic lines with triplets, and the left hand has a steady accompaniment. Dynamics include piano (*p*) and a crescendo.

Measures 13-16 of the piece. The right hand continues with melodic lines featuring triplets. The left hand accompaniment includes chords and moving lines. Dynamics include piano (*p*) and a crescendo.

Tässä kappaleessa pääset kokeilemaan kahta erilaista komppaustyyliä vasemmalla kädellä. A-osassa on neljäsoasointuja ja B-osassa ns. kävelevä bassolinja. Tee tähän kappaleeseen improvisoitu soolo sointumerkkien mukaan.

In this piece you'll get to try two different accompaniment styles on your left hand. In section A it's fourth notes and on B section a so-called walking bass. On this piece you can improvise a solo based on the chords.

## JAZZIA VAAN!

*A Harmless Jazz Tune*

Swing ♩ = 130

IIRO RANTALA

**A** B $\flat$ <sup>6</sup> A $\flat$ 7(#11) C $\flat$ 7 B7(b5)

1. B $\flat$ <sup>6</sup> G $\flat$ 7 E $\flat$ m(maj7) A $\flat$ 7 B $\flat$ <sup>6</sup> G $\flat$ 7 C $\flat$ 7 F7(b9)

2. E $\flat$ m(maj7) A $\flat$ 7 B $\flat$  C $\flat$ 7 C $\sharp$ ° B $\flat$ <sup>6</sup> B $\flat$ 7 **B** E $\flat$ maj7

Tällä kappaleella ei ole mitään tekemistä elokuva-alan palkintojen kanssa. Tämä on omistus Oskar Merikanto -nimiselle suomalaiselle säveltäjälle, joka teki upeita melodioita n. 100 vuotta sitten.

This piece has nothing to do with the film industry awards. This piece is dedicated to a Finnish composer by the name Oskar Merikanto. He lived and created great melodies about 100 years ago.

## OSKAR-WALTZ

♩ = 100

IIRO RANTALA

INTRO (*freely*)

*mf* *cresc.*

7

13

18

**A** Più mosso ♩ = 150

*mp*

Laulava legato kuuluu myös tähän kappaleeseen. Mukaan sopivasti pedaalia. Tempon kanssa voi hieman leikkiä; varsinkin tahtien 17-22 väli voi olla nopeampi, jonka jälkeen on sopiva rauhoittua takaisin alun tempoon.

Singing legato is part of this piece as well. Add sustain pedal as needed. You can play with the tempo. The segment between measures 17-22 can be faster, after which it's good to slow down to the original tempo.

# RAUHAA

*Peace*

IIRO RANTALA

Tranquillo ♩ = 85

Measures 1-5 of the piano score. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs, and the left hand provides harmonic support with chords and moving lines.

Measures 6-9 of the piano score. The melodic line in the right hand continues with slurs, while the left hand maintains a steady accompaniment.

Measures 10-13 of the piano score. The right hand has more complex phrasing with slurs, and the left hand accompaniment becomes more active.

Measures 14-17 of the piano score. This section includes accents (>) in both hands, indicating a slight increase in emphasis or tempo. The piece concludes with a final chord in the right hand.

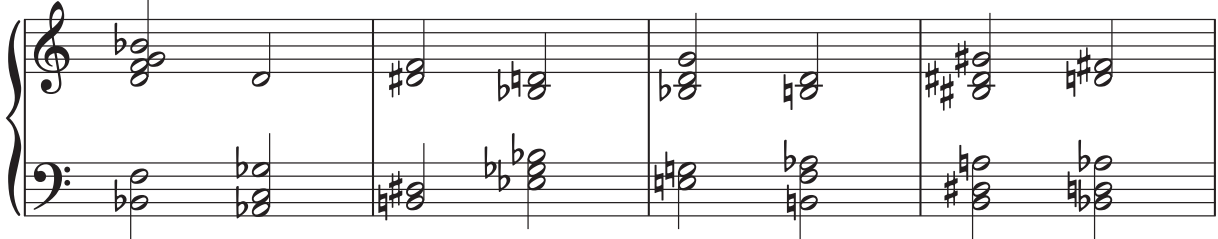
# Soinnuista, hajotuksista ja käännöksistä

Äkkiseltään nähtynä jazzissa käytettävät soinnut, siis harmonia, voi vaikuttaa monimutkaiselta ja vaikeasti hahmotettavalta. Hätä ei ole kuitenkaan tämän näköinen! Kaikki on omaksuttavissa aivan helposti. Soinnun perussävelen lisäksi sointumerkissä ilmoitetaan eri asteiden muutokset. Esimerkiksi #5 tarkoittaa korotettua viidettä astetta. C-duurisoinnussa merkintä muuttaa siis g-sävelen gis-säveleksi, A-duurissa e-sävelen eis/f-säveleksi jne. Alennusmerkillisistä esim. b9 on alennettu yhdeksäs aste jne.

Tärkeää on sointujen hajottaminen ilmapasti molemmille käsille. Alla muutama esimerkki tämän kokoelman kappaleiden soinnuista ja niille hyvin toimivat hajotukset ja käännökset.

## Jazzia vaan!

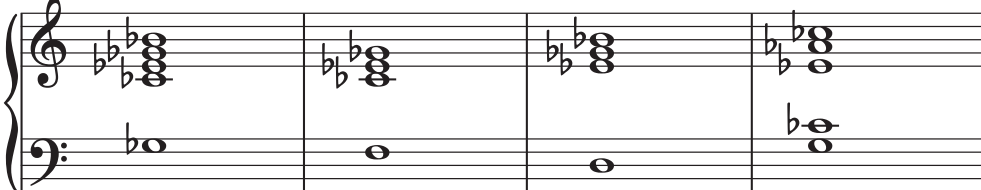
Bb<sup>6</sup> Ab<sup>7</sup>(#11) B<sup>7</sup>(b5) Eb<sup>m</sup>(maj7) Em<sup>7</sup>(b5) B<sup>o</sup> B<sup>13</sup>(b9) Bb<sup>7</sup>(#5)



Musical notation for Jazzia vaan! showing chords and their voicings. The notation is in treble and bass clefs, with a grand staff. The chords are: Bb<sup>6</sup>, Ab<sup>7</sup>(#11), B<sup>7</sup>(b5), Eb<sup>m</sup>(maj7), Em<sup>7</sup>(b5), B<sup>o</sup>, B<sup>13</sup>(b9), and Bb<sup>7</sup>(#5). The voicings are shown as chords in the treble and bass clefs.

## Ajatuksia

Cb<sup>maj7</sup>/Gb Cb/F Eb<sup>m</sup>/D Ab<sup>m</sup>/G



Musical notation for Ajatuksia showing chords and their voicings. The notation is in treble and bass clefs, with a grand staff. The chords are: Cb<sup>maj7</sup>/Gb, Cb/F, Eb<sup>m</sup>/D, and Ab<sup>m</sup>/G. The voicings are shown as chords in the treble and bass clefs.

# About chords and their voicing

The jazzy chords with their alienating suffixes might look complex and hard to get a grasp on. Don't worry, they are in fact completely logical and easy to understand.

In addition to the root chord the changes in degrees are clearly spelled out. For instance  $\flat 9$  means augmented fifth degree. In C major that will augment G to G-sharp. In A major the E would become E-sharp (F). As for flat-signs, e.g.  $\#5$  means lowered ninth degree etc.

It is important to spread the chords across both hands. Below are a few example chords and their voicings from tunes of this publication.

## A Harmless Jazz Tune

$B\flat^6$     $A\flat^7(\#11)$     $B^7(\flat 5)$     $E\flat m(\text{maj}7)$     $E m^7(\flat 5)$     $B^\circ$     $B^{13}(\flat 9)$     $B\flat^7(\#5)$

The image shows a musical score for 'A Harmless Jazz Tune' with two staves (treble and bass clef). Above the staves, eight chords are listed:  $B\flat^6$ ,  $A\flat^7(\#11)$ ,  $B^7(\flat 5)$ ,  $E\flat m(\text{maj}7)$ ,  $E m^7(\flat 5)$ ,  $B^\circ$ ,  $B^{13}(\flat 9)$ , and  $B\flat^7(\#5)$ . The notes are written in a way that demonstrates how the chord tones are distributed across the two hands.

## Piece of My Mind

$C\flat^{\text{maj}7}/G\flat$     $C\flat/F$     $E\flat m/D$     $A\flat m/G$

The image shows a musical score for 'Piece of My Mind' with two staves (treble and bass clef). Above the staves, four chords are listed:  $C\flat^{\text{maj}7}/G\flat$ ,  $C\flat/F$ ,  $E\flat m/D$ , and  $A\flat m/G$ . The notes are written in a way that demonstrates how the chord tones are distributed across the two hands.