

Polymetric Puzzles

Exercises and Short Pieces for Piano and Keyboard

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About the Author



Jeff Fineberg is a keyboardist with extensive experience playing synthesizers, piano, harpsichord, organ and computer-based virtual synthesizers (*such as Absynth, Reaktor, FM8, etc.*). He also utilizes computer programming as a tool for music performance and composition. His music genre interests include progressive rock, classical, jazz-rock fusion, electronica and experimental approaches – among others.

He has played in a number of ensembles, focusing primarily on composition as well as improvisation. He also pursues solo efforts, exploring various interests such as improvisation, composition, recording, and experimenting with temporal aspects of music, such as polymeters and polyrhythms.

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In addition to his music interests, Jeff is an Information Technology Professional, working as a Programmer Analyst, Database Analyst and an Adjunct Lecturer at the University at Buffalo in New York. He has taught a wide range of Information Technology topics, such as Software Development, Database Systems and Systems Analysis.

Preface

I would like to explain what “Polymetric Puzzles” is about and the motivation for creating it. During much of my music experience, I have had a strong interest in the idea of experimenting with music from a perspective of interesting meters, as well as the use of polyrhythms. Music that contains odd meters and rhythms has always intrigued me. You can find examples of this in many forms of music. Examples include Popular Music, Dance Music, Progressive Rock, as well as Art Music (e.g. Impressionistic / Avant Garde), Jazz and Jazz/Rock fusion.

I have always been fascinated with keyboard musicians who can play different meters and rhythms between two hands. This seemed like an interesting challenge to conquer. The main focus of the book is to give the reader opportunities to develop independence of the hands using (as I refer to them) “Polymetric Puzzles”.

Much of the book contains a variety of puzzles that the keyboardist needs to solve. In addition, there are recommendations on how to play variations. There are also sections of the text with fully written out manuscript consisting of a variety of composed works based upon polymetric patterns.

My intention when developing this book was to illustrate the interesting aspects of both polymeters and polyrhythms so that the reader gains interest with these aspects of music, to increase independence of the hands, as well as experiment further beyond the text. I also hope the reader discovers these techniques to be useful tools for improvisation and composition.

How might you get the most out of this book? Feel free to initially skim the chapters to get an overall understanding of the concepts, as well as to consider where you may want to focus your interests. While some readers may choose to start playing examples, others may want to read some of the theory behind the exercises. To gain the most understanding of the concepts, I recommend that you read the background material in chapter 1. However if you intend to only play the fully notated pieces, this may or may not be necessary.

Throughout the book you will see footnotes with recommendations to perform “web searches”. If you come across any term you are not familiar with, please feel free to search the web or refer to a music theory textbook for additional details.

Please refer to the website **www.polymetricpuzzles.com** for additional information and content regarding this book.