

Learn & Master
PIANO
with Will Barrow

WORKBOOK
MOBKBOOK

LEGACY
LEARNING SYSTEMS

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Instructions on Using the Play Along Cds

Methods of Using the Play Along CDs Throughout the Course

Each track on the CDs that accompanies “Learn & Master Piano” is presented with an intro (introduction), count off, occasional instructions and piano part. The track is immediately followed by a version without count offs, instructions, or piano. It's best to use the latter "bare-bones" version only after you're sure what to play and where to play it.

During the intros to each track don't play. Allow this fantastic band to establish the pulse and mood for what you're about to play—then I'll count you in. On the solo piano track and a few tracks with the band, the piano comes in right away, but on most the band plays a little intro. On some tracks I'll instruct you to go back to the intro, and then you'll rest and listen to the band until I count you back in.

The chord progressions are repeated multiple times—usually 4 or 8 times—depending on the length of the piece. Songs are often repeated as well. Make a point to listen for and keep track of how many times they're repeated so you can end with the band.

If you're having trouble executing what you're playing with a track, then go back and practice it on your own—*slow it down and break it down!* If you need to simplify your part [i.e. play one hand only] so you can get in the groove with the band, then do so. That's the beauty of *Learn & Master Piano*; you do it at your own pace.

Once you've mastered the prescribed material to play with a given track, experiment with different ways of playing the chords, melodies, and rhythms. Go nuts!

Remember to use recordings of songs we're working on—as played by the original artists—as play along tracks. For example, play "Let It Be" with the Beatles or "Blueberry Hill" with Fats Domino.

Have a ball!

Will

Session 1 - First Things First

Finding the Notes on the Keyboard

OVERVIEW

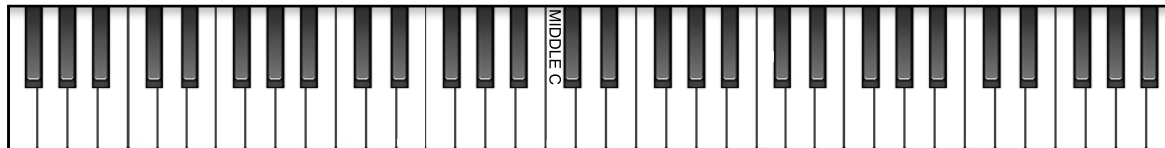
- The Layout of the Keyboard
- The Notes of the Keyboard
- Numbering the Fingers
- SONG: "Beginnings" 1st Chord Progression

SKILLS TO MASTER IN THIS SESSION:

1. Be able to find any note on the keyboard.
2. Be able to sit properly at the keyboard and understand how different parts of the body are used for different actions at the keyboard.

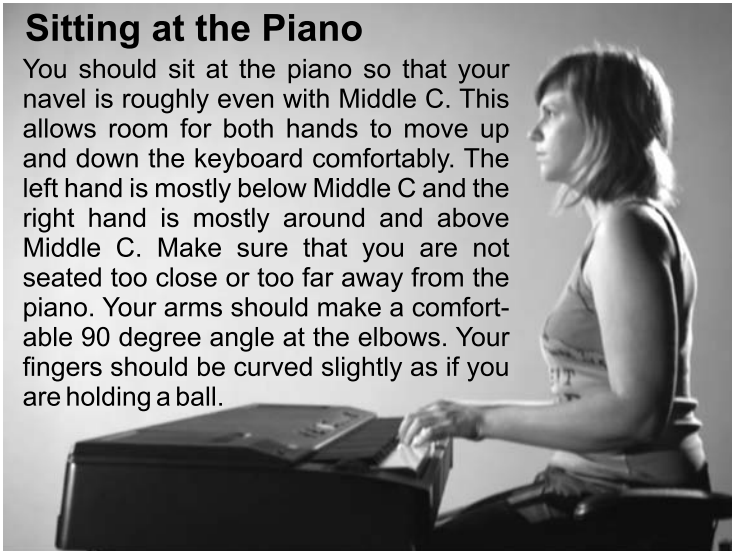
The Layout of the Piano Keyboard

The piano is laid out in a repeating series of twelve pitches. In each series, there are five black notes and seven white notes. The black notes are in groups of two and three. Each black note has a white note just below it, to the left, and just above it, to the right. You can use this arrangement of black and white notes to orient yourself at the piano keyboard.

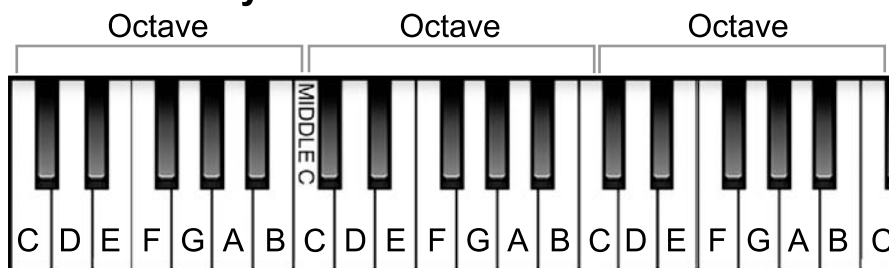


Sitting at the Piano

You should sit at the piano so that your navel is roughly even with Middle C. This allows room for both hands to move up and down the keyboard comfortably. The left hand is mostly below Middle C and the right hand is mostly around and above Middle C. Make sure that you are not seated too close or too far away from the piano. Your arms should make a comfortable 90 degree angle at the elbows. Your fingers should be curved slightly as if you are holding a ball.



Notes of the Keyboard



KEY IDEA



The piano's white notes are named by the letters A, B, C, D, E, F and G and are repeated over and over up and down the piano.



You can use the arrangement of the black notes to orient yourself at the piano's keyboard.

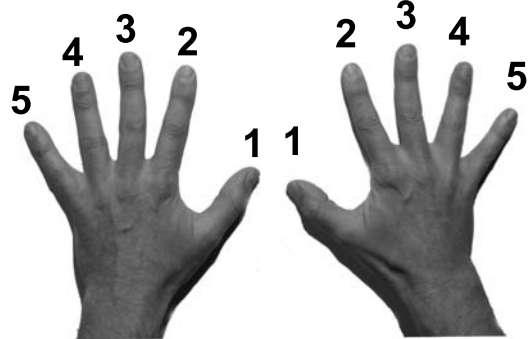
KEY IDEA



An OCTAVE is the distance between a note and the next note of the same name, either up or down.

Session 1 - First Things First

Numbering the Fingers



Different parts of the body are responsible for different actions at the piano.

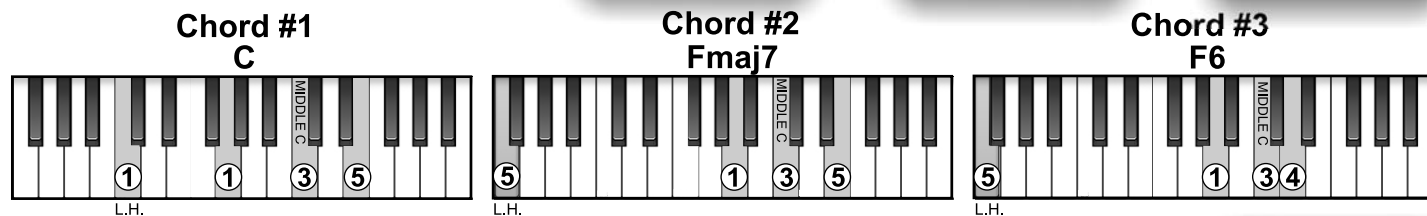


Several notes played simultaneously are referred to as a CHORD.



When held down, the SUSTAIN PEDAL allows the sound of the piano to keep ringing after the fingers are withdrawn.

“Beginnings” Chord Shapes



NOTE: Numbers indicate which fingers to use when playing the chord.

SONG: “Beginnings” 1st Chord Progression



Chord #1				Chord #2				Chord #3			
Chord	C	C	C	C	Fmaj7	Fmaj7	F6	F6	F6	F6	
Name:	C	C	C	C	Fmaj7	Fmaj7	F6	F6	F6	F6	
	/	/	/	/	/	/	/	/	/	/	
	Play chord for each slash				Go to next line down						

Chord #1				Chord #2		Chord #3		Chord #1	
C	C	C	C	Fmaj7	Fmaj7	F6	F6	C	
/	/	/	/	/	/	/	/	/	
Hold chord for 4 counts									



Remember good practice habits, and when the going gets tough, SLOW IT DOWN AND BREAK IT DOWN.



- You can find and name every note of the musical alphabet on the piano.
- You can play the 5-finger exercise evenly in the right hand.
- You can play “Beginnings” 1st Chord Progression with a steady pulse (rhythm).

Session 2 - Major Progress

Major Chords, Notes on the Treble Clef

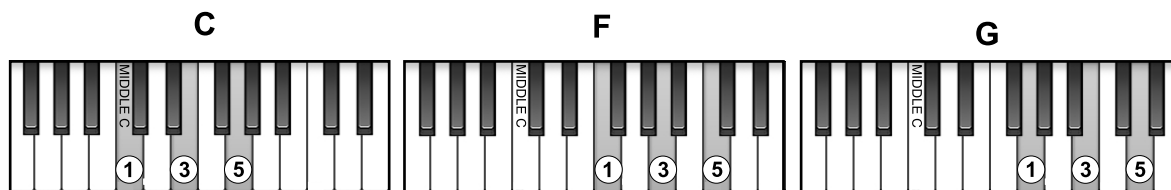
OVERVIEW

- Major Chords: C, F, and G
- The Staff
- SONGS: "C-F-G Progression #1 and #2"
- Notes on the Treble Clef
- SONG: "When the Saints Go Marching In"

SKILLS TO MASTER IN THIS SESSION:

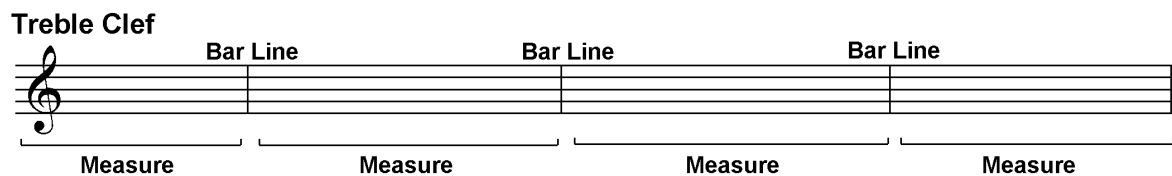
1. Know how to play the C, F, and G chords.
2. Know the components of the treble clef staff.
3. Know the notes on the treble clef.
4. Be able to play "C-F-G Progression #1 and #2."
5. Be able to play "When the Saints Go Marching In."

Major Chords: C, F, and G

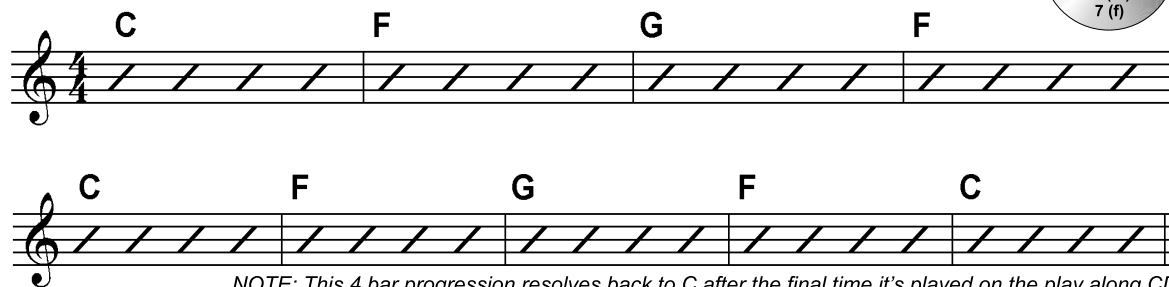


NOTE: Numbered circles indicate which finger to use to play the key.

The Staff



SONG: "C-F-G Progression #1"



NOTE: This 4 bar progression resolves back to C after the final time it's played on the play along CD

KEY IDEA

#1

E	_____	FINE
C	_____	DOES
A	_____	BOY
F	_____	GOOD
	_____	EVERY

Here are some helpful ways to remember the names of lines and spaces. The names of the spaces, from bottom to top, spell FACE. The line letters are represented by the first letters in the words Every Good Boy Does Fine.

KEY IDEA



A **CHORD** is more than one note played at the same time. Chords provide the harmonic framework, as well as the color and sound, of music.

KEY IDEA



MAJOR refers to the way the chord sounds and how it is constructed.

A **TRIAD** is any group of 3 notes played as a chord.

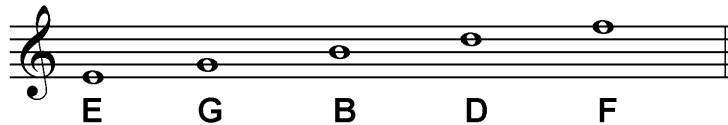
Session 2 - Major Progress

SONG: "C-F-G Progression #2"

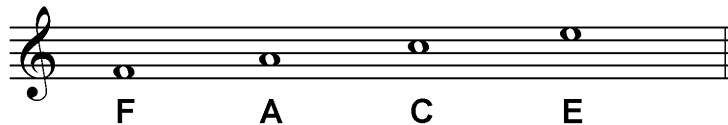


Notes on the Treble Clef

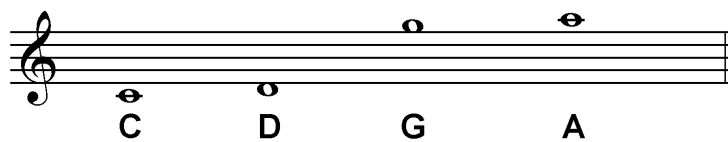
Notes on the Treble Clef Lines



Notes on the Treble Clef Spaces



Notes on the Treble Clef Ledger Lines



PLAYING TIP
SLOW DOWN as much as you need to in order to play the piece at a steady pulse (beat or rhythm).

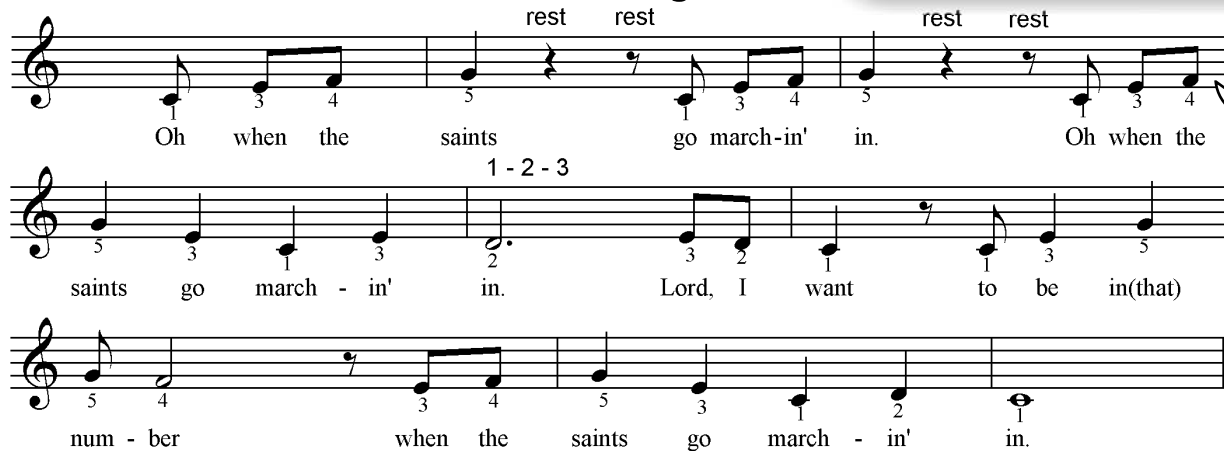


PLAYING TIP
It helps to sing the melody, with or without the lyrics, as you play it.



KEY IDEA
Silences, or spaces, in music are called **RESTS**, and they should be felt as much as the notes that are played.

SONG: "When the Saints Go Marching In"



- You can play all the phrases of "When the Saints Go Marching In" with a steady pulse.
- You can form C, F, and G triads.
- You can play the "C-F-G Progressions #1 and #2."
- You can name the lines and spaces of the treble clef staff.

Session 3 - Scaling the Ivories

C Major Scale, Scale Intervals, Chord Intervals

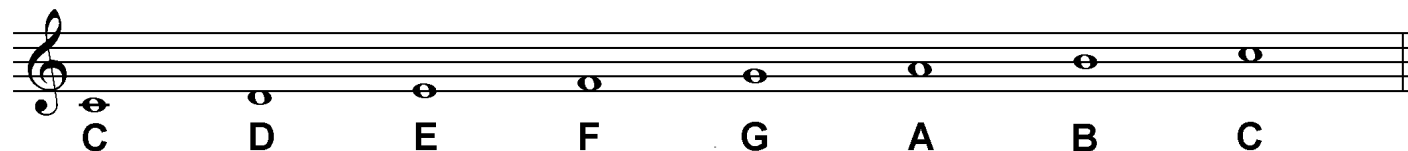
OVERVIEW

- The C Major Scale
- Intervals in a C Major Scale
- Major Triads
- SONG: "Joy to the World"
- SONG: "C-F-G Progression #3"
- SONG: "Beginnings" 1st Chord Progression Broken Up

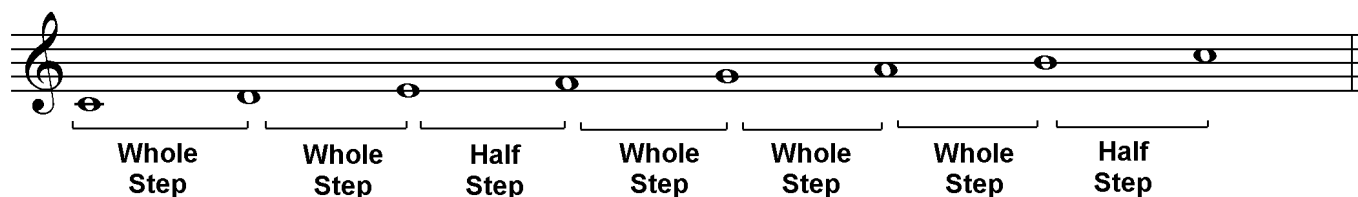
SKILLS TO MASTER IN THIS SESSION:

1. Play a C Major Scale.
2. Understand how a Major Scale is formed.
3. Understand how a Major Triad is formed.

C Major Scale



Steps in a Major Scale



Fingering the C Major Scale



A WHOLE STEP is the distance between two adjacent white notes with a black note in between.



A HALF STEP is the distance between a white note and a black note, or two white notes with no black note in between.



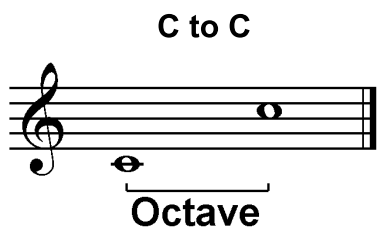
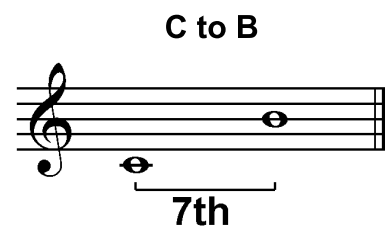
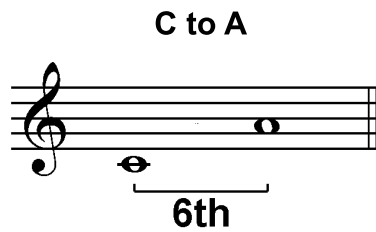
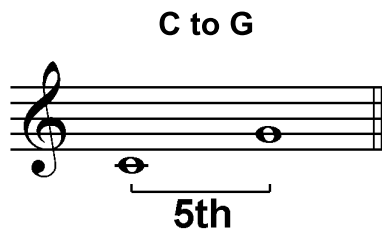
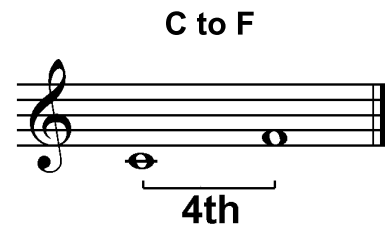
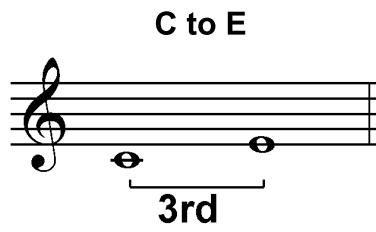
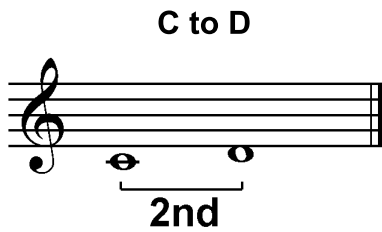
A MAJOR SCALE is built on a specific pattern of whole steps and half steps, and it can be built from any note on the piano.



Major Scales are played using this pattern: 2 whole steps and a $\frac{1}{2}$ step, 3 whole steps and a $\frac{1}{2}$ step.

Session 3 - Scaling the Ivories

Intervals in the C Major Scale

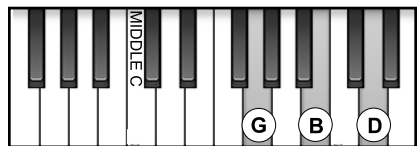
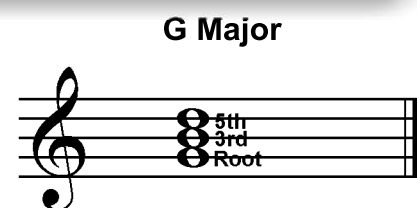
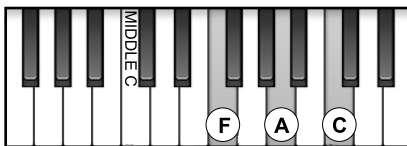
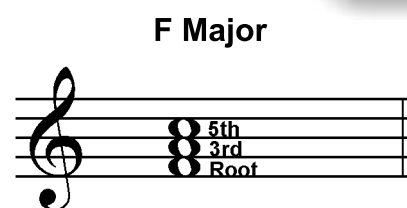
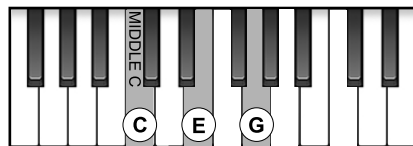
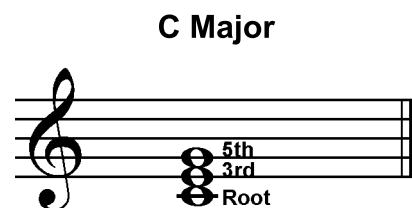


The distance from one note to another, regardless of how great, is called an INTERVAL.



New hand positions involve the thumb crossing under the fingers going up and the fingers crossing over the thumb going down.

Major Triads



Session 3 - Scaling the Ivories

SONG: "Joy to the World"

Here's the song broken down by lyric and melodic phrases. Try to pick out the notes of the melody from the C Major Scale. If you don't know the melody, listen to it on the play along CD.

Phrase 1

Joy to the world, the Lord is come!

Phrase 1 and 2 are both covered in the session.



Phrase 2

Let Earth receive her King;

Phrase 3

Let every heart

Phrase 4

Prepare Him room,

Phrase 5

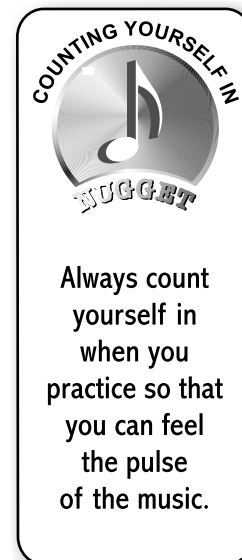
And heaven and nature sing,

Phrase 6

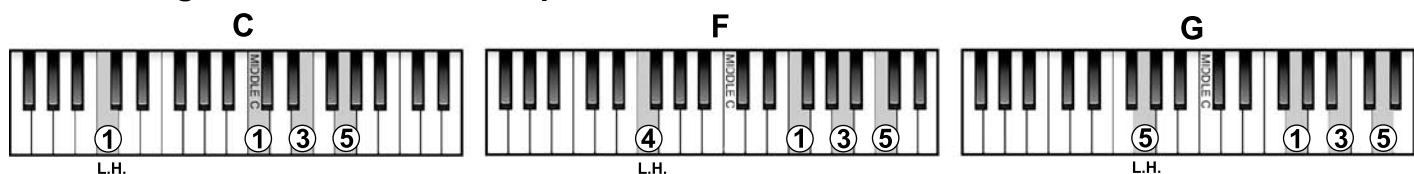
And heaven and nature sing,

Phrase 7

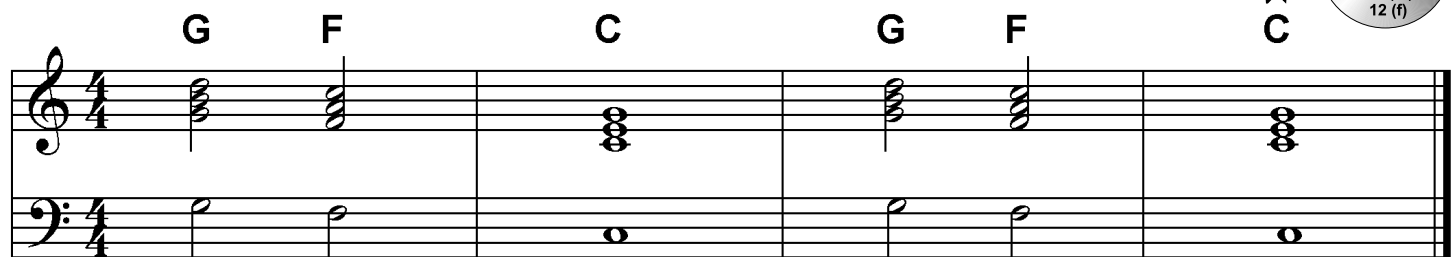
And heaven, and heaven, and nature sing.



"C-F-G Progression #3" Chord Shapes

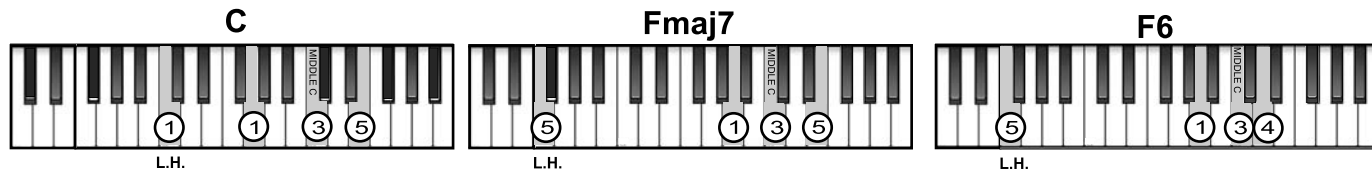


SONG: "C-F-G Progression #3"



Session 3 - Scaling the Ivories

“Beginnings” 1st Broken Up Chord Progression Chord Shapes



SONG: “Beginnings” 1st Broken Up Chord Progression

The musical notation shows the progression in 4/4 time:

- Measure 1:** Treble clef, C major chord. Notes: C4 (half note), E4 (quarter), G4 (quarter), B4 (quarter).
- Measure 2:** Treble clef, F major 7th chord. Notes: F4 (half note), A4 (quarter), C5 (quarter), E5 (quarter).
- Measure 3:** Treble clef, F6 chord. Notes: F4 (half note), A4 (quarter), C5 (quarter), D5 (quarter).
- Measure 4:** Treble clef, C major chord. Notes: C4 (half note), E4 (quarter), G4 (quarter), B4 (quarter).

The bass line consists of a single half note C3 in the first measure and a single half note C3 in the fourth measure.



- You can play a C Major Scale up and down with the correct fingering in slow quarter notes at 60 BPM.
- You can name the intervals from C to the other notes in the C Major Scale.
- You can name the intervals (root, 3rd, and 5th) of the chord tones of the C, F, and G triads while playing the chords.
- You can play the song “Beginnings” 1st Broken Up Chord Progression.

Session 4 - Left Hand & Right Foot

Bass Clef Notes, Sustain Pedal

OVERVIEW

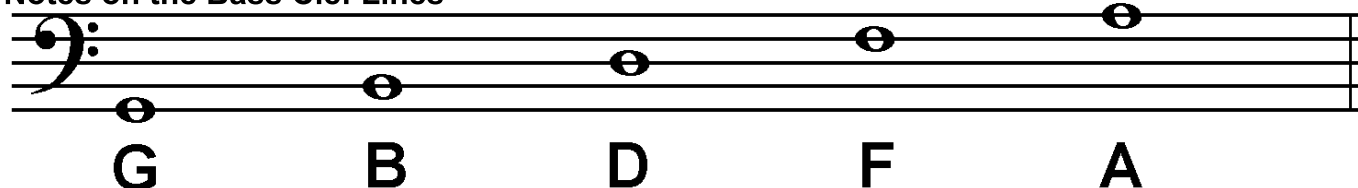
- Notes on the Bass Clef
- SONG: "When the Saints Go Marching In"
- "Beginnings" 1st Chord Progression with Sustain Pedal

SKILLS TO MASTER IN THIS SESSION:

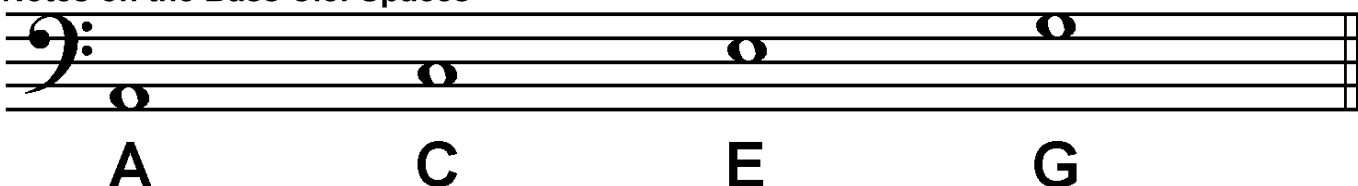
1. Be able to read notes on the bass clef.
2. Be able to use the sustain pedal properly.
3. Understand what a repeat sign is and where to go in a piece of music when you see it.

Notes on the Bass Clef Lines and Spaces

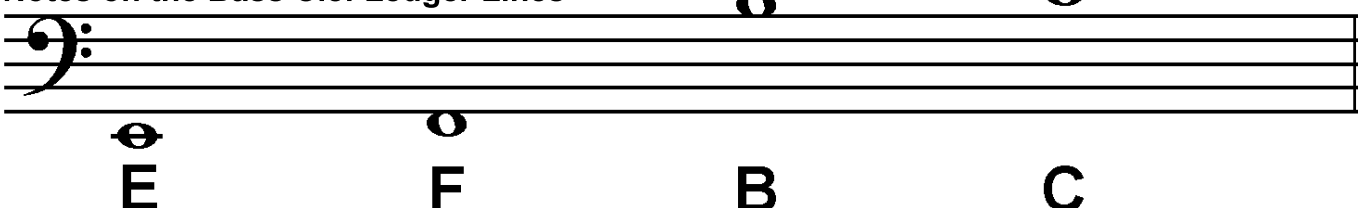
Notes on the Bass Clef Lines



Notes on the Bass Clef Spaces



Notes on the Bass Clef Ledger Lines



KEY IDEA



The notes on the lines of the bass clef are G, B, D, F, and A. This is easily remembered by the phrase Good Boys Do Fine Always.

KEY IDEA



The notes on the spaces of the bass clef are A, C, E, and G. This is easily remembered by the phrase All Cows Eat Grass.

Session 4 - Left Hand & Right Foot

SONG: "When the Saints Go Marching In" Bass Line

NOTE: Play bass line with the left hand while the right hand rests.



Melody **Bass Line**

C **G** **C** **F** **C** **G** **C**

1 3 2 1 1 3 2 1 1 3 2 1 1 3 2 1

"When the Saints Go Marching In" Left Hand Melody

NOTE: Play the melody with the left hand while the right hand rests.



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

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



PLAYING TIP

TAPPING OUT RHYTHMS on any surface is a great way to practice rhythms as a separate entity from the notes.



KEY IDEA

A BASS LINE is a pattern of low notes which provides a rhythmic foundation and a groove to play under the tune. A GROOVE is a steady, infectious rhythm.

Session 4 - Left Hand & Right Foot

“Beginnings” 1st Chord Progression with Sustain Pedal

C Fmaj7 F6 C

Pedal Down Pedal Up Pedal Down Pedal Up Pedal Down Pedal Up



PLAYING TIP

The pedal on the right is called the **SUSTAIN PEDAL**. It can be used to keep the sound of the piano ringing after the fingers are removed from the keys.



PLAYING TIP

In written music, a pedal marker is sometimes indicated by a bracketed line beneath the staff, which denotes pressing down or releasing the sustain pedal.



PLAYING TIP

Highly rhythmic pieces should usually use little or no pedal.



SUSTAIN PEDAL

Practice without the sustain pedal, and change it often when you do use it.



- You can play all of the bass line for “When the Saints Go Marching In” with a steady pulse.
- You can name the lines and spaces of the bass clef staff.
- You can change the pedal on the “Beginnings” 1st Chord Progression when the chord changes without blurring the chord change.

Session 5 - Minor Adjustments

Minor Chords and How They Work

OVERVIEW

- Minor Chords
- SONGS: "Minor Mood #1 and #2"
- Triads of the C Major Scale
- SONG: "Lazy"

SKILLS TO MASTER IN THIS SESSION:

1. Know how to build Minor chords.
2. Know how to relate chords to the major scale by number.
3. Know how to recognize chord progressions by ear.

Minor Chords—Forming Major Triads into Minor Triads

To form a minor triad, lower the middle note a half step. Play these right hand chords in sequence, naming each chord as you play it.

C Major **F Major** **G Major**

C Minor **F Minor** **G Minor**

NOTE: In the examples on this page, the letters inside the circles represent the name of the note.

HOW TO BUILD MINOR CHORDS

NUGGET

Any Major triad becomes a Minor triad when the middle note, the 3rd, is lowered one half step.

Minor Chords: Am, Dm, & Em Chord Shapes

Am **Dm** **Em**

SONG: "Minor Mood #1"

(Workshop Exercise)

Am Dm Am Em Am

(Play 1 chord per bar.)



SONG: "Minor Mood #2"

(Workshop Exercise)

Cm Fm Gm Cm

(Continue to play Cm)



PLAYING TIP

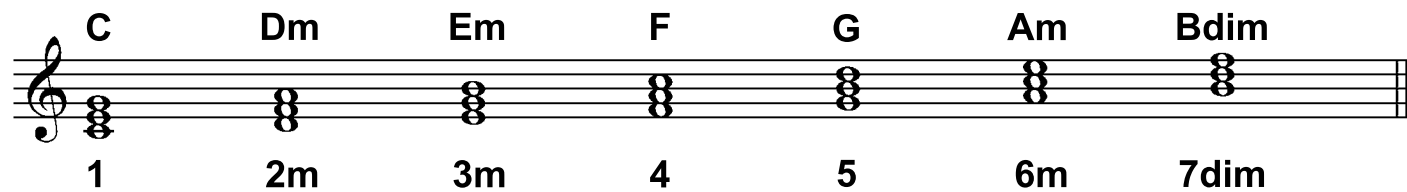
In chord symbol notation in music, the word 'minor' is abbreviated as a lower-case 'm' (as in Am for A minor), or the letters 'min' (as in Cmin for C minor).

But how strange the change from major to minor...
-Cole Porter, from the song "Every Time We Say 'Good-Bye'"

Session 5 - Minor Adjustments

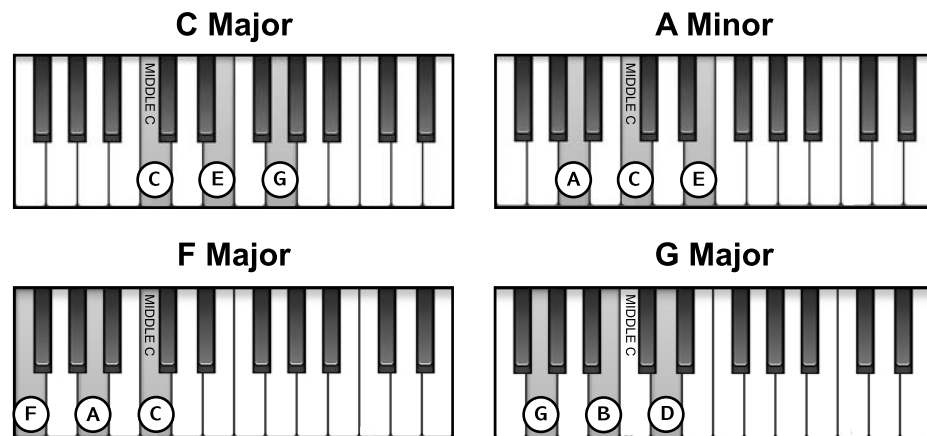
Triads of the C Major Scale

Each note of a major scale can be used to generate a triad. These triads of the major scale can be represented by a number. As each chord is built, these combinations of notes form triads that come in a specific pattern that is the same in every key. The triads built on the first, fourth, and fifth scale steps become MAJOR CHORDS. The triads built on the second, third, and sixth scale steps become MINOR CHORDS. The triad built on the seventh scale step is a DIMINISHED CHORD, and we will focus on that chord later in Session 25.

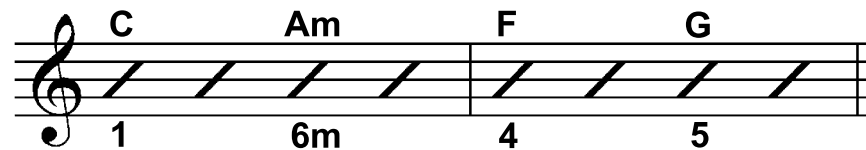


"50s Ballad" Chord Shapes

Here is an example of a song using these major scale triads. This simple ballad uses four of the seven chords derived from the C Major Scale.



"50s Ballad" Chord Chart



To figure out chord Progressions by ear:

- Establish the key
- Listen to the chords
- Hum the movement of the bass

Session 5 - Minor Adjustments

“When the Saints Go Marching In” by Number

C (1)

Oh when the saints go march-in' in.

G (5)

Oh when the saints go march - in' in.

C (1) F (4)

Lord, I want to be in that num-ber

C (1) G (5) C (1)

When the saints go march - in' in.

“Beginnings” 1st Minor Chord Progression

To adapt our “Beginnings” 1st Chord Progression into the “Beginnings” 1st Minor Chord Progression, we will make two small changes in the chords. First, we will change the left hand bass note to the A just below the C originally played. Then, we will move the right hand 1st finger up one note.

Am

L.H.

F Chord #1 (Fmaj7)

L.H. Can Play Either

F Chord #1 (F6)

L.H. Can Play Either

Am Fmaj7 F6 Am

(repeat)

Session 5 - Minor Adjustments

“Beginnings” 1st Chord Progression from Original to Minor

SONG: “Lazy”

(Workshop Song)

NOTE: On the play-along CD, the Em changes to an E triad.



As examples of the minor chords and their sound and color:

Elton John
“Sorry Seems to be the Hardest Word”

Mendelsohn
“Venetian Boat Song #2”
from
Songs Without Words



- You can make C, F, and G major triads into minor triads.
- You can form Am, Dm, and Em triads.
- You can play and number the triads of the C Major Scale.
- You can play the chords to “Lazy” with the chord chart.

Session 6 - Upside Down Chords

Chord Inversions and Reading Rhythms

OVERVIEW

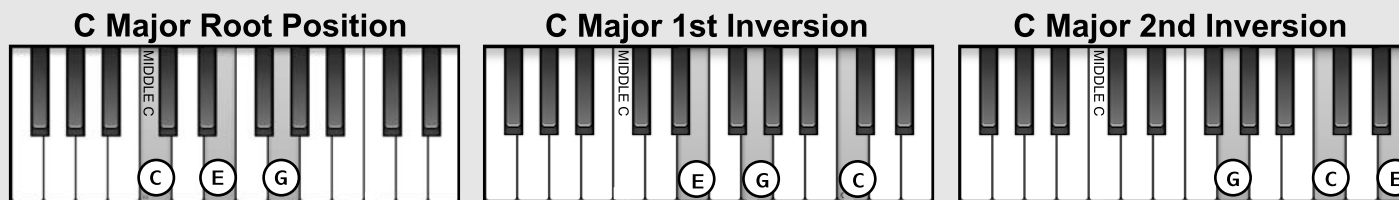
- Triad Inversions—1st Inversion
- SONG: “Lean on Me”
- Reading Rhythms in Music
- Time Signatures

SKILLS TO MASTER IN THIS SESSION:

1. Know how to form triad inversions.
2. Be able to read and interpret note values in written music.

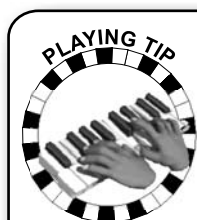
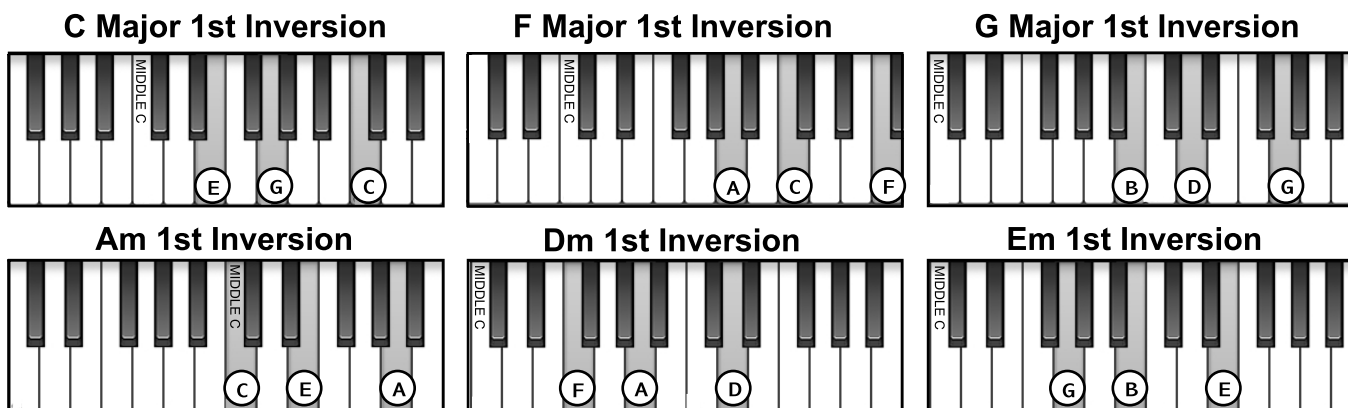
Triad Inversions

A triad contains three different notes. For example, a C major triad, represented in the graphic below, is made up of C-E-G. These notes can be played in any order, so a triad can be voiced 3 different ways. When the root of the chord (in this case C) is on the bottom, the chord is in the **ROOT POSITION**. An **INVERSION** uses the same notes in the chord but changes the order. **1st INVERSION** is when the root note (in this case the C) is moved an octave higher, leaving the original 3rd (in this case E) as the lowest note. Moving the E up an octave leaves the original 5th (in this case G) as the lowest note. This is the **2nd INVERSION**.



Triads in First Inversion: C, F, G, Am, Dm, & Em

NOTE: Names of the notes comprising the chord appear in circles. (Notice the location of Middle C.)



Chords played in the midrange of the piano (an octave above and below Middle C) generally sound the fullest, but practice them in all the ranges.



Any chord you play can be inverted by putting the bottom note on top or the top note on the bottom.

Session 6 - Upside Down Chords

1st Inversion Exercises (Workshop Exercise)

"C-F-G Progression #1" Using 1st Inversion Chords



"Minor Mood #1" Using 1st Inversion Chords



"Lean On Me" Chord Shapes*

C (1st Inversion with C Bass)

Dm (1st Inversion with D Bass)

Em (1st Inversion with E Bass)

F (1st Inversion with F Bass)

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5. G7 (with G Bass)



PLAYING TIP
Any time you learn a new chord, try inverting it to hear the different colors it has with different notes on the top, bottom, and in the middle.

NOTEWORTHY



SYNCOPATED RHYTHMS
don't fall evenly
on the beat.

Session 6 - Upside Down Chords

SONG: "Lean on Me" - Bill Withers*

NOTE: This song uses elements from other sessions. Ties are covered in Session 7, and 8vb is covered in Session 16

Phrase 1 C C Dm Em F (one - two) F Em Dm C

Phrase 2 C Dm Em Em Dm

Phrase 3 C C Dm Em F F Em Dm C

Phrase 4 C Dm Em G7 C

NOTE: Don't worry about the bass line now. When you're ready, it's here!



Tapping the rhythm, especially on a syncopated song like "Lean On Me," is a simple way to focus on the rhythm without having to worry about the notes.



When practicing, isolate problem areas and focus on what needs to happen.

SLOW IT DOWN
AND
BREAK IT DOWN

Reading Rhythms in Music

There are four main types of notes that vary according to how long they are held when they are played.

Whole Note	Half Note	Quarter Note	Eighth Note
4 Beats	2 Beats	1 Beat	½ Beat



A 4/4 measure can hold any combination of notes whose values total 4 beats.

EXAMPLE: (1) 1/2 note (2 beats)
+ (4) 8th notes (2 beats)
= 4 beats

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Session 6 - Upside Down Chords

Reading Rhythms in Music (Workshop Exercise)

NOTE: Practice this with a metronome set at a comfortable tempo. Try 80 bpm.

Whole Notes **Half Notes** **Quarter Notes**

1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 1 2 3 4 1 2 3 4

Eighth Notes

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Time Signatures

At the beginning of each piece of music, after the clef, is the TIME SIGNATURE.

The TOP NUMBER in the time signature indicates how many beats are in each bar (measure).

The BOTTOM NUMBER indicates what kind of note (i.e. whole, half, quarter, or 8th) gets one beat.

What a Time Signature Looks Like

4 TOP NUMBER = The number of beats in each bar (or measure). In this case there are 4.

4 BOTTOM NUMBER = What kind of note gets a full beat. In this case it is the 1/4 note.

NOTEWORTHY



BAR and MEASURE are interchangeable terms for the space between two bar lines on a musical staff.



- You can form the 1st inversions of C, F, G, Am, Dm, and Em.
- You can play *Lean on Me* with the metronome at about 66 bpm.
- You can play the C, F, G, Progression #1.
- You can play the 1st Inversion progression in Am.
- You can identify and count whole notes, half notes, quarter notes, and eighth notes.

Session 7 - The Piano as a Singer

Playing Lyrally & Reading Rests in Music

OVERVIEW

- SONG: "Amazing Grace" Melody
- Playing Lyrally
- SONG: "Dexterity" C Major Scale Triads Finger Exercise
- Reading Rests in Music

SKILLS TO MASTER IN THIS SESSION:

1. Understand playing a lyrical melody.
2. Relate the fingering of notes as shapes (clusters).
3. Read and interpret rest values in written music.

SONG: "Amazing Grace" Melody

"Amazing Grace" starts with a pickup note. A PICKUP NOTE is a note that is to be played before the first full bar of music begins.

Phrase 1

(pickup note) 3 5 3 5 4 3 2 1

A - ma - zing — grace how sweet the sound

Phrase 2

1 2 4 2 4 3 (Tie - hold out for 4 beats)

that saved a — wretch like me. —

Phrase 3

3 5 3 5 2 1 2 3 2 1

I once was — lost but now am — found.

Phrase 4

1 3 5 3 5 4 3

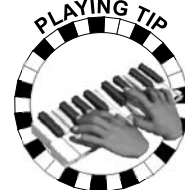
Was blind but — now I see.

PLAY ALONG CD

#2 TRACK(S):

1 (s)

2 (m)



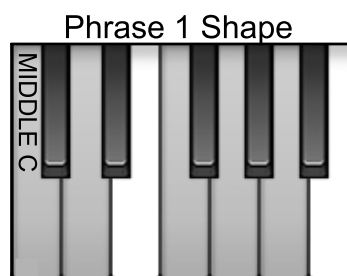
Humming the melody makes a connection between what your ear hears and where to find it at the piano.



You can produce a more singing tone on the piano and more lyrical phrasing by studying the rise, fall, and points of emphasis of a melody's phrases.



It helps to relate clusters of notes as shapes. This cluster of notes can be played with one hand and represents all the notes played in the first phrase of "Amazing Grace."



“ Singing is delightful to nature and good to preserve the health of man. -William Byrd ”

Session 7 - The Piano as a Singer

Playing a Melody Lyrally

The piano can interpret emotion with a singing tone, or a lyrical touch. When playing lyrically, try to connect the notes but don't hold them down after you hit the next note. Play them as a singer would sing them with emphasis on the meaning, or feeling, rather than the mechanics of the written notes. Improving your hand dexterity will help you play more lyrically.

SONG: "Dexterity" C Major Triads Finger Exercise

(Workshop Exercise)



$\text{♩} = 52-66$ (Faster when you're ready)

Fingering: 1 3 2 4 3 5 1 3 1 3 2 4 3 5 1 3 (continue same finger pattern)

The exercise consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth notes with fingerings: 1, 3, 2, 4, 3, 5, 1, 3, 1, 3, 2, 4, 3, 5, 1, 3. The subsequent staves continue the melodic line with various intervals and slurs. The final staff ends with a double bar line.

Ties

A TIE is a curved line connecting two notes. It means that the time values of the connected notes are to be added together. For example, a whole note tied to a half note in 4/4 time would get six beats.

1 - 2 - 3 - 4 1 - 2 (rest - rest)

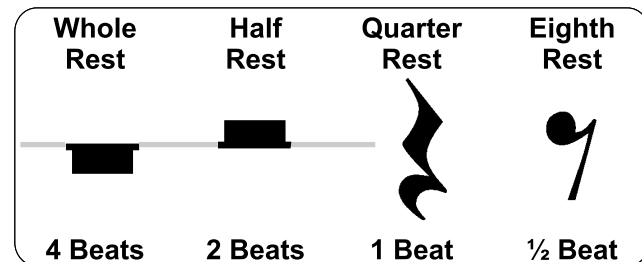
The diagram shows a musical staff with a treble clef. A whole note is tied to a half note. Below the staff, the first measure is labeled "1 - 2 - 3 - 4" and the second measure is labeled "1 - 2 (rest - rest)".

Session 7 - The Piano as a Singer

Reading Rests in Music: “Look, Ma! No Hands!”

Here’s a part of music you can play, as well as Horowitz or Duke Ellington, without touching the keyboard.

The silences and spaces in music are just as important as the played notes. These silences are written out as RESTS and have the same time values as notes.

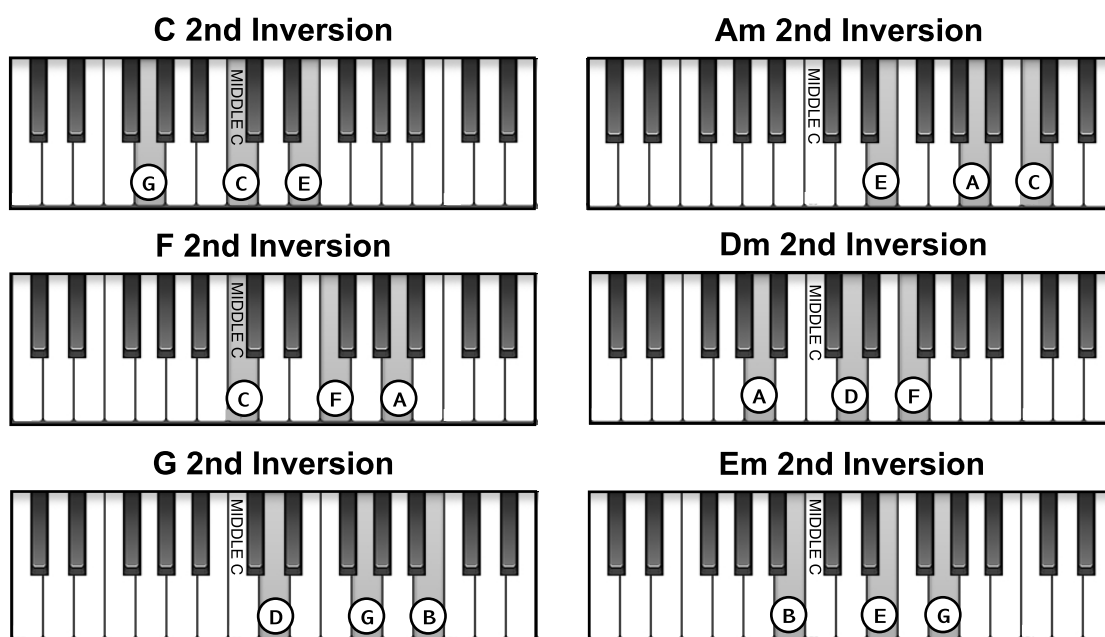


“When the Saints Go Marching In” with Rests



Triads in 2nd Inversion: C, F, G, Am, Dm, & Em

A 2ND INVERSION is when the 5th of the chord is the lowest note of the chord voicing.



NOTEWORTHY



An **INVERSION** is when a note other than the root is on the bottom of the chord.

Session 7 - The Piano as a Singer

2nd Inversion Progression in C

$\text{♩} = 100$

C F G F C

2nd Inversion Progression in Am

NOTE: This is the same chord progression as "Minor Mood #1" from Session 5.

$\text{♩} = 100$

Am Dm Am Em Am



As examples of beautiful
lyrical piano playing:
Chopin

"Nocturne in Eb Major"

Keith Jarrett (*Jazz pianist*)

"My Song" from My Song

Debussy

"Reverie" Solo Piano Version

Ravel

"Pavane" Solo Piano Version



- You can play "Amazing Grace" with the correct fingering, notes, and rhythm.
- You can play the 2nd inversions of C, F, G, Am, Dm, and Em.
- You can identify whole rests, half rests, quarter rests, and eighth rests.
- You can play the 2nd Inversion Progression in C.
- You can play the 2nd Inversion Progression in Am.

Session 8 - Black Is Beautiful

Learning the Notes on the Black Keys

OVERVIEW

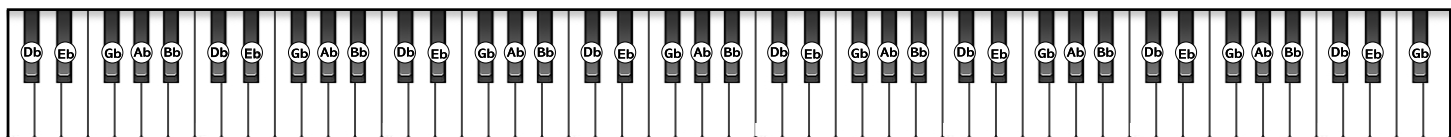
- The Black Keys
- Sharps (#) and Flats (b)
- Keys and Key Signatures
- Black Key Major Triads: A, D, E
- SONG: "Home on the Range"
- Chords and Melody
- SONG: "Reggae in A"

SKILLS TO MASTER IN THIS SESSION:

1. Understand the chromatic scale.
2. Be able to read sharps and flats in written music.
3. Be able to play the black keys.
4. Interpret keys and key signatures.

The Black Keys

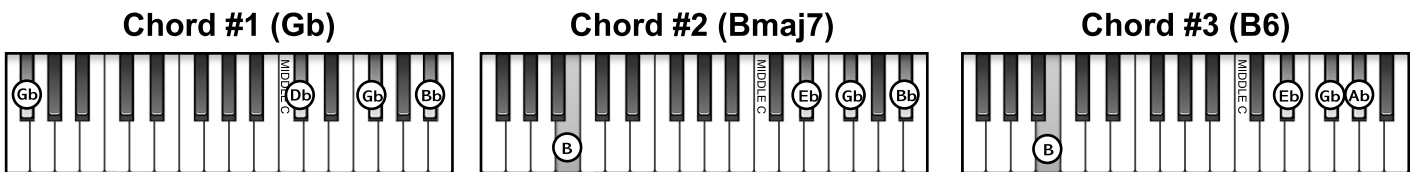
The black keys are set up and back from the white keys on the piano. The five black keys are grouped in twos and threes that repeat up and down the keyboard and always represent the same notes: Db, Eb, Gb, Ab, and Bb.*



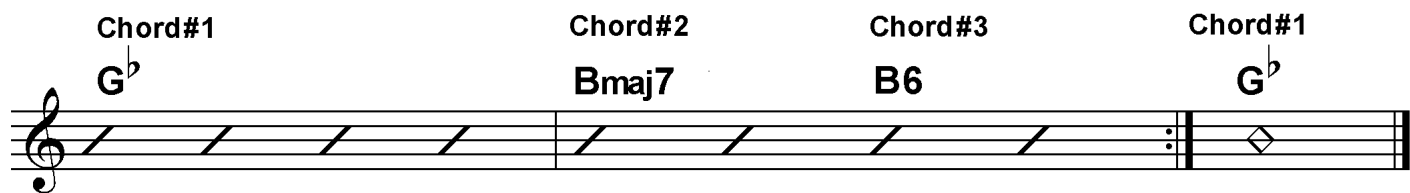
* Or their sharp counterparts: C#, D#, F#, G#, A#. See example on page 8-2

"Beginnings" 1st Chord Progression on Black Keys

This is the 1st Chord Progression that we learned transposed to the black keys. Moving a melody, chord progression, or song to a different key is called TRANSPOSITION.



Chord Chart for "Beginnings" 1st Chord Progression on Black Keys



The black keys are a related but different landscape than the white ones with a different feel under the fingers.

Practice in minute detail until every note is imbued with internal life, and has taken its place in the overall design... -Pablo Casals

Session 8 - Black Is Beautiful

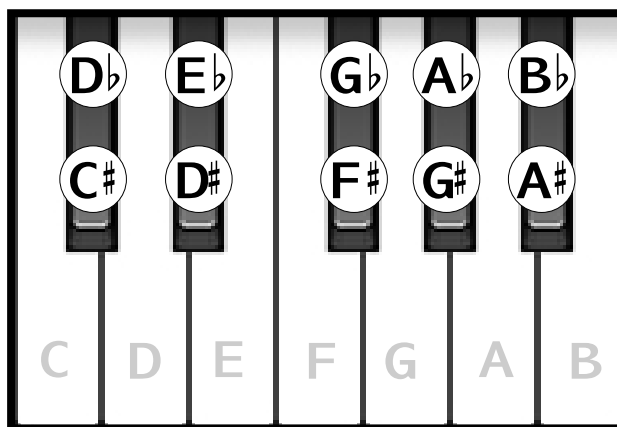
The Chromatic Scale

The addition of the five black notes between the seven white notes creates a series of 12 half steps called the chromatic scale. A CHROMATIC SCALE goes from any note up to the octave in 12 sequential half steps. Each of the 12 notes of the chromatic scale can be a KEY with all the same chord relationships, scales, and possibilities we saw in C Major.



Sharps and Flats

Reading black notes as they are written on a music staff involves the use of symbols placed to the right of a note called FLATS and SHARPS. A FLAT (♭) *lowers* the note by half a step. A SHARP (♯) *raises* the note by half a step.



KEY IDEA

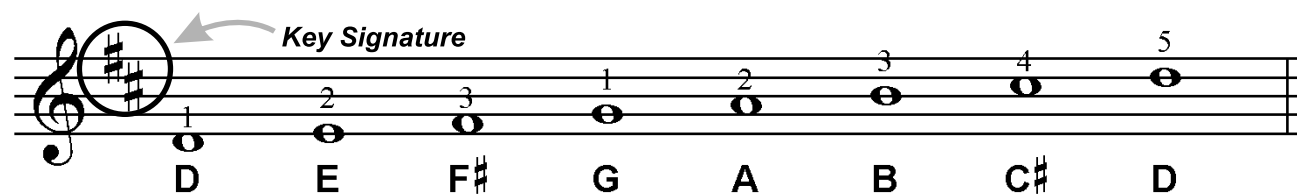
#1

Two different note names for the same key on the piano are called **ENHARMONIC** names. The five black keys on the piano have 5 sharp names and 5 flat names.

Keys and Key Signatures

Keys are based on either flats or sharps and are designated on written music by groups of flats or sharps located at the beginning of the staff called **KEY SIGNATURES**. The key signature tells you which notes are flat or sharp in that key. The sharps or flats in a key signature always appear in a specific order, as listed on the next page.

D Major Scale



Session 8 - Black Is Beautiful

The 12 Keys

Call to Order!

The order of flats in a key signature is:

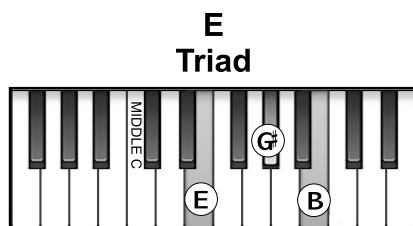
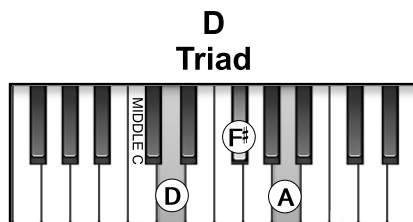
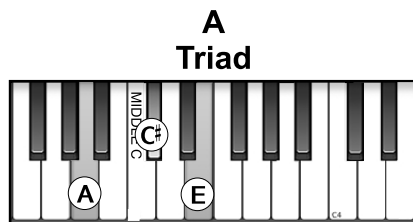
Bb, Eb, Ab, Db, Gb, Cb













The order of sharps in a key signature is:

F#, C#, G#, D#, A#, E#, B#

Black Key Major Triads: A, D, E (Inside out OreO shape)

All of these triads, A, D, and E, are in root position and use two white keys with one black key in the middle, forming an “inside out OreO” shape. Get the feel of this shape under your fingers.



Key of C  No sharps or flats	
Key of F  One flat	Key of G  One sharp
Key of Bb  Two flats	Key of D  Two sharps
Key of Eb  Three flats	Key of A  Three sharps
Key of Ab  Four flats	Key of E  Four sharps
Key of Db  Five flats	Key of B  Five sharps
Key of Gb  Six flats	Key of F#  Six sharps

NOTEWORTHY



In the key of A, the A, D, & E chords are the 1, 4, and 5 chords because they begin on the 1st, 4th, and 5th notes of the A scale.

KEY IDEA



Music reading should be a bridge connecting you to the piano, not a barrier or cause of frustration. Like learning to read any new language, it simply takes practice.

Session 8 - Black Is Beautiful

SONG: "Home on the Range" Chords and Melody (Workshop Exercise)

NOTE: With the play along CD play chords with the right hand and bass with the left hand, or play the melody with the right hand. Notice that the key signature has an F#, C#, and G#, so every F, C, and G is automatically sharpened.

♩ = 66-76

Chords: A, D, Dm, A, E, A, D, Dm, A, E, A

Notes: C#, G#, F#, C#, G#, C#, C#, G#, C#, G#

(cross over)



As an example
Of a 1-4-5
progression with
Reggae rhythm:

Bob Marley
"Stir It Up"
from Legend



SONG: "Reggae in A"

NOTE: Playing this with both hands will be challenging, so practice hands separately first.

♩ = 112

Chords: A, D, E, A

(Play one octave lower)



- You can play "Beginnings" 1st Chord Progression on black keys with the correct fingering, notes, and rhythm.
- You can name all of the black notes by their flat and sharp names.
- You can form an A, D, and E triad.
- You can play the "Home on the Range" chords and read the melody.

Session 9 - Black Magic

More Work with Black Keys and the Minor Scale

OVERVIEW

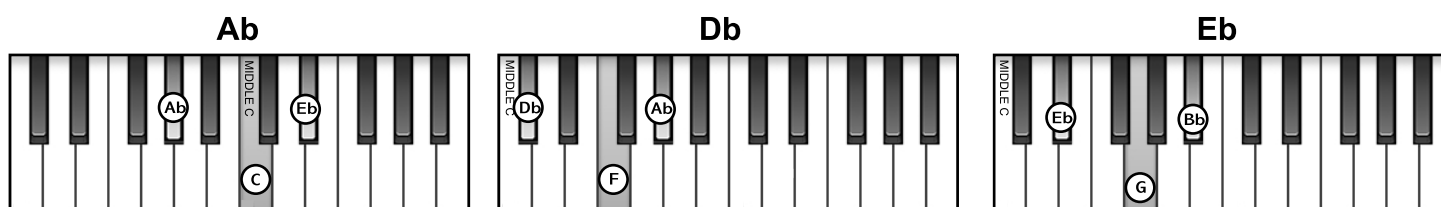
- Black Key Major Triads: Ab, Db, Eb, Gb, Bb, B
- The C Minor Scale
- Reading Natural Signs (♮)
- SONG: "Swanee River"
- SONG: "Reggae in Ab"

SKILLS TO MASTER IN THIS SESSION:

1. Relate triads by shape.
2. Understand natural signs and their usage.
3. Be able to build a Minor Scale.

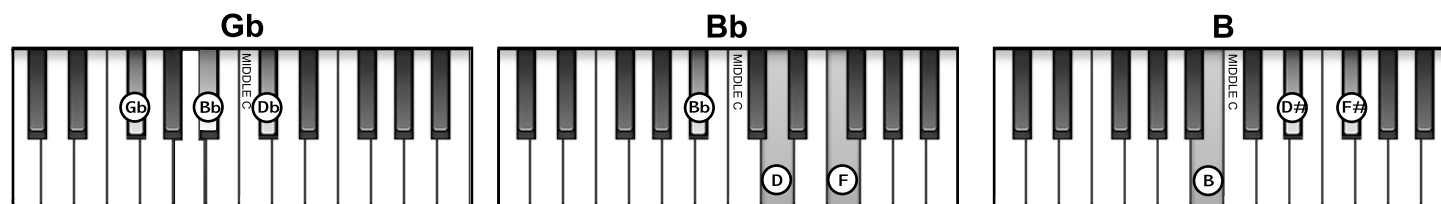
Black Key Major Triads: Ab, Db, Eb ("Oreo" Shape)

Each of these major triads uses two black keys with a white key in between. In honor of our favorite cookie, we affectionately call this the "Oreo" shape. Feel this shape on these chords under your fingers.



Black Key Major Triads: Gb, Bb, B Individual Shapes

Each of these three major triads has its own individual shape.



BUILDING CHORDS BY SHAPE

NUCKET

9 of 12 major triads can be grouped by Common shape:

All white keys
(C, F, G)

Inside out Oreos
(A, D, E)

Oreos
(Ab, Db, Eb)

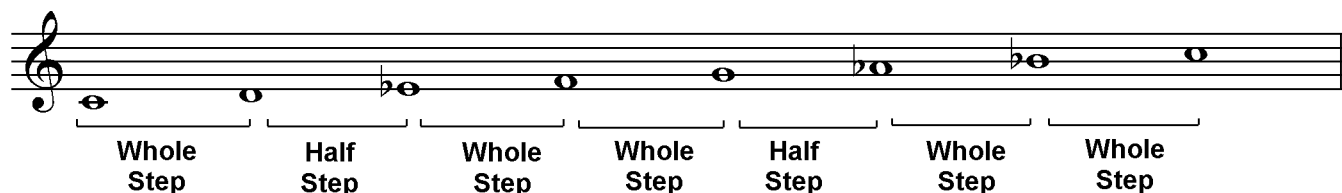
“ Through vibration comes motion. Through motion comes color.
Through color comes tone. -Pythagorus - Mathematician of ancient Greece ”

Session 9 - Black Magic

The Minor Scale

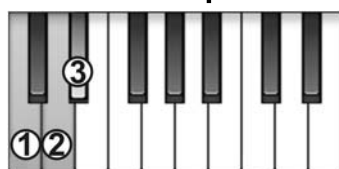
The MINOR SCALE, just like the major scale, is built on a specific pattern of half steps and whole steps. The minor scale pattern is Whole-Half-Whole-Whole-Half-Whole-Whole. Here is the C Minor Scale written out on music.

C Minor Scale

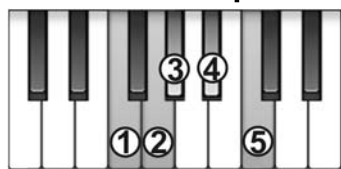


The C minor scale is easily covered by two simple hand shapes, one consisting of three keys and the other of five.

1st Shape



2nd Shape



PLAYING TIP
When playing the C Minor scale ASCENDING, cross the thumb UNDER the other fingers. When DESCENDING, cross the third finger OVER the other fingers to get to the new fingering position.

Sharps and Flats Time Duration

A sharp or flat affects not only the note it accompanies, but every note of the same name that follows it for the entire measure. For example, if an F is sharp, it remains sharped for the rest of the measure unless otherwise indicated.



Natural Signs

The NATURAL SIGN (♮) can...

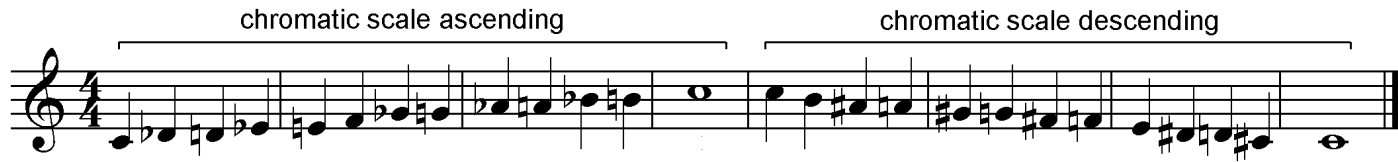
1. Negate (cancel out) a flat or sharp that is in the key signature.
2. Negate a flat or sharp established earlier in the measure.



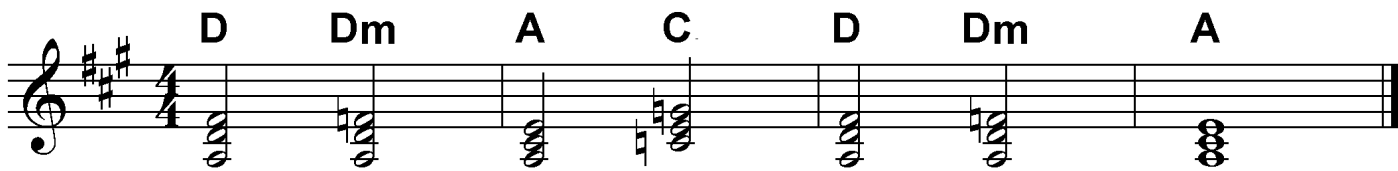
KEY IDEA
In piano music the keys of Gb, Ab, Bb, Db, & Eb are more often referred to by their flat names than their sharp names.

Session 9 - Black Magic

Natural Example #1: Naturals Negating Notes in Same Measure



Natural Example #2: Naturals Negating Key Signature



SONG: "Swanee River" - Stephen Foster

Note: Play chord notes with right hand and bass notes with the left hand, or try playing the melody with the right hand.



Session 9 - Black Magic

SONG: "Reggae in Ab"

NOTE: Practice hands separately.

♩ = 112

Ab **D^b** **E^b** **Ab**

8^{vb} (Play one octave lower)



In the key of Ab, the 1, 4, and 5 chords are Ab, Db, and Eb.

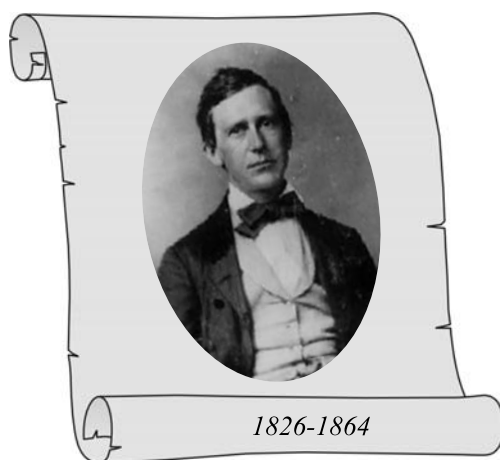


Three listening suggestions all from the album "Beautiful Dreamer: the Songs of Stephen Foster"

Composer's Corner

America's Musical Heritage - Stephen Foster (1826-1864)

American music is distinctive in many ways, and over the years it has given birth to many forms of musical expression, including Rhythm and Blues, Dixieland, Swing, Rock 'n' Roll, and Jazz. There are many people, both individuals and groups, that we have to thank for this wealth of musical heritage. Among them:



Stephen Collins Foster

Stephen Foster, often called the "Father of American Music," wrote many beloved songs in the 19th Century, including "Oh, Susanna," "Camptown Races," and "Beautiful Dreamer." He died at the age of 37 with only 38 cents to his name.

His songs have been sung throughout the world, and in modern times they have been recorded by artists as diverse as Frank Sinatra, Bob Dylan, and Emmylou Harris.

Mavis Staples
"Hard Times"
(with the great Matt Rollings on the piano)

Suzy Bogguss
"Ah, May The Red Rose Live Always"
(Will Barrow, piano)

Will Barrow
"Holiday Scottish"
(a Stephen Foster instrumental)



- You can play the C Minor Scale up and down.
- You can form the Ab, Db, Eb, Gb, Bb, & B Major triads.
- You can play the "Swanee River" chords and read the melody.

Session 10 - Making the Connection

Connecting Chords by Inversions & Left-Hand Accompaniment Patterns

OVERVIEW

- Connecting Chord Inversions
- Ab, Db, & Eb, Chords in 1st Inversion
- Left Hand Accompaniment Pattern:
Root-5th-Root
- SONG: "Amazing Grace" with
Accompaniment

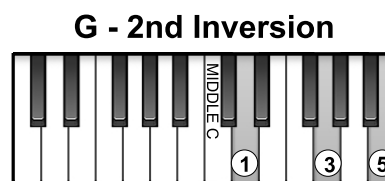
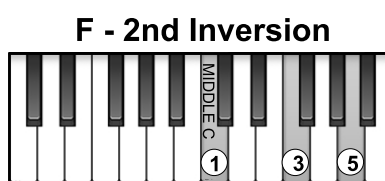
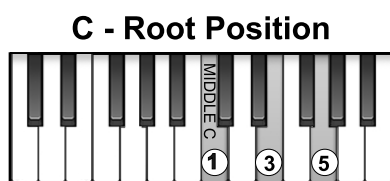
SKILLS TO MASTER IN THIS SESSION:

1. Understand how to connect chords using the closest inversion.
2. Be able to use the sustain pedal when stacking chords.
3. Be able to use the root-5th-root left-hand accompaniment pattern.

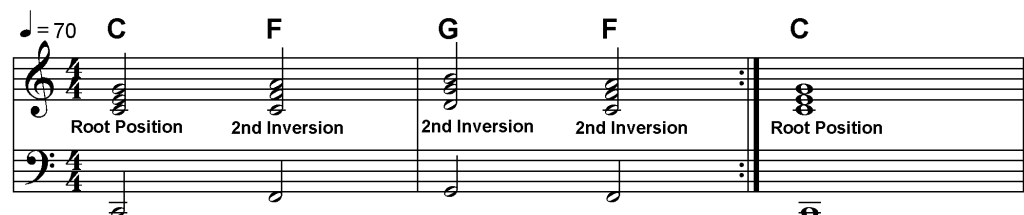
Connecting Chord Inversions

Inversions of chords can be used to create chord progressions that connect easily to each other.

Inversion Connection #1 Chord Shapes

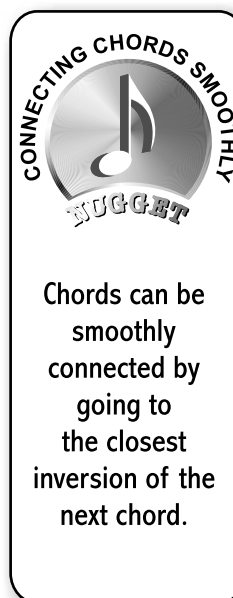
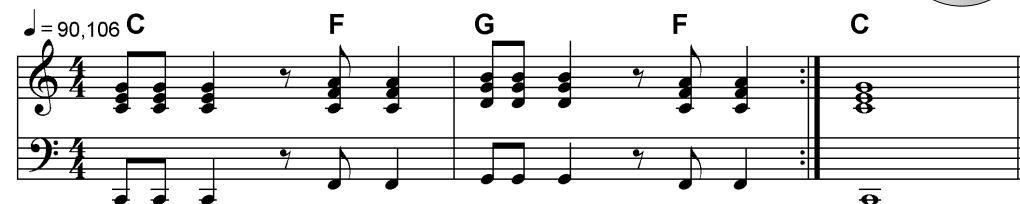


Inversion Connection #1



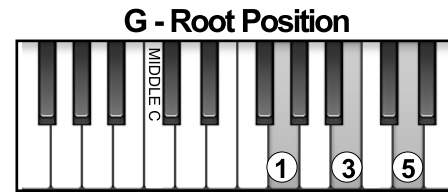
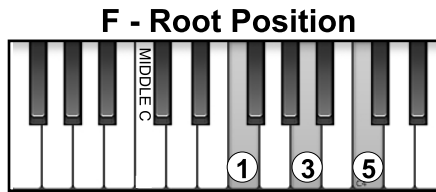
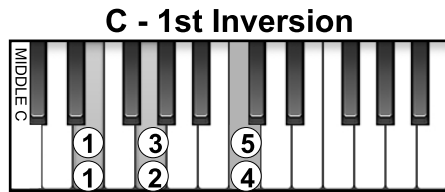
Inversion Connection #1 with Rhythm

NOTE: The rhythm is much like that of the song "Louie, Louie."



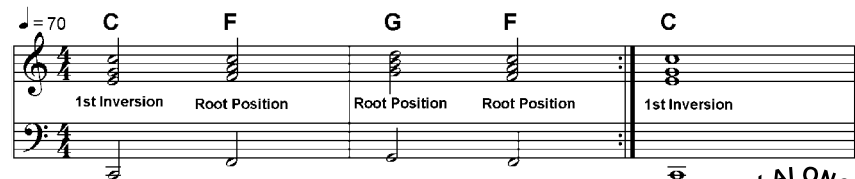
Session 10 - Making the Connection

Inversion Connections #2 Chord Shapes

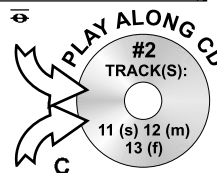
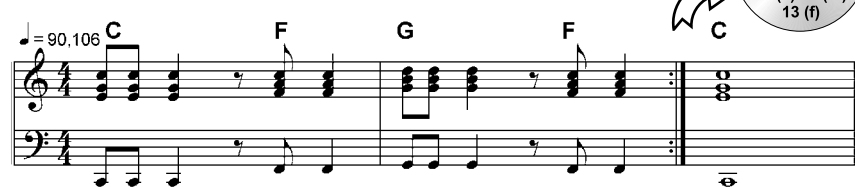


NOTE: Multiple note labels denote optional fingering.

Inversion Connection #2



Inversion Connection #2 with Rhythm

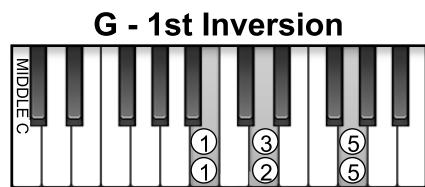
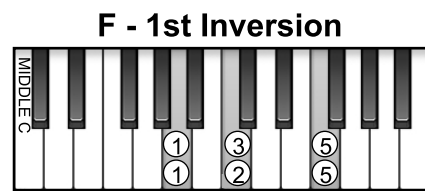
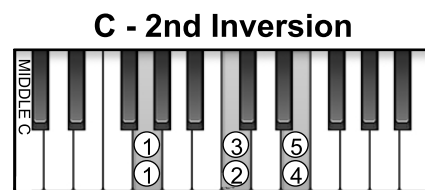


KEY IDEA #1
Feeling the pulse, counting yourself in, and beginning accurately help get the rhythm right.

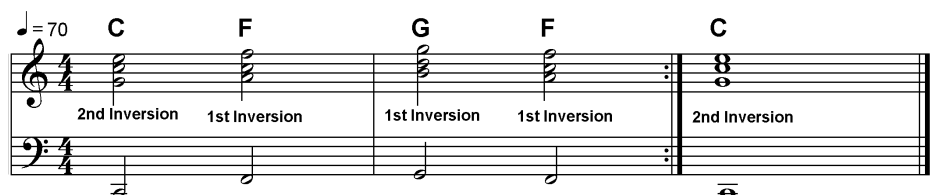


KEY IDEA #2
When you see chords on music, you can choose not only the inversion of the chord but the range of it—or where to play it on the piano.

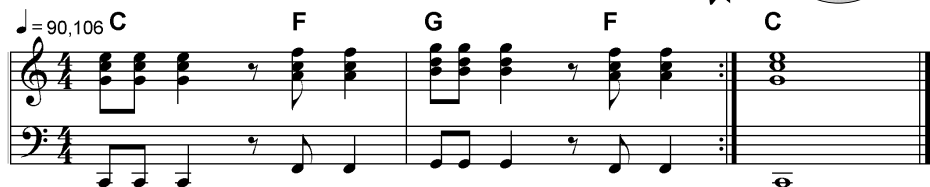
Inversion Connection #3



Inversion Connection #3



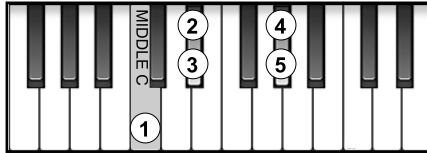
Inversion Connection #3 with Rhythm



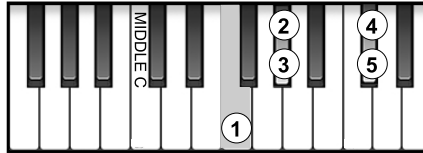
Session 10 - Making the Connection

Black Key Major Triads in 1st Inversion: Ab, Db, and Eb

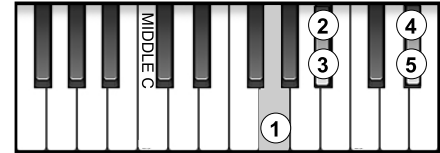
Ab - 1st Inversion



Db - 1st Inversion

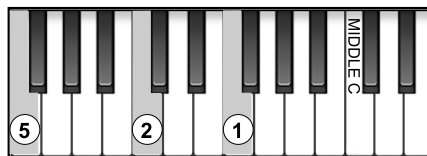


Eb - 1st Inversion



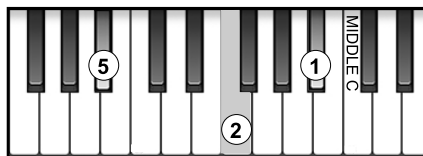
Left-Hand Accompaniment Pattern (Root-5th-Root)

F Pattern



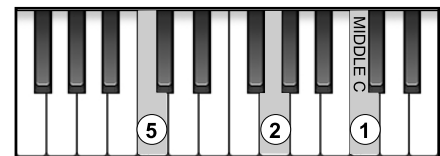
Root 5th Root

Bb Pattern



Root 5th Root

C Pattern



Root 5th Root

SONG: "Amazing Grace" Melody with Accompaniment (Workshop Song)



One of the most common accompaniment patterns to play in the left hand uses the Root-5th-Root (an octave up) from each chord.

The musical score consists of three systems. Each system has a Melody staff (treble clef) and an Accompaniment staff (bass clef). The first system shows chords F, Bb, and F. The second system shows chords C, F, and Bb. The third system shows chords F, C, and F. The accompaniment part uses the Root-5th-Root pattern in the bass line.



The most common note to use in the left hand in playing bass lines, besides the root of a chord, is the 5th of the chord.

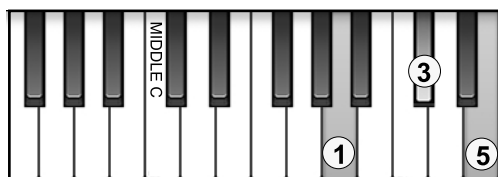
A Word About Fingering:

Sometimes alternate fingerings are given in the presentation and workshop. There is often more than one way to finger a given musical passage. Different fingerings offer various advantages and disadvantages that need to be weighed and evaluated. Feel free to experiment with different fingering combinations.

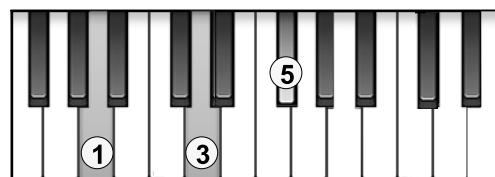
Session 10 - Making the Connection

“Home On the Range” Connected Chords (Workshop Bonus)

A - Root Position

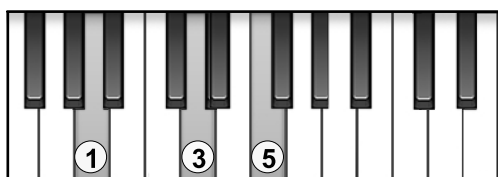


D - 2nd Inversion



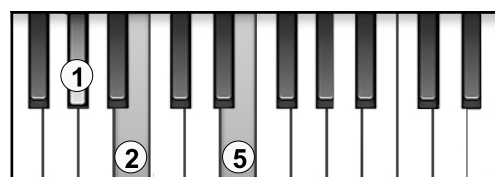
Play the octave above Middle C

Dm 2nd Inversion



Play the octave above Middle C

E - 1st Inversion



Play the octave above Middle C



When playing an accompaniment part in 3/4 time, try putting a little accent on the third beat.

SONG: “Home On the Range” Chords

Chord progression for “Home On the Range” in 3/4 time:

Line 1: A (Root Pos.) | D (2nd Inv.) | Dm (2nd Inv.) | A

Line 2: E (1st Inv.) | A | D | Dm | A

Line 3: E | A | A | D | A

Line 4: A | E | A

Line 5: D | Dm | A | E | A



- You can connect C, F, & G from C using the 3 inversion connections.
- You can play these connected triads with the “Louie, Louie” rhythm.
- You can find the 1st inversion form of the Ab, Db, & Eb Major triads.
- You can play the left-hand accompaniment to “Amazing Grace” and play the melody with the accompaniment slowly.

Session 11 - "Let It Be"

Alternate Bass Chords

OVERVIEW

- Song Form
- SONG: "Let It Be"
- Relative Minor & Major Keys
- Alternate Bass Chords

SKILLS TO MASTER IN THIS SESSION:

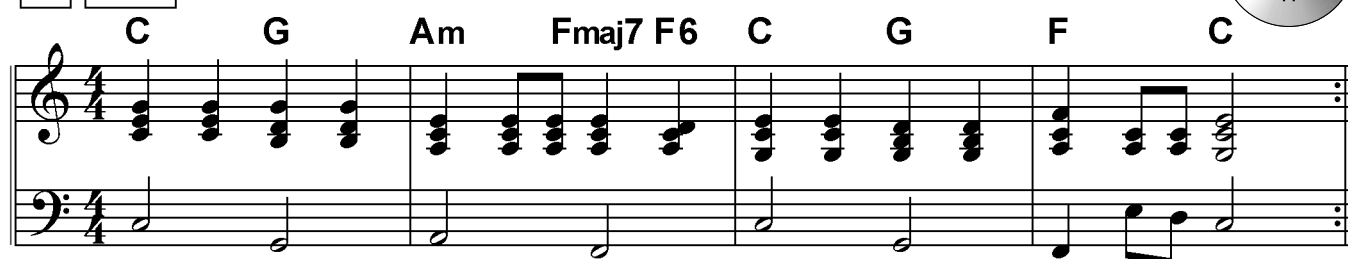
1. Be able to play the Beatle's classic song "Let It Be."
2. Learn to read and interpret alternate bass chords.

SONG: "Let It Be" - John Lennon & Paul McCartney*

(Song Form: AAB-AAB-C)

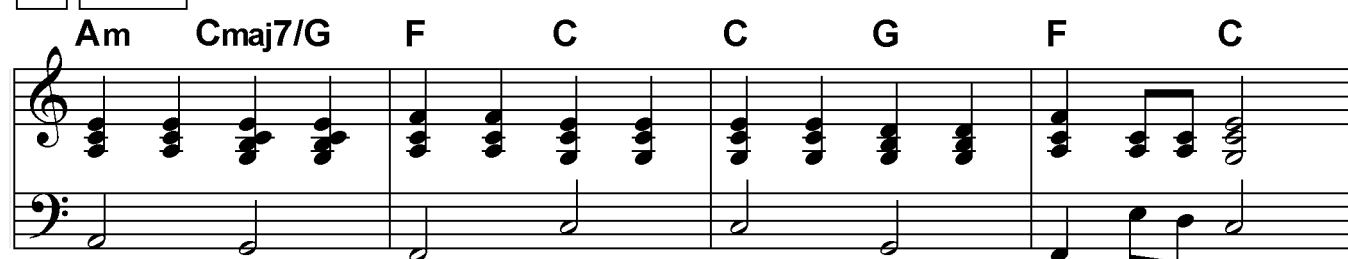
A Verse

Chords: C G Am Fmaj7 F6 C G F C



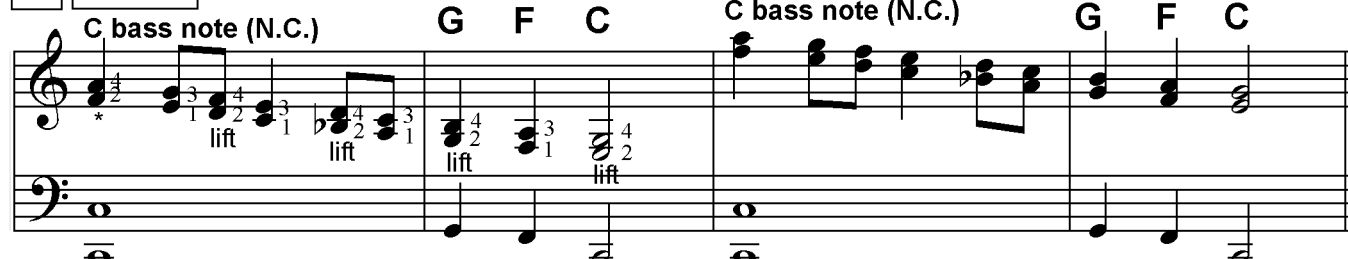
B Chorus

Chords: Am Cmaj7/G F C C G F C



C Interlude

Chords: C bass note (N.C.) G F C C bass note (N.C.) G F C



*NOTE: These notes can also be fingered with a 3 and 1 "claw" fingering—it's much easier. Practice the harder fingering slowly, as an exercise, until you master it.

Song Form

A common way to notate the form (or shape) of a song is with the letters A and B. The "A" section designates the first part of the song. In "Let It Be," the A section is the verse. The "B" section is the second section of the song. In "Let It Be," the B section is the chorus. Since the verse is repeated, one time through the song would be written AAB. In "Let It Be," the verse and chorus sections are repeated a second time, then the interlude is played. The whole song form is written AAB-AAB-C.

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"If we knew what we were doing, we never could have written those songs. -Paul McCartney"

Session 11 - "Let It Be"

PLAYING TIP

A good fingering is one that fits comfortably under your hand and makes the progression sound good.

PLAYING TIP

Lift the fingers when crossing over and allow them to fall down easily to the notes they are crossing to. (See "Let It Be" Interlude)

PLAYING TIP

ACCOMPANYING
Playing chords in quarter notes, as in "Let It Be," is a simple, beautiful way to accompany a song.

KEY IDEA



N.C. is a musical abbreviation for "No Chord." (See "Let It Be" Interlude)

Relative Major and Minor Keys

The chorus of "Let It Be" starts on an Am chord. The key of A minor and the key of C major have a unique relationship called **RELATIVE**. These **RELATIVE MAJOR** and **MINOR KEYS** share the same key signature. The note A is the sixth step of the C major scale. This unique relationship between notes of this distance apart is true in any key. The A note can be thought of as six steps up from C, or two steps down from C.

Alternate Bass Chords

Using bass notes other than the root is a great way to get a different color out of a given chord. These **ALTERNATE BASS** chords are notated with the chord change on top and then a slash with the bass note underneath the slash. For example, the second chord in the chorus of "Let It Be" is a C major seventh chord with a "G" in the bass.

SONG: "Alternate Bass Chords Exercise: C Major"

(Workshop Exercise)



Any chord can be played with a note other than its root in the bass.



Chord progression: C C/B Am7 C/G F F/E Dm7 F/G C

Session 11 - "Let It Be"

SONG: "Alternate Bass Chords Exercise: A Minor"

(Workshop Exercise)

Am Am/G Fmaj7 Am/E Dm Dm/C Dm/B E Am

Alternate Bass Chords Exercise: Eb Major

(Workshop Exercise)

Eb Eb/D Cm7 Eb/Bb Ab Ab/G Fm7 Ab/Bb Eb

"Let It Be" - Lennon & McCartney*

For a bass player,
Paul McCartney is a
decent pianist.
(Check out the left
hand work on "Lady
Madonna.")

When you're
comfortable playing
"Let It Be" and you're
ready to sing as well
as play, you'll want
the lyrics, so here
they are!



When I find myself in times of trouble
Mother Mary comes to me
Speaking words of wisdom, let it be.
And in my hour of darkness
She is standing right in front of me
Speaking words of wisdom, let it be.

Let it be, let it be.
Let it be, let it be.
Whisper words of wisdom, let it be.
And when the broken hearted people
Living in the world agree,
There will be an answer, let it be.
For though they may be parted there is
Still a chance that they will see
There will be an answer, let it be.

Let it be, let it be.
Let it be, let it be.
There will be an answer, let it be.

Let it be, let it be.
Let it be, let it be.
Whisper words of wisdom, let it be.
(instrumental break)

Let it be, let it be.
Let it be, let it be.
Whisper words of wisdom, let it be.
And when the night is cloudy,
There is still a light that shines on me.
Shine until tomorrow, let it be.
I wake up to the sound of music
Mother Mary comes to me
Speaking words of wisdom, let it be.

Let it be, let it be.
Let it be, yeah let it be.
There will be an answer, let it be.
Whisper words of wisdom, let it be.

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Session 11 - "Let It Be"

Sometimes It Takes Two: Great Songwriting Partnerships

Songwriting would seem to be a solitary occupation and it often is, but over the years some very creative individuals—most often one with a gift for melody and the other a way with words—have teamed up to give us some of the greatest music of the last century. Just a few notables: Elton John and Bernie Taupin, Rogers & Hart, Rogers & Hammerstein, George & Ira Gershwin, and probably the greatest team of all, Lennon & McCartney, both of whom could write lyrics and music. Here's a little of their musical history, courtesy of Wikipedia:

Lennon and McCartney's first musical idols were the Everly Brothers and Buddy Holly, and they learned many of their songs and imitated their sound. Their first compositions were written at McCartney's home, at Lennon's aunt Mimi's house, or at the Liverpool Institute. They often invited friends, such as future Beatle George Harrison, to listen to performances of their new songs.

A common misconception of Lennon and McCartney is that each of the duo composed his own songs alone and simply credited them to the partnership. While each of them did often write independently—and many Beatles songs are primarily the work of one or the other—it was rare that a song would be completed without some input from both. In many instances one writer would sketch an idea or a song fragment and take it to the other to finish or improve; in some cases, two incomplete songs or song ideas that each had worked on individually would be combined into a complete song. Often one of the pair would add a so-called middle eight or bridge section to the other's verse and chorus. Lennon called it "Writing eyeball-to-eyeball," and "Playing into each other's noses." This approach—combined with elements of competitiveness and mutual inspiration—is often cited as a key reason for the Beatles' innovativeness and popular success.

The pair wrote songs together from 1958 until 1969. As time went on, the songs increasingly became the work of one writer or the other, often with the partner offering up only a few words or an alternate chord. "A Day in the Life" is a notable and well-known example of a later Beatles song that includes substantial contributions by both Lennon and McCartney, where a separate song fragment by McCartney ("Woke up, got out of bed, dragged a comb across my head...") was used to flesh out the middle of Lennon's composition ("I read the news today, oh boy..."). "Hey Jude" is an example of a later Paul McCartney song that was improved by relatively minor, but significant, input from Lennon. While auditioning the song for Lennon and when McCartney came to the lyric "the movement you need is on your shoulder," McCartney assured Lennon that he would change the line, which McCartney felt was nonsensical, as soon as he could come up with a better lyric. Lennon advised McCartney to leave that line alone, saying it was one of the strongest in the song.



- You can play "Let It Be" verse and chorus.
- You can play the "Let It Be" Interlude with both fingerings: the "cross-over" fingering slowly and the "claw" fingering at tempo.
- You can play a C Major or an A Minor triad with the alternate bass notes from their chords and from their scales.
- You can play the "Alternate Bass Notes Exercises" in C Major and A Minor.



As examples of
McCartney piano:

The Beatles
"Let it Be"
"Hey Jude"

Session 12 - Breaking Up's Not Hard to Do

Arpeggios & Triplets

OVERVIEW

- Arpeggios
- SONG: "Beginnings" 1st Chord Progression Arpeggios
- Triplets
- SONG: "Old School Triplets"
- F Major Scale
- SONG: "Old School Minor Triplets"

SKILLS TO MASTER IN THIS SESSION:

1. Be able to use arpeggios to play chords and accompaniments.
2. Understand and be able to read triplets.
3. Play the F Major Scale with the correct fingering.

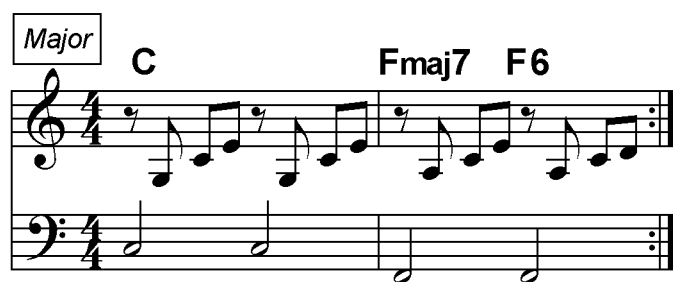
Arpeggios

ARPEGGIO refers to taking a chord and breaking it up into individual notes. Arpeggios are a great way to get some flow into the accompaniment of a song or melody. They can be played in either hand or with both hands and can be used in the accompaniment or in the melody.

Arpeggio Progression (a la "Heart and Soul")



"Beginnings" 1st Chord Progression Major Arpeggiated



"Beginnings" 1st Chord Progression Minor Arpeggiated



PLAYING TIP
ARPEGGIO is a fancy Italian word for playing a chord one note at a time, whether you play them ascending, descending, or at random.



PLAYING TIP
When playing arpeggios, keep the notes flowing and even. Try them with and without the sustain pedal.



ARPEGGIOS
Any chord can be broken up as an arpeggio in a variety of rhythms, notes, and patterns.

Session 12 - Breaking Up's Not Hard to Do

SONG: "Beginnings" 1st Chord Progression Arpeggios (Workshop Exercise)

Song Form: AABA

This song combines the major and the minor arpeggios to make a song. The major progression (the A section) is played twice, followed by the minor progression (the B section), and concluded with the major progression.

SONG: "Beginnings" 1st Chord Progression Arpeggios - W. Barrow

Metronome: 100 bpm

A Major

Chord progression: C, Fmaj7, F6



NOTE: You don't need to attempt the bass line now. But it's here when you're ready for it.

B Minor

Chord progression: Am, Fmaj7, F6

A Major

Chord progression: C, Fmaj7, F6, C

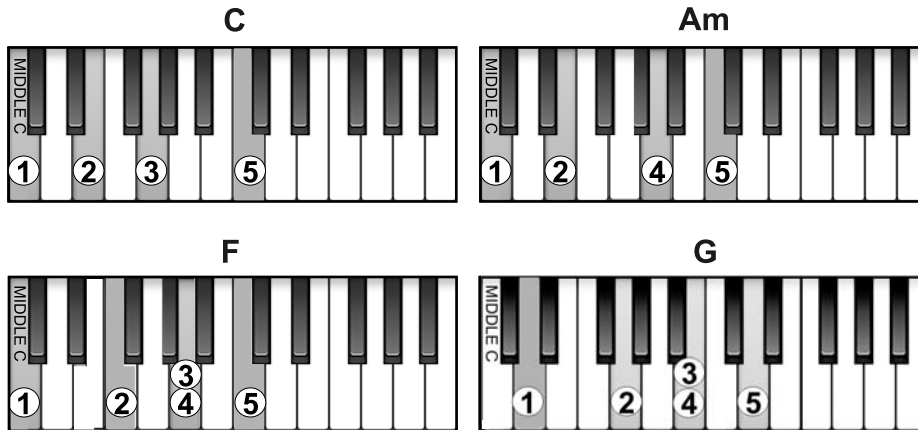
Triplets

A TRIPLET is a rhythmic grouping of three notes to a beat. A common triplet form is with eighth notes where all three eighth notes are beamed together. These three eighth notes take the space of one quarter note beat. So, instead of two eighth notes per beat, a triplet rhythm has three eighth notes per beat.

Triplet Example

Session 12 - Breaking Up's Not Hard to Do

"Old School Triplets" Chord Shapes



SONG: "Old School Triplets" aka "In the Still of the Night"

(Song Form: AA Cadence)

A

♩ = 56, 62

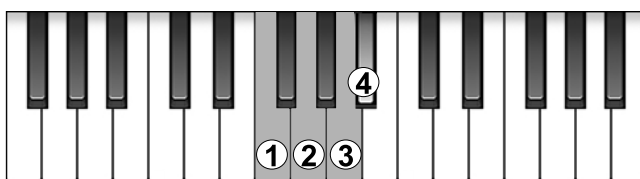
Cadence

NOTE: You don't need to attempt the bass line now. But it's here when you're ready for it.

*NOTE: 1-2-3-1 if playing one octave. 1-2-3-4 if playing more than one octave.

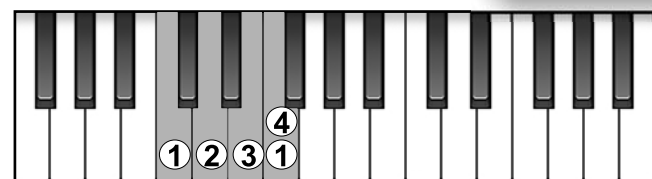
F Major Scale

1st Shape



One Octave

2nd Shape



NOTE: 1-2-3-1 if playing one octave. 1-2-3-4 if playing more than one octave.

KEY IDEA



"Old School Triplets" uses a 1-6m-4-5 progression, as do "Unchained Melody," "Blue Moon," and "Stand by Me."

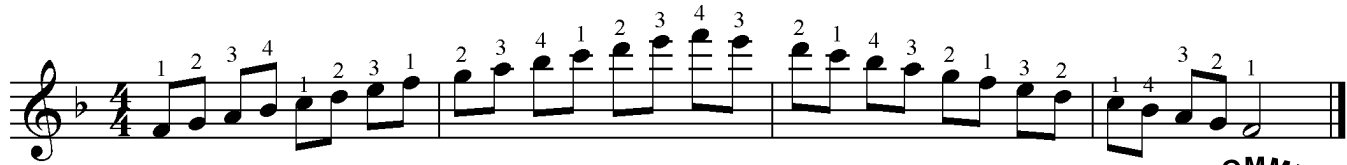
KEY IDEA



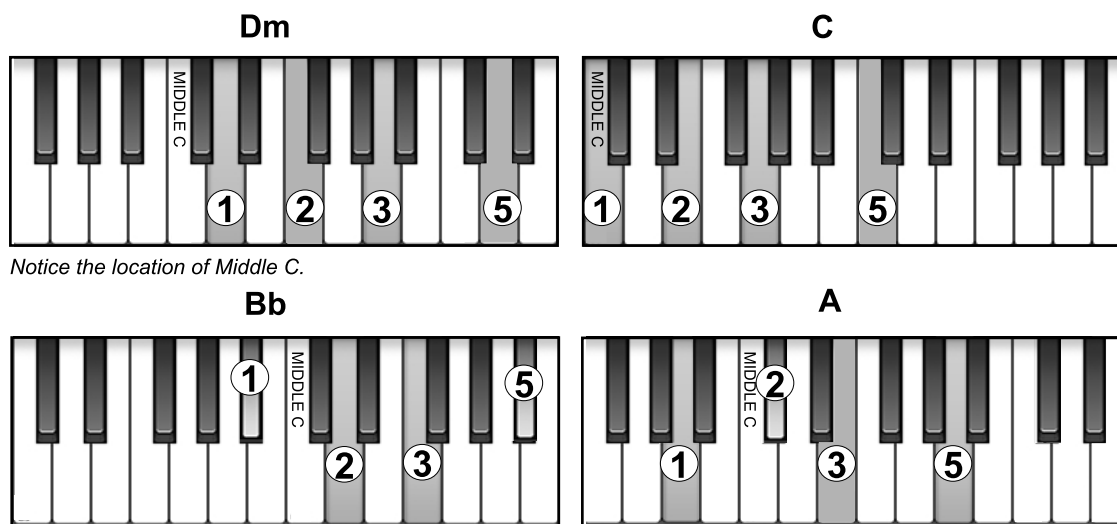
CADENCES are chord progressions that bring a sense of a section ending.

Session 12 - Breaking Up's Not Hard to Do

Two Octaves



“Old School Minor Triplets” Chord Shapes



Notice the location of Middle C.



Examples of
arpeggios in triplets:

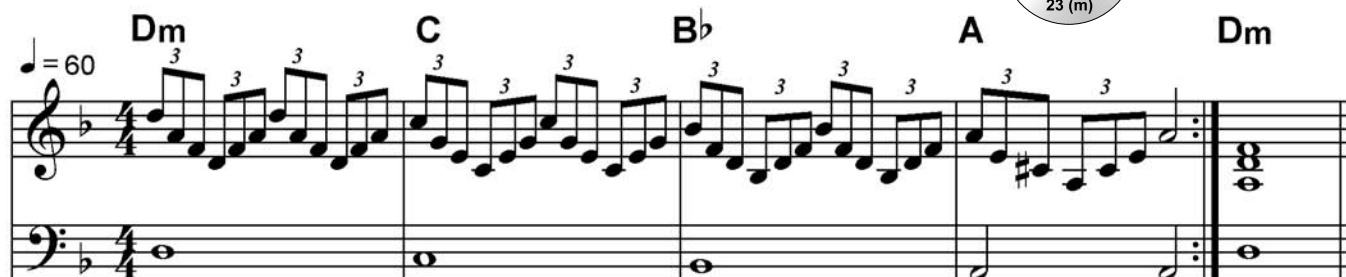
Beethoven
“Moonlight Sonata”
 uses minor triplet
 arpeggios
Sam & Dave
“Something is Wrong
With My Baby”
 Uses 8vp on
 1, 6m, 4, 5
 progression.

Example of a melody using triplet rhythm:

Bach
"Jesu, Joy of Man's
Desiring"

SONG: “Old School Minor Triplets”

(Workshop Bonus)



- You can play the arpeggios to the “Beginnings” 1st Chord Progression Major and Minor.
- You can play the “Beginnings” 1st Chord Progression Arpeggio Song.
- You can play “Old School Triplets.”
- You can play the F Major Scale in the right hand two octaves up and down with slow and even eighth notes.

Session 13 - Rockin' the Piano

Rhythmic Piano Playing, Reading Ties, Playing by Ear

OVERVIEW

- Rhythmic Piano Playing
- SONG: "Crocodile Rock Progression"
- G Major Scale
- Ties
- Playing by Ear

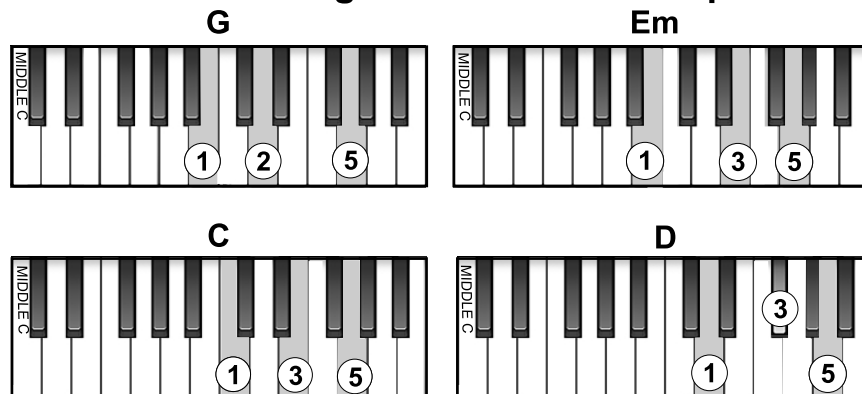
SKILLS TO MASTER IN THIS SESSION:

1. Understand the physical dynamics of playing repeated rhythms.
2. Be able to play and read rhythmic piano.
3. Understand and feel syncopated rhythm and ties.
4. Learn the process of playing by ear.

Rhythmic Piano Playing

When playing in a rock style, the piano is often used in a very rhythmic way. To play in this style, you will learn to use your wrists and forearms in a relaxed way. When your wrists and forearms tighten up, drop your hands and do some stretching to relax them.

"Classic Rock Progression" Chord Shapes



SONG: "Classic Rock Progression"

NOTE: Practice hands separately. You should start by playing whole notes in the left hand.

G (staccato - play short) *sim.* (continue playing short) Em

Syncopated Bass Line



When counting in, feel the eighth notes going by with the pulse before you start playing.



STACCATO means to play short and detached. It is indicated by a dot over or under the note.



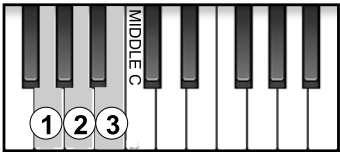
To play a series of repeated chords, use your wrist and keep a loose wrist and floppy forearm.

“ I don't know anything about music. In my line you don't have to. -Elvis Presley ”

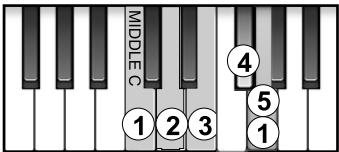
Session 13 - Rockin' the Piano

G Major Scale (Workshop Exercise)

1st Shape

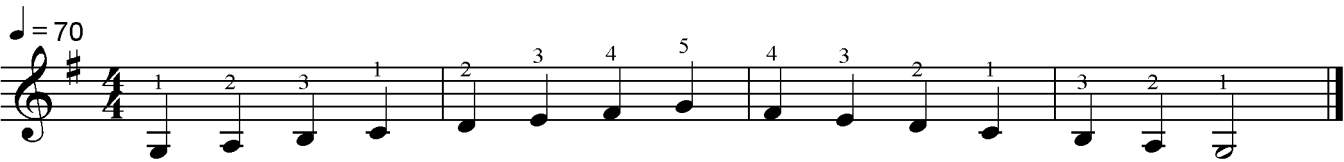


2nd Shape



Note: You should use fingering 1-2-3-4-5 if you are playing 1 octave. You should use fingering 1-2-3-1 if you are playing more than one octave.

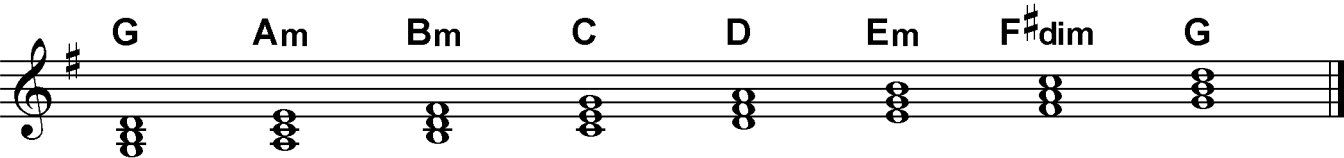
One Octave



Two Octaves



In Triads



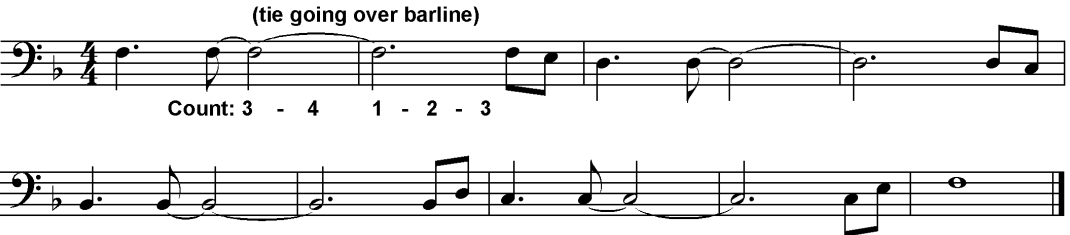
Ties

A TIE adds the time values of two notes to create one longer note. This is notated with a curved line between the two notes. Here are two examples of ties based on the bass line to the song "Stand By Me."*

Tie Example #1 - Ties Within a Measure (*"Stand by Me" Bass Line*)



Tie Example #2 - Ties Going Over Barlines (*"Stand by Me" Bass Line*)



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Session 13 - Rockin' the Piano

Playing By Ear - "Let It Be" Melody*

Simple tunes with simple chord progressions are a good place to start in developing your ability to figure out melodies. Melodies of simple tunes mostly fall within the major or minor scale of the key they are in. Here are some tips to playing a melody by ear:

- ◆ **"Slow it Down and Break it Down."** Break the melody up into small pieces and listen carefully to each note. For example, when learning "Let It Be," start with the first 3 notes on the lyric "When I find..."
- ◆ **Knowing the chords of the song helps you find the melody.** For example, the chord on "When I find..." is C.
- ◆ **Start by playing the notes of the chords.** See if the melody note is in the chord. For example, the notes of the C chord are C-E-G, and G is the first note of the melody for "Let It Be."
- ◆ **Improvement comes with practice.** The more you practice trying to play a melody by ear, the easier it will get.
- ◆ **Listen to the intervals of the melody.** Learning to hear the distance between intervals and how they relate to the notes of the keyboard is a key to finding melodies by ear.



As examples of rockin' piano:

Jerry Lee Lewis
"Great Balls of Fire"
"Whole Lot of Shakin'"

Little Richard
"Good Golly Miss Molly"



- You can play the "Classic Rock Progression" with the right hand in eighth notes.
- You can play the G Major Scale in the right hand two octaves, hands separately.
- You can play the verse of "Let It Be" by ear.
- You can read Tie examples #1 and #2.

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Session 14 - A Bit of Beethoven

Compound Arpeggios, Harmonic Minor Scale

OVERVIEW

- SONG: "Fur Elise"
- A Harmonic Minor Scale
- Compound Arpeggios
- SONG: "Streams"
- SONG: "Motel Caledonia"

SKILLS TO MASTER IN THIS SESSION:

1. Be able to play compound arpeggios between both hands.
2. Understand 1st & 2nd endings.
3. Understand the Harmonic Minor Scale.

SONG: "Fur Elise" First Section - Ludwig van Beethoven

NOTE: This is a simplified version of the original.

The musical score for the first section of "Fur Elise" is presented in 3/4 time. It consists of four phrases, each with a compound arpeggio in the right hand and a harmonic minor scale in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4.

Phrase 1: Starts with a whole note chord of E major (one two). The right hand plays a compound arpeggio on Am (Root 5th Root). The left hand plays a harmonic minor scale starting on E.

Phrase 2: Starts with a whole note chord of Am. The right hand plays a compound arpeggio on Am (Root 5th Root). The left hand plays a harmonic minor scale starting on E.

Phrase 3: Starts with a whole note chord of E. The right hand plays a compound arpeggio on E. The left hand plays a harmonic minor scale starting on E.

Phrase 4: Starts with a whole note chord of Am. The right hand plays a compound arpeggio on Am. The left hand plays a harmonic minor scale starting on E. The phrase ends with a first ending (1. Am) and a second ending (2. Am). The first ending leads back to measure 2, and the second ending leads to the end of the section.

A CD icon is shown with the text "PLAY ALONG CD #3 TRACK(S): 4 (s) 5 (m)".

First and Second Endings

FIRST and SECOND ENDINGS are a way to repeat a section of music with slightly different endings. As you play the music the first time through, take the first ending and repeat back to the beginning. When you play the second time through, skip over the first ending and play the second ending, then continue on through the song.



Session 14 - A Bit of Beethoven



You can make a melody sing at the piano by understanding the rise and fall of it.

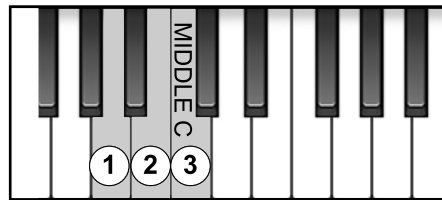


When playing a scale in any key, the main scale in that key helps you to become oriented at the piano.

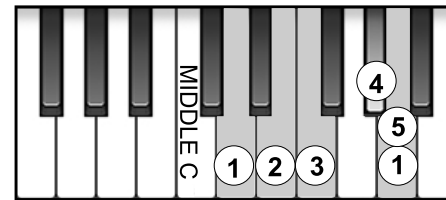
A Harmonic Minor Scale

A HARMONIC MINOR scale is the natural minor scale with the 7th step raised up one half step.

1st Shape



2nd Shape

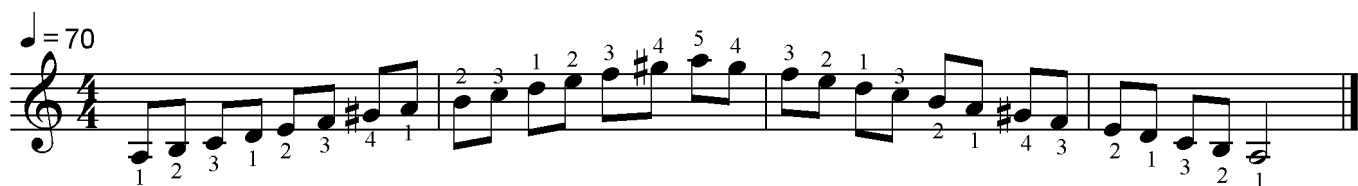


One Octave

NOTE: Multiple numbers denote different fingerings that are possible, depending on how many octaves you are playing. Use 1-2-3-4-5 if you are playing one octave, and use 1-2-3-1 if you are playing multiple octaves.



Two Octaves



Compound Arpeggios

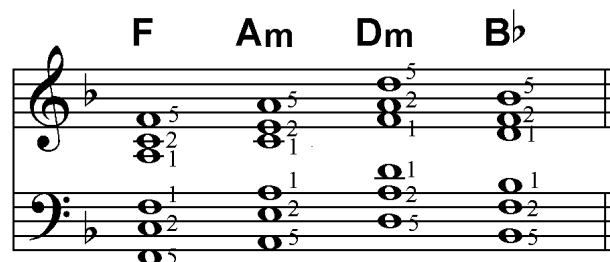
The pianist has a unique ability to use the hands together to make arpeggios that sweep up and down the keyboard. A COMPOUND ARPEGGIO is when the left hand and right hand parts blend together—either ascending or descending—so that one hand takes over where the other leaves off, thus making a complete, uninterrupted phrase.



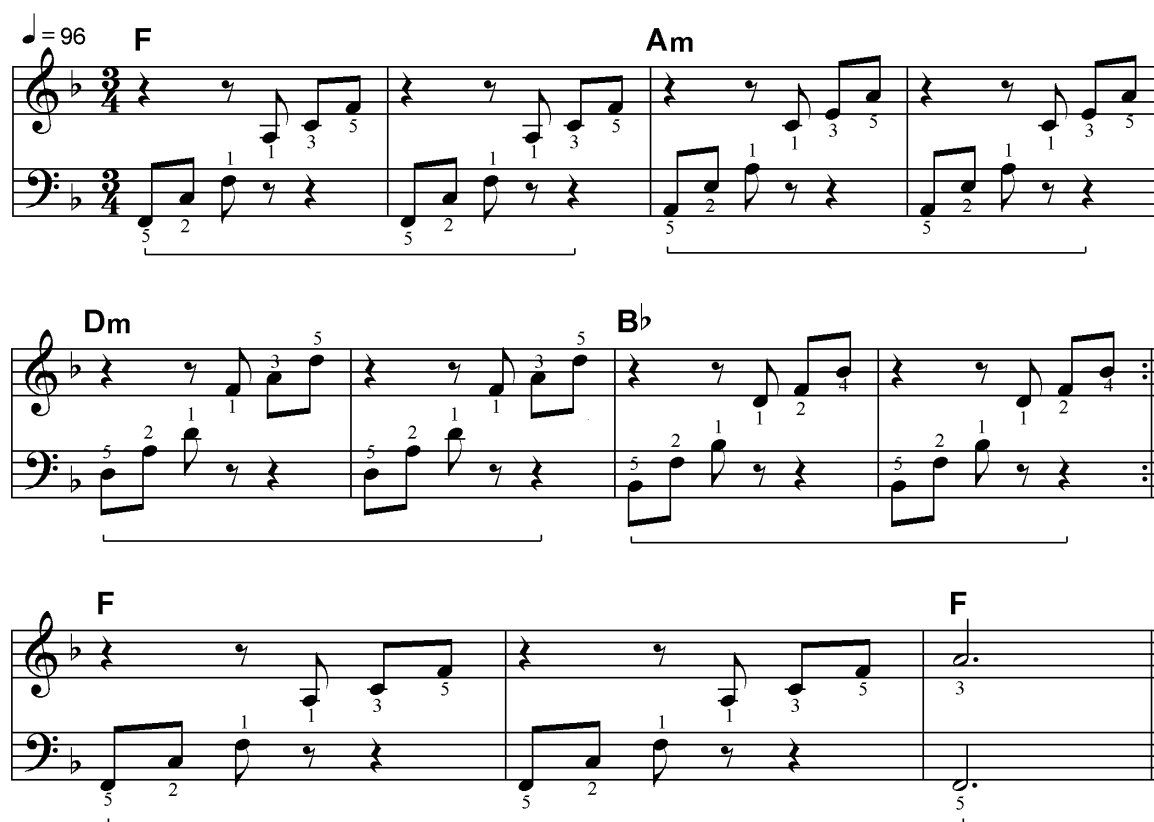
Before breaking chords up into compound arpeggios, practice them as block chords.

Session 14 - A Bit of Beethoven

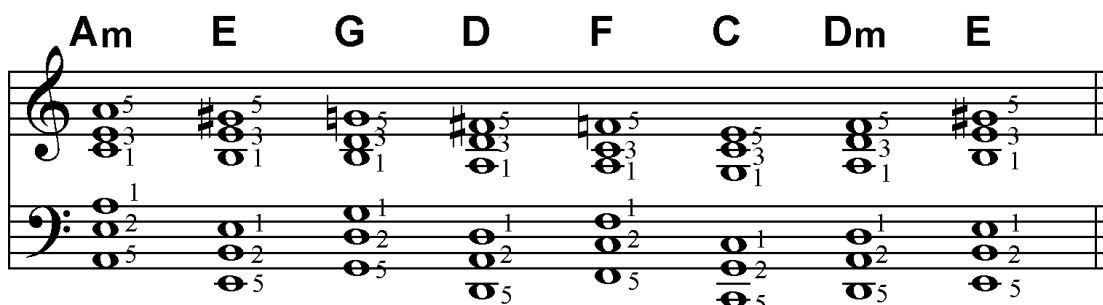
“Streams” Compound Arpeggio Ex. #1 - Block Chords



SONG: “Streams” Compound Arpeggio Exercise #1



“Motel Caledonia” Compound Arpeggio Ex. #2” Block Chords



Keep those compound arpeggios flowing and even, hand-to-hand, and change the pedal right before changing chords.

Session 14 - A Bit of Beethoven

SONG: "Motel Caledonia" Compound Arpeggio Exercise #2

NOTE: These are the chords to the verse of the Eagles' song "Hotel California."



♩ = 90, 106 **Am** **E**

G **D**

F **C**

Dm **E** **Am**



Listen to
"Fur Elise" and these
other great Classical
piano pieces:

Claude Debussy
"Claire De Lune"
"Arabesque in E"
"Reverie"

(The melody to Arabesque contains
a series of compound arpeggios.)

As an example of the
progression used in
"Motel Caledonia:"

The Eagles
"Hotel California"



- You can play the first section of "Fur Elise" with hands separate and hands together.
- You can play the A Harmonic Minor scale two octaves in eighth notes.
- You can play "Streams" Compound Arpeggio Ex. #1 with a steady pulse.

NOTE: If you can, play the workshop bonus "Motel Caledonia" Compound Arpeggio Ex. #2. If not, keep trying!

Session 15 - Pretty Chords

Major 7th Chords and Sixteenth Notes

OVERVIEW

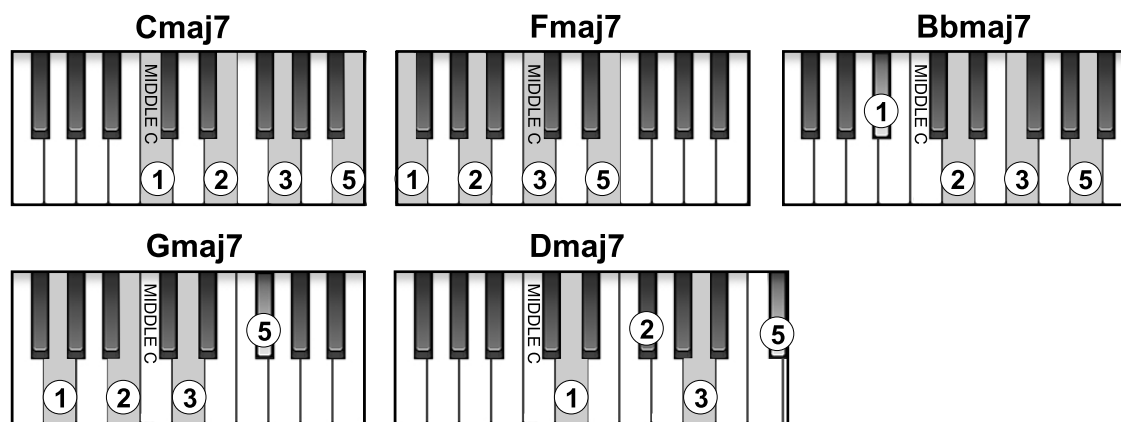
- Major 7th Chords
- SONG: "Major 7th Groove"
- SONG: "Gymnopedie"
- SONG: "Lovin' You"
- Sixteenth Notes

SKILLS TO MASTER IN THIS SESSION:

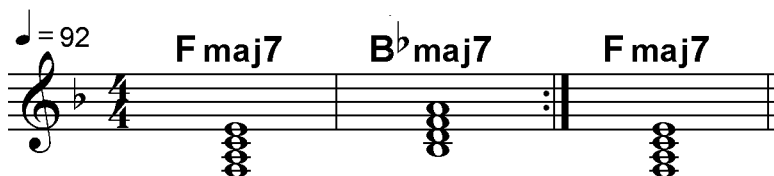
1. Know how Major 7th Chords are formed.
2. Be able to play sixteenth notes in rhythm.
3. Understand rootless chord voicings.

Major Seventh Chords

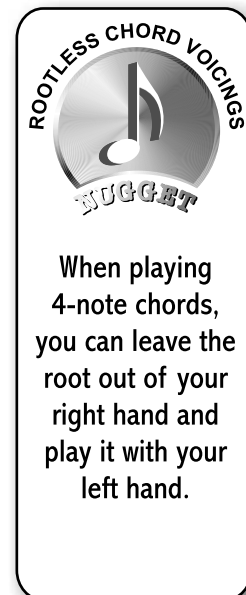
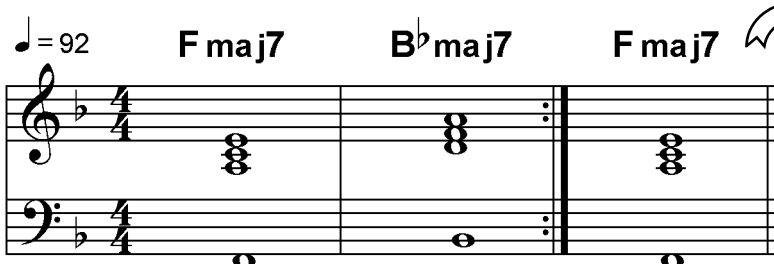
A MAJOR SEVENTH CHORD is a major triad with the addition of the note 2 whole steps up from the 5th of the chord, which is the seventh step of the scale.



SONG: "Major 7th Groove" Right Hand Only Chords



SONG: "Major 7th Groove" Rootless Chord Voicings



Session 15 - Pretty Chords

“Gymnopedie” Chords

NOTE: The Dmaj7 chord is in a different version here than in the Satie original.

Four measures of musical notation in 3/4 time, key of D major. The chords are Gmaj7, Dmaj7, Gmaj7, and Dmaj7. The bass line consists of quarter notes: G, D, G, D. The treble line consists of quarter notes: G, A, B, A. Brackets are placed under the bass line for each measure.

SONG: “Gymnopedie” with Melody - E. Satie

NOTE: Down the road, get a copy of this entire Satie piece and go through all of the left-hand chords and their bass notes.

Four measures of musical notation in 3/4 time, key of D major. The top staff is labeled 'Melody' and the bottom staff is labeled 'Chords'. The chords are Gmaj7, Dmaj7, Gmaj7, and Dmaj7. The bass line consists of quarter notes: G, D, G, D. The treble line consists of quarter notes: G, A, B, A. Brackets are placed under the bass line for each measure.



Four measures of musical notation in 3/4 time, key of D major. The chords are Gmaj7, Dmaj7, Gmaj7, and Dmaj7. The bass line consists of quarter notes: G, D, G, D. The treble line consists of quarter notes: G, A, B, A. Brackets are placed under the bass line for each measure.

Four measures of musical notation in 3/4 time, key of D major. The chords are Gmaj7, Dmaj7, Gmaj7, and Dmaj7. The bass line consists of quarter notes: G, D, G, D. The treble line consists of quarter notes: G, A, B, A. Brackets are placed under the bass line for each measure.

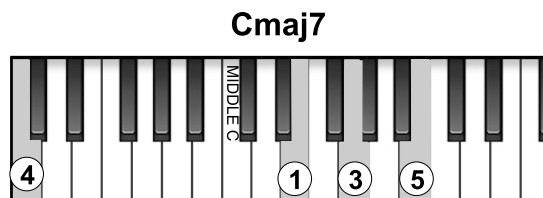
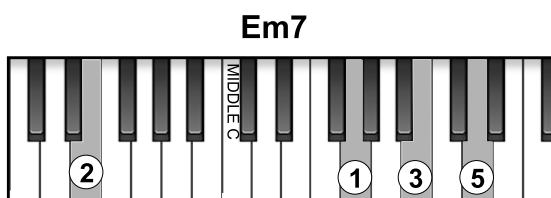
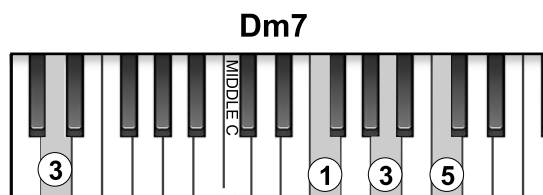
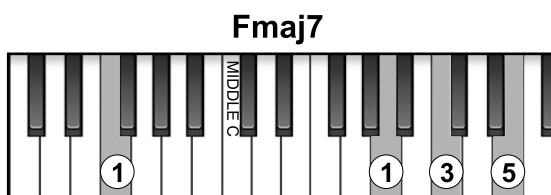


Learning to recognize chords by their “color” will help you figure out progressions by ear.

Session 15 - Pretty Chords

“Lovin’ You” Chord Shapes*

NOTE: Left-hand bass notes are going to be played one octave lower.



SONG: “Lovin’ You”*

Fmaj7 *Staccato (Play short)* **Em7** **Dm7** **Cmaj7**

Fmaj7 **Em7** **Dm7** **Cmaj7**

(Independent Hand Movement)



STACCATO means to play short and detached. It is indicated by a dot over or under the note.



Moving the hands independently takes time, so practice left and right separately. Then slow it down when you put them together.

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Session 15 - Pretty Chords

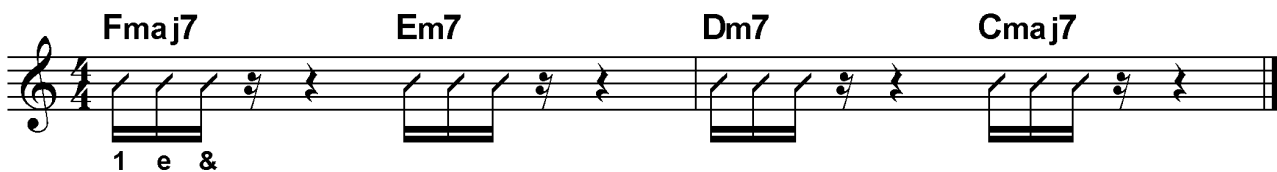
Sixteenth Notes

A SIXTEENTH NOTE is when a beat is subdivided into four. You can count sixteenth notes by saying “one-e-and-a-two-e-and-a,” etc.

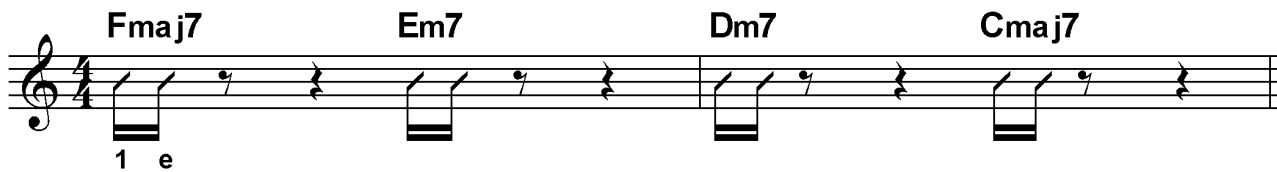
Sixteenth Note Exercise #1



Sixteenth Note Exercise #2



Sixteenth Note Exercise #3



As an example of a piece using 16th note rhythm throughout:

Bach
“Prelude in Cm”
from “The Well-Tempered Clavier”

As examples of the Major 7th chords and their sound and color:

Chicago
“Color My World”
(Lots of arpeggiated Major 7ths)
Elton John
“Bennie and the Jets”
(The two chords of this familiar intro and vamp are Gmaj7 and Fmaj7)
Satie
“Gymnopedie #1”



- You can form a major seventh chord from C, F, Bb, G, & D and hear the difference between the major seventh and major triad.
- You can play the Fmaj7-Bbmaj7 progression with and without the roots in the right hand.
- You can play the “Gymnopedie” progression with two hands and the pulse.
- You can play “Lovin’ You” with a pulse.

Session 16 - The Dominant Sound

Dominant Seventh Chords, Left-Hand Triads, D Major Scale

OVERVIEW

- Dominant Seventh Chords
- Left-Hand Triads
- SONG: “Bluesy Dominants”
- D Major Scale
- SONG: “Home to You” Chords

SKILLS TO MASTER IN THIS SESSION:

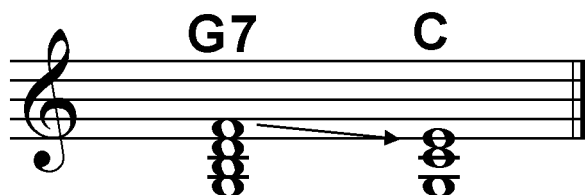
1. Understand Dominant 7th chords and their function.
2. Form the C7, D7, Bb7, and G7 chords.
3. Be able to play the D Major Scale.
4. Understand octave placement notation.

Dominant Seventh Chords

A DOMINANT SEVENTH chord is a major triad with an added interval of a flatted seventh from the root. This new added note is the seventh step of the scale lowered one half step. A dominant seventh chord is notated by a “7” next to the note name, i.e. C7. Dominant seventh chords are often used to give a “bluesy” sound to a progression. Dominant seventh chords can also be used as leading chords.

Leading Chord Example

A LEADING CHORD is a chord that pulls harmonically into the chord that follows it. In the following example, notice how the top F note in the G7 leads to the top note E in the C chord.



Dominant 7th chords have two common functions: as a strong leading chord and as a “bluesy” color chord.

NOTEWORTHY

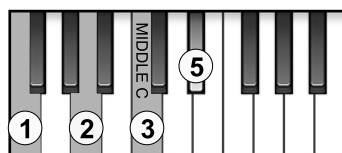


Chords can be smoothly connected by going to the closest inversion of the next chord.

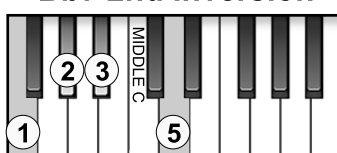
“Bluesy Dominants” Chord Shapes

(As demonstrated in the session)

F7 Root Position



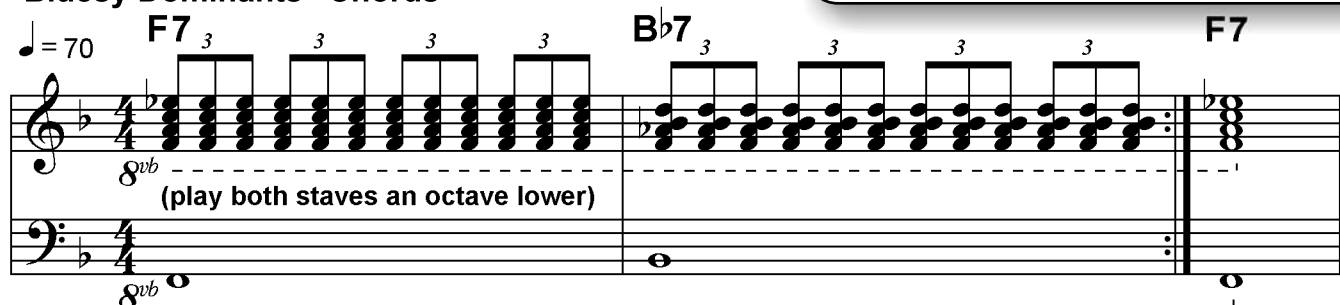
Bb7 2nd Inversion



To practice sequences of repeated rhythmic chords:

1. Start with the outline of the chords
2. Keep your hand & arm relaxed
3. Hear the groove & feel the pulse

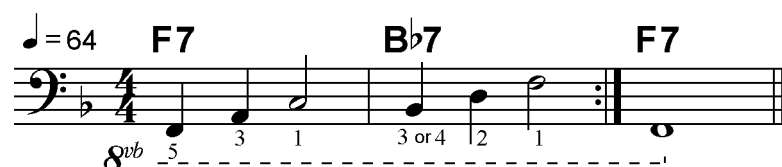
“Bluesy Dominants” Chords



Session 16 - The Dominant Sound

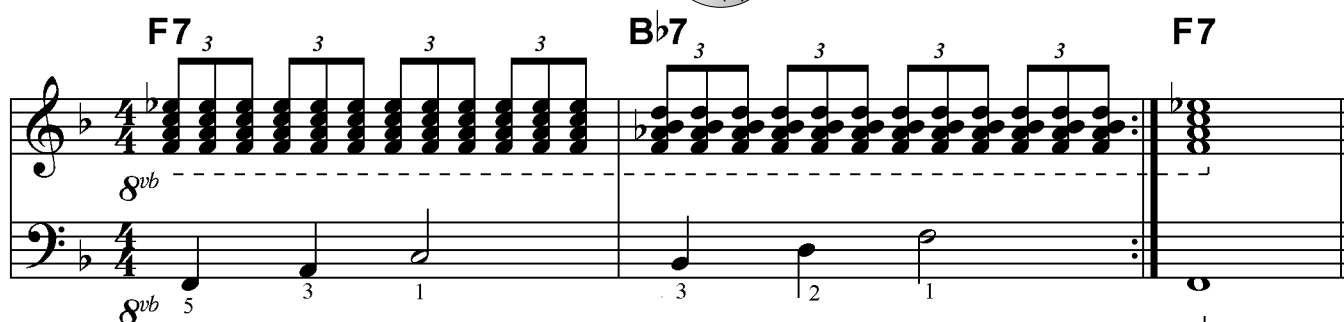
Left-Hand Triads

Breaking up a triad into a three-note arpeggio in the left hand can add movement to the bass line of a progression.



Arpeggiated triads played in the left hand bring motion into a bass line.

SONG: "Bluesy Dominants" with Triads in Bass Line



Octave Placement Notation

Because of the piano's large range, certain symbols are used to make the written music easier to read. These symbols tell the player that the music is to be played in a different octave than that in which it is written. Each of these octave placement symbols will be followed by a dashed line indicating how long the alteration applies.

8^{va} - Play 1 octave higher

8^{vb} - Play 1 octave lower

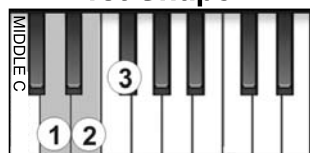
15^{ma} - Play 2 octaves higher

15^{mb} - Play 2 octaves lower

D Major Scale

(Workshop Exercise)

1st Shape



2nd Shape

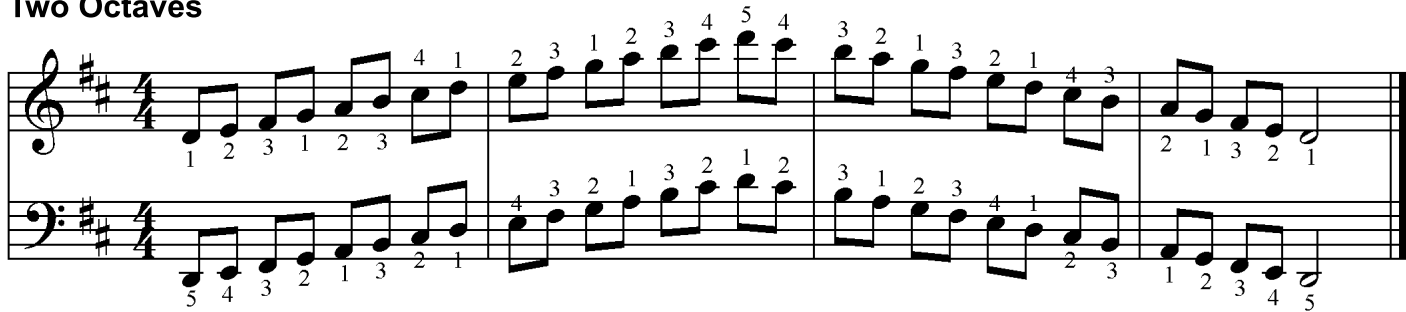


The key to reading chords is to know:

1. What the notes of the chord are.
2. What register and voicing you want to use.
3. What rhythm you want to use.

Session 16 - The Dominant Sound

Two Octaves



Octave Placement Notation

Because of the piano's large range, certain symbols are used to make the written music easier to read. These symbols tell the player that the music is to be played in a different octave than that in which it is written. Each of these octave placement symbols will be followed by a dashed line indicating how long the alteration applies.

8^{va} - Play 1 octave higher
 8^{vb} - Play 1 octave lower
 15^{ma} - Play 2 octaves higher
 15^{mb} - Play 2 octaves lower

SONG: "Home to You" Chords - Sam Cooke (Workshop Exercise)

Session 16 - The Dominant Sound

SONG: "Home to You" with Passing Chords

(Workshop Bonus)



Chord progression for "Home to You" (4/4 time):

Line 1: D G/D D A7 D/A A7 D D7

Line 2: G C/G G D G A7

Line 3: D G D A7 D

Passing Chords are indicated for G/D, C/G, and D/A.



Playing chords add harmonic motion and interest to a chord progression.



Sam Cooke
"Bring it on Home"
From Sam Cooke the Man & his Music
As examples of the dominant chord sound and color:
Earth, Wind & Fire
"Yearnin' Learnin"
The Beatles
"Lady Madonna"



- You can form all the C, F, Bb, and G dominant 7th chords from their triads.
- You can play "Bluesy Dominants" with triplets in the right hand.
- You can play the left-hand triads for "Bluesy Dominants."
- You can play a D Major scale, 2 octaves in the right hand and 1 octave in the left hand.
- You can play the "Home to You" chords.

Session 17 - Gettin' the Blues

The 12-Bar Blues Form and Syncopated Rhythms

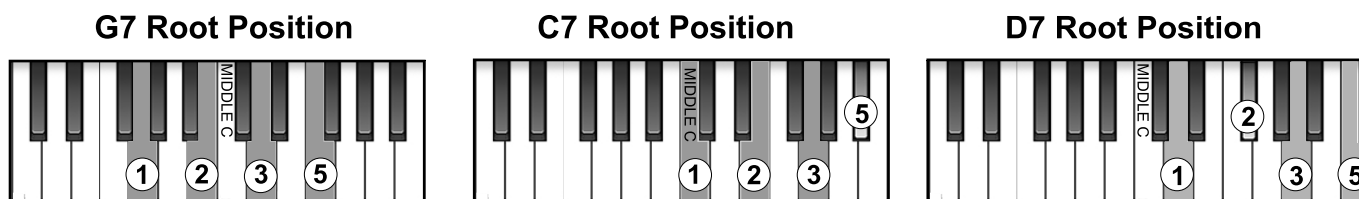
OVERVIEW

- 12-Bar Blues Form
- SONG: "12-Bar Blues in G"
- Syncopated Rhythms
- SONG: "Pop Progression"
- 12-Bar Blues Lyrics Form

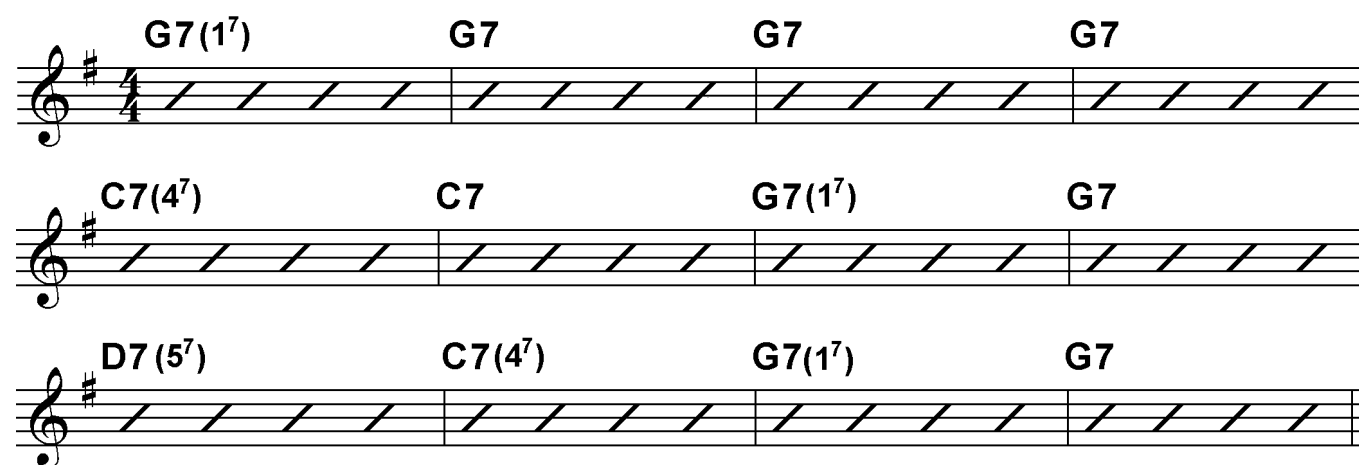
SKILLS TO MASTER IN THIS SESSION:

1. Know the blues progression.
2. Be able to play the dotted eighth-sixteenth note syncopated rhythm.
3. Understand the lyric form in the blues.

Basic Blues Chords



12-Bar Blues Form



The basic 12-bar Blues form uses the one7, four7, and five7 chords.



When voicing chords, let what feels and sounds good be your guide.



Session 17 - Gettin' the Blues

SONG: "12-Bar Blues in G" Syncopated Left Hand

G7

C7 **G7**

D7 **C7** **G7**



Keep the weight of your hand centered over the note or chord you are playing.

SONG: "12-Bar Blues in G" Syncopated Right Hand

G7 $\text{♩} = 74$

C7 **G7**

D7 **C7** **G7**



Session 17 - Gettin' the Blues

SONG: "Pop Progression" Syncopated Right Hand

♩ = 80

E♭ A♭/E♭ E♭ B♭/D E♭/D B♭/D Cm Fm/C Cm A♭ Fm/A♭ E♭

SONG: "Pop Progression" Syncopated Left Hand

♩ = 76

E♭ A♭/E♭ E♭ B♭/D E♭/D B♭/D Cm Fm/C Cm A♭ Fm/A♭ E♭



As examples of
the 12-bar
Blues form:

Ray Charles
"What'd I Say"

Chuck Berry
"Johnny B. Goode"
(with Johnnie Johnson on
piano)

As example of the lyric
form of the blues:

Phrase 1

G7 G7 G7 G7

I hate to see the evening sun go down

Phrase 2

C7 C7 G7 G7

I hate to see the evening sun go down

Phrase 3

D7 C7 G7 G7

'cause, my man, he done left this town.



- You know the chords to the "12-Bar Blues in G."
- You can play G7, C7, and D7 through the blues form connected.
- You can play the roots to the 12-bar blues form syncopated with the 3rd finger of the left hand.
- You can recognize and count a dotted eighth-sixteenth rhythm pattern and a dotted quarter eighth rhythm pattern.

Ray Charles
"In the Evening When
the Sun Goes Down"
(features a great
piano solo by Ray)

Bessie Smith
"St. Louis Blues"

Session 18 - Boogie-Woogie & Bending the Keys

Boogie-Woogie Bass Line, Grace Notes

OVERVIEW

- Building a Boogie-Woogie Bass Line
- SONG: "G Boogie-Woogie"
- Grace Notes
- Blues Licks

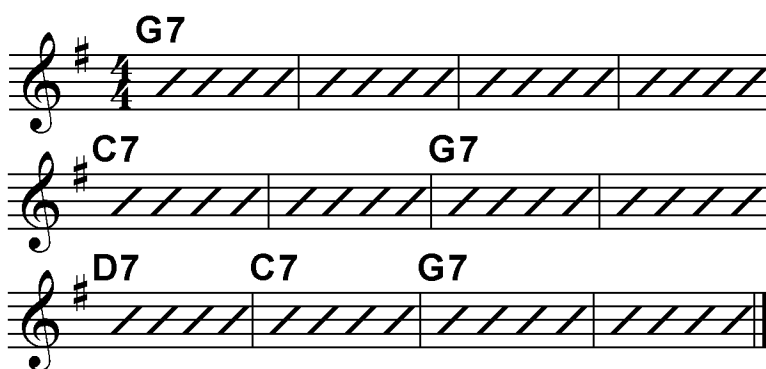
SKILLS TO MASTER IN THIS SESSION:

1. Understand the physical aspects of playing repetitive motions.
2. Be able to apply the Boogie-Woogie Bass Line.
3. Understand grace notes: Playing them and their notation in music.

Building a Boogie-Woogie Bass Line

Building a boogie-woogie bass line starts by playing the root and fifth together in the left hand. Next, you add the root-5th, root-6th combination. And lastly, you add some syncopation. This session's exercises will be based on the "12-Bar Blues Form in G." Examples will be given for each chord in the blues form. Learn the examples and play them accordingly, changing chords according to the form.

The Blues Form



We will be building our boogie-woogie bass line with the three chords of the blues form in G, which would be the G7, C7, and D7.

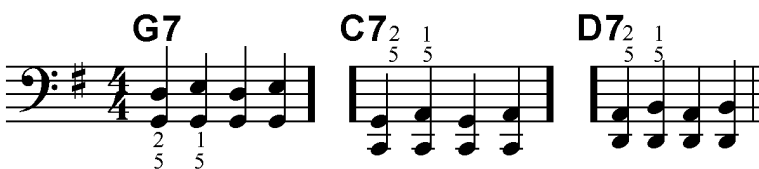
Step 1 - Quarter Note 5ths

Play the root and 5th together in the left hand in quarter notes along with the blues form, changing notes as the chords change.



Step 2 - Quarter Notes Root & 5th and Root & 6th

Play quarter notes, alternating the root & 5th combination with the root & 6th. Remember to change notes and hand positions as the chords change.



NOTEWORTHY



Remember
Patience = Mastery



The downbeat of the chord
you are changing to is more
important than the last beat
of the one you are
Changing from.

Session 18 - Boogie-Woogie & Bending the Keys

Step 3 - Adding Some Syncopation

Play the root & 5th combination with a syncopated rhythm. Remember to change notes and hand positions as the chords change.



Step 4 - Alternating 5ths and 6ths with Syncopation

Play the root & 5th and root & 6th combination with a syncopated rhythm.



SONG: "G Boogie-Woogie"

(Workshop Exercise)

♩ = 76,80

G7

C7

D7

C7

G7

D7

C7

G7



The syncopated root & 5th followed by root & 6th are the foundation of playing boogie-woogie piano.

Session 18 - Boogie-Woogie & Bending the Keys

Grace Notes

GRACE NOTES are color notes a half step or whole step below or above the target note which they are going to. Grace notes add color and embellish the note or chord they are going to. Grace notes are notated in music as a smaller note just in front of the note they are going to.



Use 3rd finger to play all grace notes going to the notes.



Consecutively use the Same finger on both notes to feel and sound more like a bend or slide.



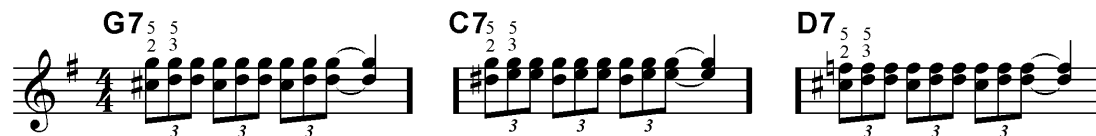
Express the piano equivalent of a guitarist or vocalist's bent note by playing grace notes.

Blues Lick #1

Here's a simple grace note pattern to play over the chords of the G blues form. The fingering is the same for the G7 and C7, but the lick changes slightly for the D7.



Here's another pattern using grace notes to play over the chords of the G blues form.



As examples of the boogie-woogie piano styles:

Otis Spann

"Must Have Been the Devil"

from Bluesmasters Vol.10

Jay McShann

"Hootie Blues"

Big Joe Turner

"Roll'em Pete"

(Pete Johnson at the piano)



- You can play the left hand 5th and 6ths through the "12-bar Blues form in G."
- You can add the right-hand chords in whole notes to the previous left-hand part.
- You can play the Grace Note exercise.
- You can play Blues Licks #1 & #2 through the Blues Form with the right hand only.

Session 19 - Minor Details

Minor 7th Chords

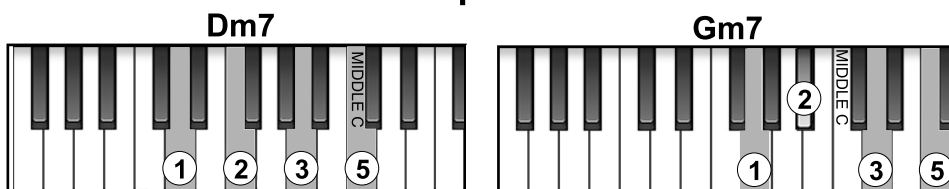
OVERVIEW

- Dm7 and Gm7 Chord Shapes
- SONG: "Minor Details"
- 7th Chords of the C Major Scale
- SONG: "Moondance" Chords
- Am Pentatonic Scale and Licks

SKILLS TO MASTER IN THIS SESSION:

1. Know how to form a Minor 7th chord.
2. Know the 7th chords of the C Major Scale.
3. Be able to play the Am pentatonic scale and know how it is formed.

Dm7 and Gm7 Chord Shapes Root Position



SONG: "Minor Details"

♩ = 80

Dm7 **Gm7**

Dm7 **Gm7**

Am7 **B♭maj7** **Am7** **Gm7**

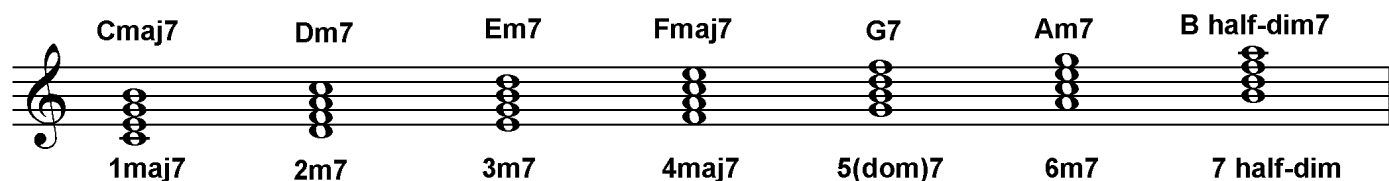
Dm7 **Gm7** **Dm7**



A minor 7th chord is a minor triad with an added flatted 7th, or minor 7th, away from the root.

Session 19 - Minor Details

7th Chords of the C Major Scale



Of the four-note 7th chords generated by the major scale there are:

- 3 Minor Sevenths
- 2 Major Sevenths
- 1 Dominant Seventh

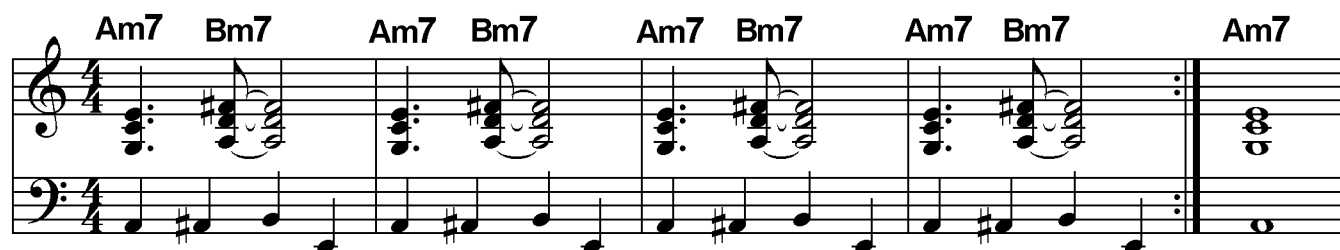


Playing the chords of the major scale of a tune you're working on will help you get your harmonic bearings in a new key.

SONG: "Moondance" Chords*

NOTE: Play hands separately.

♩ = 96-110



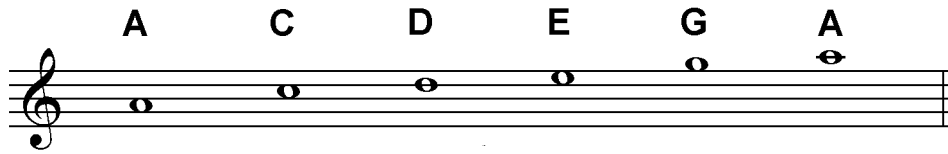
A WALKING BASS LINE is a line in the bass that moves up or down the keyboard in a mostly step-wise progression of notes and is primarily comprised of quarter notes.

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Session 19 - Minor Details

Am Pentatonic Scale

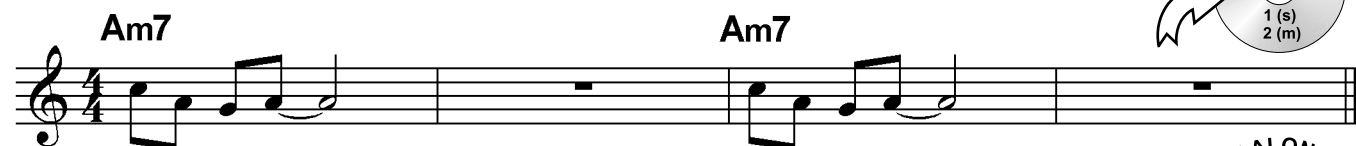
NOTE: Use the notes of this scale to jam along with this groove.



Minor Pentatonic Licks

The minor pentatonic scale is useful for improvising because of its “blue” sound and its adaptability to a number of styles and progressions.

Am Pentatonic Lick #1



Am Pentatonic Lick #2



As examples of the minor 7th chord sound and color:

Stevie Wonder
“Ribbon in the Sky”

Marvin Gaye
“Inner City Blues”
(Based mostly on an Ebm7 chord)

Van Morrison
“Moondance”



- You can form a Minor 7th chord from any Minor triad.
- You can play the “Minor Details” in its connected position in whole notes and with the funk rhythm.
- You can play the four-note chords of the C Major Scale and name the number and quality of each chord (except for B).
- You can play “Moondance” with hands separately and slowly with hands together.
- You can play the Am Pentatonic Scale and the Am Pentatonic Licks with a steady pulse.

Session 20 - The Left Hand as a Bass Player

Left-Hand Bass Lines

OVERVIEW

- The Calypso Bass Pattern
- SONG: Classic Rock with Calypso Bass
- SONG: "Blueberry Hill"
- Walk-Ups and Walk-Downs
- Left-Hand Octaves

SKILLS TO MASTER IN THIS SESSION:

1. Be able to play the Calypso Bass Pattern.
2. Understand repeat signs and 1st and 2nd endings.
3. Be able to play the walk-ups and walk-downs.
4. Be able to play the "Extended Black Key Chord Progression."

The Calypso Bass Pattern



Session 20 - The Left Hand as a Bass Player

SONG: "Blueberry Hill" - Fats Domino*



F **C**

G7

1. **C** **C7**

2. **C** **F** **C**

PLAYING TIP

Keep your wrist and forearm relaxed and floppy as you play repeated chords, so your muscles won't tense. Otherwise, you could wear yourself out!

KEY IDEA

#2

1st & 2nd ENDINGS are like a fork in the road, indicating different endings to a repeated section of music.

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Session 20 - The Left Hand as a Bass Player

Walk-Up in G

Walk-Down in Eb

Left Hand Octaves: Extended Black Key Chord Progression



- You can play the "Classic Rock Progression" outlining the triads in the left hand with the calypso rhythm.
- You can play "Blueberry Hill" walk-up and walk-down.
- You can play the walk-up and walk-down exercises.
- You can play the "Extended Black Key Chord Progression" with left-hand octaves.

KEY IDEA



**WALK-DOWNS
AND WALK-UPS**
are used to
create a strong
lead-in to the
next section of a
tune or to lead
to a chord within
a section.

PLAYING TIP



Get a broader,
fatter sound in
the low end by
playing the left
hand in octaves.

Listen to
Fat's Domino's
"Blueberry Hill"

Session 21 - The Art of Ostinato

Ostinato

OVERVIEW

- SONG: "Staying Put" Left-Hand Ostinato in C
- SONG: "Spinning Song"
- SONG: "Saddest of All Keys" Right-Hand Ostinato in Dm
- Suspended Chords

SKILLS TO MASTER IN THIS SESSION:

1. Be able to play the left and right-hand ostinato progressions.
2. Know how a suspended chord is formed.
3. Be able to play the suspended chord progressions.

SONG: "Staying Put" Left-Hand Ostinato in C - W. Barrow

NOTE: First play the octave Cs as quarter notes, then try as written.

♩ = 110 C F/C G/C

F/C Am7 D7/A

F2/A F/G G C

SONG: "Spinning Song"

8vb - - - - -



OSTINATO
is a
persistently
repeated
musical figure
or idea.



On certain
chords, one
hand can stay
put, playing
ostinato,
while the
Other moves.

Session 21 - The Art of Ostinato

SONG: "Saddest of All Keys" Right-Hand Ostinato in Dm - W. Barrow



Dm Dm/C# Dm/C

Dm/B Dm/Bb Asus A

Dsus Dm Asus A Dm

Suspended Chord Progression #1 - Suspension on Top




Gsus G Fsus F G

Suspended Chord Progression #2 - Suspension on Bottom



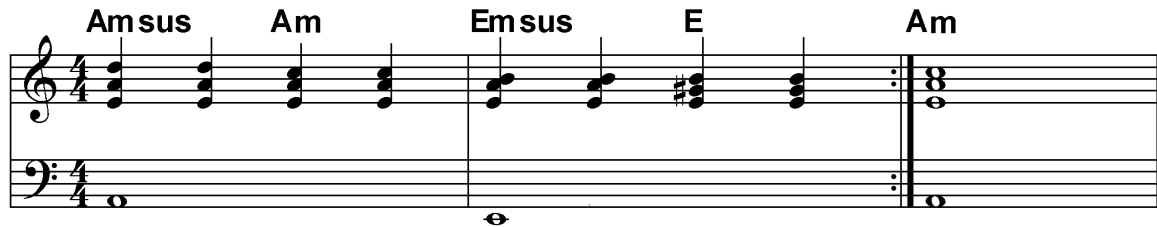
Gsus G Fsus F G



Any major or minor chord can be suspended by playing the 4th in the chord instead of the 3rd.

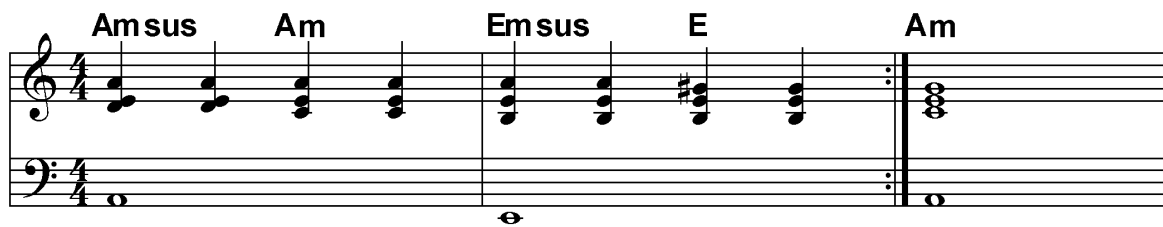
Session 21 - The Art of Ostinato

Suspended Chord Progression #3 - Suspension on Top



The symbol for a suspended chord is the chord letter followed by "sus," as in Asus.

Suspended Chord Progression #4 - Suspension on Bottom



As examples of left-hand ostinato:

The Doobie Brothers

"Takin' It to the Streets"

(Michael McDonald at the piano)

Jackson Browne

"Runnin' On Empty"

As an example of right-hand ostinato:

Mike Oldfield

"Tubular Bells"



- You can play the "Staying Put" Left-Hand Ostinato in C with the metronome at a medium tempo around 112 BPM.
- You can play the "Saddest of All Keys" Right-Hand Ostinato in Dm with quarter notes around 70 BPM.
- You can form a suspended chord from any major triad.
- You can play the four Suspended Chord Progressions—major and minor.

Session 22 - Harmonizing

Harmony and Augmented Chords

OVERVIEW

- “Amazing Grace” Harmonized
- Country Piano Concepts
- SONG: “Country Saints”
- SONG: “Last Date”
- Augmented Chords
- Augmented Chord Progression

SKILLS TO MASTER IN THIS SESSION:

1. Understand melody harmonizing.
2. Understand how augmented chords are formed.

“Amazing Grace” Harmonized

Slowly

The musical score for "Amazing Grace" Harmonized is presented in three systems. Each system consists of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The tempo is marked "Slowly".

System 1: Treble staff has a melody with notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4. Bass staff has a bass line with notes F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3. Chords F, Bb, and F are indicated above the treble staff.

System 2: Treble staff has a melody with notes C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. Bass staff has a bass line with notes F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3. Chords C, F, F7, and Bb are indicated above the treble staff.

System 3: Treble staff has a melody with notes C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. Bass staff has a bass line with notes F3, G3, A3, Bb3, A3, G3, F3, E3, D3, C3. Chords F, C, and F are indicated above the treble staff.

Any melody from a lead sheet can be harmonized using a note or chord.

Session 22 - Harmonizing

Re-harmonizing of “Amazing Grace”

Here is the melody of “Amazing Grace” written out in a lead sheet format. Try playing the melody with the new chords and listen for how the sound changes.

Lead sheet for “Amazing Grace” in 3/4 time, key of B-flat major. The melody is written on a single staff. The chords are: F, Fmaj7, F7, Bbmaj7, Gm7, Dm7, G7, Csus, C7, F, Fmaj7, F7, Bbmaj7, F2/A, Dm7, G7, Gm7/C, F, Fmaj7, Bb/F, F.

Country Piano Playing

Country piano often uses grace notes to give it its distinctive sound. Country piano often uses a harmony note on top, usually a root on fifth, while the melody moves underneath. This is illustrated below in “Country Saints.”

SONG: “Country Saints”

Lead sheet for “Country Saints” in 4/4 time, key of C major. The melody is written on a single staff. The chords are: C, G, C, F, C, G, C. The melody includes grace notes (8va) and a harmony note (8va) on top of the melody.



KEY IDEA



One note played repetitively to harmonize is often called a PEDAL NOTE.

Session 22 - Harmonizing

SONG: "Last Date"*

NOTE: This phrase is broken down into four moves of the hand.

1st Move 2nd Move 3rd Move

Play 3 Times

C G C F C G C (G)

Augmented Chords

Gaug Caug Faug

Augmented Chord Progression

NOTE: In written music, augmented chords are notated with a "plus" sign.

G+7 C E+7 Am

AUGMENTED CHORDS

Augmented chords can be formed by raising the 5th of a Major triad by a half step.

KEY IDEA

Augmented chords commonly function in two ways:

1. As a 5 chord leading to the 1 chord.
2. As a passing chord played between the 5th and 6th of a major chord.



- You can play "Amazing Grace" with the single note harmony, slowly, with hands separately and together.
- You can play "Country Saints" right hand only with the play along.
- You can play "Last Date" slowly with the right hand only.
- You can form augmented chords from the C, F, and G triads.
- You can play the Augmented Chord Progression.



As examples of Country piano:

Charlie Rich
"Behind Closed Doors"
("Pig" Robbins on piano)

George Jones
"Choices"
from Cold Hard Truth
("Pig" Robbins on piano)

Floyd Cramer
"Last Date"

As examples Gospel style piano:

Natalie Cole
"This Will Be"
(great piano intro)

Donny Hathaway & Roberta Flack
"Come, Ye Disconsolate"

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Session 23 - Modern Pop Piano

Major 2 Chords

OVERVIEW

- Major 2 Chords
- SONG: "Modern Pop Progression"
- SONG: "In the Flow"
- "You Are So Beautiful" Progression
- Chromatic Voice Leading

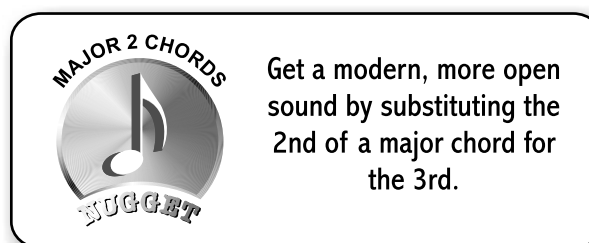
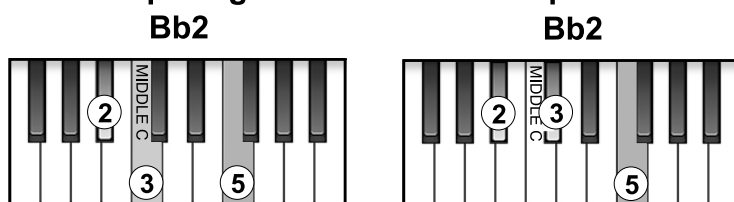
SKILLS TO MASTER IN THIS SESSION:

1. Know how to form a Major 2 Chord.
2. Be able to play "Modern Pop Progression."
3. Be able to play "Modern Pop Progression" stacking the octaves.
4. Be able to play "In the Flow."
5. Be able to play "You Are So Beautiful" Progression.
6. Understand how chromatic voice leading helps to move between chords.

The Major 2 Chords

The MAJOR 2 CHORD is a three note chord used to create a very characteristic modern pop piano sound. In the example below, a Bb Major triad has been changed to a Bb2 chord by moving the 3rd down to the 2nd.

"Modern Pop Progression" Chord Shapes



SONG: "Modern Pop Progression" - W. Barrow

♩ = 80

Bb2 **Bb2/G**

Eb2 **Eb2/F** **Bb2**



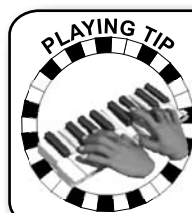
Session 23 - Modern Pop Piano

SONG: "Modern Pop Progression" Stacking at the Octave - W. Barrow



♩ = 74 **B \flat 2** **B \flat 2/G**

E \flat 2 **E \flat 2/F** **B \flat 2**



PLAYING TIP Different bass notes under the same Major 2 chord can give an array of different musical colors. (Try G, F, E \flat , D, C, A \flat , G \flat , E \flat , and D \flat .)

SONG: "In the Flow" Open 2 Arpeggio Chord Progression - W. Barrow



♩ = 80 **E \flat 2** **B \flat /D**

Gm7 **F/A** **B \flat 2**

Session 23 - Modern Pop Piano

“You Are So Beautiful” Progression*

(Workshop Bonus)

NOTE: The chromatic leading tone in the right hand is F-E-Eb-D.

Ascending Chromatic Voice Leading Progression

NOTE: The chromatic leading tone in the right hand is F-F#-G-Gb-F.

Using chromatic voice leading is a powerful way to move between chords.



As examples of Modern Pop piano:

Bonnie Raitt

“I Can’t Make You Love Me”

(Bruce Hornsby at the piano)

Marc Cohn

“Walkin’ In Memphis”

Oleta Adams

“Get Here”



- You can form a Major 2 triad from any Major triad.
- You can play a Bb2 with all of the alternate bass notes: D, G, F, Eb, Ab, Db, and Gb.
- You can play the “Modern Pop Progression.”
- You can play the “Modern Pop Progression” while stacking the octaves.
- You can play the “In the Flow” Open 2 Arpeggio Chord Progression.
- You can play the “You Are So Beautiful” Progression.

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Session 24 - Walkin' the Blues & Shakin' the Keys

Sixth Chord, Walking Bass Lines, the Blues Scale, Tremolo

OVERVIEW

- Sixth Chords
- Walking Bass Lines
- SONG: "C6 Walking Blues"
- The Blues Scale
- Tremolo

SKILLS TO MASTER IN THIS SESSION:

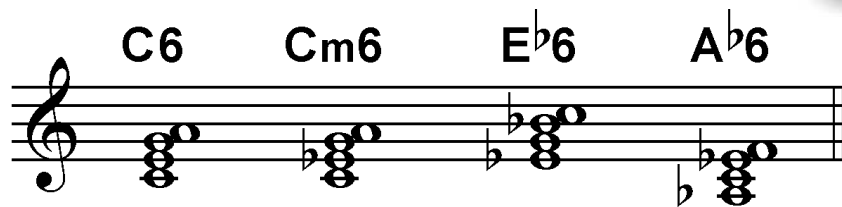
1. Understand how a sixth chord is formed.
2. Be able to walk a bass line.
3. Be able to form a blues scale.
4. Use tremolo in right and left hand.

Sixth Chords

SIXTH CHORDS use the 1st, 3rd, 5th, and 6th scale tones to make this common chord used in swing and big band music. It is notated as a "6" following the note, i.e. C6 or Bb6.



By adding the 6th note from the root of a Major or Minor triad we can make a 6th chord.



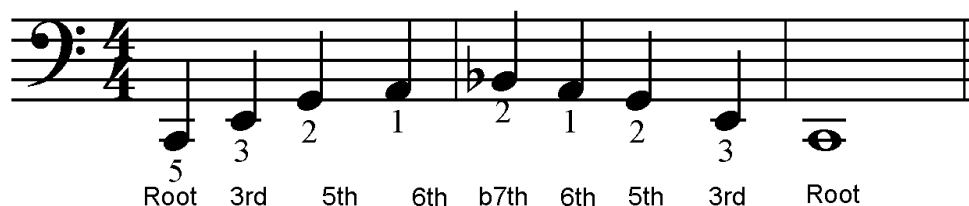
When away from the piano, tap out the pulse with the left foot while tapping the rhythm with your hand.



The walking bass line is a great way to give the low end of the piano movement, momentum, and melody.

Walking Bass Lines

WALKING BASS LINES outline the chord in an arpeggio form played primarily in quarter notes. This quarter note arpeggiation can be done with any chord. Walking a bass line using arpeggiation of the chords or notes that go step-wise between chord roots is a way to give added motion to the chords of a song.



🎵 Music should go right through you, leave some of itself inside you, 🎵
and take some of you with it when it leaves. -Henry Threadgill

Session 24 - Walkin' the Blues & Shakin' the Keys

Song: "C6 Walking Blues"

NOTE: The right hand is using a rhythm often called a "shout" rhythm. Try tapping out this rhythm away from the piano first.



♩ = 100, 120

C6

Root 3rd 5th 6th b7th

F9 **C6**

Root 3rd 5th 6th b7th

G7 **F9** **C6**

Root 3rd 5th 3rd Root 3rd 5th 3rd

Shuffle Off-Beats Variation

(Workshop Bonus)

Playing on the OFF-BEATS involves playing on the syncopated upbeats instead of the downbeats. This is a common right hand piano technique when playing a musical style called the SHUFFLE. The shuffle technique can be applied as a variation of the right hand "shout" rhythm in the "C6 Walking Blues."

C6

Session 24 - Walkin' the Blues & Shakin' the Keys

Rockin' Walkin' Bass Variation

Here is a unique variation to the traditional walking bass line in a rocking piano style of playing. By adding an eighth note on C between each of the walking bass notes, a lot of movement and excitement can be added to a walking bass line. Check out Jerry Lee Lewis as an example of this style.

15^{ma.}
C

8^{vb}

The notation shows a 4/4 time signature. The treble clef staff contains a series of chords, with a '5' and '2' above the first chord. The bass clef staff contains a walking bass line with eighth notes. A dashed line with '15^{ma.}' and 'C' is above the staff, and a dashed line with '8^{vb}' is below the staff.

Minor 6ths Progression - Will Barrow (Workshop Exercise)

Cmaj7 Fm6 Cmaj7 Fm6

Ebmaj7 Abm6 Ebmaj7 Abm6

Cmaj7 Fm6 Cmaj7 Fm6 Cmaj7

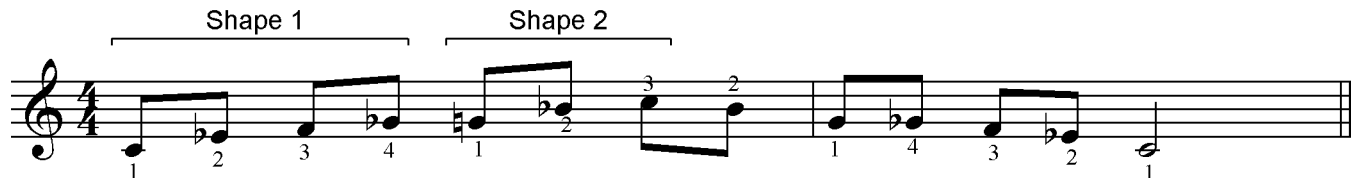
The notation shows a 4/4 time signature. The treble clef staff contains a series of chords, with a '5' and '2' above the first chord. The bass clef staff contains a walking bass line with eighth notes. The progression is divided into three systems, each with four measures. The first system is Cmaj7 Fm6 Cmaj7 Fm6. The second system is Ebmaj7 Abm6 Ebmaj7 Abm6. The third system is Cmaj7 Fm6 Cmaj7 Fm6 Cmaj7.

Session 24 - Walkin' the Blues & Shakin' the Keys

The Blues Scale

A BLUES SCALE is minor pentatonic scale with an added flatted 5th. The BLUES NOTES are the minor 3rd, the flatted 5th, and the flatted 7th.

C Blues Scale One Octave



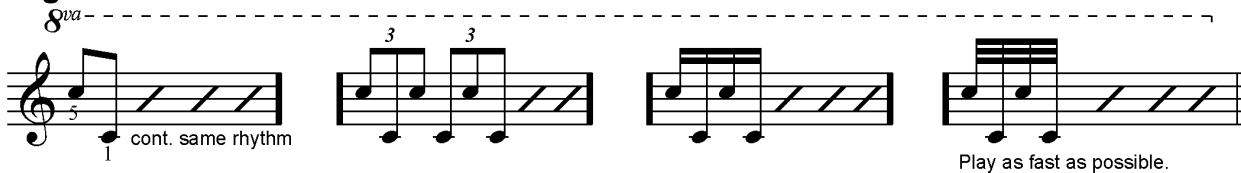
C Blues Scale Two Octaves



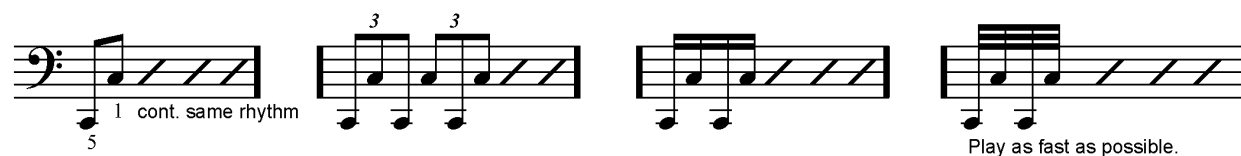
Tremolo

The TREMOLO is an expressive pianistic device where the player alternates rapidly between two notes or chords. Like using the sustain pedal, tremolo is a way to keep the sound of a note or chord going. But there is an important difference: Holding the pedal down makes the sound sustain, but using tremolo keeps motion in the sound. Practice the following exercise to develop the muscles needed to rock these notes, back and forth rapidly and relaxed.

Right-Hand Octaves



Left-Hand Octaves



Right-Hand Minor 3rds



- You can play a walking bass line over a 12-Bar Blues in C.
- You can form a 6th chord from any Major or Minor triad.
- You can play the right-hand chord voicings for the "C6 Walking Blues" with the "shout" rhythm.
- You can play the walking bass line and the right-hand chord voicings together slowly.
- You can play the C Blues Scale.
- You can play a slow octave tremolo with the right and left hand.

Session 25 - Ragtime, Stride, & Diminished Chords

Ragtime

OVERVIEW

- SONG: "The Entertainer"
- Diminished 7th Chords
- SONG: "Ain't Misbehavin'" Chords
- SONG: "Ain't Misbehavin'" Stride Style

SKILLS TO MASTER IN THIS SESSION:

1. Be able to play "The Entertainer."
2. Know how to form Diminished Chords and Diminished 7th Chords.
3. Be able to play "Ain't Misbehavin'."
4. Be able to play "Ain't Misbehavin'" Stride Style.

SONG: "The Entertainer" - Scott Joplin

$\text{♩} = 100$

1. 2.

RAGTIME

Ragtime is created by combining a syncopated right hand with a steady eighth note accompaniment.

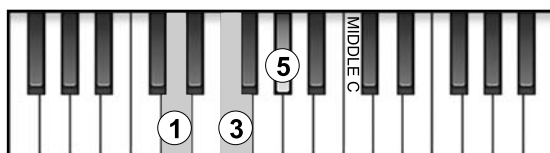
🎵 Ragtime is music that demands physical response; tapping of the feet, drumming of the fingers, nodding of the head, in time with the music. -James Weldon Johnson

Session 25 - Ragtime, Stride, & Diminished Chords

Diminished Chords

A DIMINISHED CHORD is made up of the root, the flatted 3rd, and the flatted 5th.

Ddim Triad

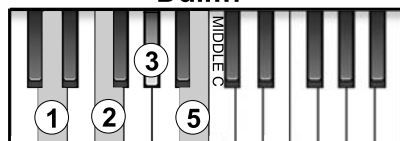


A diminished 7th chord is made up of 3 consecutive Minor 3rd intervals.

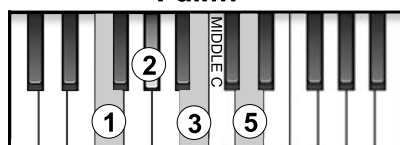
Diminished 7th Chords

A DIMINISHED 7TH CHORD is a diminished triad with an added minor 3rd interval above the top of the triad.

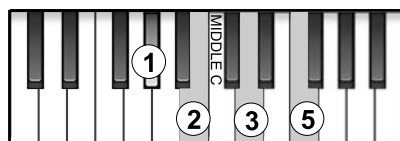
Ddim7



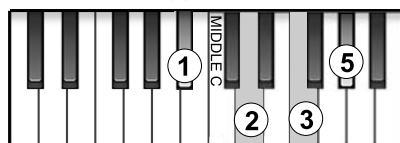
Fdim7



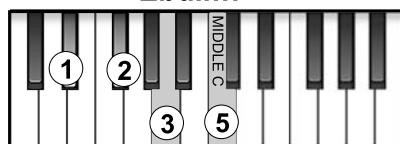
Abdim7



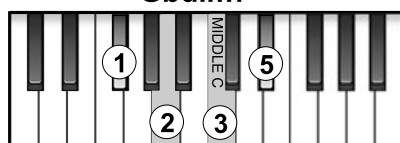
Bbdim7



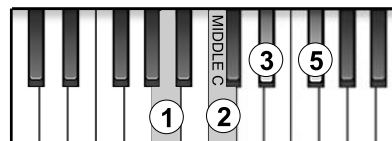
Ebdim7



Gbdim7



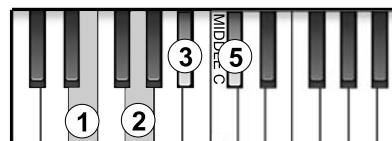
Adim7



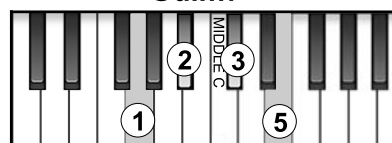
Cdim7



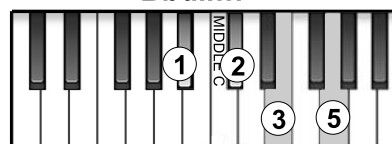
Edim7



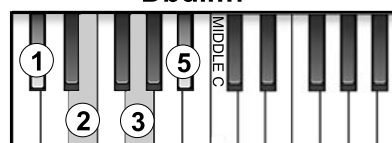
Gdim7



Bbdim7



Dbdim7



Session 25 - Ragtime, Stride, & Diminished Chords

SONG: "Ain't Misbehavin'" Block Chords - Harry Brooks with Fats Waller and Andy Razaf*



Verse

Chord progression for Verse:

C6 C#dim7 Dm7 D#dim7 C6/E E+7 F6 Fm6 C6/EC#dim7

1. Dm7 G7 C6 C#dim7 Dm7 G7 2. C6 Fm6 C6 E7

Bridge

Chord progression for Bridge:

Am F7 Am A7

G G#dim7 Am7 D7 G9 A^b9 G9

Verse

Chord progression for Verse:

C6 C#dim7 Dm7 D#dim7 C6/E E+7 F6 Fm6

C6/E C#dim7 Dm7 G7 C6 Fm6 C6



STRIDE PIANO involves playing the bass note, often in octaves, with the left hand then reaching up, playing the chord, and going back down quickly to hit the next bass note.

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Session 25 - Ragtime, Stride, & Diminished Chords

SONG: "Ain't Misbehavin'" Stride Style*

Swing

♩ = 80

C6 C#dim7 Dm7 D#dim7

C6/E Eaug7 F6 Fm6 C6/E C#dim7

Dm7 G7 C6 C#dim7 Dm7 G7



As examples of Ragtime piano:

Scott Joplin

"Solace"

"The Entertainer"

"Pineapple Rag"

"Maple Leaf Rag"

(Richard Zimmerman or other solo piano versions of the original piece)

As examples of improvising on a Rag:

Jelly Roll Morton

"Maple Leaf Rag"

Marcus Roberts

"Maple Leaf Rag"

As examples of Stride piano:

James P. Johnson

"Snowy Mornin' Blues"

Fats Waller

"Ain't Misbehavin'"

"Handful of Keys"

Art Tatum

"Tea for Two"



- You can play the first section of "The Entertainer" with the metronome at 104 bpm.
- You can play a Ddim7 chord and its inversions (F, Ab, and Bdim7).
- You can play the "Ain't Misbehavin'" with the block chords.
- You can play the "Ain't Misbehavin'" stride style excerpt slowly with the left hand.

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Session 26 - Jazz Piano

Swing Rhythm, Chord Voicing, and Improvising

OVERVIEW

- Swing Phrasing
- Dominant 7th Rootless Left-Hand Voicings
- F Blues Scale
- SONG: "Will's Blues"
- Improvising
- SONG: "Saints Riff"
- Turn-Arounds, Extensions, & Alterations

SKILLS TO MASTER IN THIS SESSION:

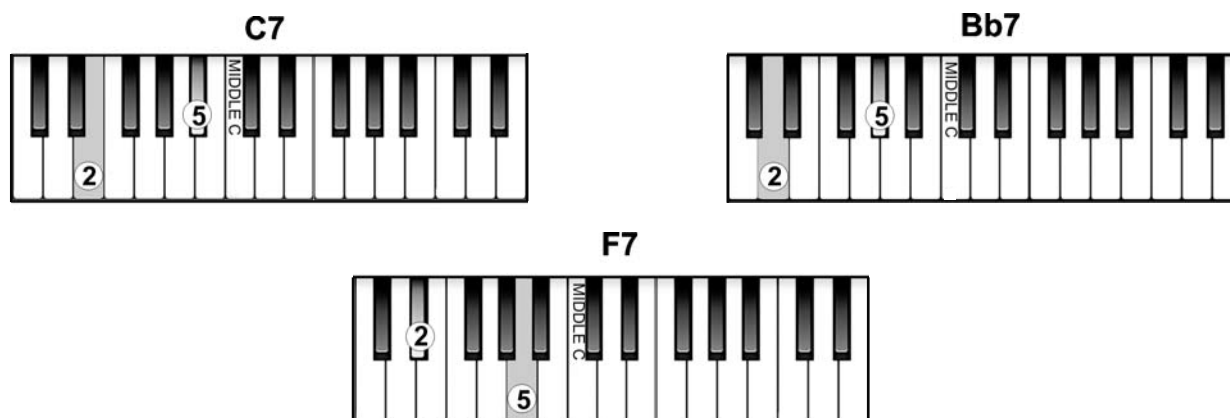
1. Understand how to play swing phrasing.
2. Be able to form dominant rootless 7 voicings of chords.
3. Understand how to improvise in a song.
4. Be able to play a basic turn-around form.
5. Be able to play extensions of chords.
6. Be able to play alterations of chords.

Swing Phrasing

SWING PHRASING is based on an underlying triplet feel to the eighth note pulse. Swing phrasing is notated in written music with a notation at the beginning of a piece of music telling the player to interpret the eighth notes as triplets. In the following example, the eighth notes on the first line would be played as they are written in the second line.



Dominant 7 Rootless Left-Hand Voicings



A jazz musician is a juggler who uses harmonies instead of oranges. -Benny Green



Session 26 - Jazz Piano

“12-Bar Blues in F” Rootless Left-Hand Voicings




Diagram showing rootless left-hand voicings for the 12-Bar Blues in F. The chords and their voicings are:

- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- C7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)

F Blues Scale

Root b3rd 4th b5th 5th b7th Root



“Will’s Blues” A Melody from the F Blues Scale - W. Barrow

NOTE: Practice the melody by itself at first.



Diagram showing the melody for “Will’s Blues” in F major. The melody is written in 4/4 time, starting on F4 and ending on F5. The chords are:

- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- B \flat 7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)
- F7**: Root (1), b3rd (2), 4th (3), b5th (4), 5th (5), b7th (6), Root (7)



PLAYING TIP

In many chord voicings in jazz harmony, the seventh and the third are the most important notes to have in your voicing.



JAZZ HANDS

In jazz you can play chords in the left hand, freeing up the right hand to play melody, improvise, or fill out the chords.

Session 26 - Jazz Piano

Improvising Tips

1. Play the melody with a slightly different rhythm and some repeated notes.
2. Play a rhythm similar to the melody but use different notes.
3. Use a musical idea, or Riff, that can be moved though the chord changes.

SONG: "Saint's Riff"

(As played in the session) NOTE: On the play along CD, this is played an octave higher.)



When improvising on a tune especially at first, use the melody of the song.

Turn-Around

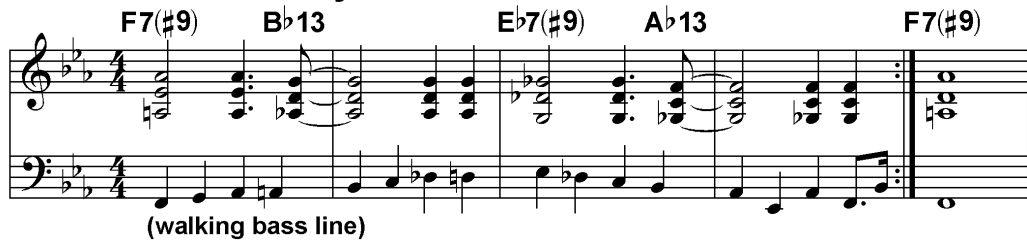
A TURN-AROUND is a progression that occurs between the phrases in a jazz song. A basic turn-around is 1-6m-2m-5-7. From the basic turn-around form, a wide array of variations can be added.

Turn-Around Variation #1 with "Altered Chords"

NOTE: See the section on alterations on the next page.

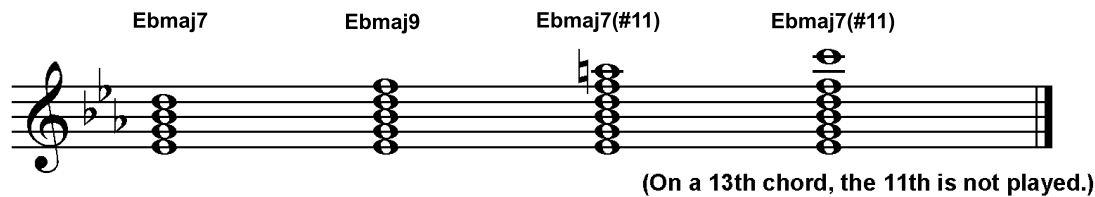
Session 26 - Jazz Piano

Extended Chord Cycle



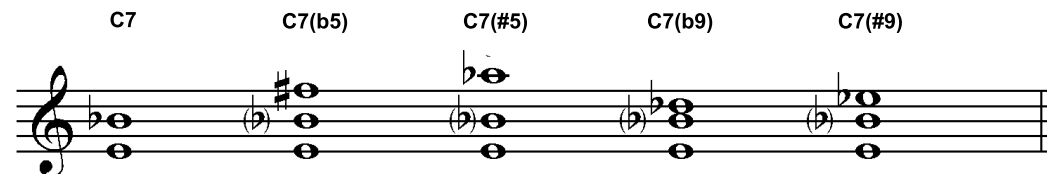
Extensions

EXTENSIONS are harmonies that go up above the 7th of the chord.



Alterations

ALTERATIONS are chord tones that lower or raise the 5th or the 9th of the chord by a half step.



As an example of swing feel:

Miles Davis
"Bye, Bye Blackbird"
(Red Garland at the piano)

As examples of jazz piano:


Duke Ellington
"Prelude to a Kiss"
from Piano Trios

Thelonius Monk
"Blue Monk"
from Solo Monk

Bill Evans
"Waltz for Debby"
from Waltz for Debby

Miles Davis
"Freddie the Freeloader"
(Wynton Kelly at the piano.
This is also a variation on the
12-Bar Blues.)



A FERMATA sign  above a note indicates that a note should be held longer than its normal duration.



- You can play the two-note left hand voicings on the F Blues: F7, Bb7, C7.
- You can play an F Blues Scale with the right hand, up and down.
- You can play "Will's Blues" with the right hand around 68 bpm.
- You can play the "Saint's Riff" through the chorus of "When the Saints Go Marching In."
- You can play the extensions 9, 11, 13 on a Dm7 chord in root position.
- You can play the extensions b5, #5, b9 on an C7 chord in its two-note left hand voicing.

Session 27 “Caliente y Frio!” - Hot & Cool Piano

Montunos, Bossa Novas, and Ninth Chords

OVERVIEW

- SONG: “1st Montuno in Em”
- SONG: “Caliente”
- SONG: “The Girl from Ipanema”
- Ninth Chords

SKILLS TO MASTER IN THIS SESSION:

1. Be able to clap the 2-3 clave rhythm.
2. Be able to play a Montuno piano figure.
3. Be able to clap the basic Bossa Nova rhythm.
4. Understand how ninth chords are formed.
5. Be able to play a chromatic scale from C to C in two octaves with your right hand.

SONG: “1st Montuno in Em”



“1st Montuno in Em” Broken Up



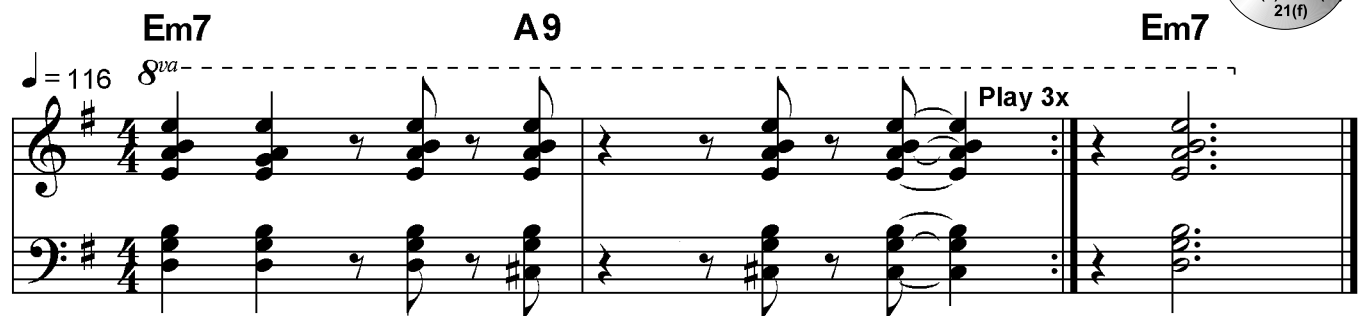


The piano figure known as the MONTUNO is the fiery foundation for many Latin grooves.



A CLAVE is a two-bar foundational rhythmic pattern found in Latin music.

SONG: “Caliente”

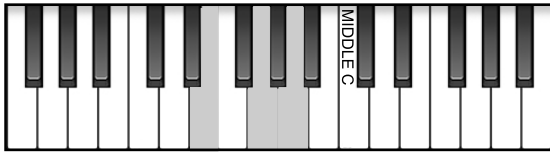
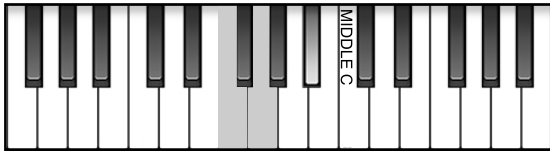

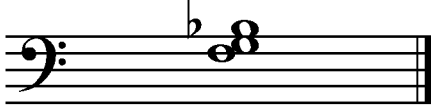
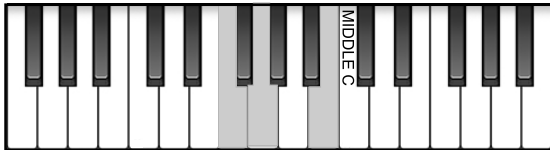
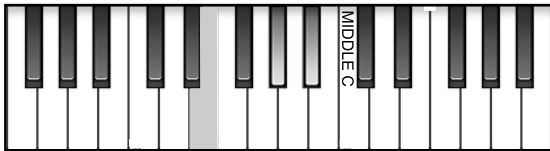




“ There is a bit of insanity in dancing that does everybody a great deal of good. -Edwin Denby ”

Session 27 “Caliente y Frio!” - Hot & Cool Piano

“Girl from Ipanema” Chords*

NOTE: The roots of these chords are played in the left hand while the chords are played in the right hand, or the roots are played by a bass player while the pianist plays the chords in the left hand.

Fmaj9 	Gm7 
Fmaj9 	Gm7 
G9 	Gb9 
G9 	Gb9 

“The Girl from Ipanema” Vamp with basic 2-bar Bossa Nova rhythm cell

Fmaj9 	Gb9 
---	---



A VAMP is a short chord progression that is repeated until you are ready to play or someone is ready to sing



The Brazilian-style Bossa Nova and Samba are defined by a characteristic two-bar rhythm.

Lead Sheets

LEAD SHEETS consist of the melody line with the chord symbols written over the melody line.



The Bossa Nova's cool sound had a huge influence on popular music and jazz.

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SONG: "The Girl from Ipanema" Lead Sheet*

♩ = 120

Fmaj9

G9



The musical score is written for guitar in G minor, 4/4 time. It consists of 12 staves of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score includes various chords and melodic lines with triplets.

Staff 1: Melodic line starting on G4, moving up stepwise to Bb4, then down to G4, and continuing with eighth and sixteenth notes.

Staff 2: Chords Gm7 and Gb9. First ending: 1. Fmaj7 Gb9. Second ending: 2. Fmaj7 Gbmaj7.

Staff 3: Chords B9 and F#m7. Melodic line with triplets.

Staff 4: Chords D9 and Gm9. Melodic line with triplets.

Staff 5: Chords Eb9, Am7, and D7(#11). Melodic line with triplets.

Staff 6: Chords Gm7, C7(#11), and Fmaj9. Melodic line with triplets.

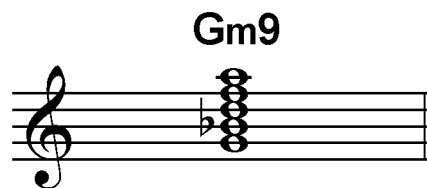
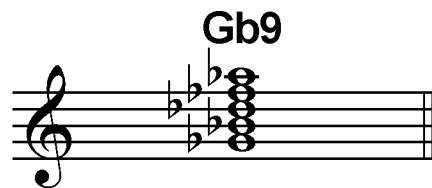
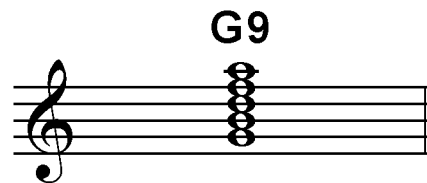
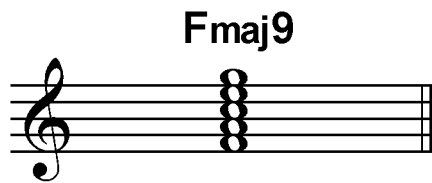
Staff 7: Chords G9, Gm7, and Gb9. Melodic line with triplets.

Staff 8: Chords Fmaj7 and Gb9. Melodic line with triplets.

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Session 27 “Caliente y Frio!” - Hot & Cool Piano

Ninth Chords Stacked from the Root



Tito Puente
“Oye Como Va”

As examples of Bossa Nova:

Stan Getz/Joao Gilberto

“Girl from Ipanema”

Antonio Carlos Jobim/Elis Regina

“Aguas de Marco” (Waters of March)

As examples of Montuno and Latin piano:

Cubanismo

“Descarga de Hoy” from Cubanismo
(This album is full of great piano by
Alfredo Rodriguez.)

Afro Cuban All Stars

“Pio Mentirioso” from A Todo Cuba le
Gusta (Ruben Gonzalez on piano)

Buena Vista Social Club

“Murmullo” from Buena Vista Social
Club (more Ruben playing romantic
Latin piano)



- You can clap the 2-3 clave at 116 BPM.
- You can play the “1st Montuno in Em” and the “1st Montuno in Em” broken up.
- You can play the “Caliente” pattern with both hands.
- You can tap the Bossa Nova rhythm cell.
- You can play the first 8 bars of “The Girl from Ipanema” Bossa Nova rhythm, ideally with the left hand bass line.
- You can play a chromatic scale from C to C with the right hand.

Session 28 - Building Bridges

Vocal Accompaniment, Minor Add 2 Chords

OVERVIEW

- SONG: "Moondance" Whole Song
- Vocal Accompaniment
- SONG: "Fur Elise"
- Minor Add 2 Chords
- SONG: "Minor Add 2 Chords"

SKILLS TO MASTER IN THIS SESSION:

1. Be able to play "Moondance" in its entirety.
2. Be able to play "Fur Elise."
3. Be able to accompany a vocalist on a song.
4. Understand how minor add 2 chords are formed.

SONG: "Moondance" Whole Song*

A Verse
♩ = 100, 110

Am7 Bm7 Am7 Bm7 Am7 Bm7 1. 2. 3. Am7 Bm7 4. Am7

B Bridge

Dm7 Am Dm7 G7 Am(add2)

Dm7 Am Dm7 E7

C Interlude

Am (N.C.)

8vb

E7

PLAY ALONG CD #5 TRACK(S): 27

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Every performance is different. That's the beauty of it. -Van Morrison

Session 28 - Building Bridges

Vocal Accompaniment

"Someone to Watch Over Me"*

(As performed on the session by Will Barrow and Suzy Bogguss)

Verse

Chord progression for the Verse:

Ab6 Bb9 Bbm7

Eb7 1. Ab Fm9 Bbm9 Eb7 2. Ab Dm7(b5) G7

Cm Dmsus G7 Cm F9/A

Eb/Bb Edim7 Fm7 Bb7 Eb Ebdim7 Eb7

Chorus

Chord progression for the Chorus:

Ab6 Db2 Dbm6 Ab2/C Bdim7 Eb7/Bb Adim7 Bbm7

Bb7/D Ebsus 1. Ab Fm Bbm7 Eb 2. Ab Dbm6 Ab

Bridge

Chord progression for the Bridge:

Db6 Dbm6 Ab

Dm7(b5) G7 Cm7 F7 Bb7 Eb7

Chorus

Chord progression for the Chorus:

Ab6 Db2 Dbm6 Ab/C Bdim7 Eb7/Bb Adim7 Bbm7

Tag

Bb7/D Ebsus Gb7 F7 Bbm7 Ebsus7 Eb7 Ab6

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Session - 28 Building Bridges

SONG: "Fur Elise" - L. V. Beethoven



First Section

pp

Am E

Am Am E

1. 2. **Middle Section** C G

Am E

rit. *pp* *a tempo*

Am E Am

Am E Am

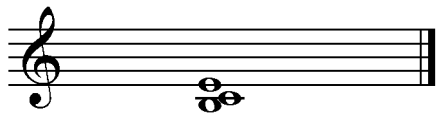


Melodic phrases should be played so that they have a shape and a destination.

Session 28 - Building Bridges

Minor Add 2 Chords Chord Forms

Am(add2)



Cm(add2)



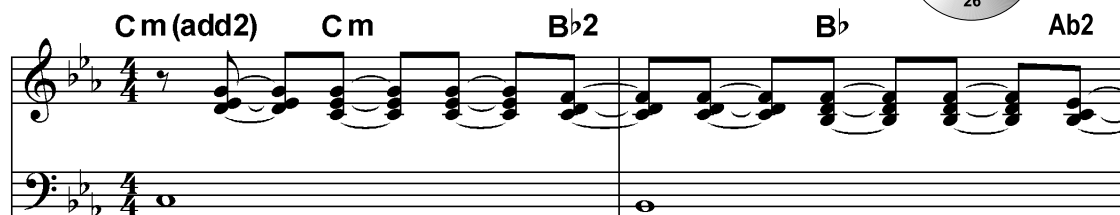
Ebm(add2)



F#m(add2)



SONG: "Minor Add 2 Chords"



Minor add 2 chords create tension and color by voicing the 2nd next to the minor 3rd.



When you learn a new chord voicing and color, try it on other chords of that type.



As an example of great piano accompaniment to a vocalist on a standard:

Tony Bennett / Bill Evans

"But Beautiful"

(Or any other song or project by Bennett & Evans)

Ella Fitzgerald

"Misty" from
The Intimate Ella
(Paul Smith on piano)

As examples of great piano accompaniment of a pop song:

Elton John

"You're Song"

Billy Joel

"She's Always a Woman"

Carole King

"Tapestry" and "So Far
Away" from Tapestry

CONGRATULATIONS!

You're Ready to Move On...

When you've completed all the Sessions and Workshops in "Learn & Master Piano," *you're a piano player!* Well done! Drop us a line and let us know where to buy tickets for your next concert!

Acknowledgments

Thanks to the film and edit crew—for their humor, energy, and tireless devotion to the quality of this project.

Thanks to the musicians who played and sang so beautifully on the sessions and the play along CD: Pat, Chris, Danny, Brian, Woody, and Connie. And special thanks to Suzy Bogguss for appearing on the final session. [Visit her Web site and get her latest CD-it's awesome!]

To Micah Callaway and everyone at Legacy, thanks for helping me keep it together.

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Thank you, Shauna, for your love and support through the ups and downs of this project.

Thanks to my siblings: Mark, John, Angie, and Amy, for a lifetime of friendship and kinship. And to my buds: Dennis, Tom, Jocelyn, Nanda, Rachell, Pam, Nils, and Dana for the same.

I dedicate this project to my wonderful parents, Mark and Mary, for nurturing my love of music and supporting my entire life of music making.

To God the Creator for the blessings of life, love, and the creativity that makes all music possible, my endless gratitude.

Play On!

Will Barrow

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X-Band Productions

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Collin, Eric, and the guys at

Dark Horse Studios

Musicians

DVDs

Chris Brown - drums

Danny O'Lannerghy - bass

Conny Florance - vocals

Suzy Bogguss - vocals

Steve Krenz - guitar

Play Along CDs

Pat Berguson - electric and
acoustic guitars, harmonica,
humorous anecdotes,
burlesque...

Chris Brown - drums and
percussion ("Mr. Whatever")
"Mississippi" Brian Owings -

"Young" Danny O'Lannerghy -
acoustic and electric bass
Woody Lingle - electric bass
Will "Wheel" Barrow - piano,
organ, keyboards, accordion,
vocals

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Nathan Zwald and Mark
Lacuesta

("music-by-the-pound")

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