

LESSON BOOK

Learn & Master  
**PIANO**

with **Will Barrow**

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# Learn & Master **PIANO**

*with* **Will Barrow**

## **LESSON BOOK**

**2nd Edition**



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# Table of Contents

<b><u>SESSIONS</u></b>	<b><u>PAGE</u></b>	<b><u>SESSIONS</u></b>	<b><u>PAGE</u></b>
<b>Session 1 – First Things First</b> Finding the Notes on the Keyboard	<b>6</b>	<b>Session 15 – Pretty Chords</b> Major 7th Chords, Sixteenth Notes	<b>57</b>
<b>Session 2 – Major Progress</b> Major Chords, Notes on the Treble Clef	<b>8</b>	<b>Session 16 – The Dominant Sound</b> Dominant 7th Chords, Left-Hand Triads, D Major Scale	<b>61</b>
<b>Session 3 – Scaling the Ivories</b> C Major Scale, Scale Intervals, Chord Intervals	<b>11</b>	<b>Session 17 – Gettin’ the Blues</b> The 12-Bar Blues Form, Syncopated Rhythms	<b>65</b>
<b>Session 4 – Left Hand &amp; Right Foot</b> Bass Clef Notes, Sustain Pedal	<b>14</b>	<b>Session 18 – Boogie-Woogie &amp; Bending the Keys</b> Boogie-Woogie Bass Line, Grace Notes	<b>69</b>
<b>Session 5 – Minor Adjustments</b> Minor Chords and How They Work	<b>17</b>	<b>Session 19 – Minor Details</b> Minor 7th Chords	<b>72</b>
<b>Session 6 – Upside Down Chords</b> Chord Inversions, Reading Rhythms	<b>21</b>	<b>Session 20 – The Left Hand as a Bass Player</b> Left-Hand Bass Lines	<b>76</b>
<b>Session 7 – The Piano as a Singer</b> Playing Lyrically, Reading Rests in Music	<b>25</b>	<b>Session 21 – The Art of Ostinato</b> Ostinato, Suspended Chords	<b>80</b>
<b>Session 8 – Black is Beautiful</b> Learning the Notes on the Black Keys	<b>29</b>	<b>Session 22 – Harmonizing</b> Harmony, Augmented Chords	<b>84</b>
<b>Session 9 – Black Magic</b> More Work with Black Keys, The Minor Scale	<b>33</b>	<b>Session 23 – Modern Pop Piano</b> Major 2 Chords	<b>87</b>
<b>Session 10 – Making the Connection</b> Inversions, Left-Hand Accompaniment Patterns	<b>37</b>	<b>Session 24 – Walkin’ the Blues &amp; Shakin’ the Keys</b> Sixth Chords, Walking Bass Lines, The Blues Scale, Tremolo	<b>90</b>
<b>Session 11 – Let it Be</b> Song Form, Alternate Bass Chords	<b>42</b>	<b>Session 25 – Ragtime, Stride, &amp; Diminished Chords</b> Ragtime, Diminished Chords	<b>94</b>
<b>Session 12 – Breaking Up’s Not Hard to Do</b> Arpeggios, Triplets	<b>46</b>	<b>Session 26 – Jazz Piano</b> Swing Phrasing, Chord Voicing, Improvising	<b>98</b>
<b>Session 13 – Rockin’ the Piano</b> Repeated Rhythmic Figures, Reading Ties, Playing by Ear	<b>50</b>	<b>Session 27 – “Caliente y Frio” – Hot &amp; Cool Piano</b> Montunos, Bossa Novas, Ninth Chords	<b>102</b>
<b>Session 14 – A Bit of Beethoven</b> Compound Arpeggios, Harmonic Minor Scale	<b>53</b>	<b>Session 28 – Building Bridges</b> Vocal Accompaniment, Minor Add 2 Chords	<b>106</b>

# The Play Along CDs

## *Using the Play-Along CDs*

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 tracks 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!





## Play Along CD 1 Sessions 1-7

**Total Runtime 78:29**

1. 1st Chord Progression (slow - 55 bpm)
2. 1st Chord Progression (med - 62 bpm)
3. When the Saints Go Marching In (slow - 70 bpm)
4. When the Saints Go Marching In (med - 83 bpm)
5. When the Saints Go Marching In (fast - 92 bpm)
6. C-F-G Progression #1 (med - 120 bpm)
7. C-F-G Progression #1 (fast - 138 bpm)
8. C-F-G Progression #2 (med - 108 bpm)
9. C-F-G Progression #2 (fast - 118 bpm)
10. Joy to the World (56 bpm)
11. C-F-G Progression #3 (med - 112 bpm)
12. C-F-G Progression #3 (fast - 124 bpm)
13. When the Saints Go Marching In (with Bass Line) (med - 75 bpm)
14. When the Saints Go Marching In (with Bass Line) (fast - 83 bpm)
15. 1st Chord Progression (Broken Up) (slow - 55 bpm)
16. 1st Chord Progression (Broken Up) (med - 80 bpm)
17. A Minor Progression (100 bpm)
18. C Minor Progression (100 bpm)
19. Lazy (med - 86 bpm)
20. Lazy (fast - 100 bpm)
21. Lean on Me (slow - 66 bpm)
22. Lean on Me (med - 74 bpm)
23. Triads in Alternating Notes Exercise (slow - 65 bpm)
24. Triads in Alternating Notes Exercise (med - 78 bpm)

## Play Along CD 2 Sessions 7-12

**Total Runtime 72:00**

1. Amazing Grace (slow - 70 bpm)
2. Amazing Grace (med - 80 bpm)
3. Reggae in A (slow - 59 bpm)
4. Reggae in A (med - 67 bpm)
5. Home on the Range (slow - 68 bpm)
6. Home on the Range (med - 76 bpm)
7. Swanee River (slow - 70 bpm)
8. Swanee River (med - 78 bpm)
9. Reggae in Ab (slow - 59 bpm)
10. Reggae in Ab (med - 67 bpm)
11. Inversion Connections (slow - 100 bpm)
12. Inversion Connections (med - 112 bpm)
13. Inversion Connections (fast - 124 bpm)
14. Let it Be (62 bpm)
15. Alternate Bass Chords Ex.: C Major (slow - 58 bpm)
16. Alternate Bass Chords Ex.: C Major (med - 64 bpm)
17. Alternate Bass Chords Ex.: A Minor (slow - 58 bpm)
18. Alternate Bass Chords Ex.: A Minor (med - 64 bpm)
19. 1st Chord Progression Arpeggios (100 bpm)
20. Old School Triplets (slow - 52 bpm)
21. Old School Triplets (med - 59 bpm)
22. Old School Minor Triplets (slow - 52 bpm)
23. Old School Minor Triplets (med - 60 bpm)

## Play Along CD 3 Sessions 13-18

**Total Runtime 76:01**

1. Classic Rock & Roll Progression (slow - 102 bpm)
2. Classic Rock & Roll Progression (med - 114 bpm)
3. Classic Rock & Roll Progression (fast - 130 bpm)
4. Fur Elise (First Section) (slow - 82 bpm)
5. Fur Elise (First Section) (med - 94 bpm)
6. Compound Arpeggio Exercise 1 (slow - 92 bpm)
7. Compound Arpeggio Exercise 1 (med - 104 bpm)
8. Compound Arpeggio Exercise 2 (slow - 106 bpm)
9. Compound Arpeggio Exercise 2 (med - 118 bpm)
10. Major Seventh Groove (86 bpm)
11. Gymnopedie (86 bpm)
12. Lovin' You (slow - 53 bpm)
13. Lovin' You (med - 60 bpm)
14. Bluesy Dominants (slow - 58 bpm)
15. Bluesy Dominants (med - 66 bpm)
16. Home to You (slow - 58 bpm)
17. Home to You (med - 67 bpm)
18. 12 Bar Blues in G (slow - 72 bpm)
19. 12 Bar Blues in G (med - 84 bpm)
20. 12 Bar Blues in G (fast - 96 bpm)
21. Pop Progression (70 bpm)
22. G Boogie-Woogie (slow - 72 bpm)
23. G Boogie-Woogie (med - 84 bpm)
24. G Boogie-Woogie (fast - 102 bpm)

## Play Along CD 4 Sessions 19-23

**Total Runtime 63:46**

1. Moondance (Vamp) (slow - 96 bpm)
2. Moondance (Vamp) (med - 110 bpm)
3. Minor Details (slow - 86 bpm)
4. Minor Details (med - 94 bpm)
5. Classic Rock & Roll Prog. (with Calypso Bass Line) (med - 114 bpm)
6. Classic Rock & Roll Prog. (with Calypso Bass Line) (fast - 130 bpm)
7. Blueberry Hill (slow - 72 bpm)
8. Blueberry Hill (med - 82 bpm)
9. Left-Hand Ostinato in C (slow - 112 bpm)
10. Left-Hand Ostinato in C (med - 126 bpm)
11. Right-Hand Ostinato in Dm (slow - 70 bpm)
12. Right-Hand Ostinato in Dm (med - 78 bpm)
13. Spinning Song (slow - 82 bpm)
14. Spinning Song (med - 96 bpm)
15. Spinning Song (fast - 112 bpm)
16. Country Saints (med - 78 bpm)
17. Country Saints (fast - 92 bpm)
18. Last Date (slow - 72 bpm)
19. Last Date (med - 80 bpm)
20. Modern Pop Progression (slow - 90 bpm)
21. Modern Pop Progression (med - 100 bpm)
22. Open 2 Arpeggio Chord Prog. (slow - 88 bpm)
23. Open 2 Arpeggio Chord Prog. (med - 100 bpm)

**Play Along CD 5 Sessions 24-28****Total Runtime 79:03**

1. C6 Walking Blues (slow - 106 bpm)
2. C6 Walking Blues (med - 122 bpm)
3. C6 Walking Blues (fast - 142 bpm)
4. The Entertainer (slow - 80 bpm)
5. The Entertainer (med - 90 bpm)
6. The Entertainer (fast - 100 bpm)
7. Ain't Misbehavin' (slow - 74 bpm)
8. Ain't Misbehavin' (med - 94 bpm)
9. F Blues (slow - 124 bpm)
10. F Blues (med - 150 bpm)
11. Saints Riff (med - 84 bpm)
12. Saints Riff (fast - 92 bpm)
13. Will's Blues (slow - 108 bpm)
14. Will's Blues (med - 128 bpm)
15. Will's Blues (fast - 152 bpm)
16. Em Montuno (slow - 100 bpm)
17. Em Montuno (med - 112 bpm)
18. Em Montuno (fast - 124 bpm)
19. Caliente (slow - 100 bpm)
20. Calient (med - 116 bpm)
21. Caliente (fast - 124 bpm)
22. The Girl from Ipanema (slow - 100 bpm)
23. The Girl from Ipanema (med - 115 bpm)
24. Fur Elis (slow - 88 bpm)
25. Fur Elise (med - 118 bpm)
26. Minor Add 2 Chords (100 bpm)
27. Moondance (110 bpm)



# SESSION 1 - First Things First

## Finding the Notes on the Keyboard

*"No other acoustic instrument can match the piano's expressive range, and no electric instrument can match its mystery."*

~ Kenneth Miller, American scientist

### Overview

- The Layout of the Keyboard
- The Notes of the Keyboard
- Finger Numbers
- 1st Chord Progression

### Skills to Master

- Finding any Note on the Keyboard
- Sitting Properly at the Keyboard
- Understanding How Different Parts of the Body are Used for Different Actions at the Keyboard

## The Layout of the Keyboard

The piano is laid out in a repeating series of twelve keys. In each series, there are five black keys and seven white keys. The black keys are in groups of two and three. Each black key has a white key just below it, to the left, and just above it, to the right.

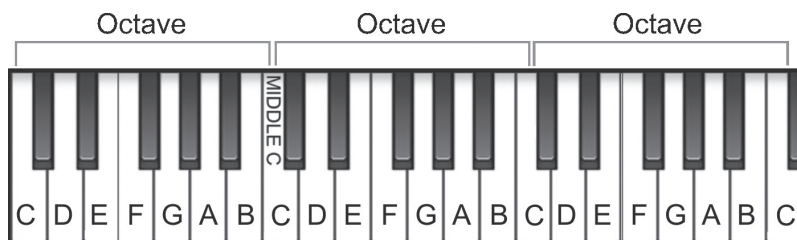


### Playing Tip: Orient Yourself to the Keyboard

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

## The Notes of the Keyboard

The musical alphabet goes from A to G. These notes correspond to the white keys on the piano which are named by the letters A, B, C, D, E, F, and G. This sequence of notes is repeated over and over up and down the piano. The white key C that is closest to the center of the keyboard is called MIDDLE C. Middle C will be an important reference point.



### Key Idea: Octave

An OCTAVE is the distance between a note and the next note of the same name seven notes higher or lower.

## Connecting to 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.



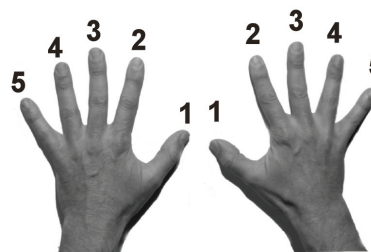
### Key Idea: The Physical Connection

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



## Finger Numbers

The fingers of both hands are numbered to help you with fingerings on the piano. Both thumbs are 1, index fingers are 2, middle fingers are 3, ring fingers are 4 and both pinky fingers are 5.



## Chords

Several notes played simultaneously are referred to as a CHORD. Chords are combinations of several notes put together.

Here are the chord shapes for the first three chords that we will learn. Don't worry about the chord names right now, we'll explain that later. Just focus on the shapes of the chords and the right and left hand fingers used for each.

The shaded keys indicate which keys to press down. The numbers indicate which fingers to use when playing the chord. The lowest chord tones will be played with the left hand.

**Key Idea: The Sustain Pedal**  
 When held down, the SUSTAIN PEDAL allows the sound of the piano to keep ringing after the fingers are withdrawn.

<b>Chord #1</b> <b>C</b> 	<b>Chord #2</b> <b>Fmaj7</b> 	<b>Chord #3</b> <b>F6</b> 
---------------------------------	-------------------------------------	----------------------------------

**Play-Along CD 1**  
 TRACK 1 - Slow 55 bpm  
 TRACK 2 - Medium 62 bpm

## 1st Chord Progression

<b>Chord #1</b> Chord Name: C C C C  Play chord for each slash	<b>Chord #2</b> Fmaj7 Fmaj7  Go to next line down	<b>Chord #3</b> F6 F6  Go to next line down
<b>Chord #1</b> C C C C 	<b>Chord #2</b> Fmaj7 Fmaj7 F6 F6 	<b>Chord #1</b> C  Hold chord for 4 counts

## You're Ready to Move On When...

- You can find and name every note on the piano.
- You can play the "5 Finger Exercise" given in the workshop evenly in the right hand.
- You can play the "1st Chord Progression" with a steady pulse (rhythm).

**Playing Tip: Good Practice Habits**

- Focus on small amounts of musical content.
- Keep relaxed.
- Feel the pulse of the beat.
- Slow it down and break it down.



# SESSION 2 - Major Progress

## Major Chords, Notes on the Treble Clef

*"I started playing piano with a little band in high school. I was terrible. I thought I had absolutely no talent. I couldn't keep time."*  
~ Burt Bacharach, American pianist and composer of 70 top 40 hits

### Overview

- The Music Staff
- Notes on the Treble Clef
- Major Chords: C, F, & G
- When the Saints Go Marching In
- C-F-G Progressions #1 and #2

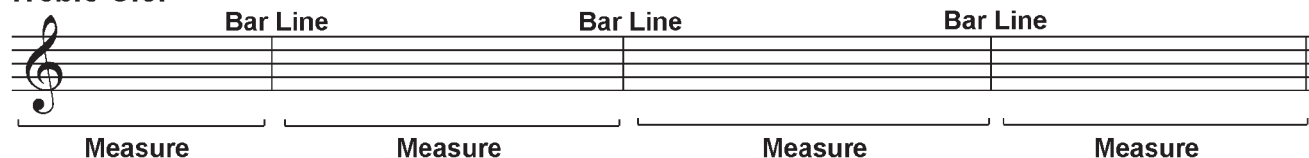
### Skills to Master

- Knowing the Components of the Music Staff
- Knowing the Notes on the Treble Clef
- Playing the C, F, and G Chords
- Playing When the Saints Go Marching In
- Playing C-F-G Progressions #1 and #2

## The Music Staff

Music is written on a STAFF consisting of five lines. The staff is divided up into equal segments called BARS or MEASURES. Each bar is divided by a BARLINE.

### Treble Clef



## Notes on the Treble Clef

The notes on the lines of the treble clef can be easily remembered by the phrase "Every Good Boy Does Fine". The notes on the spaces spell the word F-A-C-E. LEDGER LINES are short horizontal lines added to the notes that are above or below the staff.



#### Playing Tip: Slow Down

Slow down as much as you need to in order to play the piece at a steady pulse (beat or rhythm).



#### Playing Tip: Sing Along

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

A PHRASE is a complete musical thought, the musical equivalent of a sentence. When learning a melody or a piece, break it down into phrases and then put them together as slowly as you need to. Then, gradually increase the tempo. Silences, or spaces, in music are called RESTS, and they should be felt as much as the notes that are played.

## Chords

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. The different notes within a chord have different functions. The ROOT is the fundamental note of any chord. When a chord has its root on the bottom, the chord is in ROOT POSITION. A KEY is the tonal center of a song represented by a letter of the musical alphabet. MAJOR refers to the way the chord sounds and how it is constructed. A TRIAD is any group of three notes played as a chord. SLASHES indicate the number of beats a chord is to be played.



### Play-Along CD 1

TRACK 3 - Slow 70 bpm  
TRACK 4 - Medium 83 bpm  
TRACK 5 - Fast 92 bpm

## When the Saints Go Marching In

## Major Chords: C, F, & G

Play the chords in the right hand first, then add the bass note in the left hand.



Here are two progressions that use the C, F, and G chords. This four chord progression loops several times on the Play-Along CD before it resolves back to C.

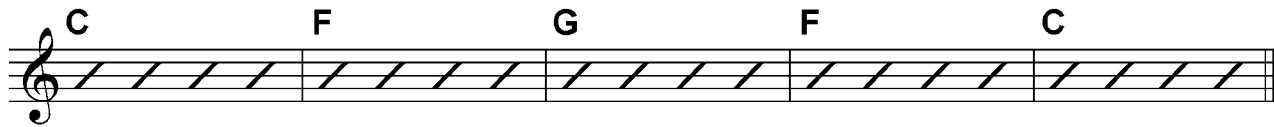
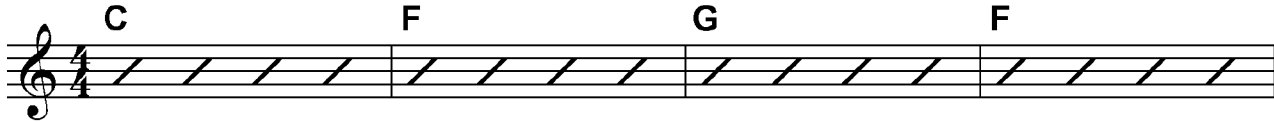


Play-Along CD 1

TRACK 6 - Medium 120 bpm

TRACK 7 - Fast 138 bpm

## C-F-G Progression #1



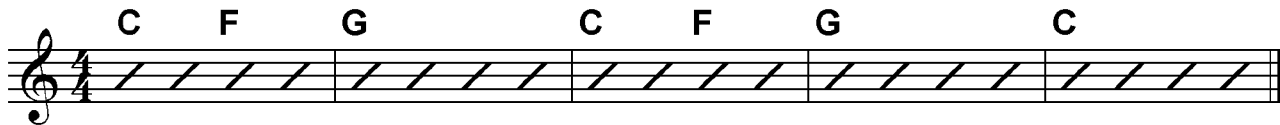
## C-F-G Progression #2



Play-Along CD 1

TRACK 8 - Medium 108 bpm

TRACK 9 - Fast 118 bpm



## You're Ready to Move On When...

- 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*

*"A scale is to music what stone is to the Parthenon."  
~ Emily Quist, Composer*

## Overview

- Major Scales and the C Major Scale
- Intervals in the C Major Scale and in Chords
- C-F-G Progression #3
- Joy to the World
- 1st Chord Progression (Broken Up)

## Skills to Master

- Understanding How a Major Scale is Formed
- Playing a C Major Scale Using Correct Fingering
- Understanding Intervals in Scales and Chords
- Playing a Melody by Ear

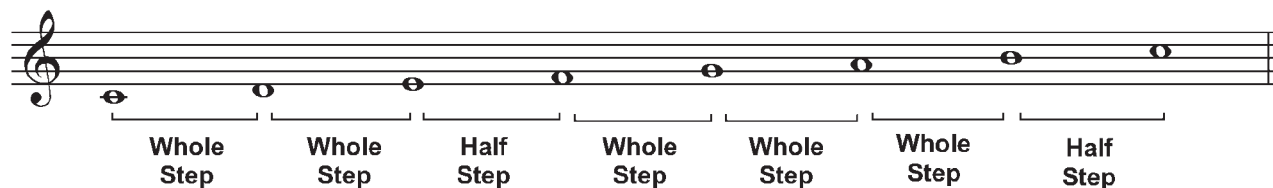
## Major Scales

Major scales are the foundational building blocks for much of the music you hear. A MAJOR SCALE is built on a specific pattern of whole steps and half steps, and it can be built from any key on the piano. A WHOLE STEP is the distance between two adjacent white keys with a black key in between. A HALF STEP is the distance between a white key and a black key, or two white keys with no black key in between.



### Key Idea: The Major Scale Pattern

Major Scales are played using this pattern: 2 whole steps and a half step, 3 whole steps and a half step.



### Playing Tip: Crossing Over and Under

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

## C Major Scale

This is a major scale built on C called the C Major Scale. When playing scales on the piano the fingering is very important. The fingering shown reflects the two different shapes used in the scale. When playing the scale up, or ascending, notice that the thumb crosses under the third finger between the E and the F. When playing the scale down, or descending, the third finger crosses over the thumb between the F and the E.





## Intervals in the C Major Scale

An INTERVAL is the distance from one note to another. Within the C major scale, different intervals are derived from each note's distance from C.

Diagram illustrating intervals in the C major scale:

- C to D: 2nd
- C to E: 3rd
- C to F: 4th
- C to G: 5th
- C to A: 6th
- C to B: 7th
- C to C: Octave

## Intervals in Chords

Intervals can also be seen in chords. Each major triad has three notes, each with different functions – the ROOT, the THIRD and the FIFTH. Here are the three chords we have learned so far and the intervals of the chord tones within them.

Diagram illustrating intervals in chords:

- C Major: Root, 3rd, 5th
- F Major: Root, 3rd, 5th
- G Major: Root, 3rd, 5th

**Play-Along CD 1**  
 TRACK 11 - Medium 112 bpm  
 TRACK 12 - Fast 124 bpm

## C-F-G Progression #3

Diagram illustrating the C-F-G progression on the piano keyboard:

- C:** Middle C (C4) is the root. Fingering: 5 (left hand), 1 (right hand), 3 (right hand), 5 (right hand).
- F:** Middle C (C4) is the root. Fingering: 2 (left hand), 1 (right hand), 3 (right hand), 5 (right hand).
- G:** Middle C (C4) is the root. Fingering: 1 (left hand), 1 (right hand), 3 (right hand), 5 (right hand).

Play the chords in their proper order for this progression. Start with just the right hand, then add the bass notes. For an extra challenge, use the Calypso rhythm taught in the workshop.

Diagram illustrating the C-F-G progression in 4/4 time:

G F C G F C

Here is a very familiar song that can be learned by ear using the notes of the C major scale. The song is broken down by lyric and melodic phrases. Try to pick out the notes of the melody on the piano from the C Major Scale. If you don't know the melody, listen to it on the play along CD. The first two phrases are covered in the session.

**Play-Along CD 1**  
TRACK 10 - Medium 56 bpm

## Joy to the World

(Playing a Melody by Ear)

**Playing Tip: Counting Yourself In**  
Always count yourself in when you practice so you can feel the pulse of the music.

- |                 |                                          |                 |                             |
|-----------------|------------------------------------------|-----------------|-----------------------------|
| <b>Phrase 1</b> | Joy to the world, the Lord is come!      | <b>Phrase 2</b> | Let earth receive her King; |
| <b>Phrase 3</b> | Let every heart,                         | <b>Phrase 4</b> | prepare Him room,           |
| <b>Phrase 5</b> | And heaven and nature sing,              | <b>Phrase 6</b> | And heaven and nature sing, |
| <b>Phrase 7</b> | And heaven, and heaven, and nature sing. |                 |                             |

This next song uses the same chord shapes as shown in Session 1. But here you are to alternate the notes in the right hand between the top two notes of the chord and the lower note of the chord. Here it is shown in music notation so you can see how the music looks. Piano music is written on a grand staff. A GRAND STAFF uses a combined staff of one treble clef staff and one bass clef staff. Bass clef notes will be learned in the next session.

**Play-Along CD 1**  
TRACK 15 - Slow 55 bpm  
TRACK 16 - Medium 80 bpm

### 1st Chord Progression (Broken Up)

### You're Ready to Move On When...

- You can play a C Major Scale up and down with the correct fingering in slow quarter notes at 60 bpm (beats per minute).
- 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 "1st Chord Progression (Broken Up)".

# SESSION 4 - Left Hand & Right Foot

## Bass Clef Notes, Sustain Pedal

*“Music is an explosive expression of humanity.”*

~ Billy Joel, American pianist. Six time Grammy winner with over 150 million albums sold worldwide.

### Overview

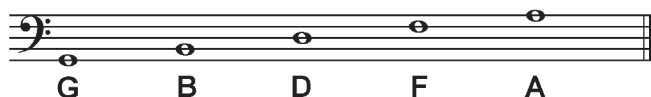
- Notes on the Bass Clef
- Using the Sustain Pedal
- Playing Left-Hand Bass Lines and Melodies
- Repeat Signs
- 1st Chord Progression with Sustain Pedal

### Skills to Master

- Reading Notes on the Bass Clef
- Using the Sustain Pedal Properly
- Understanding Repeat Signs

## Notes on the Bass Clef

The piano has an exceptionally large range that is capable of playing over seven octaves. Because of this large range, piano music is written in two clefs – treble clef for high notes and bass clef for low notes. The notes on the lines of the bass clef (G-B-D-F-A) can be easily remembered by the phrase “Good Boys Do Fine Always”. The notes on the spaces (A-C-E-G) can be remembered by the phrase “All Cows Eat Grass”.



#### Playing Tip: Sustain Pedal

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

## Using the Sustain Pedal

At the bottom of a standard acoustic piano are three pedals. The pedal on the right is called the sustain pedal. The SUSTAIN PEDAL can be used to keep the sound of the piano ringing after the fingers are removed from the keys. The sustain pedal can be used to stack notes or chords. In written music a bracketed line beneath the staff called a PEDAL MARKER denotes the pressing down or releasing of the sustain pedal.

The sustain pedal is a useful, though often misunderstood and frequently overused, part of the piano. Overusing the sustain pedal can blur melodies, rhythms or chords. Highly rhythmic pieces should usually use little or no pedal.





## Repeat Signs

A REPEAT SIGN in written music is a double bar line with two dots. It means to repeat a section of music. When you see a repeat sign, go back in the music to where a backwards repeat sign is or the beginning of the song, whichever comes first. In this example, you are to play the first two bars then repeat back to the beginning and play the two bars again ending on the last bar.

**Play-Along CD 1**  
**TRACK 1 - Slow 55 bpm**  
**TRACK 2 - Medium 62 bpm**

## 1st Chord Progression

(with Sustain Pedal)

## You're Ready to Move On When...

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

# SESSION 5 - Minor Adjustments

## Minor Chords and How They Work

*“But how strange the change from major to minor...”*  
~ Cole Porter, from the song “Every Time We Say ‘Good-bye’”

### Overview

- Minor Chords: Cm, Fm, & Gm
- Minor Chords: Am, Dm, & Em
- Triads of the C Major Scale
- Lazy

### Skills to Master

- Knowing How to Build Minor Chords
- Relating Chords to the Major Scale by Number
- Hearing Chord Movement

## Minor Chords: Cm, Fm, & Gm

There are many different types of chords. So far we have looked at only major chords. Now, let's look at another type – the minor chord. MINOR CHORDS are formed when the middle note of a root position major triad, the 3rd, is lowered one half step. In chord symbol notation in music, the word “minor” is abbreviated as a lower-case “m” (as in Am for A minor) or sometimes the letters “min” (as in Cmin for C minor.)



#### Key Idea: How to Build Minor Chords

Any root position major triad becomes a minor triad when the middle note, the 3rd, is lowered one half step.

**C Major**  
C E G

**C Minor**  
C Eb G

**F Major**  
F A C

**F Minor**  
F Ab C

**G Major**  
G B D

**G Minor**  
G Bb D

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

## Minor Chords: Am, Dm, & Em

Here are three minor triads that share a common shape using all white keys.


**Am**  
A C E

**Dm**  
D F A

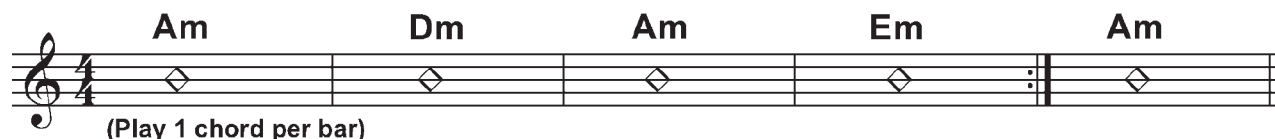
**Em**  
E G B




These two progressions, given in the workshop, are written in rhythmic notation. RHYTHMIC NOTATION is a way to notate music so that the rhythm is shown instead of the individual notes. The diamond for each chord would be equivalent to a whole note. So, this notation is indicating that you play each chord for 4 beats.

 **Play-Along CD 1**  
TRACK 17 - Medium 100 bpm

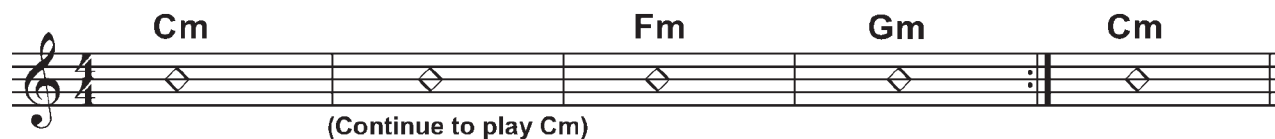
### A Minor Progression



(Play 1 chord per bar)

 **Play-Along CD 1**  
TRACK 18 - Medium 100 bpm

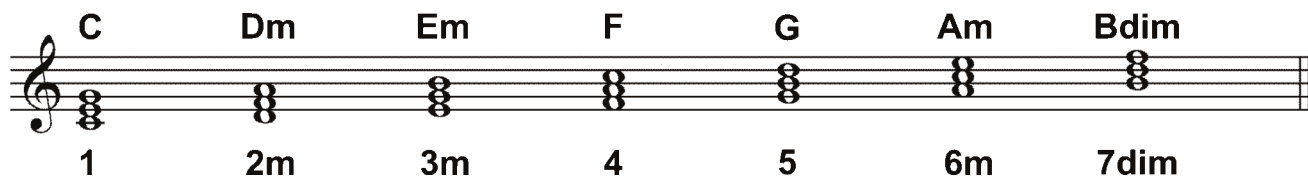
### C Minor Progression



(Continue to play Cm)

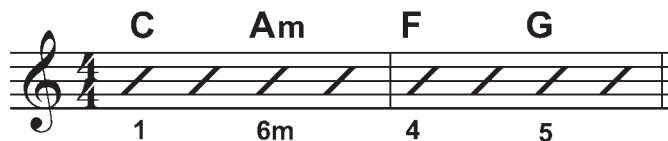
### Triads of the C Major Scale

Each note of a major scale can be used to generate a triad. These triads of the major scale are named by their root and can also be represented by a number. As triads are built from each scale tone, a specific pattern of major, minor, and diminished chords is built. This pattern of chords 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. In any key the major scale generates seven different triads that can be represented by a number 1 through 7.



### Classic 50s Progression

Here is an example of a simple chord progression using these major scale triads that was common in many songs from the 1950s. This progression uses four of the seven chords derived from the C Major Scale.




 **Playing Tip: Hearing Chord Progressions**

Figure out chord progressions by:

- Establishing the key
- Listening to the chords
- Humming the movement of the bass

## 1st Minor Chord Progression

To adapt our 1st Chord Progression into the 1st Minor Chord Progression, we will make two small changes in the chords. First, we will change the first 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. The rest of the progression will stay the same as the original. Once you have tried this progression, then play the right hand chords broken up as described in Session 3.

The diagram illustrates three chord voicings on a piano keyboard. **Am** has a left hand (L.H.) bass note of A and right hand notes of A, C, and E. **Fmaj7** has L.H. notes of F and F, and R.H. notes of A, C, and E. **F6** has L.H. notes of F and F, and R.H. notes of A, C, and D. Arrows indicate that the two F notes in the Fmaj7 and F6 chords can be played either way. Below the diagrams is a musical staff in 4/4 time with a progression of Am, Fmaj7, F6, and Am.

## 1st Chord Progression (Original to Minor)

To hear the dramatic change to the minor sound, play the original progression followed by the minor progression as shown here.

The musical staff shows two progressions side-by-side. The first is the **(Original Progression)**: C, Fmaj7, F6. The second is the **(1st Minor Chord Progression)**: Am, Fmaj7, F6, Am.

Here is a song that uses many of the minor chords in this session. Play along with the Play-Along CD. When you can play the chords as whole notes in each measure, then play using the rhythm demonstrated in the workshop in the right hand.

**Play-Along CD 1**  
 TRACK 19 - Medium 86 bpm  
 TRACK 20 - Fast 100 bpm

### Lazy

The musical staff for the song "Lazy" consists of four staves of chords in 4/4 time. The first staff has Am, Dm, Am. The second staff has Dm, Em. The third staff has Am, Dm, Am. The fourth staff has C, Am, Dm, Em, Am.

## *You're Ready to Move On When...*

- 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" as shown in the workshop with the chord chart.



### **Will's Recommendations:**

Listen to these songs as examples of the sound and color of minor chords:

Elton John

"Sorry Seems to be the Hardest Word"

Mendelssohn

"Venetian Boat Song #2" from  
*Songs Without Words*

# SESSION 6 - Upside Down Chords

*Chord Inversions, Reading Rhythms*

*“Got time to breathe, got time for music”*  
 ~ Major Briscoe Darling - “The Andy Griffith Show”

## Overview

- Triad Inversions: 1st Inversion
- Lean on Me
- Reading Rhythms
- Time Signatures

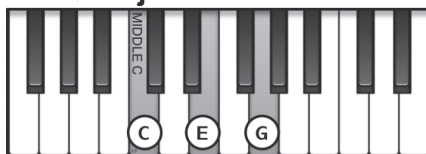
## Skills to Master

- Knowing How to Form Triad Inversions
- Understanding Note Values in Music

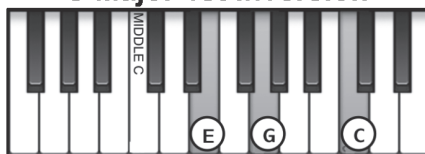
## Triad Inversions

A triad is made up of three notes – the root, the 3rd, and the 5th. For example, a C major triad, represented in the graphic below, is made up of C (the root), E (the 3rd), and G (the 5th). These notes can be in any order, so a triad can be voiced 3 different ways. An INVERSION uses the same notes in the chord but changes the order. When the root of the chord (in this case C) is on the bottom of the chord voicing, the chord is in ROOT POSITION. When the 3rd is on the bottom the chord is in 1st INVERSION, and when the 5th is on the bottom then the chord is in the 2nd INVERSION. 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.

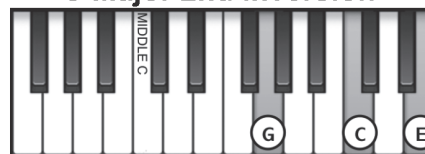
**C Major Root Position**



**C Major 1st Inversion**

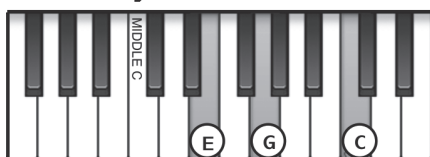


**C Major 2nd Inversion**

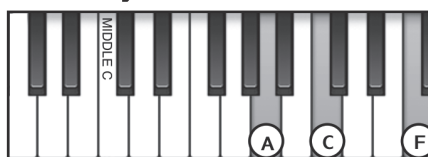


## Triads in 1st Inversions: C, F, G, Am, Dm, & Em

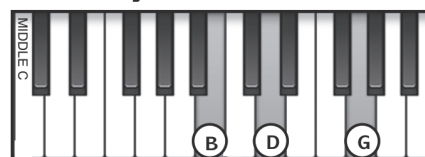
**C Major 1st Inversion**



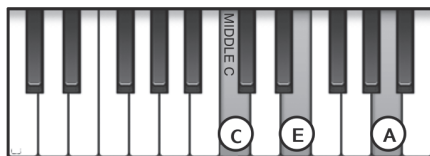
**F Major 1st Inversion**



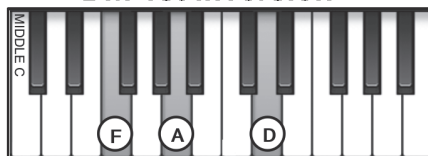
**G Major 1st Inversion**



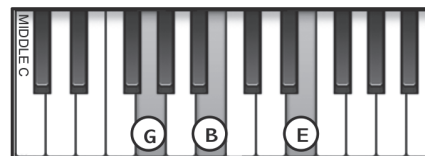
**Am 1st Inversion**



**Dm 1st Inversion**



**Em 1st Inversion**



**Playing Tip: Getting a Full Sound**  
 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.

**Key Idea: Inverting Chords**  
 Any chord can be inverted by putting the bottom note on top or the top note on the bottom.



Here are two exercises given in the workshop to practice playing 1st inversion chords.

**Play-Along CD 1**  
**TRACK 6** - Medium 120 bpm  
**TRACK 7** - Fast 138 bpm

### 1st Inversion Progression in C

C F G F C

**Play-Along CD 1**  
**TRACK 17** - Medium 100 bpm

### 1st Inversion Progression in Am

Am Dm Am Em Am

### 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)**

**G7 (with G Bass)**

**Playing Tip: Inverting Chords**  
 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.

“Lean on Me” introduces syncopated rhythms. SYNCOPATION refers to notes that do not fall evenly on the beats. Playing this song with both hands together may be a little advanced, so don’t worry about playing the bass line until you’re ready.

Here is the written music to an arrangement of the classic song “Lean on Me” by Bill Withers. The written music of this song uses elements that are going to be further covered in future sessions like Ties (Session 17) and 8vb (Session 16). Ties are curved lines that connect two notes together to create one longer note. 8vb means to play that part one octave lower than written indicated by the dashed bracketed line underneath the top staff. So, the top staff is to be played one octave lower than written.



**Playing Tip: Tapping Rhythms**

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.

**Play-Along CD 1**  
**TRACK 21** - Slow 66 bpm  
**TRACK 22** - Medium 74 bpm

## Lean on Me - Bill Withers

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

**Phrase 2** C Dm Em Dm

**Phrase 3** C C Dm Em F F Em Dm C

**Phrase 4** C Dm Em G7 C

The musical score is presented in four phrases, each with a treble and bass staff. The key signature is C major and the time signature is 4/4. Chords are indicated above the treble staff. In Phrase 1, the first measure of the treble staff has a '5' above the first line and a '3' above the second line, with a '1' below the first line, indicating a fingering for the C chord. A dashed line labeled '8vb' is positioned below the treble staff. Ties are used to connect notes across measures, particularly in the treble staff. The bass staff contains a simple rhythmic accompaniment of quarter notes.

## Reading Rhythms

There are four main types of notes that vary according to how long they are held and when they are played. In the chart you see how each is notated in written music and the number of beats each note receives.

Here is an exercise shown in the workshop to help with reading notes and their rhythms. Practice this exercise with a metronome set at a comfortable tempo. Try 80 bpm.

<b>Whole Note</b>	<b>Half Note</b>	<b>Quarter Note</b>	<b>Eighth Note</b>
<b>4 Beats</b>	<b>2 Beats</b>	<b>1 Beat</b>	<b>1/2 Beat</b>

## Reading Rhythms in Music

**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 measure. The BOTTOM NUMBER indicates what kind of note (i.e. whole, half, quarter, or 8th) gets one beat. For example, a measure of 4/4 can hold any combination of notes whose values total 4 beats.

- 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 a quarter note.

## You're Ready to Move On When...

- 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 1st Inversion Progressions in C and Am.
- You can identify and count whole notes, half notes, quarter notes, and eighth notes.

# SESSION 7 - The Piano as a Singer

*Playing Lyrically, Reading Rests in Music*

*“Singing is delightful to nature and good to preserve the health of man.”*

~ William Byrd, English composer during the Renaissance (1540-1623)

## Overview

- Playing Lyrically
- Amazing Grace Melody
- Triads in Alternating Notes Exercise
- Reading Rests

## Skills to Master

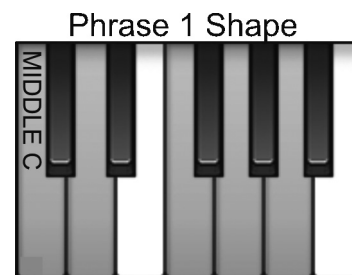
- Playing a Melody Lyrically
- Relating Note Fingering as Shapes or Clusters
- Reading Rest Values in Music

## Playing Lyrically

The piano can interpret emotion with a singing tone, or a lyrical touch. 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. When playing a melody lyrically, the player should connect the notes together being careful not to hold them down after they hit the next note. The notes should be played, as a singer would sing them with emphasis on the meaning, or feeling, rather than the mechanics of the written notes. The melody of the song “Amazing Grace” is used on the DVD as an example of how to play a melody lyrically.

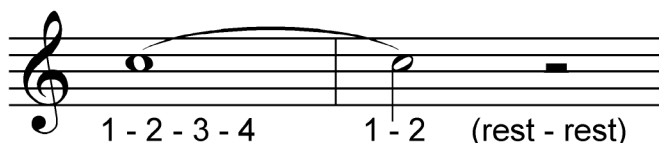
## Relating Clusters of Notes as Shapes

It helps to relate clusters of notes as shapes. The player can visualize each phrase of a song and its fingerings as a specific cluster of notes. This cluster of notes can be played with one hand and represents all the notes played in the first phrase of “Amazing Grace.”



## Ties

A TIE is a curved line connecting two notes adding their values together creating one long note. For example, a whole note tied to a half note in 4/4 time would get six beats.




## Pickup Notes

A PICKUP NOTE is a note that is to be played before the first full bar of music. Pickup notes are notated in written music as notes after the clef and time signature but before the first barline. “Amazing Grace” starts with a pickup note. Pickup notes in written music are notated as an incomplete measure that is made up for by another incomplete measure at the end of the song. The pickup measure and the last measure will add up to a full measure.


In order for the player to better see the song’s phrases, this version of the written music to “Amazing Grace” uses partial measures at the beginning and ending of each line. Normally in written music, each line of music would include only complete measures. Notice the pickup note in the first measure and the use of ties at the end of the 2nd phrase.



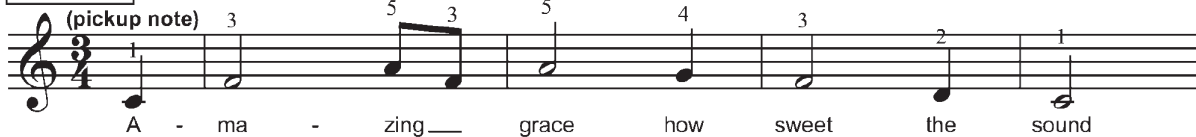
 **Play-Along CD 2**  
**TRACK 1** - Slow 70 bpm  
**TRACK 2** - Medium 80 bpm

# Amazing Grace

John Newton


 **Playing Tip: Humming the Melody**  
 Humming the melody makes a connection between what your ear hears and where to find it at the piano.

**Phrase 1**



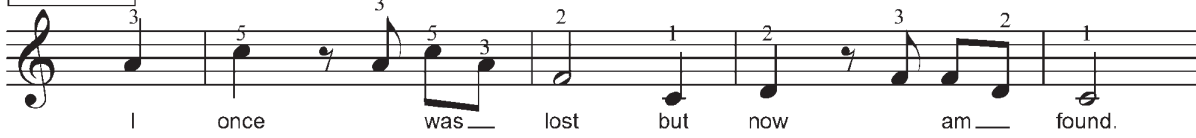
A - ma - zing\_\_\_ grace how sweet the sound

**Phrase 2**




that saved a\_\_\_ wretch like me.\_\_\_\_\_

**Phrase 3**




I once was\_\_\_ lost but now am\_\_\_ found.

**Phrase 4**



Was blind but\_\_\_ now I see.

 **Play-Along CD 1**  
**TRACK 23** - Slow 65 bpm  
**TRACK 24** - Medium 78 bpm

This finger exercise, shown in the workshop, uses a specific finger pattern that is applied to each note of the C major scale. As your dexterity increases, gradually increase the speed.

## Triads in Alternating Notes Exercise

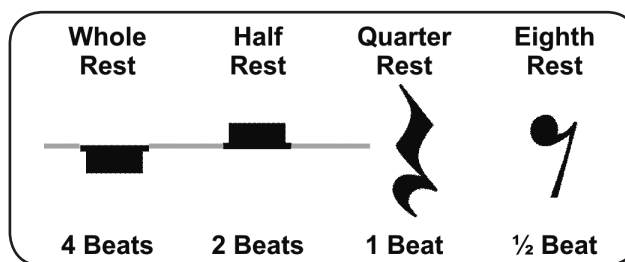
$\text{♩} = 52-66$



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

## Reading Rests

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. In the chart you see how each is notated in written music and the number of beats each rest receives.



A WHOLE REST receives 4 beats but also a whole rest can be used to indicate an empty measure of any length. For example, the last measure of “Amazing Grace” is an empty measure that completes the 4 bar phrase. Even though “Amazing Grace” is in 3/4, a whole rest is used to indicate one empty measure in the last measure.

Here is written music to the song “When the Saints Go Marching In” written with rests.

## 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. We learned the root position and the 1st inversions to these chords in previous sessions. Here are the 2nd inversion forms of each of these chords.

<p><b>C 2nd Inversion</b></p>	<p><b>F 2nd Inversion</b></p>	<p><b>G 2nd Inversion</b></p>
<p><b>Am 2nd Inversion</b></p>	<p><b>Dm 2nd Inversion</b></p>	<p><b>Em 2nd Inversion</b></p>

Here are two exercises given in the workshop to practice playing 2nd inversion chords.


**Play-Along CD 1**
**TRACK 6** - Medium 120 bpm

**TRACK 7** - Fast 138 bpm

## 2nd Inversion Progression in C

♩ = 100

C F G F C


**Play-Along CD 1**
**TRACK 17** - Medium 100 bpm

## 2nd Inversion Progression in Am

♩ = 100

Am Dm Am Em Am

### You're Ready to Move On When...

- 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.


**Will's Recommendations:**

Here are some 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

# SESSION 8 - Black is Beautiful

*Learning the Notes on the Black Keys*

*“Practice in minute detail until every note is imbued with internal life, and has taken its place in the overall design.”*

~ Pablo Casals (1876-1973), Spanish cellist

## Overview

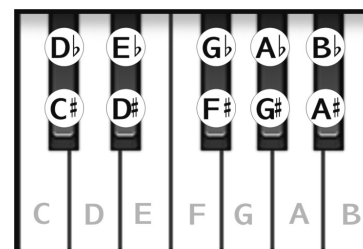
- The Black Keys & Sharps and Flats
- Keys and Key Signatures
- Black Key Major Triads: A, D, & E
- Home on the Range
- Reggae in A

## Skills to Master

- Understanding the Chromatic Scale
- Reading Sharps and Flats in Written Music
- Playing the Black Keys
- Interpreting Keys and Key Signatures

## The Black Keys

The black keys are related but different from the white keys with a different feel under the fingers, and produce a different sound and color. 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.



Black keys are named according to their position from the nearest white key. Since there are two white keys on either side of every black key, each black key has two names. When one note has two different names it is called ENHARMONIC.

## Sharps and Flats

Reading black keys 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.

## 1st Chord Progression on Black Keys

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

**Chord #1 (G♭)**

**Chord #2 (Bmaj7)**

**Chord #3 (B6)**

Chord#1      Chord#2      Chord#3      Chord#1

G♭      Bmaj7      B6      G♭

## 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 as seen in C Major.



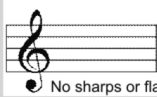

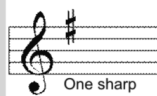

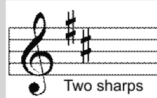

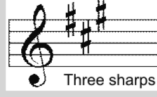

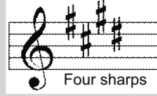

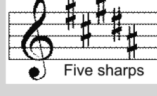

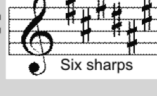
## Keys and Key Signatures

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 is located immediately after the clef at the beginning of a line of music.

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. 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#.

Certain major and minor keys share the same key signature. These are called RELATIVE MAJOR and MINOR KEYS and they are discussed in greater detail in Session 11.

Here is a chart listing the 12 major keys and their key signatures as shown in written music.

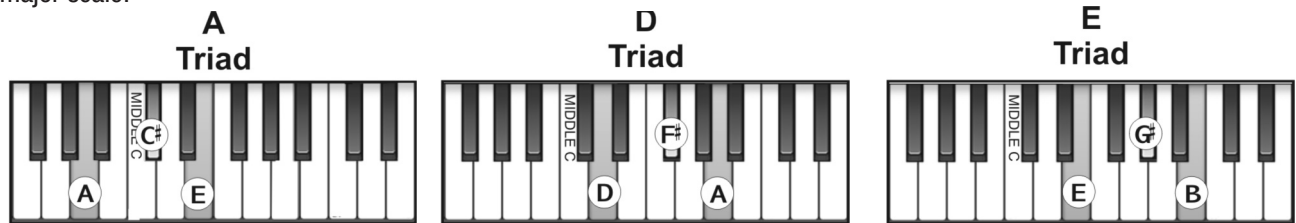
	Key of C  No sharps or flats		
Key of F 	One flat	Key of G 	One sharp
Key of Bb 	Two flats	Key of D 	Two sharps
Key of Eb 	Three flats	Key of A 	Three sharps
Key of Ab 	Four flats	Key of E 	Four sharps
Key of Db 	Five flats	Key of B 	Five sharps
Key of Gb 	Six flats	Key of F# 	Six sharps



## Black Key Major Triads: A, D, E

All of these major triads, A, D, and E, are shown 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.

In the key of A major, 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 major scale.




Here is the traditional song “Home on the Range” in the key of A using these chords. With the Play-Along CD, play chords with the right hand and bass notes with the left hand, or play the single-note 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.

**Play-Along CD 2**  
**TRACK 5 - Slow 68 bpm**  
**TRACK 6 - Medium 76 bpm**

### Home on the Range

$\text{♩} = 66-76$

 **Play-Along CD 2**  
**TRACK 3** - Slow 59 bpm  
**TRACK 4** - Medium 67 bpm

Here is a fun Reggae groove shown in the workshop that also uses the A, D, & E chords. Notice that the bass line is played one octave lower than written as indicated by the symbol 8vb. Playing this groove with both hands will be challenging, so practice with hands separately first.

## Reggae in A



$\text{♩} = 112$

**A** **D** **E** **A**

8vb  
(Play one octave lower)



### Key Idea: Music Reading

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.



### Will's Recommendations:

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

Bob Marley  
 "Stir It Up" from *Legend*

## You're Ready to Move On When...

- You can play the "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, The Minor Scale*

*“Through vibration comes motion. Through motion comes color.  
Through color comes tone.”*

~ Pythagorus (580-500 BC), Mathematician of ancient Greece

## Overview

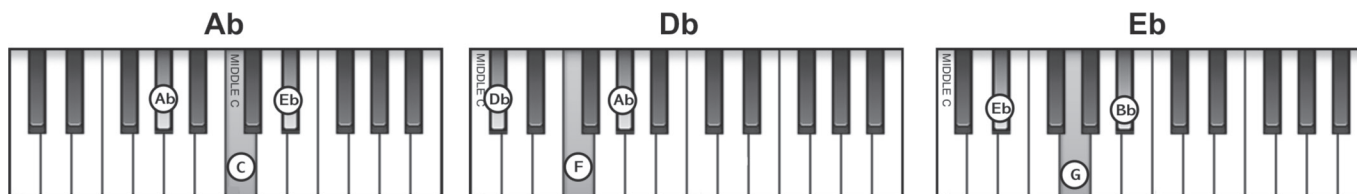
- Black Key Major Triads: Ab, Db, Eb, Gb, Bb, B
- The C Minor Scale
- Reading Natural Signs
- Swanee River
- Reggae in Ab

## Skills to Master

- Relating Triads by Shape
- Understanding Natural Signs
- Building a Minor Scale

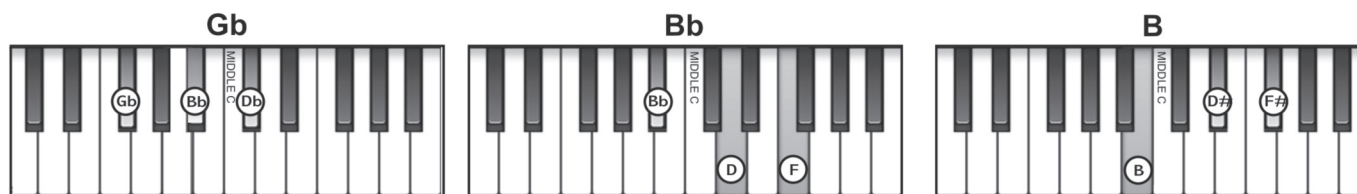
## Black Key Major Triads: Ab, Db, Eb

Each of these root position major triads use 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 those chords under your fingers.



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

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



### Key Idea: Building Chords by Shape

Nine of the 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)



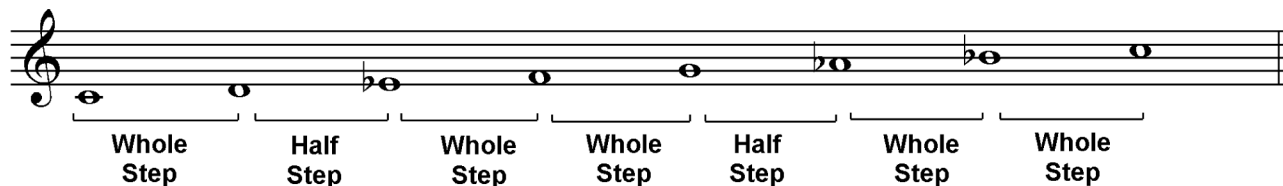
### Key Idea: Naming of Keys

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

## The C 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 in music.



The C minor scale is easily covered by two simple hand shapes—one consisting of three keys and the other of five. Notice that the last position in the 2nd shape has two finger numbers. One is for when the scale is being played one octave and the other for when playing the scale two octaves.

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.

1st Shape



2nd Shape



## Reading Natural Signs

A sharp or flat affects not only the note it accompanies, but also 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. So, the second F in the first measure of the example below remains sharped because the sharp sign used on the first F stays in effect until it resets at the barline.



The NATURAL SIGN (♮) cancels out a previously used sharp or flat—no matter whether it is from a note in the same measure or from a key signature.

## Natural Example #1

In this example natural signs are used to cancel out the flats within each measure when ascending and the sharps when descending.



### Natural Example #2

In this example in the key of A, natural signs are used to cancel out the sharps in the key signature.

In this classic Stephen Foster song shown in the workshop, practice playing the chords in the right hand with the left-hand bass notes. Then play the melody in the right hand.

 Play-Along CD 2

TRACK 7 - Slow 70 bpm  
TRACK 8 - Medium 78 bpm

### Swanee River - Stephen Foster

#### Composer's Corner: Stephen Foster (1826-1864)

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.





This next example uses the Ab, Db, and Eb chords, which are the 1, 4, and 5 chords in the key of Ab. This is a transposition of the “Reggae in A” that we learned last session. Practice it hands separately first and then play it slowly with the hands together.



Play-Along CD 2

TRACK 9 - Slow 59 bpm

TRACK 10 - Medium 67 bpm

## Reggae in Ab

♩ = 112

8<sup>vb</sup> (Play one octave lower)

## You're Ready to Move On When...

- You can play the C Minor Scale up and down in eighth notes at 70 bpm.
- You can form the Ab, Db, Eb, Gb, Bb, & B Major triads.
- You can play the “Swanee River” chords and read the melody.



### Will's Recommendations:

Three listening suggestions all from the Grammy winning album “Beautiful Dreamer: the Songs of Stephen Foster”

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)

# SESSION 10 - Making the Connection

## Inversions, Left-Hand Accompaniment Patterns

*“Music washes away from the soul the dust of everyday life...”*

~ Red Auerbach, Boston Celtics Coach

### Overview

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


### Skills to Master

- Connecting Chords by Using the Closest Inversion
- Using the Sustain Pedal when Stacking Chords
- Using the Root-5th-Root Accompaniment Pattern

## Connecting Chord Inversions

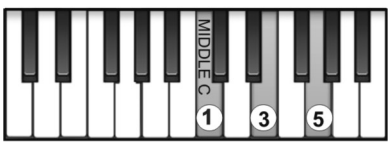
Inversions of chords can be used to create chord progressions that connect easily to each other. Chords can be smoothly connected by going to the closest inversion of the next chord.

Here are three common ways to connect the C, F, and G chords using inversions. These combinations work in any key to connect the 1, 4, & 5 chords. Each inversion connection is shown in half notes, then in a “Louie, Louie” type rhythm. All three connections can be practiced with the same Play-Along tracks. In the session, the right hand of Inversion Connections #2 and #3 was played an octave lower than written here. Inversions can work in any octave effectively, so experiment with different ranges.

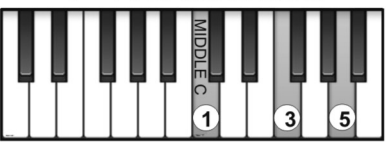
 **Play-Along CD 2**  
**TRACK 11** - Slow 100 bpm  
**TRACK 12** - Medium 112 bpm  
**TRACK 13** - Fast 124 bpm

## Inversion Connection #1

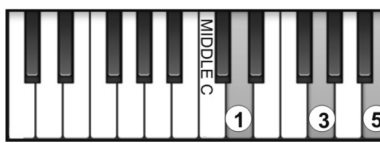
**C - Root Position**



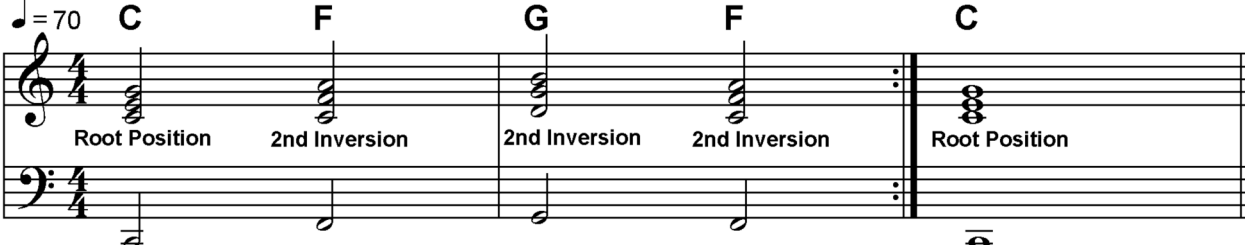
**F - 2nd Inversion**



**G - 2nd Inversion**



♩ = 70



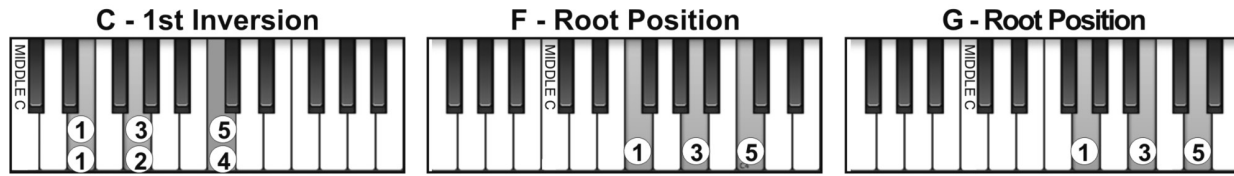
## Inversion Connection #1

(with Rhythm)

♩ = 90, 106



## Inversion Connection #2



NOTE: Multiple note labels denote optional fingering.

♩ = 70

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

1st Inversion    Root Position    Root Position    Root Position    1st Inversion

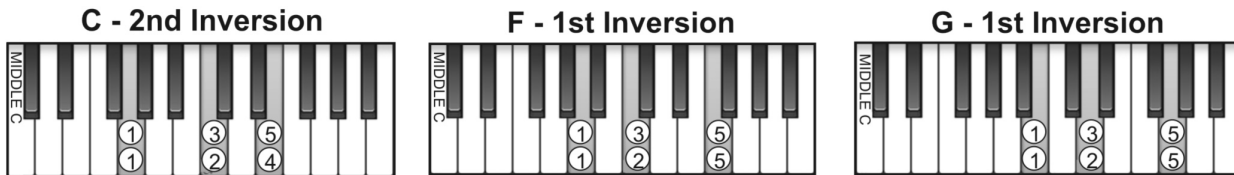
## Inversion Connection #2

(with Rhythm)

♩ = 90, 106

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

## Inversion Connection #3



♩ = 70

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

2nd Inversion    1st Inversion    1st Inversion    1st Inversion    2nd Inversion

## Inversion Connection #3

(with Rhythm)

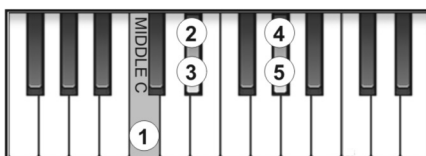
♩ = 90, 106

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

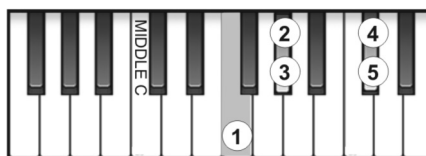
## 1st Inversion Chords: Ab, Db, & Eb

Here are the 1st inversions of several black key major triads. Different fingering combinations are given for each.

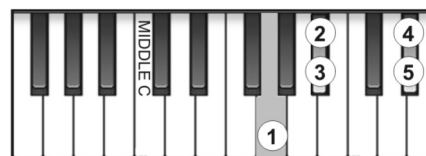
**Ab - 1st Inversion**



**Db - 1st Inversion**



**Eb - 1st Inversion**

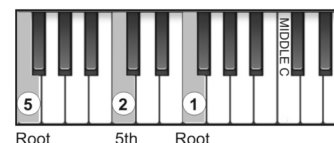


## Left-Hand Accompaniment Pattern: Root-5th-Root

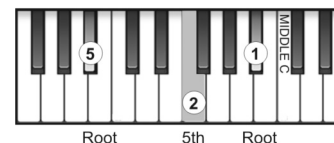
One of the most common accompaniment patterns to play in the left hand uses the Root-5th-Root (an octave up) from each chord. This simple pattern can be applied to any chord, major or minor, and is an easy way to create a good sounding basic accompaniment. The most common note to use in the left hand in playing bass lines, besides the root of a chord is the 5th of the chord.

We'll use the melody of "Amazing Grace" and apply the Root-5th-Root accompaniment pattern for the chords F, Bb, and C.

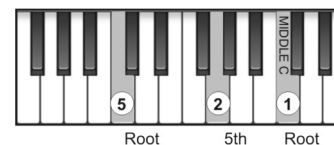
**F Pattern**



**Bb Pattern**



**C Pattern**



**Play-Along CD 2**  
**TRACK 1 - Slow 70 bpm**  
**TRACK 2 - Medium 80 bpm**

## Amazing Grace

(Melody with Accompaniment)

Here is another example of using inversions to connect chords with the familiar song “Home on the Range”. We learned the melody to this song in an earlier session. In the workshop, the chord accompaniment to this song using inversions is covered. The music is written out in slash notation so that you can easily focus on the chords.

Experiment with putting the chords into other octaves to see how this affects the sound. Also, when playing an accompaniment part in 3/4 time, try putting a little accent on the third beat.

**Key Idea: Counting Yourself In**  
 Feeling the pulse, counting yourself in, and beginning accurately help get the rhythm right.

**A - Root Position**

**D - 2nd Inversion**

**Dm 2nd Inversion**

**E - 1st Inversion**

**Play-Along CD 2**  
**TRACK 5** - Slow 68 bpm  
**TRACK 6** - Medium 76 bpm

## *Home on the Range*

(Connecting Chords with Inversions)

**A (Root Pos.)                      D (2nd Inv.)    Dm (2nd Inv.)    A**  
**E (1st Inv.)                      A                      D                      Dm                      A**  
**E                      A                      A                      D                      A**  
**A                      E                      A**  
**D                      Dm                      A                      E                      A**

## ***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.



### **Key Idea: Player's Choice**

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.

## ***You're Ready to Move On When...***

- 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

## Song Form, Alternate Bass Chords

*“If we knew what we were doing, we never could have written songs.”*

~ Paul McCartney, The Beatles

### Overview

- Song Form
- Let It Be
- Relative Major & Minor Keys
- Chords with Alternate Bass Notes

### Skills to Master

- Playing “Let It Be”
- Reading and Playing Chords with Alternate Bass Notes



## Song Form

A common way to notate the form (or shape) of a song is with letters, such as A, B, and C. These letters correspond to the verse, chorus or other sections of a song. The “A” section designates the first part of the song. The “B” section designates the second section of the song and so on.

In this session we look at the classic Beatle’s song “Let It Be.” In this song the A section is the verse and the B section is the chorus. Since the verse is repeated, one complete time through the form would be written AAB. In “Let It Be,” the verse and chorus sections are repeated a second time and then the interlude is played. The interlude would be the C section of the song. So for our purposes, the whole song form would be written AAB-AAB-C. The D.C. notation underneath the bass clef staff at the end of the chorus indicates for the player to go back to the beginning of the song and play it again.

Another way to designate song form in written music is through the use of symbols. Here are some common musical symbols in written music.

### ***Music Notation: Common Musical Symbols***

<i>D.S.</i>	Dal Segno – Go back to the sign  occurring earlier in the music, then read the music to the end.
<i>D.C.</i>	Da Capo – Go back to the beginning.
<i>Coda</i>	When you see a coda sign,  jump to the same sign later on in the music and continue reading from there.
<i>Fine</i>	The end.

# Let It Be - John Lennon & Paul McCartney

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Play-Along CD 2

TRACK 14 - Medium 62 bpm

**A Verse**

C G Am Fmaj7 F6 C G F C

**B Chorus**

Am Cmaj7/G F C C G F C

*D.C.*

**C Interlude**

(N.C.) G F C (N.C.) G F C

C bass note

The Interlude section of “Let it Be” can be fingered two different ways. The easier way is to play the right hand descending notes with a “claw” fingering of 3 and 1 throughout all of the descending line.

The harder but smoother sounding fingering is notated in the Interlude in the music above. This way uses an alternating 2-4 and 1-3 fingering on the descending line. Here the fingers cross over each other. This fingering is more difficult but it creates a smoother sound to the notes. Lift the fingers when crossing over and allow them to fall down easily to the notes they are crossing to. Practice the harder fingering slowly, as an exercise, until you master it.

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

**Playing Tip: Accompanying with Quarter Notes**

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

**Key Idea: N.C.**

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. Using the major scale, the A note can be thought of as six steps up from C, or two steps down from C.

## Chords with Alternate Bass Notes

Chords with a note other than the root of the chord as the lowest tone are called ALTERNATE BASS CHORDS. Using bass notes other than the root is a great way to get a different color out of a given chord. Any chord can be played with a note other than its root in the bass. Chords with alternate bass notes are notated in written music 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 written Cmaj7/G.

Here are three exercises given in the workshop to practice using chords with alternate bass notes.



Play-Along CD 2

TRACK 15 - Slow 58 bpm  
TRACK 16 - Medium 64 bpm

### Alternate Bass Chords Exercise: C Major

C C/B Am7 C/G F F/E Dm7 F/G C



Play-Along CD 2

TRACK 17 - Slow 58 bpm  
TRACK 18 - Medium 64 bpm

### Alternate Bass Chords Exercise: A Minor

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

### Alternate Bass Chords Exercise: Eb Major

E $\flat$  E $\flat$ /D Cm7 E $\flat$ /B $\flat$  A $\flat$  A $\flat$ /G Fm7 A $\flat$ /B $\flat$  E $\flat$

## ***Music Notes: 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.

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.

## ***You're Ready to Move On When...***

- 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.



### **Will's Recommendations:**

As examples of Paul McCartney's piano work:

The Beatles  
“Let It Be”  
“Hey Jude”

# SESSION 12 - Breaking Up's Not Hard to Do

## Arpeggios, Triplets

*"Learning music by reading about it is like making love by mail."*

~ Isaac Stern (1920-2001), Virtuoso violinist

### Overview

- Arpeggios
- 1st Chord Progression Arpeggios
- Triplets
- Old School Triplets: Major and Minor
- F Major Scale

### Skills to Master

- Using Arpeggios to Play Chords and Accompaniments
- Reading Triplets
- Playing the F Major Scale

## Arpeggios

ARPEGGIO refers to taking a chord and breaking it up into individual notes. Arpeggio is an Italian word for playing a chord one note at a time—whether you play the individual notes ascending, descending, or at random. Any chord can be broken up and played as an arpeggio in a variety of rhythms, notes and patterns. Arpeggios are a great way to get some flow into the accompaniment of a song or in the melody. They can be played in either hand or with both hands.

Here are two examples of adding arpeggios to familiar chord progressions that we've already learned. They are written here as it was presented in the session. The workshop versions are slightly different.

### Arpeggiated 1st Chord Progression: Major and Minor

**Major**

C Fmaj7 F6

**Minor**


Am Fmaj7 F6



#### Playing Tip: Arpeggios

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

This song combines these 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. So the song form would be AABA. This version is how it was presented in the workshop. You don't need to attempt the bass line now. But it's here when you're ready for it.

 **Play-Along CD 2**  
TRACK 19 - Medium 100 bpm

## 1st Chord Progression Arpeggios - W. Barrow

A Major

♩ = 100 C

B Minor

Am Fmaj7 F6

A Major

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.

In written music triplets are notated as a beam or bracket connecting three notes with the number "3" over the beam or bracket.

Triplets can appear with any subdivision of the beat. So, for example, three quarter note triplets would fill the space of two beats or a half note.



Here is an example of triplets using a very characteristic chord progression. The 1-6m-4-5 chord progression seen here has been used in countless songs including “Heart and Soul”, “Unchained Melody”, “Blue Moon”, “In the Still of the Night”, and “Stand by Me”. The song form would be AA-Cadence. The chords in this example use large finger stretches of up to an octave. If you have a smaller hand, use the smaller hand variation for these chords that is described in the workshop.

**Play-Along CD 2**  
**TRACK 20** - Slow 52 bpm  
**TRACK 21** - Medium 59 bpm

## Old School Triplets

**Key Idea: Cadences**  
 CADENCES are chord progressions that bring a sense of a section ending.

**A**

♩ = 56, 62

**Cadence**

Here is another example of triplets shown in the workshop. This time triplets are used in a minor sounding context.

**Play-Along CD 2**  
**TRACK 22** - Slow 52 bpm  
**TRACK 23** - Medium 60 bpm

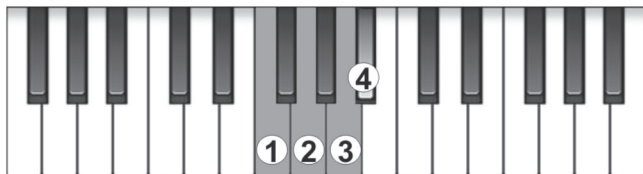
## Old School Minor Triplets

♩ = 56, 60

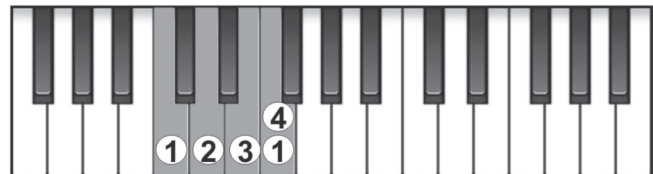
# F Major Scale

The F Major Scale has one flat in it—Bb. When playing one octave with the right hand the second shape fingering would be 1-2-3-4. When playing two octaves the second shape fingering would be 1-2-3-1 with the thumb crossing under the fingers to play the upper F with the first finger. Try to play the F Major Scale in the left hand as well.

1st Shape



2nd Shape



## One Octave



## Two Octaves



## You're Ready to Move On When...

- You can play the “Arpeggiated 1st Chord Progression: Major and Minor”.
- You can play the “1st Chord Progression Arpeggios” 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.
- You can play the F Major Scale one octave slowly in the left hand.



### Will's Recommendations:

Examples of arpeggios in triplets:

Beethoven  
 “Moonlight Sonata”  
 (uses minor triplet arpeggios)

Sam & Dave  
 “Something is Wrong With My Baby”  
 (cycles on a 1-6m-4-5 progression)

Example of a melody using triplet rhythm:

Bach  
 “Jesu, Joy of Man's Desiring”

# SESSION 13 - Rockin' the Piano

*Repeated Rhythmic Figures, Reading Ties, Playing by Ear*

*"I don't know anything about music. In my line you don't have to."*

~ Elvis Presley (1935-1977), The King of Rock and Roll

## Overview

- Repeated Rhythmic Figures
- Classic Rock & Roll Progression
- G Major Scale
- Ties
- Playing by Ear

## Skills to Master

- Understanding the Physical Dynamics of Playing Repeated Rhythms
- Playing and Reading Rhythmic Piano
- Understanding Syncopated Rhythms
- Learning the Process of Playing by Ear

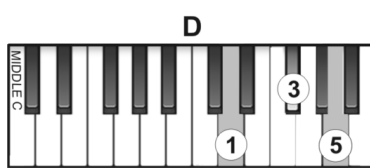
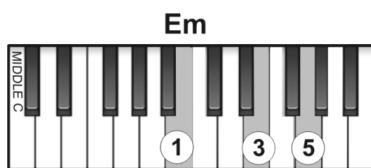
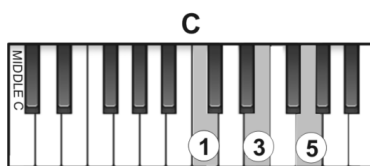
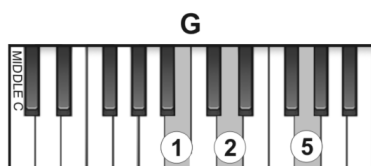
## Repeated Rhythmic Figures

When playing in a Rock style, the piano is often used in a very rhythmic way. Playing repeated rhythmic figures requires the wrist and arm to be relaxed. To play a series of repeated chords, use your wrist and keep a loose wrist and floppy arm. When your wrists and forearms tighten up, drop your hands and do some stretching to relax them.

In this session a classic Rock and Roll chord progression is used to practice playing repeated rhythmic figures. It uses a common 1-6m-4-5 progression in the key of G.

In the written music, notice how the repeated chords have a dot over them. This dot is a staccato marking indicating that these should be played short and detached.

There are several suggestions given in the session for learning a rhythmic progression. First, learn the shapes of each chord in the right hand as shown in the diagrams below. Then play two measures of eighth notes of one chord to the downbeat of the next chord to practice making the transitions. Next add the left hand playing whole notes. Finally, add the syncopated bass line in the left hand and play the progression with both hands. A fun variation of the Classic Rock & Roll Progression involves playing the right hand up an octave (8va) and the left hand down an octave (8vb).



### Playing Tip: Staccato

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



### Playing Tip: Counting Yourself In

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

**Play-Along CD 3**  
**TRACK 1** - Slow 102 bpm  
**TRACK 2** - Medium 114 bpm  
**TRACK 3** - Fast 130 bpm

## Classic Rock & Roll Progression

**G** (Staccato - play short)      **Em**

**C**

**D**      **G**

**Syncopated Bass Line**

## G Major Scale

The major scale in the key of G has one sharp in it—F#. This scale is covered in the workshop. Here are the one and two octave fingerings.

**1st Shape**      **2nd Shape**

$\text{♩} = 70$

$\text{♩} = 70$

Here are the triads built from the G major scale and the chords they create in the key of G.

**G**      **Am**      **Bm**      **C**      **D**      **Em**      **F#dim**      **G**

## Ties

A TIE adds the time values of two notes to create one longer note. In written music, a tie is a curved line that connects two written notes of the same pitch. Here are two examples shown in the workshop illustrating the use of ties. The bass line used is a common 1-6m-4-5 bass figure used in many classic Rock & Roll songs including “Stand by Me”.

### Tie Example 1: Ties Within a Measure

### Tie Example 2: Ties Going Over Barlines

(tie going over barline)

## Playing by Ear

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.
- **Knowing the chords of the song helps you find the melody.** Knowing the chords gives you harmonic framework to know where to start finding the melody.
- **Start by playing the notes of the chords.** The first place to look for a melody note is in the chord tones of the chord used in the accompaniment.
- **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.



#### Key Idea: Hearing & Playing

Any melody we have in our ear and can sing, we can teach ourselves to play at the piano.

## You're Ready to Move On When...

- You can play the “Classic Rock & Roll Progression” with the right hand in eighth notes and the left hand in whole notes.
- You can play the G Major Scale in the right hand two octaves.
- You can play the verse of “Let it Be” by ear.
- You can read “Tie Examples 1 & 2.”



#### Will's Recommendations:

As examples of rockin' piano:

Jerry Lee Lewis  
“Great Balls of Fire”  
“Whole Lotta Shakin'”

Little Richard  
“Good Golly Miss Molly”

# SESSION 14 - A Bit of Beethoven

Compound Arpeggios, Harmonic Minor Scale

*"All the sounds of the earth are like music."*  
 ~ Oscar Hammerstein (1895-1960), American composer

## Overview

- Fur Elise
- A Harmonic Minor Scale
- Compound Arpeggios
- Compound Arpeggio Exercises 1 & 2

## Skills to Master

- Playing Compound Arpeggios Between Both Hands
- Understanding 1st & 2nd Endings
- Understanding and Playing the Harmonic Minor Scale

This session covers a very recognizable piece of music by Ludwig van Beethoven—"Fur Elise". This arrangement is simplified somewhat from the original version but it still maintains the characteristic feel of the song. "Fur Elise" is in the key of A minor. The key of A minor is the relative minor of C major and the two keys share a common key signature. "Fur Elise" is an excellent example of compound arpeggios and the use of the A harmonic minor scale.

## Fur Elise - Ludwig van Beethoven

(First Section)

**Play-Along CD 3**  
 TRACK 4 - Slow 82 bpm  
 TRACK 5 - Medium 94 bpm

The musical score is presented in two systems. The first system contains the first two phrases. **Phrase 1** (measures 1-4) features a compound arpeggio on A minor (Am) in the right hand, with fingerings 5, 4, 3, 2, 1. The left hand has a simple bass line. **Phrase 2** (measures 5-8) continues the Am arpeggio in the right hand and adds a compound arpeggio on Am in the left hand, with fingerings 5, 2, 1. A "phrase marking" bracket spans from measure 1 to 8. The second system contains the next two phrases. **Phrase 3** (measures 9-12) features a compound arpeggio on E in the right hand, with fingerings 5, 4, 3, 2, 1. The left hand continues with a bass line. **Phrase 4** (measures 13-16) features a compound arpeggio on Am in the right hand, with fingerings 5, 4, 3, 2, 1. The left hand continues with a bass line. The score includes first and second endings for the final measure (measure 16), with a "Repeat back to measure 2" instruction. Chord symbols (Am, E) are placed above the staff.



## 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. Notice the first and second endings used in “Fur Elise”. In this song, after playing the first ending, the player would repeat back to the repeat sign at measure two and play the passage again, this time taking the second ending.

## Phrase Markings

Melodies come in phrases. A PHRASE forms a complete musical thought. Think of it like sentences. The individual notes would be the letters but the phrase would be the sentence. Phrase markings in written music guide the player when playing the melody.

Phrases are notated in written music with a large curved line over a section of music. This is different from a shorter curved line used for a tie that connects two notes of the same pitch. Notice the phrase markings used in the right hand of “Fur Elise” in the first and third phrases.

**Key Idea: Making a Melody Sing**

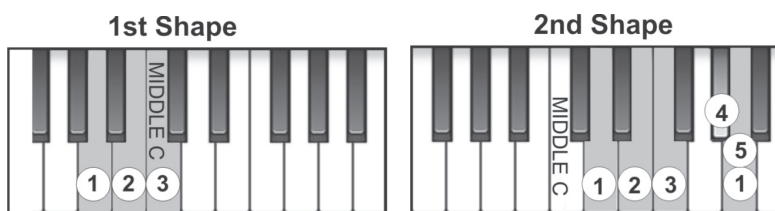
You can make a melody sing at the piano by hearing and understanding the rise and fall of it.

**Playing Tip: Learning the Main Scale**

When you play a tune or a chord progression in a given key, you can learn the roadmap of that key by learning its main scale.

## A Harmonic Minor Scale

The HARMONIC MINOR scale is the natural minor scale with the 7th step raised up one half step. The harmonic minor scale in the key of Am would include a G#. This unusually large distance between the 6th and raised 7th steps create a characteristic “gypsy” sound to the scale.



Here are the one and two octave fingerings for this scale.

♩ = 70

## 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. Remember to play compound arpeggios flowing and even—going from hand to hand. Change the pedal right before changing the chords.

Here are two examples of compound arpeggios shown in the workshop. To help you visualize the whole arpeggio as one unit, each arpeggio is listed as a block chord in the musical example to the right.

**Playing Tip: Compound Arpeggios**  
Before breaking chords up into compound arpeggios, practice them as block chords.

**Play-Along CD 3**  
TRACK 6 - Slow 92 bpm  
TRACK 7 - Medium 104 bpm

## Compound Arpeggio Exercise 1

This second compound arpeggio exercise uses the same chords as the popular song by the Eagles “Hotel California”. This song is a bit more challenging, so if you find it difficult at first, keep trying.

## Compound Arpeggio Exercise 2



Play-Along CD 3

TRACK 8 - Slow 106 bpm

TRACK 9 - Medium 118 bpm

♩ = 90, 106 Am E

G D

F C

Dm E Am

### You're Ready to Move On When...

- 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 “Compound Arpeggio Exercise 1” with a steady pulse.



#### Will's Recommendations:

Ludwig van Beethoven  
“Fur Elise”

Claude Debussy  
“Claire De Lune”, “Reverie”, “Arabesque in E”

The Eagles  
“Hotel California”

# SESSION 15 - Pretty Chords

## Major 7th Chords, Sixteenth Notes

*“Music can name the unnamable and communicate the unknowable.”*

~ Leonard Bernstein (1918-1990), American conductor & composer

### Overview

- Major 7th Chords
- Major 7th Groove
- Gymnopedie
- Lovin’ You
- Sixteenth Notes

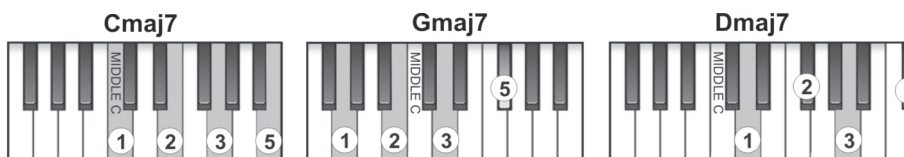
### Skills to Master

- Understanding How Major 7th Chords are Formed
- Playing Sixteenth Notes Correctly
- Understanding Rootless Chord Voicings

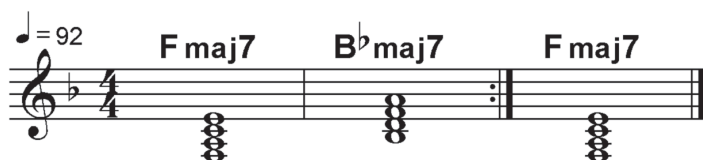
## Major Seventh Chords

A MAJOR SEVENTH CHORD is a major triad with the addition of the note two whole steps up from the 5th of the chord, which is the seventh step of the major scale. Various ways of voicing this four-note chord are demonstrated in this session. The range, inversion and notes we use help determine how the chord sounds.

Here are several major seventh chords in root position formed from major triads we have already learned.



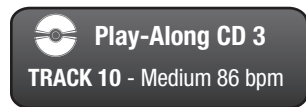
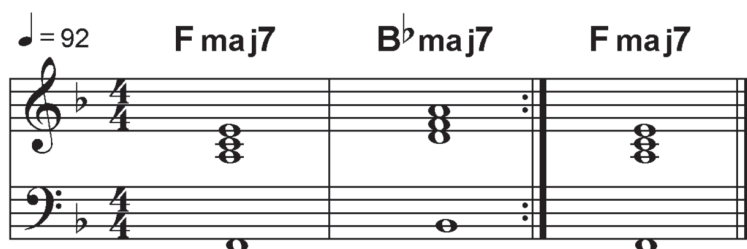
## Major 7th Groove: Right-Hand Only Chords



## Rootless Chord Voicings

Chords, like the major 7th chord, can also be played without the root in the right-hand chord voicing. A ROOTLESS CHORD VOICING is one where the root is moved from the right-hand voicing and put in the left hand. Complex chords, like the four-note major 7th chord, are often easier to play with a rootless chord voicing. Below is the same progression between the 1maj7 and 4maj7 chords in the key of F using rootless chord voicings.

## Major 7th Groove: Rootless Chord Voicings



**Playing Tip: Rootless Chord Voicings**

When playing four-note chords, you can leave the root out of your right hand and play it with your left hand.

To give us some extra practice with major 7th chords, here is an arrangement of a beautiful Classical piece by the French composer Erik Satie called “Gymnopedie”. “Gymnopedie” is in the key of D and the chords use the 4maj7 (Gmaj7) going to the 1maj7 (Dmaj7). Below is the outline of the chords using the right and left hands. The Dmaj7 voicing used here is slightly different than the original version. Down the road, get a copy of the entire Satie piece and go through all of the left-hand chords and their bass notes.

## Gymnopedie Chords

Play-Along CD 3  
TRACK 11 - Medium 86 bpm

## Gymnopedie - E. Satie

(with Melody)



### Playing Tip: Recognizing Chords

When you begin to recognize chords by the color of their sound, then you will be able to find those chords by ear.

A more contemporary use of major 7th chords is in the song “Lovin’ You” by Minnie Riperton. The four chords used here share an identical shape that are moved down the keys step by step. The left-hand bass notes in the diagrams are to be played one octave lower than shown. Notice the staccato marking (dot) on beats 2 and 4 of the first and third measures. These notes should be played short.

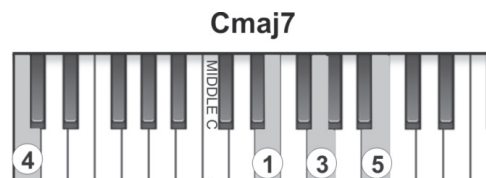
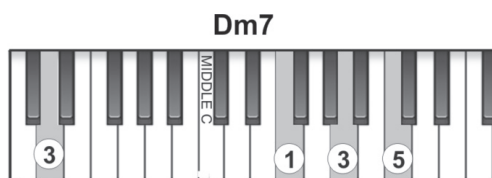
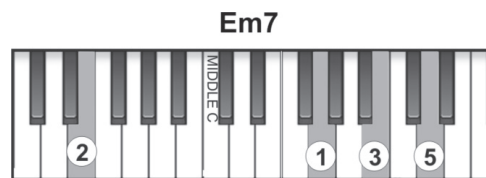
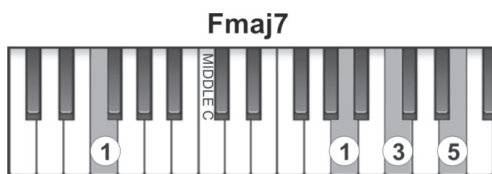
This arrangement is a combination of the two versions demonstrated in the session and the workshop. The only difference between the two arrangements is in the left-hand bass line.



**Playing Tip: Hand Independence**

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

## Lovin’ You Chords



**Play-Along CD 3**  
**TRACK 12** - Slow 53 bpm  
**TRACK 13** - Medium 60 bpm

## Lovin’ You - Minnie Riperton & Richard Rudolph

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## Sixteenth Notes

A SIXTEENTH NOTE is a beat subdivided into four—so four sixteenth notes equal one beat. You can count sixteenth notes by saying “one-e-and-a-two-e-and-a,” etc. In written music beamed sixteenth notes have two parallel lines instead of the one parallel line that is used for eighth notes. When a sixteenth note occurs by itself it is notated with two flags on the stem.

Here are some sixteenth note exercises shown in the workshop using the chords from “Lovin’ You”. These exercises are written in slash notation to indicate that the proper rhythm is to be played with a chord rather than a single note.

### Sixteenth Note Exercise 1

### Sixteenth Note Exercise 2

### Sixteenth Note Exercise 3

## You're Ready to Move On When...

- 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 “Major 7th Groove” progression with and without the roots in the right hand.
- You can play the “Gymnopédie” progression with two hands and the pulse.
- You can play “Lovin’ You” with a pulse.



### Will's Recommendations:

Sixteenth notes example:

Bach

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

Major 7th chords examples:

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

“Gymnopédie #1”

Erroll Garner

“Misty”

# SESSION 16 - The Dominant Sound

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

*“Alas! All music jars when the soul is out of tune.”*  
 ~ Miguel de Cervantes (1547-1616), Spanish poet

## Overview

- Dominant Seventh Chords
- Left-Hand Triads
- Bluesy Dominants
- D Major Scale
- Home to You Chords

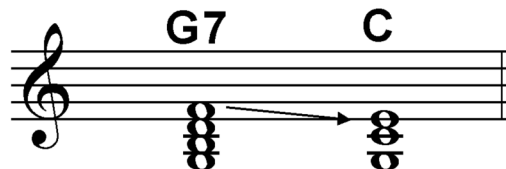
## Skills to Master

- Understanding Dominant 7th Chords
- Playing C7, F7, Bb7, and G7
- Playing the D Major Scale
- Understanding Octave Placement Notation

## Dominant Seventh Chords

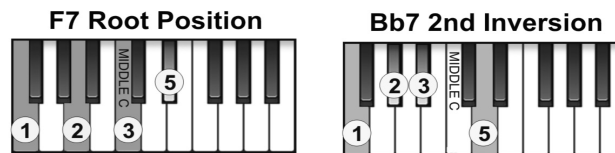
A DOMINANT SEVENTH chord is a major triad with an added interval of a flatted seventh from the root. This new added note is the seventh step of the scale lowered one half step. A dominant seventh chord is notated by a “7” next to the note name, i.e. C7 or F7. Dominant seventh chords are often used to give a “bluesy” sound to a progression. Dominant seventh chords can also be used as leading chords.

A LEADING CHORD is a chord that pulls harmonically into the chord that follows it. For example, notice how the top F note in the G7 leads to the top note E in the C chord. In the key of C, this would be a 5 dominant seven going to a 1 chord.



## Bluesy Dominants

To hear how dominant seventh chords can sound “bluesy”, here is a simple progression in the key of F that uses an F7 moving to a Bb7 in triplets. This exercise requires a lot of hand independence so it helps to isolate the separate parts and build up to the entire progression in stages as demonstrated in the session. Notice how these chords fit together because of the use of inversions.



The first version of this progression uses whole notes in the left hand allowing you to focus on changing between the two right-hand chords. The left-hand whole notes are to be played one octave lower than written as indicated by the 8vb notation under each staff.

## Left-Hand Triads

Breaking up a triad into a three-note arpeggio in the left hand can add movement to a bass line. Here is the bass line to the Bluesy Dominants progression using arpeggios in the left hand.

♩ = 64    **F7**                      **B<sup>b</sup>7**                      **F7**

**Play-Along CD 3**  
**TRACK 14** - Slow 58 bpm  
**TRACK 15** - Medium 66 bpm

## Bluesy Dominants

(with Triads)



### Playing Tip: Left-Hand Triads

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

♩ = 64,70    **F7**                      **B<sup>b</sup>7**                      **F7**

(play an octave lower)

## Music Notation: Octave Placement

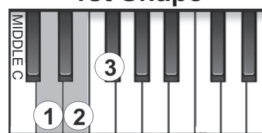
Because of the piano's large range, certain symbols are used to make the written music easier to read. These symbols tell the player that the music is to be played in a different octave than the one it is written in. In written music, a dashed line indicating how long the octave alteration applies will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

- 8<sup>va</sup>** - Play 1 octave higher
- 8<sup>vb</sup>** - Play 1 octave lower
- 15<sup>ma</sup>** - Play 2 octaves higher
- 15<sup>mb</sup>** - Play 2 octaves lower

## D Major Scale

The major scale in the key of D has two sharps in it—F# and C#. This scale is covered in the workshop. Here are the one and two octave fingerings.

1st Shape




2nd Shape



Here is a progression shown in the workshop in the key of D using the 1, 4, and 5 chords which are D, G, and A respectively. Two versions of this song are given. The first is a basic version and the second adds passing chords to create additional movement.

PASSING CHORDS are chords that are slight deviations from a larger chord tonality. Passing chords are also used to move between two different chords.

 **Play-Along CD 3**  
**TRACK 16** - Slow 58 bpm  
**TRACK 17** - Medium 67 bpm

## Home to You

(Basic Version with Chords)



### Playing Tip: Practicing Repeated Rhythmic Figures

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



### Playing Tip: Reading Chords


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.

 **Play-Along CD 3**  
**TRACK 16** - Slow 58 bpm  
**TRACK 17** - Medium 67 bpm

# Home to You


(with Passing Chords)

 **Playing Tip: Passing Chords**  
 Passing chords add harmonic motion and interest to a chord progression.

The musical score consists of three systems of chords and bass lines. Each system is written in 4/4 time with a key signature of one sharp (F#).  
 System 1: Chords D, G/D (labeled 'Passing Chord'), D, A7, D/A (labeled 'Passing Chord'), A7, D, D7.  
 System 2: Chords G, C/G (labeled 'Passing Chord'), G, D, G, A7.  
 System 3: Chords D, G, D, A7, D.

## You're Ready to Move On When...

- 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” basic version chords.

 **Will's Recommendations:**

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”

# SESSION 17 - Gettin' the Blues

The 12-Bar Blues Form, Syncopated Rhythms

*"Blues is a good woman feeling bad."*  
~ Thomas Dorsey (1899-1993), Blues pianist

## Overview

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

## Skills to Master

- Knowing the Blues Progression
- Playing the Dotted Eighth-Sixteenth Note Syncopated Rhythm
- Understanding the Lyric Form of the Blues

## 12-Bar Blues Form

The musical style of the Blues primarily uses a unique song and chord form. The 12-BAR BLUES FORM is a specific 12-measure chord progression that can be applied in any key using the dominant seventh forms on the 1, 4, and 5 chords. Here is the 12-bar Blues chord progression in its most basic form shown here in the key of G.

## Basic Blues Chords


Here are the primary chords in the key of G, in their root position as shown in the workshop.

**G7 Root Position**

**C7 Root Position**

**D7 Root Position**

Here are two more advanced versions of the 12-bar Blues in G as shown in the workshop. The first uses a syncopated bass line in the left hand and the second has the syncopated part in the right hand. Both versions can be played with the same Play-Along tracks.

 **Play-Along CD 3**  
**TRACK 18** - Slow 72 bpm  
**TRACK 19** - Medium 84 bpm  
**TRACK 20** - Fast 96 bpm

## 12-Bar Blues in G

(Syncopated Left Hand)



### Playing Tip: Centering Your Hand

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

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each (treble and bass clef).  
 - **System 1:** Labeled **G7**. The treble staff shows a G7 chord with fingerings 4, 3, 2, 1. The bass staff shows a syncopated line with a triplet of eighth notes in the first beat and dotted eighth notes in the second and third beats.  
 - **System 2:** Labeled **C7** and **G7**. The treble staff shows C7 and G7 chords with fingerings 5, 3, 2, 1. The bass staff continues the syncopated line with triplets and dotted notes.  
 - **System 3:** Labeled **D7**, **C7**, and **G7**. The treble staff shows D7, C7, and G7 chords with fingerings 4, 3, 2, 1. The bass staff continues the syncopated line with triplets and dotted notes.



### Key Idea: Dots

**DOTS** add one half of the time value of whatever they are attached to. For example, a dotted half note equals three beats because the half note gets 2 and the dot gets 1 beat, since 1 is half of 2.



# 12-Bar Blues in G

(Syncopated Right Hand)

♩ = 74 **G7** <sup>5</sup>/<sub>3</sub> <sup>2</sup>/<sub>1</sub>

**C7** <sup>5</sup>/<sub>3</sub> <sup>2</sup>/<sub>1</sub> **G7**

**D7** <sup>4</sup>/<sub>3</sub> <sup>2</sup>/<sub>1</sub> **C7** **G7**

## Syncopated Rhythms

SYNCOATED RHYTHMS are rhythms that do not fall evenly on the beat. These examples from the workshop give some practice on passing chords and the dotted quarter-eighth syncopated rhythm. The first progression has the syncopation in the right hand and the second has it in the left. The key signature in Eb includes Bb, Eb, and Ab. Remember to keep all of those notes flatted. The same Play-Along track is for both progressions.

**Play-Along CD 3**  
TRACK 21 - Medium 70 bpm

## Pop Progression

(Syncopated Right Hand)

**Playing Tip: Voicing Chords**  
When voicing chords, let what feels and sounds good be your guide.

♩ = 80 **E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>/D B<sup>b</sup>/D Cm Fm/C Cm A<sup>b</sup> Fm/A<sup>b</sup> E<sup>b</sup>**

## Pop Progression

(Syncopated Left Hand)

♩ = 76

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

## 12-Bar Blues Lyrics Form

In the Blues, the lyrics follow a standard form. One lyric is sung over the first 4 bars and then repeated for the next 4 bars with different chords. A new lyric is sung for the final 4 bars.

**Phrase 1** C7 C7 C7 C7

I hate to see the evening sun go down

**Phrase 2** F7 F7 C7 C7

I hate to see the evening sun go down

**Phrase 3** G7 F7 C7 C7

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

## You're Ready to Move On When...

- You know the chords to the “12-Bar Blues in G.”
- You can play G7, C7, and D7 through the blues form with connected chord voicings.
- 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.



### Will's Recommendations:

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 examples of Blues lyric form:

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*

*“Boogie-Woogie is like a train wreck in triplets.”*  
~ Wishbone Ash

## Overview

- The Boogie-Woogie Bass Figure
- G Boogie-Woogie
- Grace Notes
- Blues Licks

## Skills to Master

- The Physical Aspects of Playing Repetitive Motions
- Applying the Boogie-Woogie Bass Figure
- Understanding Grace Notes

## The Boogie-Woogie Bass Figure

The musical style of Boogie-Woogie is built off of a characteristic rhythmic pattern. The syncopated root and 5th followed by the root and 6th are the foundation of playing Boogie-Woogie piano. This session guides you step by step to building a Boogie-Woogie bass line or “Boogie-Woogie 5ths”. This session builds upon the “12-Bar Blues in G” covered in the last session.

## 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. Examples are given for each chord in the blues form. Learn the examples and play them accordingly, changing chords according to the form.

**Key Idea: Mastery**  
Remember that  
Patience = Mastery

## 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.

<p><b>G7</b></p>	<p><b>C7</b></p>	<p><b>D7</b></p>
------------------	------------------	------------------

## Step 2: Alternating 5ths & 6ths

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

<p><b>G7</b></p>	<p><b>C7</b></p>	<p><b>D7</b></p>
------------------	------------------	------------------

### Step 3: Syncopated 5ths

Play the root & 5th combination with a syncopated rhythm. Boogie-Woogie has a triplet feel to it so the written music indicates this broken triplet feel with all of the brackets and "3"s. Remember to change notes and hand positions as the chords change.

Three musical examples for Step 3 showing syncopated 5ths for G7, C7, and D7 chords. Each example shows a bass line with a triplet feel indicated by brackets and '3's. Fingerings are shown below the notes.

### Step 4: Syncopated 5ths & 6ths

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

Three musical examples for Step 4 showing syncopated 5ths and 6ths for G7, C7, and D7 chords. Each example shows a bass line with a triplet feel indicated by brackets and '3's. Fingerings are shown below the notes.

Here is a great song given in the workshop incorporating the right-hand connected triad forms of the G Blues from last session with this session's Boogie-Woogie 5ths in the left hand.

**Play-Along CD 3**  
 TRACK 22 - Slow 72 bpm  
 TRACK 23 - Medium 84 bpm  
 TRACK 24 - Fast 102 bpm

## G Boogie-Woogie

**Playing Tip: Playing the Downbeat**

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

Main musical score for G Boogie-Woogie. It consists of three systems of music. The first system is for G7, the second for C7 and G7, and the third for D7, C7, and G7. Each system shows a right-hand part with connected triads and a left-hand part with syncopated 5ths and 6ths. Tempo markings are 76, 80, and 80 bpm.

## Grace Notes

GRACE NOTES are color notes a half step or whole step below or above a target note that they are going to. Grace notes add color and embellish the note or chord they are going to. They are the piano equivalent of a guitarist's or vocalist's bent note. Grace notes are notated in written music as a smaller note in front of the target note. In the following exercise based on the notes of a G chord use your second finger to hit the grace note and roll from it to the target note as shown in the workshop. Also, try using the third finger.



### Playing Tip: Grace Note Fingering

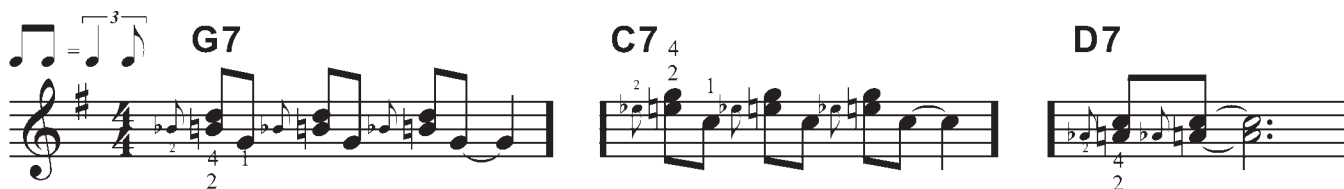
Consecutively use the same finger on both notes to feel and sound more like a bend or slide.

## Blues Licks

We can use grace notes to create blues licks that fit over the chords in the blues form. A LICK is a musical idea or phrase. Here are two examples of licks that can be played over the chords of the Blues in G using simple grace note patterns. As you become familiar with these licks try adding the left-hand bass line of single notes or the Boogie-Woogie 5ths.

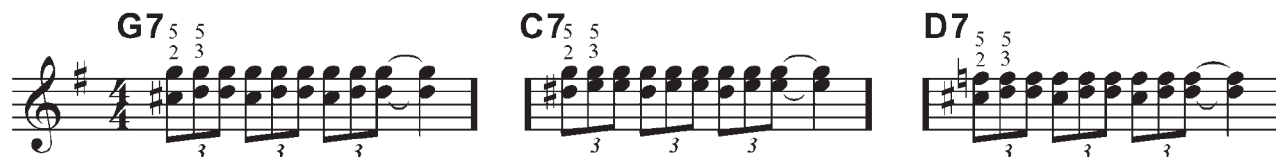
### Blues Lick #1

The fingering is the same for the G7 and C7, but the lick changes slightly for the D7. Notice the marking at the beginning of the staff indicating that the eighth notes are to be interpreted as broken triplets. Play through the Blues form using these licks and changing chords when needed.



### Blues Lick #2

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



## You're Ready to Move On When...

- You can play the left-hand 5ths and 6ths through the "12-Bar Blues 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. (Adding the left-hand bass line is optional.)



### Will's Recommendations:

As examples of 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)

# SESSION 19 - Minor Details

## Minor 7th Chords

*“The best music always results from ecstasies of logic.”*

~ Alban Berg (1885-1935), Austrian composer

### Overview

- Minor 7th Chords
- Minor Details
- 7th Chords of the C Major Scale
- Moondance
- Am Pentatonic Scale and Licks

### Skills to Master

- Forming a Minor 7th Chord
- Knowing the 7th Chords of the C Major Scale
- Understanding and Playing the Am Pentatonic Scale

## Minor 7th Chords

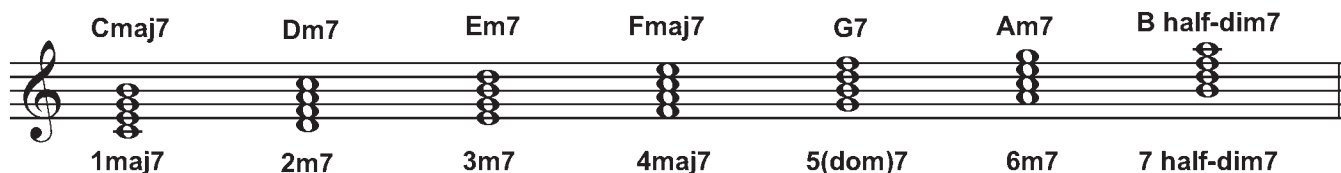
This session introduces a new type of four-note chord—the minor 7th chord. A MINOR 7TH CHORD is formed by adding a flattened 7th, or minor 7th, to the minor chord. Minor 7th chords can be formed from any minor triad by adding a fourth note that is a flattened seventh step away from the root. Minor 7th chords have a rich color and sound to them.

Here are two minor 7th chords in root position built from their minor triads as shown in the session.



## 7th Chords of the C Major Scale

Just like the minor 7th chord, four-note chords can be built from every note of the major scale. In Session 5, we built triads from each of the steps of the major scale. Here we add one more note to create 7th chords on each scale step. As 7th chords are built from each scale tone, a specific pattern of major 7th, minor 7th and diminished chords is derived. This pattern of chords is consistent in every key. Here are the 7th chords formed from the C major scale and their numbers and quality.



#### Key Idea: 7th Chords in Any Key


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

2 Major Sevenths, 3 Minor Sevenths, 1 Dominant Seventh, 1 Half-Diminished Seventh



#### Playing Tip: Where to Start When Learning a Song.

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.

 **Play-Along CD 4**  
**TRACK 3** - Slow 86 bpm  
**TRACK 4** - Medium 94 bpm


# Minor Details - W. Barrow

$\text{♩} = 80$  **Dm7** **Gm7**

**Dm7** **Gm7**

**Bridge** **Am7** **B♭maj7** **Am7** **Gm7**

**Dm7** **Gm7** **Dm7**

 **Key Idea: Walking Bass Line**

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.




This following example is the vamp section of the classic song by Van Morrison “Moondance” that uses an alternating Am7 and Bm7 chord structure using rootless chord voicings with a common syncopated rhythm known as the “Charleston Rhythm.” The left hand repeating quarter note bass line is called a walking bass line. Play hands separately at first and then slowly with hands together.

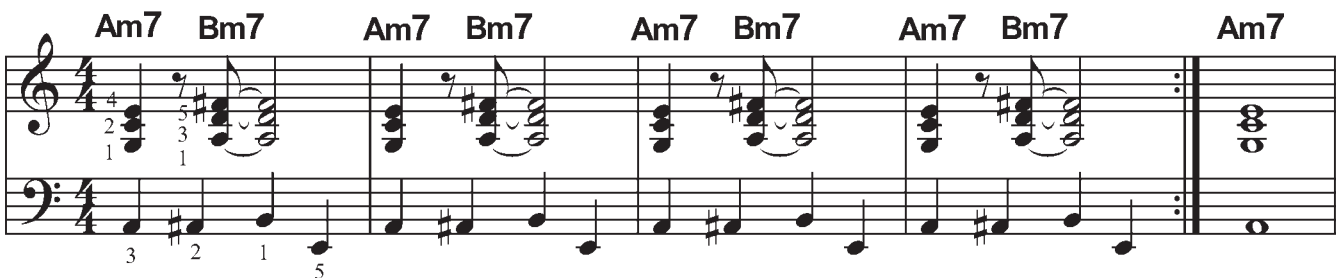
## Moondance - Van Morrison

(Vamp Chords)

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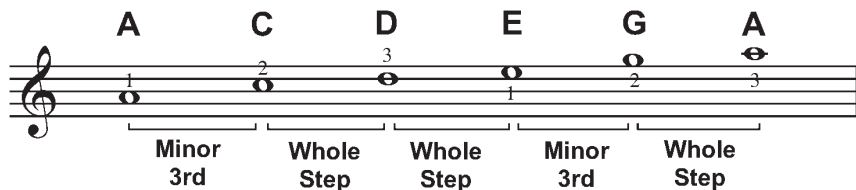
 **Play-Along CD 4**  
**TRACK 1 - Slow 96 bpm**  
**TRACK 2 - Medium 110 bpm**

♩ = 90-110



### Am Pentatonic Scale

The MINOR PENTATONIC SCALE is a five-note scale consisting of the 1st, flatted 3rd, 4th, 5th, and flatted 7th steps of the scale.




Here is a simple exercise shown in the workshop for practicing this scale.



### 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. Here are two minor pentatonic licks based off of the A minor pentatonic scale that can be used over the “Moondance” Play-Along tracks.

#### Am Pentatonic Lick #1

 **Play-Along CD 4**  
**TRACK 1 - Slow 96 bpm**  
**TRACK 2 - Medium 110 bpm**



## Am Pentatonic Lick #2



## You're Ready to Move On When...

- You can form a minor 7th chord from any minor triad.
- You can play "Minor Details" in its connected position in whole notes and with the Funk rhythm.
- You can play the four-note 7th 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.



### Will's Recommendations:

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"

# SESSION 20 - The Left Hand as a Bass Player

## Left-Hand Bass Lines

*"Besides, even if I'm not the coolest person in the room, I'm still the bass player."*

~ Edward G.

### Overview

- The Calypso Bass Pattern
- Classic Rock & Roll Progression with Calypso Bass Line
- Blueberry Hill
- Walk-Ups and Walk-Downs
- Left-Hand Octaves

### Skills to Master

- Playing the Calypso Bass Pattern
- Understanding Repeat Signs and 1st & 2nd Endings
- Playing Walk-Ups and Walk-Downs
- Playing the Extended Black Key Chord Progression

### The Calypso Bass Pattern

The pianist's left-hand bass part can make a song come alive. One of the most common bass patterns is based off of a Calypso rhythm. Based in triads, this syncopated bass pattern is the foundation for many songs. Here is a Calypso bass pattern in the key of C.



### Classic Rock & Roll Progression

(with Calypso Bass Line)


Play-Along CD 4  
TRACK 5 - Medium 114 bpm  
TRACK 6 - Fast 130 bpm

♩ = 110-120 **G** **Em**

**C**

**D** **G**

The classic song “Blueberry Hill” by Fats Domino is another example of a Calypso bass pattern. This arrangement is how this song was demonstrated in the session. The version in the workshop substituted an alternate first ending that is shown below this arrangement.

 **Play-Along CD 4**  
**TRACK 7 - Slow 72 bpm**  
**TRACK 8 - Medium 82 bpm**

# Blueberry Hill

Words and Music by AL LEWIS, VINCENT ROSE and LARRY STOCK  
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The musical score for "Blueberry Hill" is presented in two endings. Each ending consists of two systems of music. The first system of each ending features a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes and triplets. The second system continues this pattern. Chords are labeled F, C, G7, C, C7, F, and C. The bass line includes fingerings such as 4, 2, 1, 3, 5, 3, 1, 3, 5, 3, 1, 2, 3, 5, 4, 3, 3, 5, 1, 2, 3.

## Blueberry Hill (Alternate 1st Ending)

(as shown in workshop)

The alternate first ending for "Blueberry Hill" consists of one system of music. It features a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes and triplets. Chords are labeled C, F, and C7. The bass line includes fingerings such as 5, 4, 3, 3, 5, 1, 2, 3.

## Repeat Signs & Endings

A REPEAT SIGN tells the player to repeat a section of music. In written music when you see a repeat sign, repeat back to a place earlier in the music where you see a backwards repeat sign or the beginning of the song—whichever comes first.

In written music, 1ST & 2ND ENDINGS are like a musical fork in the road, indicating different endings to a repeated section of music.

## Walk-Ups and Walk-Downs

WALK-UPS and WALK-DOWNS are used to create a strong lead-in to the next section of a tune or to lead to a chord within a section. These are combinations of chords played in conjunction with a step-wise motion in the bass line, either up or down. Notice the walk-up and walk-down used in the closing measures of “Blueberry Hill” as shown in the 2nd ending. Here are some exercises shown in the workshop using walk-ups and walk-downs.

### Walk-Up in G

### Walk-Down in Eb

## Left-Hand Octaves

You can get a broader, fatter sound in the low end by playing the left hand in octaves. Here is our “1st Chord Progression on Black Keys” from Session 8 with a syncopated bass line played in octaves. Also this progression is extended with a new bass note in the third measure.

### 1st Chord Progression on Black Keys (Extended Version)

## *You're Ready to Move On When...*

- You can play the “Classic Rock & Roll Progression” outlining the triads in the left hand with the Calypso rhythm.
- You can play the “Blueberry Hill” walk-up and walk-down.
- You can play “Walk-Up in G” and “Walk-Down in Eb.”
- You can play the “1st Chord Progression on Black Keys (Extended Version)” with left-hand octaves.



### Will's Recommendations:

Fats Domino  
“Blueberry Hill”

# SESSION 21 - The Art of Ostinato

*Ostinato, Suspended Chords*

*“To me, the piano is an orchestra.”*  
~ Cecil Taylor, American Jazz pianist

## Overview

- Left-Hand Ostinato in C
- Spinning Song
- Right-Hand Ostinato in Dm
- Suspended Chords


## Skills to Master

- Playing the Left-Hand and Right-Hand Ostinato Progressions
- Understanding Suspended Chords
- Playing Suspended Chords in Progressions

## Ostinato

An OSTINATO is a persistently repeated musical figure or idea. In piano music often one hand will have the repeated ostinato figure while the other hand moves around. Ostinato parts can be in either hand and can be used to create many colorful sounds on the piano. In this session, several examples of ostinato parts will be demonstrated. Here is an example of an ostinato in the left-hand bass part in the key of C. To build up to this complex syncopated bass line, begin with playing the octave C bass line in whole notes, then quarter notes, and finally in the syncopated rhythm notated. An advanced version of this song would be to anticipate each of the right-hand chords.

### Left-Hand Ostinato in C - W. Barrow

 **Play-Along CD 4**  
**TRACK 9** - Slow 112 bpm  
**TRACK 10** - Medium 126 bpm

♩ = 110


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

**F/C**                      **Am7**                      **D7/A**

**F2/A**                      **F/G**                      **G**                      **C**




Here is a different left-hand ostinato in a very well known Classical song called the “Spinning Song.”

 **Play-Along CD 4**  
**TRACK 13** - Slow 82 bpm  
**TRACK 14** - Medium 96 bpm  
**TRACK 15** - Fast 112 bpm

### Spinning Song - Albert Ellmenreich

This next melancholy song is an example of an ostinato pattern in the right hand. In measures 6-8 you can play whole notes or half notes in the bass line. Experiment with the two different fingerings provided for the right-hand melody line in measure 6 and 8. Also, take time to work out the tricky crossover finger coordination in those measures as well.

 **Play-Along CD 4**  
**TRACK 11** - Slow 70 bpm  
**TRACK 12** - Medium 78 bpm

### Right-Hand Ostinato in Dm - W. Barrow

## Suspended Chords

Any major or minor chord can be suspended by playing the 4th in the chord instead of the 3rd. The symbol for a suspended chord is the chord letter followed by "sus" as in Asus. Here are four different chord progressions illustrating suspended chords in a major and minor context as well as in different voicings.

### Suspended Chord Progression #1 (Suspension on Top)

Gsus G Fsus F G

### Suspended Chord Progression #2 (Suspension on Bottom)

Gsus G Fsus F G

### Suspended Chord Progression #3 (Suspension on Top)

Asus Am Esus E Am

### Suspended Chord Progression #4 (Suspension on Bottom)

Asus Am Esus E Am

## *You're Ready to Move On When...*

- You can play the “Left-Hand Ostinato in C” with the metronome at a medium tempo around 112-120 bpm.
- You can play the “Right-Hand Ostinato in Dm” with quarter notes around 70 bpm.
- You can form a suspended chord from any major triad.
- You can play “Suspended Chord Progressions #1 - #4.”



### **Will's Recommendations:**

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”

# SESSION 22 - Harmonizing

## Harmony, Augmented Chords

*"Music is an agreeable harmony for the honor of God and the permissible delights of the soul."*

~ Johann Sebastian Bach (1685-1750), German composer

### Overview

- Amazing Grace Harmonized
- Country Piano Concepts
- Country Saints
- Last Date
- Augmented Chords

### Skills to Master

- Melody Harmonizing
- Harmonizing a Song Using Different Chord Changes
- Understanding and Playing Augmented Chords

## Harmonizing

This session is about harmonizing melodies on the piano. HARMONY is when you play more than one note at the same time or when you take a melody and put another note or notes with it. A melody can be harmonized with a single note or by a whole chord playing harmony. In this session we will take several songs that we have already learned and harmonize them in various ways. Here is an example of a single note melody harmonization of "Amazing Grace" as it was demonstrated in the workshop. The "Amazing Grace" melody is harmonized with an added harmony note beneath the melody note.

## Amazing Grace

(Harmonized with Single Note Harmony)

The musical score for "Amazing Grace" is presented in three systems. Each system consists of a treble clef staff with a melody and a bass clef staff with a single-note harmony. The key signature has one flat (Bb) and the time signature is 3/4. Chords are indicated by letters above the treble staff: F, Bb, F, C, F, F7, Bb, F, C, F. Fingerings are indicated by numbers 1-5 below notes. The piece concludes with a double bar line.

Here is another way to harmonize. In this example the melody of “Amazing Grace” is re-harmonized using different chords than the original. Try playing the melody with the new chords and listen for how the sound changes. The written music is in a lead sheet format as it was demonstrated in the workshop.



**Key Idea: Lead Sheet Harmonizing**

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

## Amazing Grace

(Re-Harmonized with Different Chords)

## Country Piano Concepts

Country piano playing often uses grace notes to give it its distinctive sound. This style uses an ostinato harmony note on top, usually a root on fifth, while the melody moves underneath. Here is an arrangement of “When the Saints Go Marching In” harmonized in a Country piano style with the harmony notes on top of the melody as it was played in the workshop. Notice the difference in sound from “Amazing Grace” where the melody was harmonized from below.



**Play-Along CD 4**

TRACK 16 - Medium 78 bpm  
TRACK 17 - Fast 92 bpm



**Key Idea: Pedal Note**

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

## Country Saints

In a Country style, grace notes are often used going from the 2nd to the 3rd step of the chord when harmonized and the 5th to the 6th and back again to the 5th when harmonized.

In this arrangement of the classic Country piano song “Last Date” by Floyd Cramer, grace notes are used in this very characteristically sounding way. The written music reflects how this song was demonstrated in the workshop. A second section of chords are added to the music so that you can play the full form of the song with the play along tracks.

**Play-Along CD 4**  
**TRACK 18** - Slow 72 bpm  
**TRACK 19** - Medium 80 bpm

## Last Dance - Floyd Cramer

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## Augmented Chords

AUGMENTED CHORDS are formed by raising the 5th of a major triad up by a half step. Augmented chords commonly function in two ways. First, they are used as a 5 chord leading to the 1 chord in any key. Secondly, they function as a passing chord played between the 5th and 6th of a major chord as illustrated in the session.

In written music augmented chords are notated with "aug" as in Gaug, or a plus sign as in G+. Here are three augmented chords formed from their major triads as demonstrated in the workshop.

Here is a short progression using augmented chords that resolve to a major and minor chord.

## Augmented Chord Progression

## You're Ready to Move On When...

- 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".

### ★ Will's Recommendations:

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 of Gospel style piano:

Natalie Cole  
 "This Will Be"

Donny Hathaway & Roberta Flack  
 "Come, Ye Disconsolate"

# SESSION 23 - Modern Pop Piano

## Major 2 Chords

*"Music is what feelings sound like."*  
~ Anonymous

### Overview

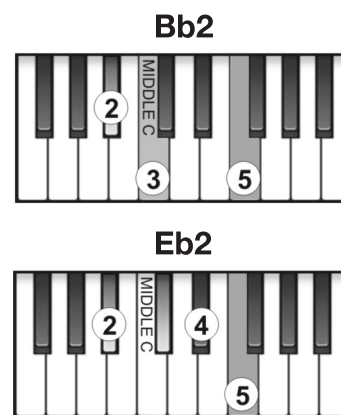
- Major 2 Chords
- Modern Pop Progression
- Open 2 Arpeggio Chord Progression
- Chromatic Voice Leading

### Skills to Master

- Forming Major 2 Chords
- Understanding Chromatic Voice Leading

## Major 2 Chords

The MAJOR 2 CHORD is a three-note chord made by moving the 3rd of the chord down to the 2nd creating a very characteristic modern Pop piano sound. The chord tones are the 1st, 2nd and 5th of the major scale. Here a Bb Major triad has been changed to a Bb2 chord by moving the 3rd down to the 2nd and an Eb Major triad in second inversion has been turned into an Eb2. Use these chords in two great sounding chord progressions shown below that are learned in this session. The written music shows how these progressions were played in the workshop. Both can use the same play-along tracks.



**Play-Along CD 4**  
 TRACK 20 - Slow 90 bpm  
 TRACK 21 - Medium 100 bpm

### Modern Pop Progression - W. Barrow

♩ = 80

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

### Modern Pop Progression (Stacking at the Octave)

♩ = 74

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



Here is an example of major 2 chords used in arpeggios to create an open and modern Pop sound and color.

**Play-Along CD 4**  
 TRACK 22 - Slow 88 bpm  
 TRACK 23 - Medium 100 bpm

## Open 2 Arpeggio Chord Progression

W. Barrow

**Playing Tip: Major 2 Chords**  
 Get a modern, more open sound by substituting the 2nd of a major chord for the 3rd.

**Playing Tip: Trying Different Bass Notes**  
 Different bass notes under the same major 2 chord can give an array of different musical colors. For example, play a Bb2 chord with these left-hand bass notes G, F, Eb, D, C, Ab, Gb, Eb, and Db listening for how the sound changes colors with each bass note.

## Chromatic Voice Leading

CHROMATIC VOICE LEADING is a descending or ascending melodic line that can be used to link various combinations of chords in a very musically creative way. Using chromatic voice leading is a powerful way to move between chords.

The classic intro to the song “You Are So Beautiful” uses a descending melodic line to lead from the 1 chord to the 4 chord in the key of F. Notice the descending chromatic line in the right hand (F-E-Eb-D) that leads your ear through the different chord changes. An advanced version of this intro would be to play the right-hand chords broken up as illustrated in the workshop.

## You Are So Beautiful - Billy Preston & Bruce Fisher

(Beginning Progression)

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Here is a simple progression shown in the workshop using an ascending and descending chromatic line. Listen for the voice leading in the chromatic line in the right hand notes F-F#-G-Gb-F.

## Ascending Chromatic Voice Leading Progression

The musical notation shows a progression in 4/4 time with a key signature of two flats (Bb and Eb). The chords are Bb, Bb+, Eb, Ebm, and Bb. The right hand features a chromatic line of notes: F, F#, G, Gb, F. The bass line consists of single notes: F, F, G, G, F.

## You're Ready to Move On When...

- 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 "Open 2 Arpeggio Chord Progression."
- You can play the "You Are So Beautiful" progression.



### Will's Recommendations:

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"

# SESSION 24 - Walkin' the Blues & Shakin' the Keys

*Sixth Chords, Walking Bass Lines, The Blues Scale, Tremolo*

*"Music should go right through you, leave some of itself inside you, and take some of you with it when it leaves."*

~ Henry Threadgill, American composer

## Overview

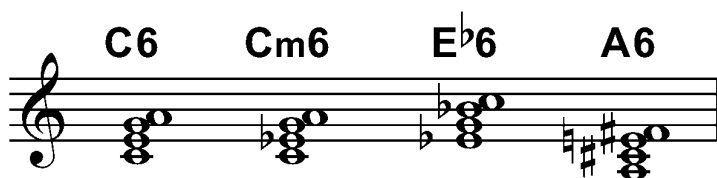
- Sixth Chords
- Walking Bass Lines
- C6 Walking Blues
- The Blues Scale
- Tremolo

## Skills to Master

- Forming Sixth Chords
- Walking a Bass Line
- Forming a Blues Scale
- Using Tremolo in the Right and Left Hand

## Sixth Chords

SIXTH CHORDS use the 1st, 3rd, 5th, and 6th scale tones. By adding a note the interval of a 6th from the root to a major or minor triad we can make a sixth chord. Sixth chords are notated as a "6" following the note, i.e. C6 or Bb6 and are commonly used in Swing and Big Band music.



## Walking Bass Lines

WALKING BASS LINES outline the chord in an arpeggio form played primarily in quarter notes. The walking bass line can be used on any chord and is a great way to give the low end of the piano movement, momentum, and melody. A walking bass line can be a chord's arpeggio or it can also move step-wise between chord roots.

Here is a simple walking bass line that could be used over a C6 or C7th chord. Notice how it uses arpeggios and step-wise movement.



The first musical selection for this session combines the use of sixth chords and walking bass lines to create a fun groove. It is based on the Blues in the key of C. Instead of the usual 7th chord as the one chord a sixth chord has been substituted. Hear how the use of the sixth tonality changes the color of the sound—the "bluesy" 7th sound has been replaced with a sweeter sixth chord sound.


The right-hand chords use a very common rhythmic pattern called a "shout" rhythm. Practice this rhythm by tapping out the rhythm away from the piano first.

Also, the right-hand chords are voiced so that there is very little hand movement between the three chords giving them a very tight and connected sound and feel under the fingers. Notice that the four chord used in the 5th bar is a more colorful F9 chord rather than an F7. This advanced piece is walked through step by step in the session—putting the pieces together.



### Playing Tip: Tapping Rhythms

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

 **Play-Along CD 5**  
**TRACK 1** - Slow 106 bpm  
**TRACK 2** - Medium 122 bpm  
**TRACK 3** - Fast 142 bpm

## C6 Walking Blues - W. Barrow

$\text{♩} = 100, 120$

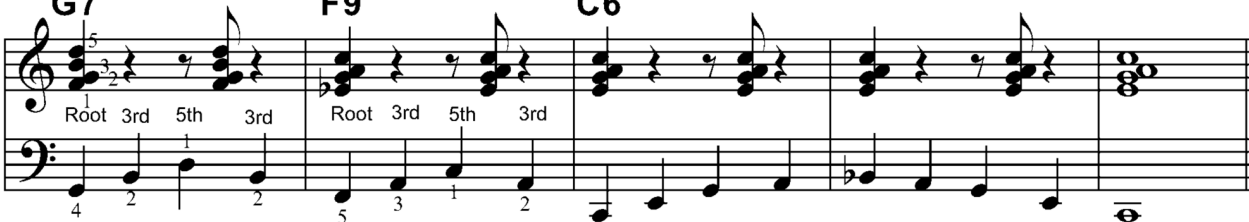
**C6**



**F9** **C6**



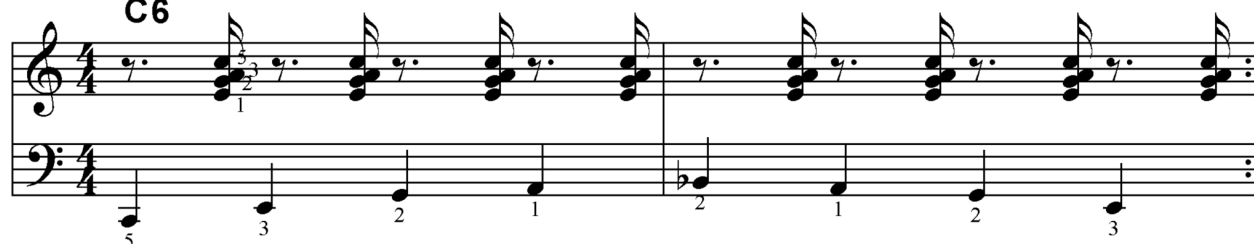
**G7** **F9** **C6**



### Shuffle Off-Beats Variation

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.”

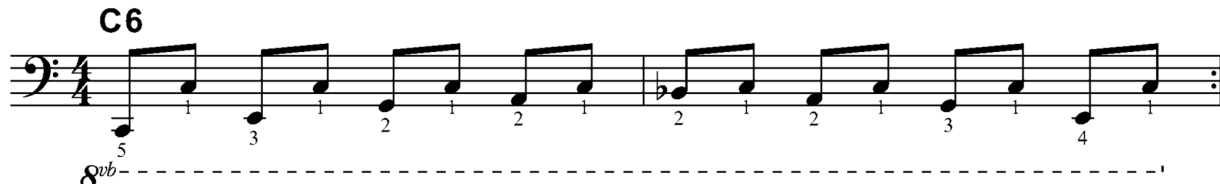
**C6**



### Rockin' Walkin' Bass Variation

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 ala Jerry Lee Lewis.

**C6**



## Minor Sixth Chords

Sixth chords can also be built off of minor triads. A MINOR SIXTH CHORD uses the 1st, flatted 3rd, 5th, and 6th scale tones. Here is a beautiful progression by Will using minor 6th chords that is shown in the workshop.

### Minor 6ths Progression

♩ = 80

**Cmaj7 Fm6 Cmaj7 Fm6**

**Ebmaj7 Abm6 Ebmaj7 Abm6**

**Cmaj7 Fm6 Cmaj7 Fm6 Cmaj7**

## The Blues Scale

The BLUES SCALE is a 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

Shape 1      Shape 2

### C Blues Scale: Two Octaves



#### Playing Tip: Additive Practicing

When trying to learn a complex two-handed part, break down the phrase you're working on into small pieces then gradually add beats and more notes until you can play the entire phrase.

## Tremolo

The TREMOLO is an expressive pianist device where the player alternates rapidly between two notes or even 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 exercises to develop the muscles needed to rock these notes, back and forth rapidly and relaxed. Each exercise is in four steps. The first three are to be played in time with a metronome and the fourth is to be played out of tempo as fast as possible. For our purposes here, the fourth segment is notated as 32nd notes but they are to be played out of tempo.

### Right-Hand Octaves

8<sup>va</sup>-----

cont. same rhythm

Play as fast as possible.

### Left-Hand Octaves

cont. same rhythm

Play as fast as possible.

### Right-Hand Minor 3rds

8<sup>va</sup>-----

cont. same rhythm

Play as fast as possible.

## You're Ready to Move On When...

- 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 play a slow octave tremolo with the right and left hand.

# SESSION 25 - Ragtime, Stride, & Diminished Chords

## Ragtime, Diminished Chords

*“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 (1871-1938), American poet and pianist

### Overview

- Ragtime
- The Entertainer
- Diminished and Diminished 7th Chords
- Ain't Misbehavin'
- Stride Piano

### Skills to Master

- Playing “The Entertainer”
- Forming Diminished and Diminished 7th Chords
- Understanding Stride Piano

### Ragtime

RAGTIME is created by combining a syncopated right hand with a steady eighth note or quarter note accompaniment. This version of “The Entertainer” by Scott Joplin, as shown in the workshop, shows the first section of the song and is a simplified arrangement from the original.

**Play-Along CD 5**  
**TRACK 4** - Slow 80 bpm  
**TRACK 5** - Medium 90 bpm  
**TRACK 6** - Fast 100 bpm

## The Entertainer - Scott Joplin

♩ = 86-100

**Phrase 1** (First Section) **Phrase 2**

**Phrase 3**

**Phrase 4**

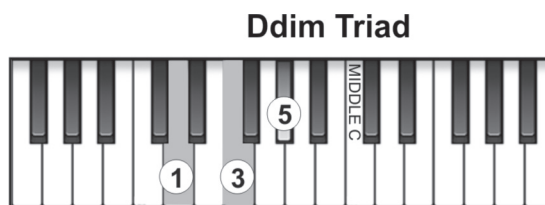
1. 2.  
2. 2.

2 5



## Diminished Chords

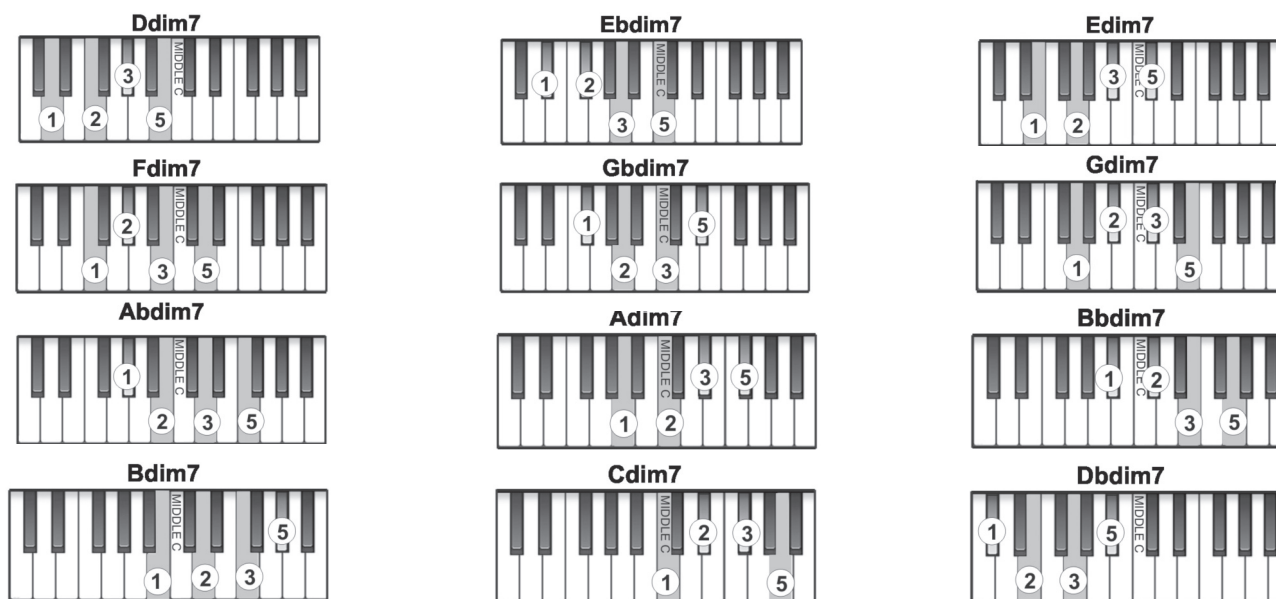
A DIMINISHED triad is made up of the root, the flatted 3rd, and the flatted 5th. Diminished is the fourth type of triad used in music. The four types of triads are major, minor, augmented, and diminished.



## Diminished 7th Chords

A DIMINISHED 7th CHORD is a diminished triad with an added minor 3rd interval above the top of the triad. It is made up of the root, the flatted 3rd, the flatted 5th, and a double-flatted 7th (or you can think of it as the 6th). A diminished 7th chord is made up of three consecutive minor 3rd intervals. Think of it as a musical repeating number. Because of this exact repetition of the intervals, any note in a diminished 7th chord can serve as the root for other diminished 7th chords using those notes.

Here are all twelve of the diminished 7th chords. They can be grouped into three different groups of notes. The D diminished 7th group using the notes D-F-A $\flat$ -B. The E $\flat$  diminished 7th group using the notes E $\flat$ -G $\flat$ -A-C. And the E diminished 7th group using the notes E-G-B $\flat$ -D $\flat$ . The fingerings shown here are the right-hand fingerings.



## Dynamics in Music

DYNAMICS are notations in written music used to indicate to the player how loud or soft a certain section of music should be.

In piano music dynamic markings are placed between the treble and bass clef staves. Notice the dynamic markings used in "The Entertainer".

Here is a chart indicating the dynamic markings used in written music.

pianississimo	<i>ppp</i>	Very, very soft.
pianissimo	<i>pp</i>	Very soft.
piano	<i>p</i>	Soft.
mezzo piano	<i>mp</i>	Moderately soft.
mezzo forte	<i>mf</i>	Moderately loud.
forte	<i>f</i>	Loud.
fortissimo	<i>ff</i>	Very loud.
fortississimo	<i>fff</i>	Very, very loud.
crescendo		Get louder.
diminuendo		Get softer.

Here is an arrangement of the classic song “Ain’t Misbehavin’” by Fats Waller. The right hand melody is in the treble clef staff and the left hand block chords are in the bass clef staff. Practice each part separately with the play along track then put them together slowly. You may need to adjust some of the left-hand voicings when playing both parts together. Notice the D.C. al Coda at the end of the 5th line that indicates for the player to go back to the beginning (D.C.) until (al) they see the coda sign (which is at the end of measure 6). Then the player should skip to the last line where the coda sign is and continue reading from there. So, the entire form of the song would be Verse-Bridge-Verse-Coda or AABAC. The Bridge section is an accompaniment part to be played with the left hand only.

# Ain't Misbehavin'

(Melody with Block Chords)

**Play-Along CD 5**  
**TRACK 7** - Slow 74 bpm  
**TRACK 8** - Medium 94 bpm

Music by THOMAS “FATS” WALLER and HARRY BROOKS Words by ANDY RAZAF  
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**Swing** Verse  
 ♩ = 70-96

**C6 C#dim7 Dm7 D#dim7 C6/E E+7**

**F6 Fm6 C6/E C#dim7 Dm7 G7**

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

**Bridge**

**Am F7 Am A7**

**G G#dim7 Am7 D7 G9 Ab9 G9**

**Coda** **C6 Fm6 C6** *D.C. al Coda*

## Stride Piano

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. This left-hand accompaniment is usually in quarter notes with the bass notes on beats 1 and 3 and the chords on beats 2 and 4. This creates an “oom-pah” bass accompaniment similar to the tuba parts in a Dixieland band. This stride bass part played in the left hand is combined with the syncopated eighth note arpeggiated melodic line in the right hand. Here is the first part of “Ain’t Misbehavin’” in a Stride piano style.

**Ain’t Misbehavin’** (Stride Style)

Swing  
♩ = 80

**C6 C#dim7 Dm7 D#dim7 C6/E E+7**

**F6 Fm6 C6/E C#dim7 Dm7 G7**

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

## You're Ready to Move On When...

- You can play the first section of “The Entertainer” with the metronome at 100 bpm.
- You can play a Ddim7 chord and its inversions (Fdim7, Abdim7, and Bdim7).
- You can play the other two diminished chord groups—Ebdim7 and Edim7.
- You can play “Ain’t Misbehavin’” (Melody with Block Chords) slowly.
- You can play “Ain’t Misbehavin’ (Stride Style)” excerpt slowly with the left hand. (Both hands optional.)

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)



**Will's Recommendations:**

As examples 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”

# SESSION 26 - Jazz Piano

*Swing Rhythm, Chord Voicing, Improvising*

*"A jazz musician is a juggler who uses harmonies instead of oranges."*

~ Benny Green, American Jazz pianist

## Overview

- Swing Phrasing
- Dominant 7th Rootless Left-Hand Voicings
- F Blues Scale
- Improvising
- Turn-Arounds, Extensions & Alterations

## Skills to Master

- Swing Phrasing
- Forming Dominant Rootless 7th Chord Voicings
- Understanding Improvising
- Playing a Basic Turn-Around
- Playing Extensions and Alterations of Chords

## Swing Phrasing

SWING PHRASING is based on an underlying triplet feel to the eighth note pulse. This triplet feel to the eighth notes combined with accents on the upbeats create a swing feel.


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 written eighth notes on the first line would be played as they are on the second line.

When practicing a swing feel it helps to think of the metronome as playing on beats 2 and 4. So set the metronome at half of the desired BPM and then think of the metronome as clicking off beats 2 and 4. This will help you feel the swing phrasing.

## Dominant 7th Rootless Left-Hand Voicings


In Jazz you can play chords in the left hand, freeing up the right hand to play melodies, improvise, or fill out the chords. Generally, the bass player in a Jazz band setting would already be playing the bass notes of the chords so the pianist is free to use rootless chord voicings. Here are the three chords used in the 12-Bar Blues in the key of F using the rootless left-hand voicing, F7, Bb7, and C7—the 1, 4, and 5 chords.

Here is an F blues using rootless left-hand voicings as demonstrated in the workshop. Play as written with whole notes and then try with the “Charleston” rhythm of a dotted quarter to an eighth note. Practice these voicings with the Play-Along tracks.

 **Play-Along CD 5**  
**TRACK 9** - Slow 124 bpm  
**TRACK 10** - Medium 150 bpm

## F Blues

(Using Rootless Left-Hand Voicings)

 **Playing Tip: Jazz Chord Voicings**  
 In chord voicings for Jazz piano the 3rd and the 7th are the most important notes to have in your voicing.

## F Blues Scale

The blues scale in F is the F minor pentatonic scale with an added flatted 5th note.

Here is a song using rootless chord voicings combined with a melody from the F blues scale. Practice the right-hand melody by itself first and then add the left-hand chords.


 **Play-Along CD 5**  
**TRACK 13** - Slow 108 bpm  
**TRACK 14** - Medium 128 bpm  
**TRACK 15** - Fast 152 bpm

**Will's Blues - W. Barrow**


# Improvising

IMPROVISING is the spontaneous creation of music. Improvising is an aspect of Jazz music that allows the player to create a solo over the chords of the song using his knowledge of the melody, harmony and what sounds good. In general when learning to improvise, using the melody and improvising simply will make your solo more musical and satisfying for the player and listener. Here are three tips to try when improvising.

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 through the chord changes.

 **Playing Tip: Improvising**

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

 **Play-Along CD 5**  
**TRACK 11** - Medium 84 bpm  
**TRACK 12** - Fast 92 bpm

Here is an example of an improvised solo riff over the song "When the Saints Go Marching In" as demonstrated in the session. On the play along tracks, this melody is an octave higher.

## Saint's Riff - W. Barrow

## Turn-Arounds

A TURN-AROUND is a progression that occurs between the phrases in a Jazz song. A basic turn-around is a chord progression 1-6m7-2m7-5(dom)7 in whatever key that you are in. From the basic turn-around form, a wide array of variations can be added. Now, let's apply this basic turn-around progression to the key of Eb.

## Turn-Around in Eb

## Extensions

EXTENSIONS are harmonies that go above the 7th of the chord. These would include the 9th, 11th, and 13th. In the 13th chord the 11th is customarily omitted.

E<sup>b</sup> maj7 E<sup>b</sup> maj9 E<sup>b</sup> (#11) E<sup>b</sup> maj(13)

## Alterations

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

C7 C7(b5) C7(#5) C7(b9) C7(#9)

Here is a turn-around variation in the key of E<sup>b</sup> using altered chords and some extensions that is demonstrated in the workshop. Notice the difference in sound and color from the basic turn-around in E<sup>b</sup>.

### Turn-Around Variation #1 (with Extended & Altered Chords)

E<sup>b</sup>6 C7(b9) Fm9 B<sup>b</sup>7(b9) E<sup>b</sup>6

Here is a cycle of Jazz chords shown in the workshop using extended and altered chords.

### Extended Chord Cycle

F7(#9) B<sup>b</sup>13 E<sup>b</sup>7(#9) A<sup>b</sup>13 F7(#9)

## You're Ready to Move On When...

- You can play the two-note left-hand voicings on the F Blues: F7, B<sup>b</sup>7, C7.
- You can play an F Blues Scale with the right hand, up and down.
- You can play “Will’s Blues” around 68 bpm with the right hand playing the melody and the left hand playing whole notes.
- 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 alterations b5, #5, b9, and #9 on a C7 chord in its two-note left-hand voicing.



#### Key Idea: Fermata

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



#### Will's Recommendations:

As 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.)



# SESSION 27 - "Caliente y Frio" - Hot & Cool Piano

*Montunos, Bossa Novas, Ninth Chords*

*"There is a bit of insanity in dancing that does everybody a great deal of good."*

~ Edwin Denby (1903-1983), American dance critic

## Overview

- Montuno in Em
- Caliente
- The Girl from Ipanema
- Ninth Chords

## Skills to Master

- Clapping the 2-3 Clave Rhythm
- Playing a Montuno Piano Figure
- Clapping the Basic Bossa Nova Rhythm
- Forming Ninth Chords
- Playing a Two Octave Chromatic Scale from C to C

## Latin Piano

Latin and Brazilian music has a vibrant sound and the piano is a major part of that sound. This session will introduce many of the key elements of Latin piano playing to spice up your sound.

Latin music is often based on a two-bar foundational rhythmic pattern called the CLAVE. The clave pattern has a "2" side and a "3" side which sometimes are reversed. Here is an example of a 2-3 clave.



One of the many aspects of Latin piano is a very common piano figure called the montuno. The piano figure known as the MONTUNO is the fiery foundation for many Latin grooves. Montunos are percussive melodic figures often in octaves. Montunos are always played in a two-bar pattern that is outlined by the clave.

Here are two versions of a montuno in the key of Em as demonstrated in the workshop. When practicing this, start with the block shapes of the chords and then add the montuno rhythm.

 **Play-Along CD 5**

**TRACK 16** - Slow 100 bpm

**TRACK 17** - Medium 112 bpm

**TRACK 18** - Fast 124 bpm

## Montuno in Em - W. Barrow




## Montuno in Em

(Broken Up)



Here is a different type of two-bar Latin rhythm using wide chord voicings. Rhythms and chord voicings like this were made popular in songs like "Oye Como Va". This version is how it was demonstrated in the session. In the workshop, Will plays the last chord on the downbeat rather than the second beat as it is shown here.

 **Play-Along CD 5**  
TRACK 19 - Slow 100 bpm  
TRACK 20 - Medium 116 bpm  
TRACK 21 - Fast 124 bpm

### *Caliente*

Em7                                  A9                                  Em7


*8va*

♩ = 116

Play 3x

## Bossa Nova

The BOSSA NOVA is a type of sound and rhythm made popular through a type of Brazilian dance from the 1950s. The Bossa Nova's cool sound had a huge influence on popular music and Jazz. The Brazilian-style Bossa Nova and Samba are defined by a characteristic two-bar rhythm. Antonio Carlos Jobim's song "The Girl from Ipanema" in the Bossa Nova style has become a Jazz standard.

 **Key Idea: Jazz Standards**  
A JAZZ STANDARD refers mostly to show tunes and pop tunes from the 30s, 40s, and 50s.

Here are the chord shapes used for the verse of this song. These chords can be played two ways. The roots of these chords can be played in the left hand while the chords are played in the right hand. Or, the roots of the chords are played by a bass player while the pianist plays rootless chord voicings in the left hand freeing the right hand up to play the melody or a solo. Here is the chord pattern to the verse as shown in the workshop.

## The Girl from Ipanema

(Chords)

Fmaj9                                  G9

Gm7                                  Gb9                                  Fmaj9                                  Gb9                                  Fmaj9



**Key Idea: Vamp**

A VAMP is a short chord progression that is repeated until you are ready to play or someone is ready to sing. Notice the vamp at the end of "The Girl from Ipanema". Vamps are often used as intros, interludes, and outros of a song.



**Key Idea: Lead Sheets**

LEAD SHEETS consist of the melody line with the chord symbols written over the melody line. Music written in this way is common in Jazz and popular music.

Here is the full version of "The Girl from Ipanema" written in a lead sheet format. The vamp is on the last line of the song. Will demonstrates the chords to the bridge section in the workshop. (Will substitutes a C+7 chord for the last measure of the bridge in the workshop version.) Use the play-along tracks to practice the chords with both hands. Then, for a challenge, play the chords in the left hand and play the melody in the right hand.



**Play-Along CD 5**

TRACK 22 - Slow 100 bpm  
TRACK 23 - Medium 115 bpm

# The Girl from Ipanema - Antonio Carlos Jobim

(Lead Sheet Version)

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**Verse**

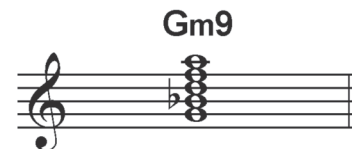
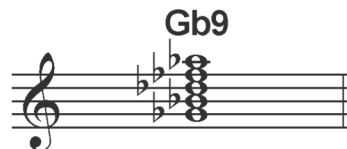
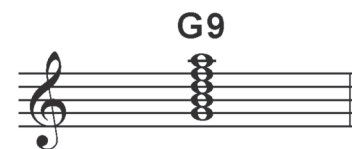
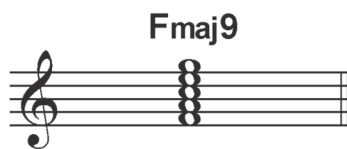
♩ = 120

**Bridge**

**Vamp**

## Ninth Chords

A NINTH CHORD adds another note on top of the triad and the seventh. Here are various ninth chords in their root position with the notes stacked on top of each other.



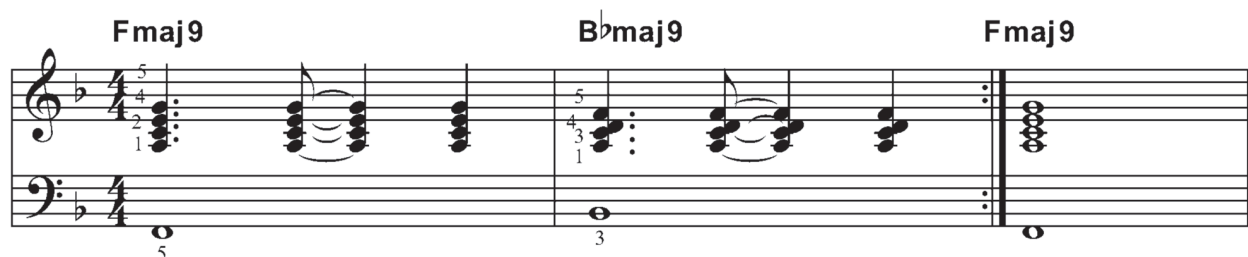
When the word “major” is in the title of the chord as in Fmaj9, then the 7th is always a normal unaltered 7th step of the scale. So, a major 9th or major 13th chord would use a normal unaltered 7th step of the scale in the chord. But if the chord name does not include the word “major” as in G9 or Gm9, then the 7th in the chord refers to the flatted 7th step of the scale.

So a major 9th chord would use the scale tones 1-3-5-7-9. A minor 9th chord would be 1-b3-5-b7-9. And a dominant 9th chord would use the scale tones 1-3-5-b7-9.

So a major 9th chord would use the scale tones 1-3-5-7-9. A minor 9th chord would be 1-b3-5-b7-9. And a dominant 9th chord would use the scale tones 1-3-5-b7-9.

Below is a progression shown in the workshop using major ninth chords in the key of F.

### Major 9th Progression



## You're Ready to Move On When...

- You can clap the 2-3 clave at 116 bpm.
- You can play the “Montuno in Em” and the broken up version.
- 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” ideally with the left-hand bass line.
- You can play a chromatic scale from C to C in octaves with the right hand in tempo.



#### Will's Recommendations:

Tito Punte  
“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)

# SESSION 28 - Building Bridges

Vocal Accompaniment, Minor Add 2 Chords

*“Every performance is different. That’s the beauty of it.”*  
~ Van Morrison, Irish singer and songwriter

## Overview

- Moondance
- Vocal Accompaniment
- Fur Elise
- Minor Add 2 Chords

## Skills to Master

- Playing “Moondance” in its Entirety
- Playing “Fur Elise”
- Accompanying a Vocalist
- Forming Minor Add 2 Chords

## Moondance

This full version of “Moondance” reflects a combination of how the song was shown in the session and the workshop. Use the verse chords as the intro, vamp and solo section at the end of the song. Play the interlude with both hands in octaves. During the solo section on the play along, use the A minor pentatonic scale, the minor pentatonic licks learned in Session 19 or play whatever your ear tells you that sounds good!

### Moondance - Van Morrison

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Play-Along CD 5  
TRACK 27 - Medium 110 bpm

**Verse**  
♩ = 100, 110

Am7 Bm7 Am7 Bm7 Am7 Bm7 Am7 Bm7 Am7

**Bridge**

Dm7 Am Dm7 G7 Am(add2) Dm7 Am Dm7 E7

**Interlude**  
(N.C.)

D.C. al Fine

# Vocal Accompaniment

Accompanying a vocalist is something that every pianist will do at some point. Here is a great Jazz standard by George and Ira Gershwin that Will and Suzy Bogguss demonstrate beautifully in the session that illustrates vocal accompaniment.

## Someone to Watch Over Me

Music and Lyrics by GEORGE GERSHWIN and IRA GERSHWIN

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**Verse**

$A\flat 6$   $B\flat 9$   $B\flat m7$

$E\flat 7$   $A\flat$   $Fm9$   $B\flat m9$   $E\flat 7$   $A\flat$   $Dm7(b5)$   $G7$

$Cm$   $Dm11$   $G7$   $Cm$   $F9/A$

$E\flat/B\flat$   $E\dim 7$   $Fm7$   $B\flat 7$   $E\flat$   $E\flat\dim 7$   $E\flat 7$

**Chorus**

$A\flat 6$   $D\flat 2$   $D\flat m6$   $A\flat 2/C$   $B\dim 7$   $E\flat 7/B\flat$   $A\dim 7$   $B\flat m7$

$B\flat 7/D$   $E\flat sus$   $A\flat$   $Fm$   $B\flat m7$   $E\flat$   $A\flat$   $D\flat m6$   $A\flat$

**Bridge**

$D\flat 6$   $D\flat m6$   $A\flat$

$Dm7(b5)$   $G7$   $Cm7$   $F7$   $B\flat 7$   $E\flat 7$


**Chorus**

$A\flat 6$   $D\flat 2$   $D\flat m6$   $A\flat/C$   $B\dim 7$   $E\flat 7/B\flat$   $A\dim 7$   $B\flat m7$


**Tag**

$B\flat 7/D$   $E\flat sus$   $G\flat 7$   $F7$   $B\flat m7$   $E\flat sus 7$   $E\flat 7$   $A\flat 6$

Here is the full version of “Fur Elise” as demonstrated in the session. This arrangement includes the middle section and Beethoven’s more advanced left-hand bass accompaniment figures. Notice that in the middle section the left hand part goes briefly into treble clef for three measures. In written music clef switching is sometimes called for when the notes get too high or too low for the standard clef depending on the musical situation. Notice that an optional fingering is given in the left hand part of the middle section—use whichever feels best to you.

 **Play-Along CD 5**  
**TRACK 24 - Slow 88 bpm**  
**TRACK 25 - Medium 118 bpm**

## Fur Elise - L.V. Beethoven

 **Playing Tip: Phrasing**  
 Melodic phrases should be played so that they have a shape and a destination.

**First Section**



**Middle Section**



In written music various abbreviations are used to indicate tempo fluctuations. Here are three of the most commonly used symbols used in piano music.

### Tempo Markings

- accel.* - **Accelerando**, means speed up.
- rit.* - **Ritardando**, means slow down.
- a tempo* - **Return to the original tempo.**

## Minor Add 2 Chords

MINOR ADD 2 CHORDS create tension and color by voicing the 2nd next to the minor 3rd. This half-step interval is used musically to create dissonance and musical tension. Here are several add 2 chords as they were demonstrated in the workshop. Will uses the enharmonic equivalent spelling for the last chord in the session.

**Am(add2) Cm(add2) E<sup>b</sup>m(add2) F<sup>#</sup>m(add2)**

**Play-Along CD 5**  
TRACK 26 - Medium 100 bpm

## Minor Add 2 Chords - W. Barrow

$\text{♩} = 90$  **Cm (add2) Cm B<sup>b</sup> 2 B<sup>b</sup> A<sup>b</sup>2**

**A<sup>b</sup> Gm (add2) Gm Cm**



**Playing Tip: Chord Voicings & Color**

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

## *You're Ready to Move On When...*

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

**Will's Recommendations:**

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*

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

Play On!



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Yon Gautsch

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Danny O'Lannerghty – bass

Conny Florance – vocals

Suzy Bogguss – vocals

Steve Krenz - guitar

## Musicians - Play-Along CDs

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

Chris Brown – drums and percussion (“Mr. Whatever”)

“Mississippi” Brian Owings – acoustic and electric bass

“Young” Danny O'Lannerghty - acoustic and electric bass

Woody Lingle – electric bass

Will “Wheel” Barrow – piano, organ, keyboards, accordion, vocals

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