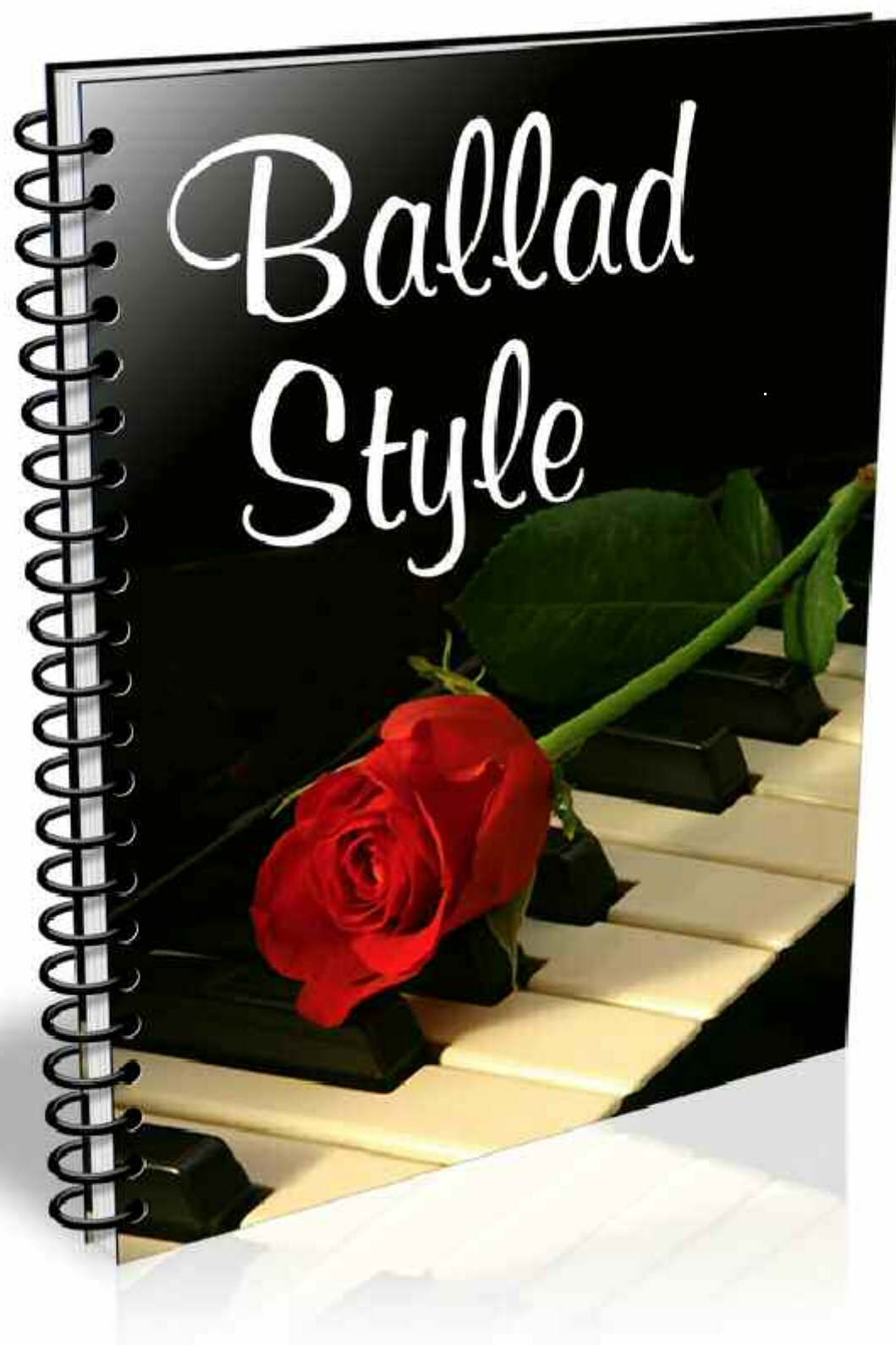




NOTE FINDER

Print this out

The diagram illustrates the positions of the seven natural notes (C, D, E, F, G, A, B) on a four-line musical staff, shown in both treble and bass clefs. The notes are color-coded: C is red, D is blue, E is yellow, F is red, G is blue, A is yellow, and B is red. Each note is shown on a line or space, with its letter name written above it. The notes are arranged in a sequence that spans two octaves in each clef. A dashed line labeled 'MIDDLE C' points to the C on the first line of the treble staff and the C on the fourth line of the bass staff.

The position of the C's

This diagram shows the relationship between the position of the C's on a piano keyboard and their position on a musical staff. The keyboard is shown at the bottom, with five C's marked by red dashed lines pointing upwards to the staff. The staff is shown at the top, with five C's marked by red dashed lines pointing downwards to the keyboard. The C's are located on the first line of the treble staff, the first space of the bass staff, and the first line of the bass staff. The C's are marked with red dashed lines pointing to the staff, and the C's are marked with red dashed lines pointing to the keyboard.

DEVELOPING A BASIC BALLAD STYLE



GETTING THE FEEL OF IT

BALLAD STYLE

GETTING THE FEEL OF IT

Believe it or not, the EASIEST way to learn Ballad Style is to IMPROVISE before you learn any actual tunes. The reason for this is that it is quite difficult to remember the notes of actual tunes but it's a lot easier to play around and experiment with chord notes and special scales and patterns

Here's how we're going to approach learning BALLAD STYLE..

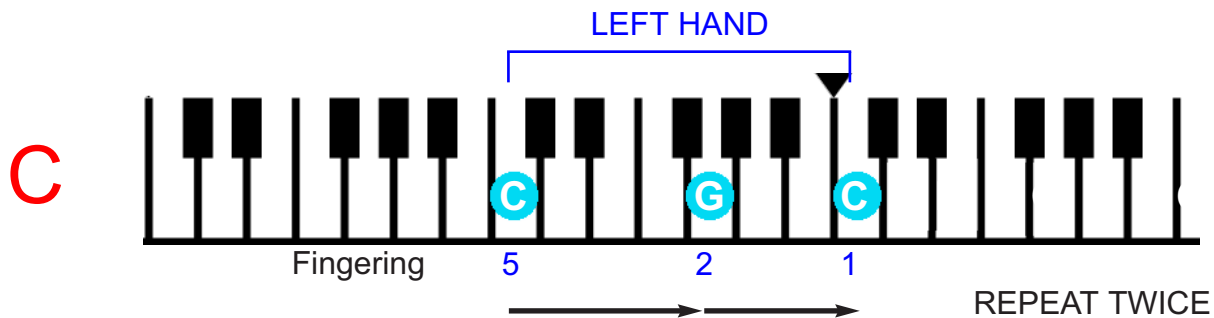
BALLAD STYLE PROCESS

1. Learn a simple LEFT HAND pattern that can be applied to any chord.
2. Put this pattern into a sequence of chords.
3. Learn the PENTATONIC SCALE - a magic 5 note scale that will sound GREAT over ALL your chords no matter what order you play the notes in!
4. EXPERIMENT with the magic scale - NO RULES!
5. Learn a more structured approach to playing Ballad style using various patterns and chord tones
6. Apply what you have learned to ACTUAL melodies.

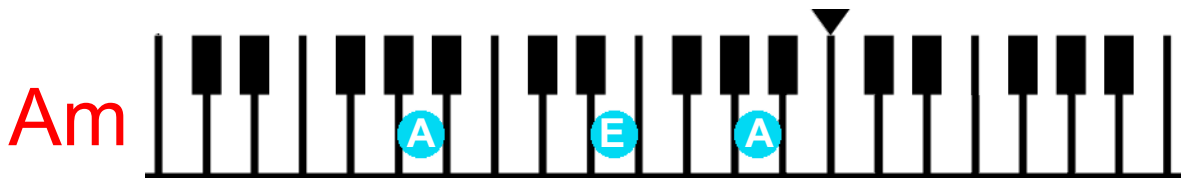
BALLAD STYLE

EXERCISE 1 - getting the FEEL of it!

Play the following sequence of notes (based on the chord of C) ONE note at a time from the low C up to the G up to the high C (hold the high C note for two beats)
Keep the sustain pedal down throughout



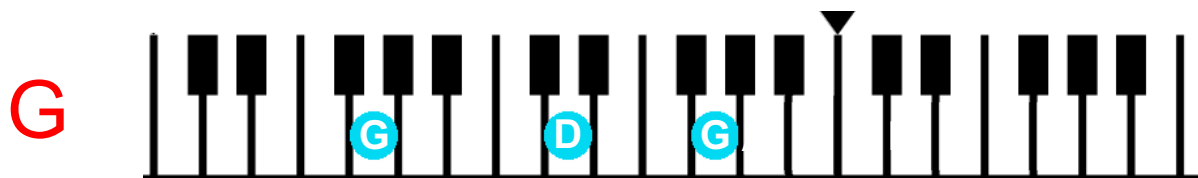
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then one note right again to G



Play each sequence TWICE

So - 2 x C, 2 x Am, 2 x F, 2 x G and back to C

(Keep the sustain pedal down through each sequence
Lift it and replace it BETWEEN chord changes)

BALLAD STYLE

EXERCISE 1

In Musical Notation

Measures 1-3 of Exercise 1. The key signature is C major, and the time signature is common time (C). The treble clef staff contains whole rests for all three measures. The bass clef staff contains the following notes: Measure 1: C (quarter), G (quarter), C (quarter), followed by a whole rest. Measure 2: C (quarter), G (quarter), C (quarter), followed by a whole rest. Measure 3: A (quarter), E (quarter), A (quarter), followed by a whole rest. Chord symbols are written above the treble staff: C for measures 1 and 2, and Am for measure 3. A red count 'count 1 + 2 + 3 + 4 +' is written below the first measure of the bass staff.

C
count 1 + 2 + 3 + 4 +

C

Am

C G C A E A

Measures 4-6 of Exercise 1. The treble clef staff contains whole rests for all three measures. The bass clef staff contains the following notes: Measure 4: A (quarter), E (quarter), A (quarter), followed by a whole rest. Measure 5: F (quarter), C (quarter), F (quarter), followed by a whole rest. Measure 6: F (quarter), C (quarter), F (quarter), followed by a whole rest. Chord symbols are written above the treble staff: Am for measure 4, F for measure 5, and F for measure 6. A red measure number '4' is written above the first measure of the treble staff.

Am

F

F

A E A F C F

Measures 7-8 of Exercise 1. The treble clef staff contains whole rests for both measures. The bass clef staff contains the following notes: Measure 7: G (quarter), D (quarter), G (quarter), followed by a whole rest. Measure 8: G (quarter), D (quarter), G (quarter), followed by a whole rest. Chord symbols are written above the treble staff: G for measure 7, and G for measure 8. A red measure number '7' is written above the first measure of the treble staff.

G

G

G D G

Measures 9-11 of Exercise 1. The treble clef staff contains whole rests for all three measures. The bass clef staff contains the following notes: Measure 9: C (quarter), G (quarter), C (quarter), followed by a whole rest. Measure 10: C (quarter), G (quarter), C (quarter), followed by a whole rest. Measure 11: C (whole), followed by a double bar line. Chord symbols are written above the treble staff: C for measures 9 and 10, and C for measure 11. A red measure number '9' is written above the first measure of the treble staff.

C

C

C

C G C

BALLAD STYLE

EXERCISE 2

THE MAGICAL PENTATONIC SCALE

OK - you have the Left Hand sorted - what about the **RIGHT HAND**?

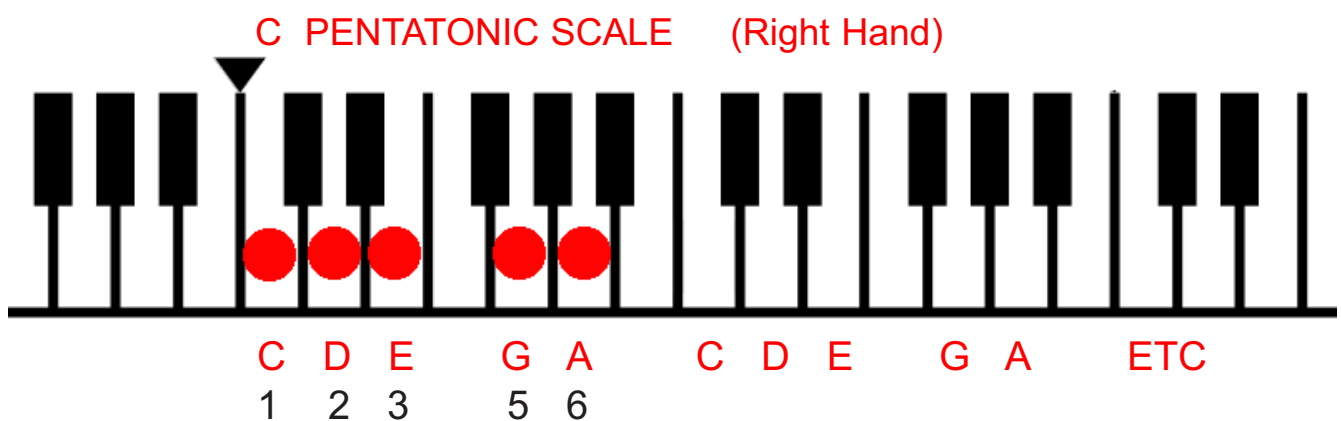
You are now going to learn the EASIEST and most useful scale of them all

The 5 note PENTATONIC SCALE.

This scale has been around since the dawn of time. The beauty of it is it sounds GREAT over a wide variety of chord changes (in the relevant key).

It's construction is simple. You play the 1st, 2nd, 3rd, 5th and 6th of the major scale. (leave out the 4th and 7th)

So if you were playing chord changes in the key of C your C PENTATONIC scale would be as follows



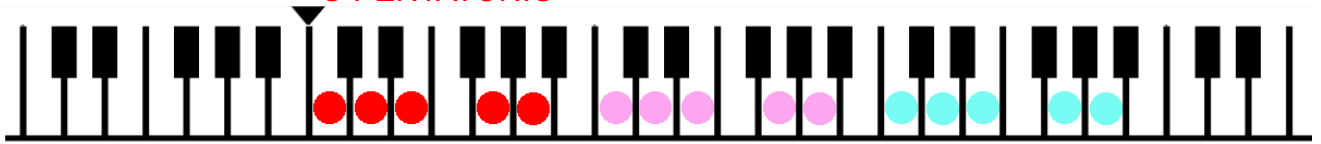
On the following page you are going to play the same left hand chord changes as in exercise 1 but this time play ANY notes of the C pentatonic scale in the second half of each bar.

Don't be shy - try all kinds of variations - try running up two or three octaves

To give you more time to experiment with the RIGHT HAND only play each chord change ONCE but hold it for TWO bars

BALLAD STYLE EXERCISE 3

C PENTATONIC



IMPROVISE C PENTATONIC

C PENTATONIC

C PENTATONIC

First system of musical notation (measures 1-3). Measure 1: Treble clef has a whole rest; Bass clef has a C4 quarter note, G4 quarter note, and C5 half note. Chord **C** is indicated above the treble staff. A count "count 1 + 2 + 3 + 4 +" is written below the bass staff, with a "HOLD" instruction over the final C5. Measure 2: Treble clef has a whole rest; Bass clef is empty. Measure 3: Treble clef has a whole rest; Bass clef has an A3 quarter note, E3 quarter note, and A3 half note. Chord **Am** is indicated above the treble staff. A "HOLD" instruction is written over the final A3.

C PENTATONIC

C PENTATONIC

C PENTATONIC

Second system of musical notation (measures 4-6). Measure 4: Treble clef has a whole rest; Bass clef has an F3 quarter note, C4 quarter note, and F4 half note. Chord **F** is indicated above the treble staff. A "HOLD" instruction is written over the final F4. Measure 5: Treble clef has a whole rest; Bass clef is empty. Measure 6: Treble clef has a whole rest; Bass clef is empty.

C PENTATONIC

C PENTATONIC

Third system of musical notation (measures 7-8). Measure 7: Treble clef has a whole rest; Bass clef has a G3 quarter note, D4 quarter note, and G4 half note. Chord **G** is indicated above the treble staff. A "HOLD" instruction is written over the final G4. Measure 8: Treble clef has a whole rest; Bass clef is empty.

C PENTATONIC

C PENTATONIC

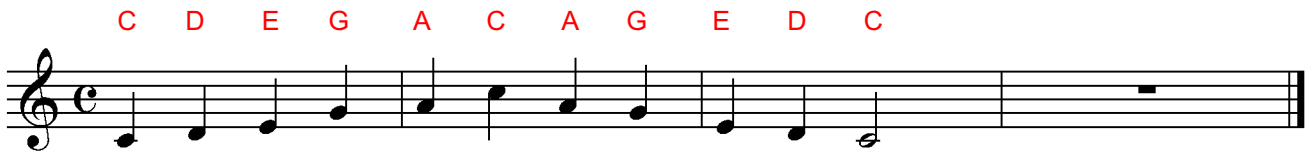
Fourth system of musical notation (measures 9-10). Measure 9: Treble clef has a whole rest; Bass clef has a C4 quarter note, G4 quarter note, and C5 half note. Chord **C** is indicated above the treble staff. A "HOLD" instruction is written over the final C5. Measure 10: Treble clef has a whole rest; Bass clef has a C4 whole note. Chord **C** is indicated above the treble staff.

BALLAD STYLE

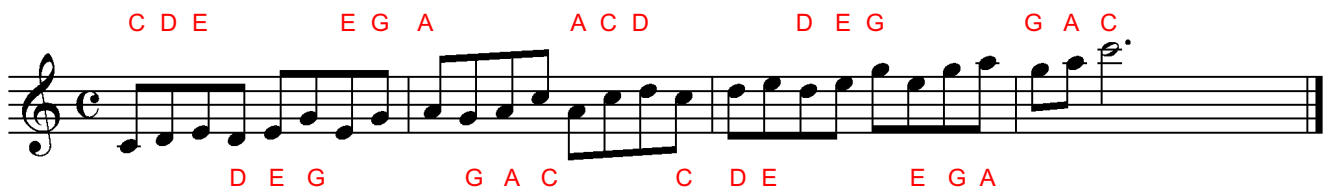
PENTATONIC PATTERN IDEAS

If you prefer a more structured approach try the following patterns that use only the notes of the PENTATONIC scale. (Use ANY fingering)

1. Straight up and down



2. Three steps forwards - one step backwards



3. As above but in reverse



4. Using the scale notes in order but varying the note duration



5. Using the scale notes in RANDOM order and varying the note duration



DEVELOPING A BASIC BALLAD STYLE



A STRUCTURED APPROACH

BALLAD STYLE

A STRUCTURED APPROACH

Hopefully you have had some fun improvising with the PENTATONIC scale over your simple three note LEFT HAND pattern.

Now let's look at various ways in which you can make your playing more musically structured and hopefully more exciting.

FIRST - we will learn a variation of the 3 note left hand ballad style pattern

THEN - We will learn how to use the chord changes to guide the right hand

In the previous examples you were able to use ONE scale over the four chord changes. This works very well but obviously has its limitations.

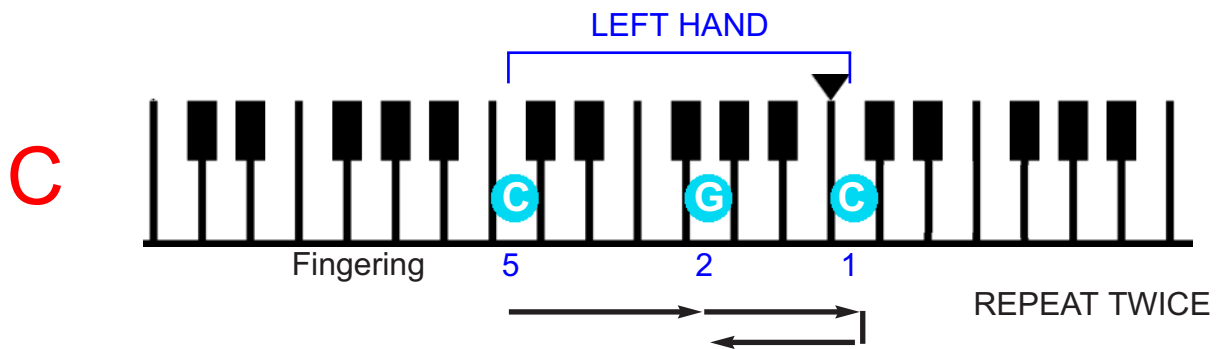
We will learn how each chord change can help us determine which notes will sound best in the Right Hand. This will give us more choice and will bring more structure to our arrangements.

BALLAD STYLE

EXERCISE 1 - A variation on the left hand 3 note pattern

Play the following sequence of notes (based on the chord of C) ONE note at a time from the low C up to the G up to the C **and back down to the G** (4 notes in total)

Keep the sustain pedal down throughout



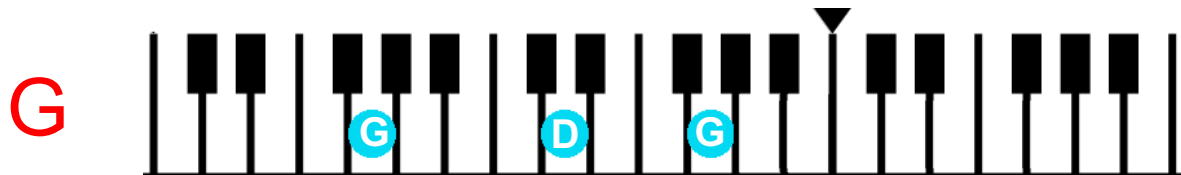
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then one note right again to G



(Keep the sustain pedal down through each sequence
Lift it and replace it BETWEEN chord changes)

BALLAD STYLE

EXERCISE 1

Left hand plays 8 half beats per bar

First system of musical notation (measures 1-3). The left hand plays a continuous eighth-note pattern. The right hand is silent. Chords are indicated in red above the staff: C (measures 1-2), C (measure 3), and Am (measures 4-6). A count 'count 1 + 2 + 3 + 4 +' is written in red below the first measure. Fingering numbers 1, 2, 3, 4 are written below the notes in measures 1 and 2. The notes in the left hand are C, G, C, G, etc.

Second system of musical notation (measures 4-6). The left hand continues the eighth-note pattern. The right hand is silent. Chords are indicated in red above the staff: Am (measures 4-5), F (measure 6), and F (measures 7-8). Fingering numbers 1, 2, 3, 4 are written below the notes in measures 4 and 5. The notes in the left hand are F, C, F, C, etc.

Third system of musical notation (measures 7-8). The left hand continues the eighth-note pattern. The right hand is silent. Chords are indicated in red above the staff: G (measures 7-8), G (measures 9-10), and G (measures 11-12). Fingering numbers 1, 2, 3, 4 are written below the notes in measures 7 and 8. The notes in the left hand are G, D, G, D, etc.

Fourth system of musical notation (measures 9-12). The left hand continues the eighth-note pattern. The right hand is silent. Chords are indicated in red above the staff: C (measures 9-10), C (measures 11-12), and C (measures 13-14). Fingering numbers 1, 2, 3, 4 are written below the notes in measures 9 and 10. The notes in the left hand are C, G, C, G, etc.

TAKE NOTE!

At this stage you can either read on
and learn to IMPROVISE
over your LEFT HAND patterns

OR

You can jump ahead to page 29
and learn how to apply the
Left Hand Rhythm
in 3 EASY STEPS
to an ACTUAL tune
(Auld Lang Sang)

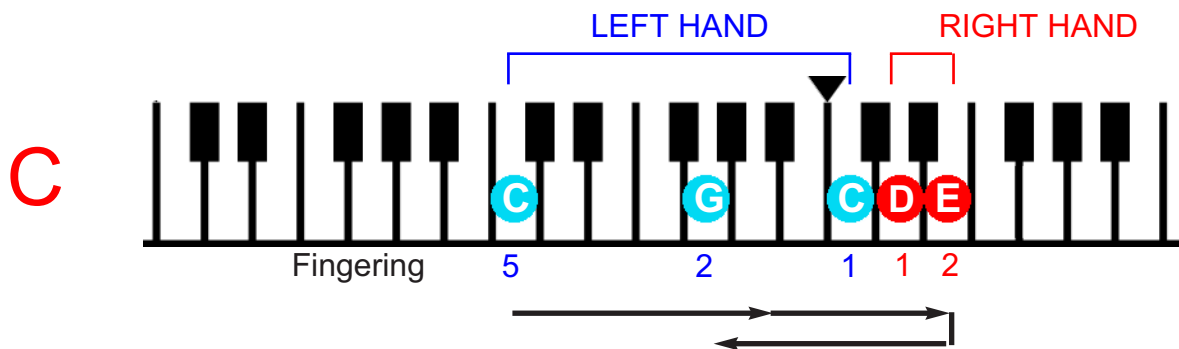
You can then return to here and
learn to Improvise..

Decisions...decisions?..

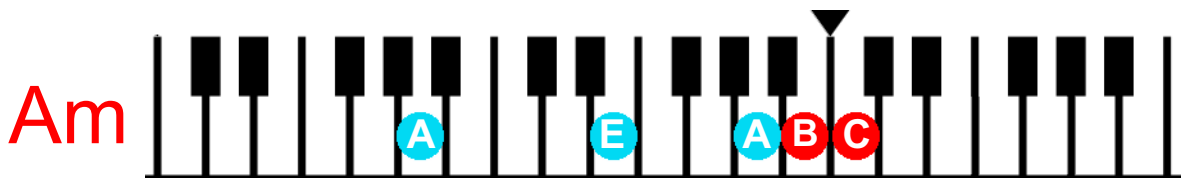
BALLAD STYLE

EXERCISE 2 Adding Right Hand notes

Play the following sequence of notes (based on the chord of C) ONE note at a time from the low C up to the E and back down to the G (8 notes in total)
Keep the sustain pedal down throughout



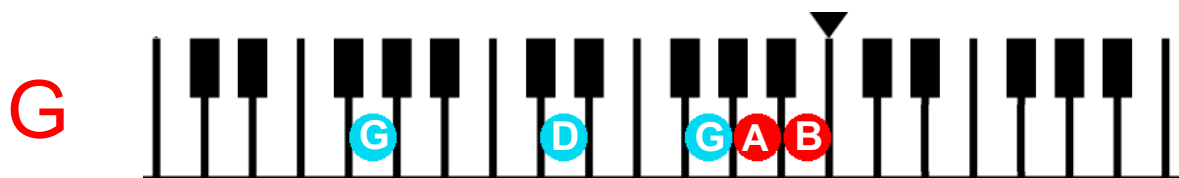
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then one note right to G



Play each sequence TWICE

So - 2 x C, 2 x Am, 2 x F, 2 x G and back to C

(Keep the sustain pedal down through each sequence
Lift it and replace it BETWEEN chord changes)

BALLAD STYLE

EXERCISE 2

In Musical Notation

Musical notation for Exercise 2 in Ballad Style, measures 1-12. The notation is in C major, 4/4 time, and consists of a treble and bass staff. Chords are indicated by red letters above or below the notes. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 1-3:

- Measure 1: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), and a quarter note D (finger 1). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff).
- Measure 2: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), and a quarter note D (finger 1). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff).
- Measure 3: Treble staff has a whole rest, then a quarter note B (finger 2), a quarter note C (finger 3), and a quarter note B (finger 2). Bass staff has a half note A (finger 1), a half note E (finger 2), and a half note A (finger 1). Chords: Am (above treble staff), A E A (below bass staff), A E (below bass staff).

Measures 4-6:

- Measure 4: Treble staff has a whole rest, then a quarter note G (finger 1), a quarter note A (finger 2), and a quarter note G (finger 1). Bass staff has a half note A (finger 1), a half note E (finger 2), and a half note A (finger 1). Chords: Am (above treble staff), F (below bass staff), F (below bass staff).
- Measure 5: Treble staff has a whole rest, then a quarter note G (finger 1), a quarter note A (finger 2), and a quarter note G (finger 1). Bass staff has a half note F (finger 1), a half note C (finger 2), and a half note F (finger 1). Chords: F (below bass staff), F C F (below bass staff), F C (below bass staff).
- Measure 6: Treble staff has a whole rest, then a quarter note G (finger 1), a quarter note A (finger 2), and a quarter note G (finger 1). Bass staff has a half note F (finger 1), a half note C (finger 2), and a half note F (finger 1). Chords: F (below bass staff), F C (below bass staff).

Measures 7-8:

- Measure 7: Treble staff has a whole rest, then a quarter note A (finger 1), a quarter note B (finger 2), and a quarter note A (finger 1). Bass staff has a half note G (finger 1), a half note D (finger 2), and a half note G (finger 1). Chords: G (below bass staff), G D G (below bass staff), G D (below bass staff).
- Measure 8: Treble staff has a whole rest, then a quarter note A (finger 1), a quarter note B (finger 2), and a quarter note A (finger 1). Bass staff has a half note G (finger 1), a half note D (finger 2), and a half note G (finger 1). Chords: G (below bass staff), G D (below bass staff).

Measures 9-12:

- Measure 9: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), a quarter note G (finger 3), a quarter note C (finger 4), a quarter note D (finger 3), and a quarter note E (finger 2). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff), C G C (below bass staff).
- Measure 10: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), a quarter note G (finger 3), a quarter note C (finger 4), a quarter note D (finger 3), and a quarter note E (finger 2). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff), C G C (below bass staff).
- Measure 11: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), a quarter note G (finger 3), a quarter note C (finger 4), a quarter note D (finger 3), and a quarter note E (finger 2). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff), C G C (below bass staff).
- Measure 12: Treble staff has a whole rest, then a quarter note D (finger 1), a quarter note E (finger 2), a quarter note G (finger 3), a quarter note C (finger 4), a quarter note D (finger 3), and a quarter note E (finger 2). Bass staff has a half note C (finger 1), a half note G (finger 2), and a half note C (finger 1). Chords: C (below bass staff), C (below bass staff), C G C (below bass staff).

IMPROVISING BALLAD STYLE

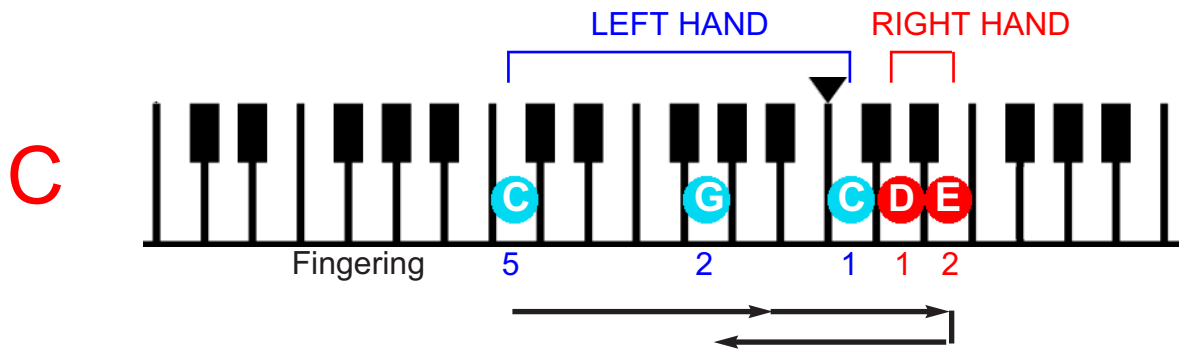


IMPROVISING BALLAD STYLE

EXERCISE 3. Improvising with RHYTHMIC VARIATION

An easy way to begin improvising is to VARY the structure or rhythm of SAFE notes (usually chord tones with the 2nd as a passing note).

Let's return to the last sequence you played. (page 15)

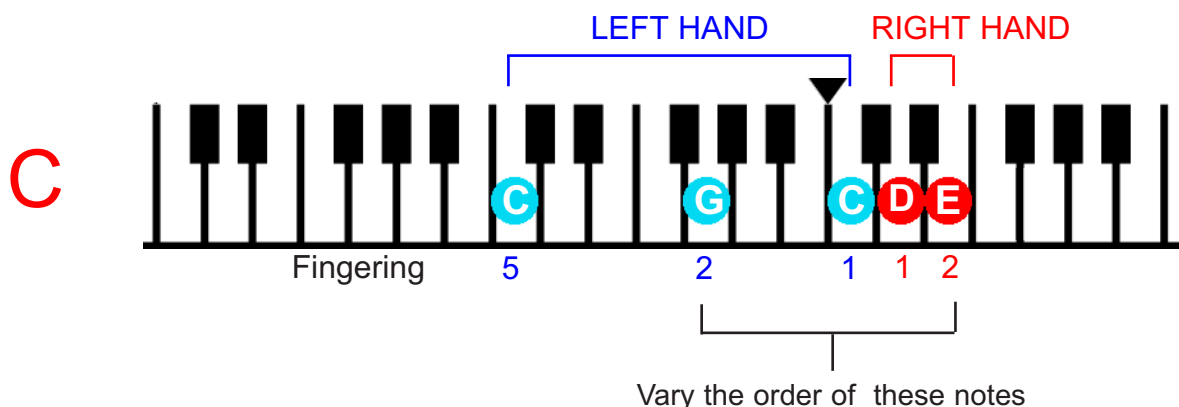


Do you remember you played it in a very structured way starting from the bottom note all the way to the top and back down again.

Now play the sequence repeatedly but now and then experiment with the order in which you play the 4 higher notes (G - C - D - E)

Imagine you are tapping out a variety of gentle rhythms on a set of Bongos. If you want to - practice by tapping your fingers on the table.

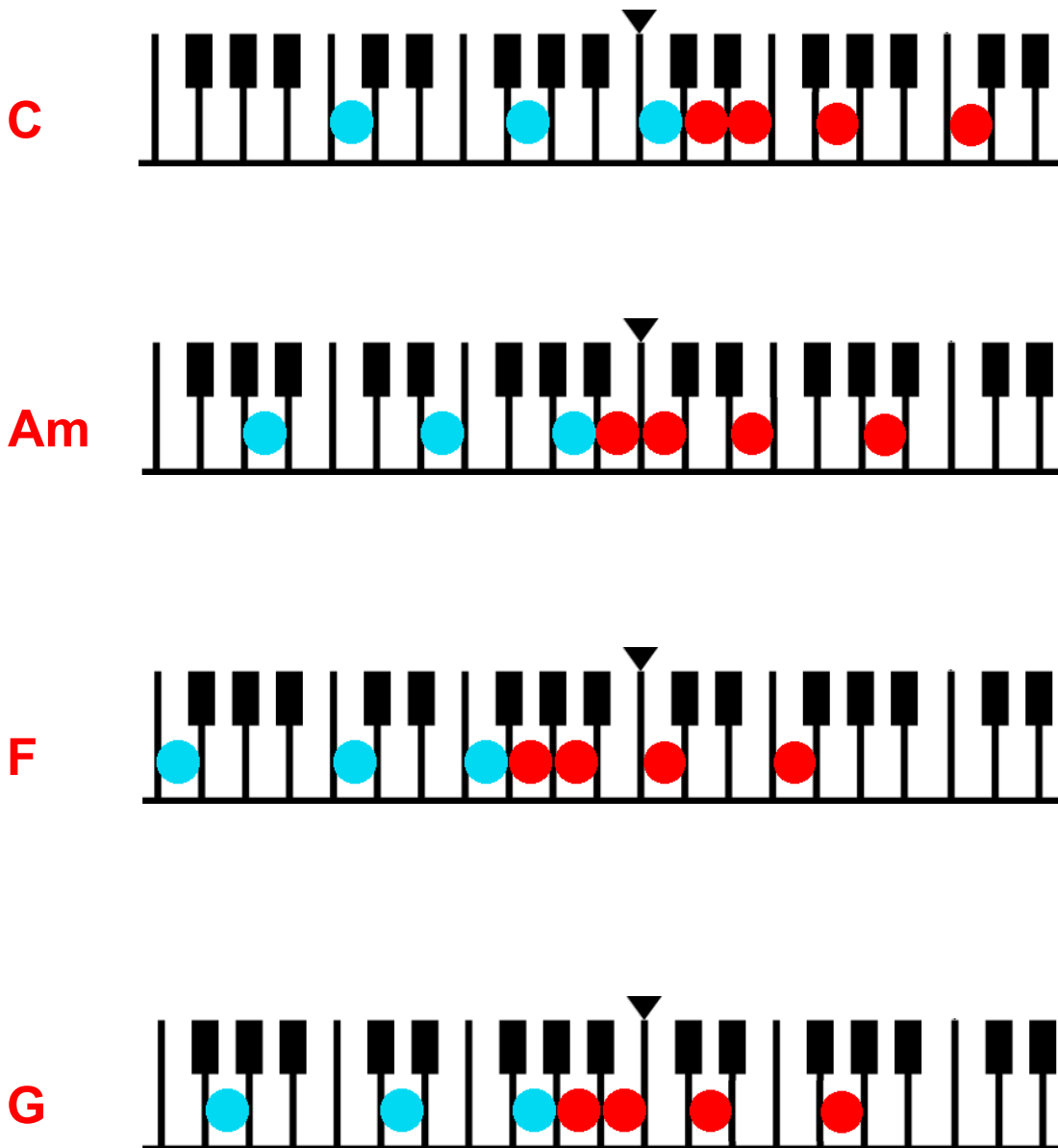
Make sure your variations all fit into the underlying four beats (or 8 HALF beats) per bar



IMPROVISING BALLAD STYLE

EXERCISE 4. Expanding the range of notes

Obviously, the more notes that you know will work, the more variety you can bring to your improvisations. Let's add a few more chord tones.



Experiment with these extra chord tones - there are a few ideas on the following page to help get you started.

IMPROVISING BALLAD STYLE

(EXERCISE 4 Continued)

Ideas using the extra chord tones (for the C Chord)

1. STRAIGHT UP AND DOWN

Right Hand: D E G E D | D E G C G

Left Hand: C G C | C G C

2. FREE STYLE - (Like a Butterfly - ANYTHING goes!)

Right Hand: D C G | D G C D

Left Hand: C G C G C | G C G C

3. DOWNWARDS MOTION RIGHT HAND

Right Hand: C G E D E | C G E D E

Left Hand: C G C | C G C

4. UP AND DOWN BY ADDING AN EXTRA D AND E

Right Hand: D E G C D | E D C G E D E

Left Hand: C G C | C G C

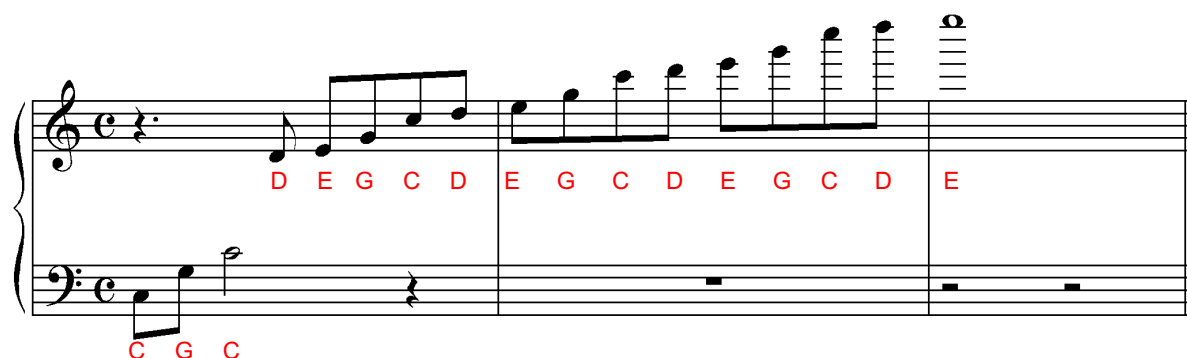
IMPROVISING BALLAD STYLE

EXERCISE 5. MOVING BEYOND THE 'SAFE' NOTES

When you feel comfortable using your 'safe' note in a variety of ways - experiment further by adding in more variety or more notes.

1. RUNS

Continue your 'safe' notes up the piano for two or more octaves



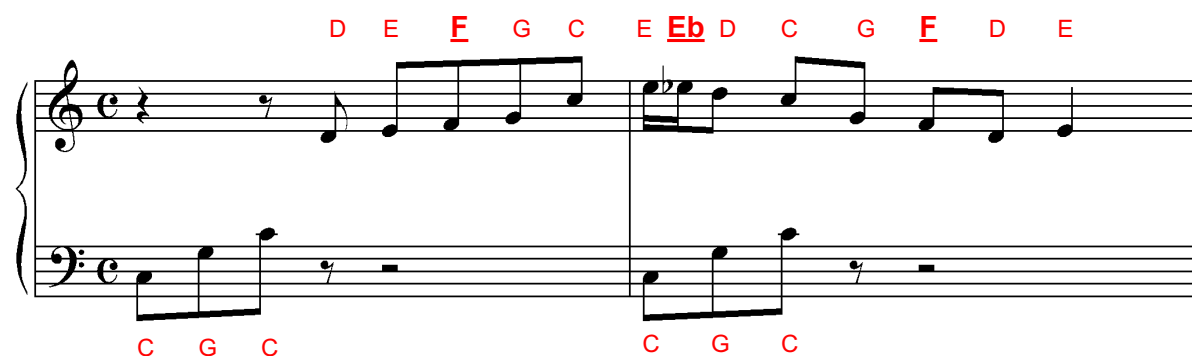
2. VARIATION IN NOTE DURATION

Up to now the examples have all used 8 half beats per bar. Try to vary the duration of the notes. Make use of periods of silence or use quarter notes to add little moments or excitement.



3. PASSING NOTES

These are notes that are used 'outside' of chord tones either to add 'colour' or to connect chord tones in a more interesting way.



IMPROVISING BALLAD STYLE

4. DOUBLE UP ON NOTES WITH THIRDS, SIXTHS OR OCTAVES.

If you add another note to each melody note it creates a nice 'ringing' sound. Add the extra note BENEATH the melody note (the top note is the one our ears pick out).

Stick to notes of the key you are playing in (ie the white notes in C major).

A 'third' is a note three scale tones away (ie C - E or D - F)

A 'sixth' is a note six scale tones away (ie C - A or F - D)

We use Thirds and Sixths or Octaves because they work more consistently with more notes in the scale. However, they don't ALWAYS sound right with every tone - use your own judgement.

THIRDS

Scale: G F E D C B A B G / E D C B A G F G E

D E G C D

C G C

SIXTHS

Scale: C B A G F E D E C / E D C B A G F G E

C B A G F E D E C

E D C B A G F G E

OCTAVES

Scale: E D C B A G F G E / E D C B A G F G E

E D C B A G F G E

E D C B A G F G E

IMPROVISING BALLAD STYLE

Mixing it all together

System 1: Treble staff: C (chord), D E G C D (scale), THIRDS (exercise), B C B (scale). Bass staff: C G C (chord), A E A (chord).

System 2: Treble staff: A C (chord), SIXTHS (exercise), G A C F G (scale), A A (chord), OCTAVES (exercise). Bass staff: F C F (chord).

System 3: Treble staff: A B D (scale), ABA G D C A B (scale), D E G C D (scale). Bass staff: G D G (chord), C G C (chord).

System 4: Treble staff: C E (chord), SIXTHS (exercise), D E G C D (scale), E G C D E G C D (scale), E (note). Bass staff: C (chord), FOUR OCTAVE RUN (exercise).

IMPROVISING BALLAD STYLE

Practice Progression 1 in A minor.

Use the formula from page 15

The musical score is divided into four systems, each with five measures. Chords are written above the treble clef, and improvisation notes are written below the treble clef. The bass clef provides a steady accompaniment.

- System 1 (Measures 1-5):** Chords: Am, Am, Dm, Dm, Am. Notes: B C B, E F E, D A D, D A.
- System 2 (Measures 6-10):** Chords: Am, Bdim, E, F, G. Notes: C D C, F# G# F, G A G, A B A, B F B, B F, E B E, E B, F C F, F C, G D G, G D.
- System 3 (Measures 11-15):** Chords: Am, Am, F, F, Am. (No improvisation notes are present in this system).
- System 4 (Measures 16-20):** Chords: Bdim, E, F, G, Am, Am. Notes: D, G# (with a sharp sign), A, B.

FOR IMPROVISATION

NOTES (Apart from chord tones) THAT WORK BEST WITH EACH CHORD

For **Am** or any other chord use notes **A B C D E**

For **E** use the notes **E F# G# A B C D**

For **F or G** use **ANY WHITE NOTE**

IMPROVISING BALLAD STYLE

Practice Progression 2 in A minor.

FLYING IN THE AIR

A SIXTHS exercise In the style of the Snowman

The musical score is written in A minor (three flats) and 4/4 time. It consists of 12 measures, divided into four systems of three measures each. The piano accompaniment is shown in the bass clef, and the melody is in the treble clef. Chords are indicated by red text below the bass line, and notes for the melody are indicated by red text above the treble line. Fingerings are indicated by numbers 1-5.

Measure 1: Chord: Am. Notes: A (1), E (2), A (3).

Measure 2: Chord: Am. Notes: B (1), C (2), B (3).

Measure 3: Chord: Am. Notes: A (1), B (2), A (3), G (4), E (5).

Measure 4: Chord: Am. Notes: C (1), D (2), C (3), B (4), G (5).

Measure 5: Chord: Dm. Notes: E (1), F (2), E (3).

Measure 6: Chord: Dm. Notes: F (1), G (2), F (3), E (4), D (5).

Measure 7: Chord: F. Notes: C (1), D (2), C (3), B (4), A (5).

Measure 8: Chord: Am. Notes: A (1), C (2).

Measure 9: Chord: Am. Notes: B (1), C (2), B (3).

Measure 10: Chord: Am. Notes: A (1), C (2), G (3), B (4), F (5), A (6).

Measure 11: Chord: Am. Notes: D (1), F (2), C (3), E (4), B (5), D (6), A (7), C (8).

Measure 12: Chord: Am. Notes: G (1), B (2), F (3), A (4), E (5), D (6), C (7), E (8), B (9), D (10), A (11), C (12), G (13), B (14), A (15), C (16).

IMPROVISING BALLAD STYLE

Practice Progression 3 in Dminor.

Use the formula from page 15

Chord progression for Practice Progression 3 in D minor:

- Measures 1-6: Dm, Dm, C, C, Dm, Dm
- Measures 7-12: Bb, C, Bb, C, Dm, Dm
- Measures 13-17: C, C, Dm, Dm, Bb
- Measures 18-21: C, Bb, Gdim, Dm

FOR IMPROVISATION

NOTES (Apart from chord tones) THAT WORK BEST WITH EACH CHORD

For **Dm** or any other chord use notes **D E F G A**

For **Bb** use the notes **D E F G A Bb**

For **C** use **C D E F G A**

For **Gdim** use **G Bb Db E** or **D E F G A Bb Db**

HOW TO CREATE MELODIES & IMPROVISE

Most song melodies are based on **WORDS and SENTENCES**. Songwriters rarely write a melody and then add words to it later, they usually start with a mixture of lyrics, chords and melody.

A melody or an improvisation is like a **CONVERSATION** - listen to people talking - you could almost hear it like a song.

"Hi Joan, how are you"	(fast and upbeat)
"HENRY - I never thought I'd see you again!!	(shocked, loud, snappy)
"I've been unwell"	(sombre, slower)
"I'm sorry to hear that"	(sympathetic)
"I'm ok now"	(more upbeat again)
"That's great, how's the kids"	(optimistic)
"DIDN'T YOU HEAR"	(tension)
"WHAT?"	(worried)
etc	

Can you see the **variety** contained in even a short conversation. The different lengths, different volumes, different speeds, different pitches - you might hear a woman with a high voice and a man with a low voice, the tension, release, excitement, anger, boredom, sadness, joy, some people talk too much, some just grunt words

Use these ideas when you are creating melodies or improvising. Don't just play random notes. Do you TALK randomly? Ask **questions** in one phrase and **reply** in the next phrase.

To begin with stick closely to the **CHORD TONES** to form your phrases. So if you are playing Em7 chord in the left hand play around with the same chord tones in your right hand adding the odd 'in-between' note to liven it up. As you progress you can be more daring but work up to that.

Play some ballad style left hand patterns and create a CONVERSATION with your RIGHT hand notes. Play it nice and slow. **THINK** about what you are doing, IMAGINE two people talking, it could be two lovers, or an argument, or just someone talking to themselves about a lost love or a past regret.

Learn from Beethoven

Newcomers to improvisation often play too many random notes because they imagine that if they just played one or two at a time it would sound like they had nothing to 'say'.

But if you look at some of the world's greatest composers they **OFTEN** used just **ONE** or **TWO** phrases as the basis of some of their finest compositions.

Think about Beethoven's Fifth Symphony.
Everyone knows that famous opening phrase
'Da da da Daah - da da da daah'

If you really listen closely you will discover that he repeats this basic pattern a seemingly **ENDLESS** number of times. It's clearly what you **DO** with the pattern that counts.

The next time you listen to some improvisation notice how often patterns are repeated either in an ascending or descending way and they sound **GREAT!**

PREDICTABILITY and UNCERTAINTY

The best songs tend to have a balance between predictability and uncertainty. It's nice - at times - to be able to guess where the song is going to go next . This can make us feel part of the creation of the song but If the song becomes **TOO** predictable it can become boring. It's exciting to be led in another direction now and then. This keeps our interest.

Think about this when you are improvising or writing melodies. Don't be afraid to be predictable or repetitive but try to maintain interest as well even if that means using **ONE** riff in an amazing variety of ways like Mr Beethoven!

APPLYING THE BALLAD STYLE TO MELODIES IN 3 EASY STEPS



BALLAD STYLE (PLAYING MELODIES)

IN 3 EASY STEPS

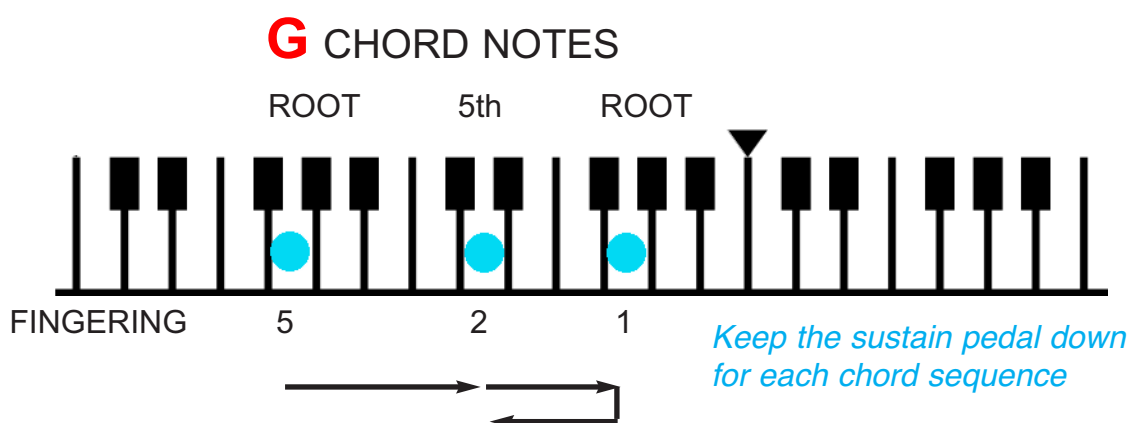
STEP 1 The LEFT HAND

A very easy LEFT HAND ballad style.

In ballad style there is generally more movement in the left hand so that an underlying 'full' sound can be created as an accompaniment to the right hand melody. This left hand sound is generally constructed of chord notes.

Try this pattern based on the chord of G

Play the low G first - then the D - then the higher G - then the D - Repeat



Now transpose this pattern into the first four chords of Auld Lang Sang

SLOW G Em Am D

Should a u l d a---cquain---tance be----- for---got

G D G D E B E B A E A E D A D A

Remember that in ALL chords (except the 'B' group of chords) the ROOT and 5th have SAME coloured keys which makes this extremely easy to play

BALLAD STYLE (PLAYING MELODIES)

STEP 2 Add the RIGHT hand MELODY line

Diagram illustrating the addition of the right hand melody line to the ballad style. The notation shows a piano accompaniment in the left hand and a melody line in the right hand. The melody line is written in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody line consists of single notes, and the piano accompaniment consists of chords and single notes. The chords are labeled G, Em, Am, and D. The notes in the melody line are D, G, G, G, B, A, G, A, B, A. The notes in the piano accompaniment are D, G, G, G, B, A, G, A, B, A.

STEP 3 Add some RIGHT HAND CHORD NOTES beneath the MELODY line

What you just played sounds good but the overall sound is a bit 'thin'. This time see if you can add some RIGHT hand chord notes BENEATH the melody at the points where the chords change.

You add them UNDER the melody because our ears always pick out the TOP note of a chord more so than the other notes.

Diagram illustrating the addition of right hand chord notes beneath the melody line. The notation shows a piano accompaniment in the left hand and a melody line in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The melody line consists of single notes, and the piano accompaniment consists of chords and single notes. The chords are labeled G, Em, Am, and D. The notes in the melody line are D, G, G, G, B, A, G, A, B, A. The notes in the piano accompaniment are D, G, G, G, B, A, G, A, B, A. The chord notes are added beneath the melody line at the points where the chords change. The chord notes are labeled (backwards), (middle), (backwards), and (root position).

Got the idea? Now try it with the whole tune
First play the tune with single melody notes in the right hand

BALLAD STYLE (PLAYING MELODIES)

AULD LANG SANG

Putting it all together - part 1

(The whole tune without added chord notes)

The musical score is presented in four systems, each with a treble and bass staff. Chord labels are written in red above the treble staff and below the bass staff. The melody is written in the treble staff, and the bass line is written in the bass staff.

System 1: Treble staff has notes D, G, G, G, B, A, G, A, B. Bass staff has chords G, Em, Am, D.

System 2: Treble staff has notes G, G, B, D, E, E. Bass staff has chords G, G, C.

System 3: Treble staff has notes D, B, B, G, A, G, A, B. Bass staff has chords G, Em, Am, B.

System 4: Treble staff has notes G, E, E, D, G. Bass staff has chords C, D, G.

BALLAD STYLE (PLAYING MELODIES)

AULD LANG SANG

Putting it all together - part 2

(The whole tune WITH added chord notes)

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. Chord symbols are written above the treble staff, and their positions are indicated in parentheses.

System 1:

- Measure 1: **G** (backwards)
- Measure 2: **Em** (middle)
- Measure 3: **Am** (backwards)
- Measure 4: **D** (root position)

System 2:

- Measure 5: **G** (backwards)
- Measure 6: **G** (middle)
- Measure 7: **C** (middle)

System 3:

- Measure 8: **G**
- Measure 9: **Em**
- Measure 10: **Am** (backwards)
- Measure 11: **B** (add D#, F#)

System 4:

- Measure 12: **C**
- Measure 13: **D** (add F#, A)
- Measure 14: **G** (backwards)

APPLYING THE STYLE TO VARIOUS SONGS



SCARBOROUGH FAIR #1

('thin' melody line)

Note that this tune is THREE beats per bar

RIGHT HAND

RIGHT HAND

RIGHT HAND

RIGHT HAND

SCARBOROUGH FAIR #2

(melody line with added chord notes)

Measures 1-5 of the piece. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. The key signature has one flat (Bb) and the time signature is 3/4. Chords are indicated in red: Dm, F, C, Dm, and E F G.

RIGHT HAND

Measures 6-10 of the piece. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. Chords are indicated in red: F, Dm, G, Dm, and a final chord.

Measures 11-15 of the piece. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. Chords are indicated in red: Dm, F, F E D, C, and D E C.

RIGHT HAND

Measures 16-20 of the piece. The right hand melody is in the treble clef, and the left hand accompaniment is in the bass clef. Chords are indicated in red: Dm, C, Dm, and E F G.

RIGHT HAND

DING DONG MERRILY ON HIGH #1

('thin' melody line)

This is GREAT fun - and really EASY - roll on Christmas!

Measures 1-4:

Treble Clef: C C D C B A G | G | A C C B C |

Bass Clef: C G C G | F C G D | C |

Chords: C, C, Dm, G, F, G, C

Measures 5-8:

Treble Clef: C C D C B A G | G | A C C B C |

Bass Clef: C G C G | F C G D | C |

Chords: C, C, Dm, G, F, G, C

Measures 9-12:

Treble Clef: G F E F G E F | E D E F D E | D C D E C D | C B C D B |

Bass Clef: C G C G | D A D A | D A G D |

Chords: C, Dm, C, Dm, G

Measures 13-16:

Treble Clef: C B A B C A B | A G G | A C C B C |

Bass Clef: A E | G D | F C G D |

Chords: Am, G, F, G, C

DING DONG MERRILY ON HIGH #2

(melody line with added chord notes)

Try it again but this time with some chord notes
added UNDERNEATH the melody in the right hand

Measures 1-4 of the piece. The right hand (treble clef) contains the melody with added chord notes. The left hand (bass clef) provides a simple accompaniment. Chord labels are: C (measures 1-2), F (measure 3), G (measure 4), and C (measure 5).

Measures 5-8 of the piece. The right hand (treble clef) contains the melody with added chord notes. The left hand (bass clef) provides a simple accompaniment. Chord labels are: C (measures 5-6), F (measure 7), G (measure 8), and C (measure 9).

Measures 9-12 of the piece. The right hand (treble clef) contains the melody with added chord notes. The left hand (bass clef) provides a simple accompaniment. Chord labels are: C (measures 9-10), Dm (measure 11), C (measure 12), Dm (measure 13), and G (measure 14).

Measures 13-16 of the piece. The right hand (treble clef) contains the melody with added chord notes. The left hand (bass clef) provides a simple accompaniment. Chord labels are: Am (measures 13-14), G (measure 15), F (measure 16), G (measure 17), and C (measure 18).

JOCK STEWART

An Irish tune sung by the Pogues

This is a great song to learn because the melody line works in easily with the chord shapes in the right hand. Get to know the melody first then build up to playing it 'ballad style' over the next few pages. Note it is THREE beats to a bar.

Oh my name is Jock Stewart I'm a Can - ny young man and a

ro - - ving young fel - la I've been so be

ea sy and free when you're drin - - king with me I'm a

man you don't meet ev - ry day

I have acres of land - I have men at command
 I have always a shilling to spare
 So be easy and free - When you're drinking with me
 I'm a man you don't meet every day

So come fill up your glasses - Of brandy and wine
 Whatever it costs I will pay
 So be easy and free - When you're drinking with me
 I'm a man you don't meet every day

Well I took out my dog - And him I did shoot
 All down in the county kildare
 So be easy and free - When you're drinking with me
 I'm a man you don't meet every day

JOCK STEWART

('thin' melody line)

1 C D E G E D C D E C B A B C

5 C G E D C D E G E D C D

9 E G E D C D E C B A B C

13 C G E D C B C C

JOCK STEWART
(Melody line with added chord notes)

Measures 1-4 of the piece. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. Chord notes are indicated by red letters: C, G, C, F.

Measures 5-8 of the piece. The melody continues in the treble clef, and the bass line continues in the bass clef. Chord notes are indicated by red letters: C, G, C, G.

Measures 9-12 of the piece. The melody continues in the treble clef, and the bass line continues in the bass clef. Chord notes are indicated by red letters: C, G, C, F.

Measures 13-16 of the piece. The melody continues in the treble clef, and the bass line continues in the bass clef. Chord notes are indicated by red letters: C, G, C, C. The piece ends with a double bar line.

CHIM CHIMINESQUE

Notice how the melody is almost entirely made up of chord notes

1

D F A Db F A C F A G D B Bb D G

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

Dm **Dm (Maj7)** **Dm7** **G** **Gm**

6

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

4 3 4 1 3 5 5 2 1 1 3 5

Dm **E** **A** **Dm**

10

Db F A C F A G D B Bb D G

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

Dm (Maj7) **Dm7** **G** **Gm**

14

F E F C# F E D

4 3 4 1 4 3 2

Dm **A** **D**

THE PARTING GLASS part 1

A beautiful Irish tune

Dm **F** **C** **Dm** **F** **C**
 A G F D D C D F F G F G A A A G F G A C C A G



Oh all the mo-ney e'er I had, I spent it in good compan-y And

Dm **F** **C** **Dm** **C** **Dm**
 F D D C D F F G F G A D C A G A F D D A



all the harm I've e---ver done a - las it was to none but me, And

F **Gm** **F** **C**
 C A C D C A C A C D C A Bb A A G F G A C C A G



all I've done for want of wit to mem'ry now I can't re- call So

Dm **F** **C** **Dm** **C** **Dm**
 F D D C D F F G F G A D C A G A F D D



fill to me the part-ing glass Good-night and joy be with you all.

Oh, all the comrades e'er I had, they're sorry for my going away,
 And all the sweethearts e'er I had, they've wished me one more day to stay
 But since it falls unto my lot, that I should rise and you should not,
 I gently rise and softly call, good night and joy be with you all

If I had money enough to spend, and leisure time to sit awhile,
 There is a fair maid in this town, that sorely has my heart beguiled.
 Her rosey cheeks, and ruby lips, I own, she has my heart in thrall.
 Then fill to me the parting glass, good night and joy be with you all

THE PARTING GLASS part 2

('thin' melody line)

Study the left hand carefully this time. Notice that very often the third beat is HELD for two beats.

AG F D D CD F F G FG A A AG FG A C C AG

D A D F F C D A D F F C ETC

5 F D D CD F F G FG A D C A G A F D D A

Dm F C Dm C Dm

9 C A C D C A C A C D C A Bb A A G F G A C C AG

F Gm F C

13 F D D CD F F G FG A D C A G A F D D

Dm F C Dm C Dm

THE PARTING GLASS part 3
(Melody line with added chord notes)

Measures 1-4 of the musical score. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by red text below the staff: Dm, F, C, Dm, F, C.

Measures 5-8 of the musical score. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by red text below the staff: Dm, F, C, Dm, C, Dm.

Measures 9-12 of the musical score. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by red text below the staff: F, Gm, F, C.

Measures 13-16 of the musical score. The key signature is one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by red text below the staff: Dm, F, C, Dm, C, Dm.

IT'S A SOULFUL WAY TO TIPPERARY

This is usually played in an "Oom Pah" kind of way but it is also rather beautiful if played as a slow soulful ballad. Imagine a soldier sitting missing home.

D Eb F F F G A Bb D
 It's a long way to Tip - per - ar - y

4 D C Bb G Bb F
 It's a long way to go

8 D Eb F F F G A Bb D
 It's a long way to Tip - per - ar - y

12 Bb B C G A Bb C HOLD
 to the swee - test girl I know

17 F F G A Bb D HOLD
 Good bye Pic - ca - dil - y

21 Eb G Bb C D Bb C
 Fare - well Leices - ter Square It's a

25 D D D Bb C Bb G F Bb
 long long way to Tip - per - ar - - y but

29 D Bb C Bb
 my heart's right there

IT'S A SOULFUL WAY TO TIPPERARY

CHORDS

The musical score is written in G minor (three flats) and common time. It consists of eight staves, each with a line of music and corresponding lyrics. Chords are indicated in red above the notes. The lyrics are: "It's a long way to Tip - per - ar - y", "It's a long way to go", "It's a long way to Tip - per - ar - y", "to the swee - test girl I know", "Good bye Pic - ca - dill - y", "Fare - well Leices - ter Square It's a", "long long way to Tip - per - ar - y but", and "my heart's right there".

Staff 1: Chords: Bb, Eb, Bb. Lyrics: It's a long way to Tip - per - ar - y

Staff 2: Chords: Bb7, Eb, Bb, Bdim. Lyrics: It's a long way to go

Staff 3: Chords: Cm, F7, Bb, Eb, Bb. Lyrics: It's a long way to Tip - per - ar - y

Staff 4: Chords: Gm, C7, Cm7, F7. Lyrics: to the swee - test girl I know

Staff 5: Chords: Bb7, Eb, Bb, Bb7. Lyrics: Good bye Pic - ca - dill - y

Staff 6: Chords: Eb, D7. Lyrics: Fare - well Leices - ter Square It's a

Staff 7: Chords: Bb, C#dim, Bb. Lyrics: long long way to Tip - per - ar - y but

Staff 8: Chords: C7, F7, Bb. Lyrics: my heart's right there

OH DANNY BOY

C **F**
 B C D E D E A G E D C A C E F
 Oh Danny Boy the pipes the pipes are call - ing from glen to

C **C** **D7** **G7** **C** **C7**
 G A G E C E D B C D E D E A G E
 glen and down the mountain side The summer's gone and all the ros es

F **G** **C** **G** **C**
 D C A B C D E F E D C D C G A B
 fa - ll - ing it's you it's you must go and I must bide but come you

C **F** **C**
 C B B A G A G E C G A B
 back when sum - mers in the mea - dow or when the

Am **F** **D7** **G7** **C** **C7** **F**
 C B B A G E D G G G E D D C A C
 val - ley's hushed and white with snow It's I'll be there in sunshine or in

C **Am** **C** **Dm7** **G7** **C**
 G E C B C D E A G E D C A B C
 sha - dow Oh Da - nny boy oh dan ny boy I love you so

OTHER EASY BALLADS THAT SOUND GREAT

There are lots of beautiful ballads but some are easier to play than others. The following selection are easy enough to play but sound great with the minimum amount of effort.

BALLADS

The Last Thing On My Mind - Tom Paxton - Bb (Key)
How Are Things In Glocca Morra - (from Finian's Rainbow) - F
Beauty And The Beast - (Disney) - F
With A Smile And A Song - (Disney) - C
Love Is A Song That Never Ends - (Disney) - G
Someday My Prince Will Come - (Disney) - F
Oh Danny Boy - C
Moon River - Mercer/Mancini - C
Love Me Tender - Elvis - G
Can't Help Falling In Love - Elvis - F
Are You Lonesome Tonight - Elvis - C
Where Is Love - Oliver - C (lovely ahh..)
Killing Me Softly With His Song - Dm7
Unchained Melody - G
All I Have To Do Is Dream
The Godfather (Love theme) - Am
The Godfather (Waltz) - Am
The Homes Of Donegal - Paul Brady

You may get the melody line for these songs at www.sheetmusicdirect.com
or www.musicnotes.com (or try a google search)

SOME
CHRISTMAS SONGS
TO PRACTICE ON



AWAY IN A MANGER

C7 F F F F F Gm

C F F G A F F A Bb C C D Bb G A

A way in a----- man - ger no-- crib for a bed The

Detailed description: This block contains the first line of the musical score. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody consists of eighth and quarter notes. Chord symbols are written in red above the staff: C7, F, F, F, F, F, Gm. The lyrics are written below the staff.

C7 F G7 C C7

Bb Bb C A A F A G D F E C

lit - tle Lord Jes - us la-id down his sweet head The

Detailed description: This block contains the second line of the musical score. It continues the melody from the first line. Chord symbols are written in red above the staff: C7, F, G7, C, C7. The lyrics are written below the staff.

F F F Gm

F F G A F F A Bb C C D Bb G A

stars in the bright sky looked down where he lay The

Detailed description: This block contains the third line of the musical score. It continues the melody. Chord symbols are written in red above the staff: F, F, F, Gm. The lyrics are written below the staff.

C7 F Bb C7 F

Bb Bb C A F F A G D E F

lit - tle Lord Jes - sus a--- sleep on the hay

Detailed description: This block contains the fourth line of the musical score. It concludes the melody with a double bar line. Chord symbols are written in red above the staff: C7, F, Bb, C7, F. The lyrics are written below the staff.

WE WISH YOU A MERRY CHRISTMAS

G **C** **A7** **D**

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

we wish you a merry Christ mas we wish you a merry Christmas we

B **Em** **C** **D** **G**

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

wish you a merry Christmas and a ha ---py new year Good

G **D** **Em** **D**

9 G G G F# F# G F# E D A

ti - dings we bring to you and your kin We

G **D** **C** **D** **G**

13 B A A G G D D D E A F# G

wish you a merry Christmas and a ha ---py new year

SILENT NIGHT

C **C** **G**

G A G E G A G E D D B



Si lent night Ho - ly night all is calm

C **F** **C**

C C G A A C B A G A G E



all is bright round young vir - gin mo - ther and child

F **C** **G**

A A C B A G A G E D D F D B



Ho - ly in - fant so ten der and mild sleep in heav en ly

C **C** **G** **C**

C E C G E G F D C



pe - ace slee - p in hea venly peace

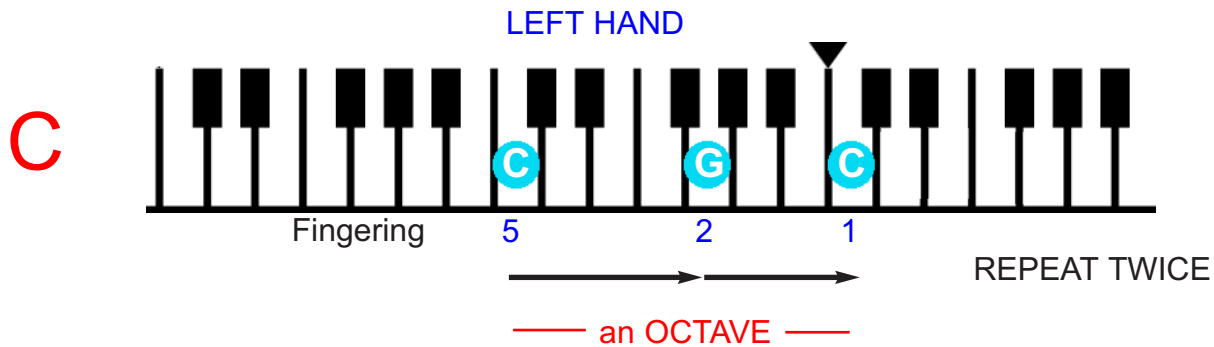
BALLAD STYLE



EXTENDING THE LEFT HAND

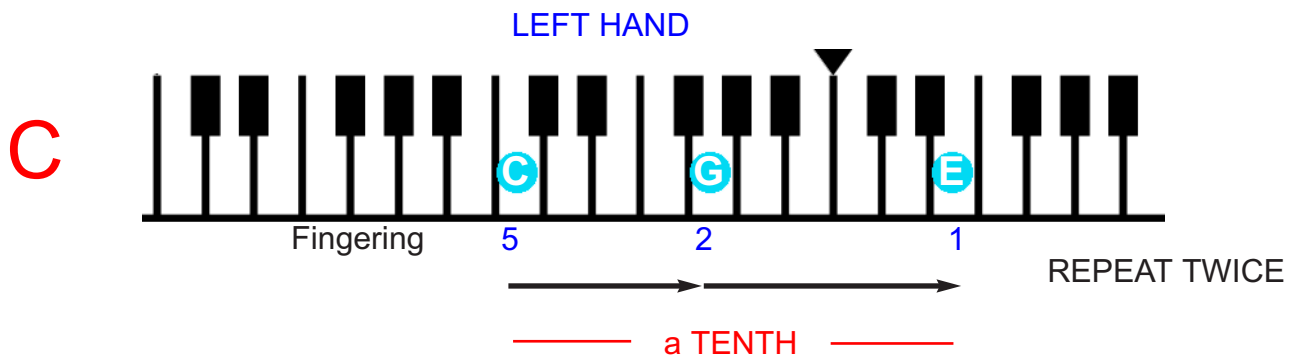
EXTENDING THE LEFT HAND THE 10ths BALLAD STYLE

Take a look again at the first Ballad Style pattern you learned in the left hand
Remember you play one note at a time - the low C then the G then the high C



You can see that the left hand stretches from a low C to a C an OCTAVE higher.

You can make this sound much nicer if you stretch even further to an E note
TEN notes up from your low C note as follows..



Note that you are now using all three notes of the basic TRIAD chord
ie - The chord of C is C - E - G

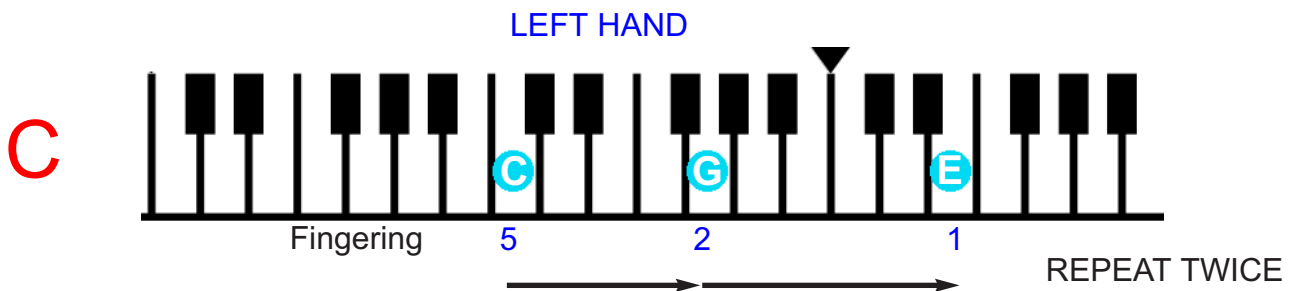
You are playing the C first then the G and lastly the E (1st - 5th - 3rd)

Now we need to TRANSPOSE this pattern to the chords of Am. F and G

THE 10ths BALLAD STYLE

The I - VI - IV - V sequence

Let's apply this new pattern to the familiar chord sequence C - Am - F - G



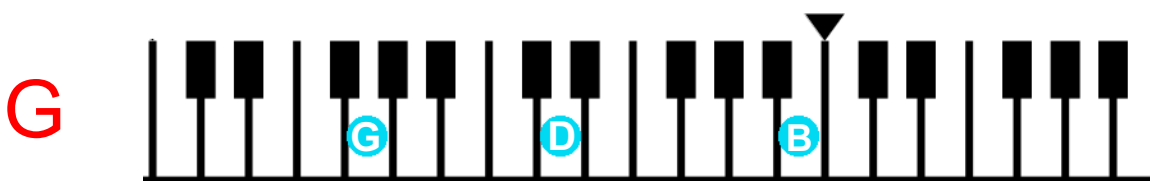
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then two notes left again to G



Play each sequence TWICE

So - 2 x C, 2 x Am, 2 x F, 2 x G and back to C

(Keep the sustain pedal down through each sequence
Lift it and replace it BETWEEN chord changes)

THE 10ths BALLAD STYLE

The I - VI - IV - V sequence

(In musical notation)

C **Improvise with the RIGHT HAND**

The musical notation is presented in four systems, each with a grand staff (treble and bass clefs) and a common time signature (C). The right hand is mostly silent, indicated by a whole rest in the treble clef. The left hand plays a bass line in the bass clef. Measure 1 includes a rhythmic guide: 1 + 2 + 3 + 4 +. Chord symbols are written in red above the measures: C (measures 1-2), Am (measure 3), A E C (measure 4), F (measures 5-6), F C A (measures 7-8), G (measures 9-10), and C (measures 11-12). The bass line consists of eighth notes in pairs, with a whole rest in the third measure of each system.

1 + 2 + 3 + 4 +

C **G** **E** **C** **G** **E** **A** **E** **C**

A **E** **C** **F** **C** **A** **F** **C** **A**

G **D** **B** **G** **D** **B**

C **G** **E** **C** **G** **E**

THE 10ths BALLAD STYLE

A Cycle of Fifths Exercise

In Book 4 as part of your chord practice I explained about a very common occurrence in music called the CYCLE OF FIFTHS. This next chord sequence is based on the cycle of fifths and is great practice for your TENTHS ballad style.

Improvise a melody in the RIGHT HAND. You can use ANY white key but watch out for bar number 6 which uses an E7 chord. The chord of E7 has a G# note in it so the RIGHT HAND has to use a G# note also (instead of G).

CYCLE OF FIFTHS BALLAD

IMPROVISE IN RIGHT HAND

The musical notation is presented in two systems, each with four bars. The right hand is marked 'IMPROVISE IN RIGHT HAND'. The left hand plays a bass line with the following notes and chords:

Bar	Notes (Left Hand)	Chord
1	D, A, F, A	Dm
2	G, D, B, D	G
3	C, G, E, G	C
4	F, C, A, C	F
5	B, F, D, F	Bdim
6	E, B, G#, B	E7
7	A, E, C, E	Am
8	A	

THE 10ths BALLAD STYLE

Stride style variation

Another great way to use the tenths style is to play the top two notes TOGETHER

So you hit the bass note then play the next two notes at the same time.

Try the following Waltz chord sequence (3/4 time - 3 beats per bar)

IMPROVISE a melody with your **RIGHT HAND**.

TENTHS WALTZ

The musical notation for 'TENTHS WALTZ' is presented in three systems, each with a treble and bass staff. The time signature is 3/4. Chords are indicated by red text above the staffs, and notes are indicated by red text below the bass staff. The sequence consists of 9 measures.

System 1 (Measures 1-3):

- Measure 1: Chord **Am**. Bass notes: A (count 1).
- Measure 2: Chord **Dm**. Bass notes: E (count 2), C (count 3).
- Measure 3: Chord **G**. Bass notes: E (count 1), D (count 2), F (count 3).

System 2 (Measures 4-6):

- Measure 4: Chord **Dm**. Bass notes: A (count 1), F (count 2), F (count 3).
- Measure 5: Chord **Am**. Bass notes: G (count 1), D (count 2), B (count 3).
- Measure 6: Chord **C**. Bass notes: D (count 1), B (count 2), B (count 3).

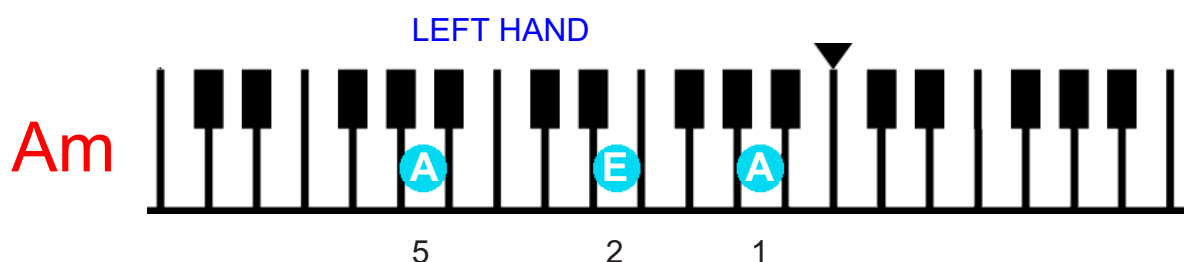
System 3 (Measures 7-9):

- Measure 7: Chord **C**. Bass notes: C (count 1), E (count 2), E (count 3).
- Measure 8: Chord **Dm**. Bass notes: A (count 1), E (count 2), C (count 3).
- Measure 9: Chord **G**. Bass notes: A (count 1), E (count 2), C (count 3).

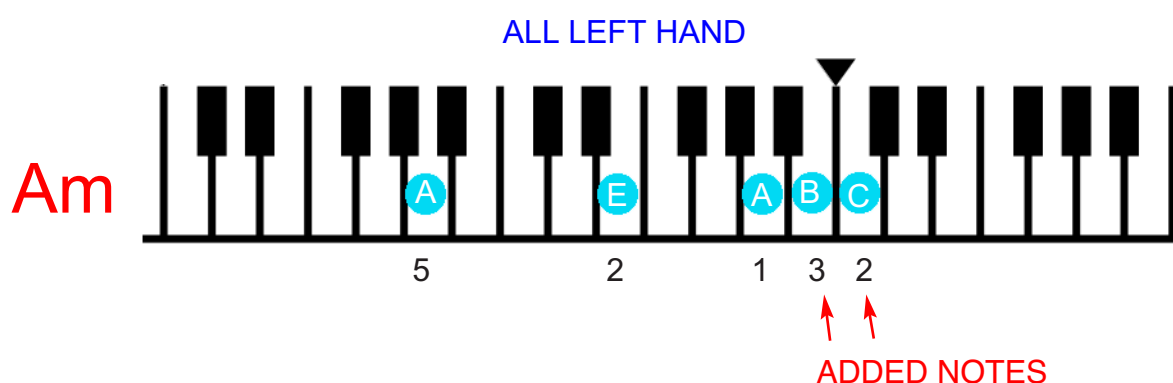
MOVING BEYOND THREE NOTES

GREENSLEAVES

Look again at the first three note left hand pattern you learned

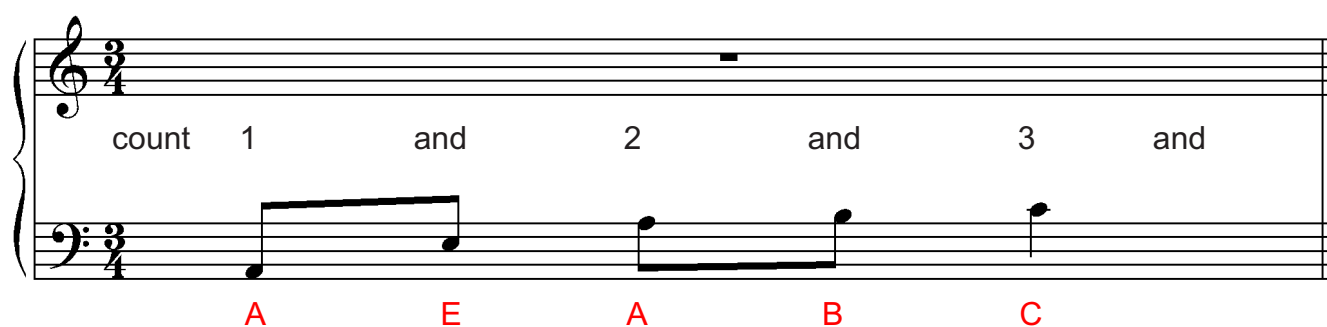


Play it again but this time add TWO EXTRA NOTES to the end of the pattern. ADD THEM WITH YOUR **LEFT HAND** by crossing your 3rd and 2nd fingers over your thumb. You play FIVE notes in total like a bass run.



Here's what it looks like in musical notation,

Note that you play this in 3/4 time (3 beats to a bar or 6 half beats to a bar)

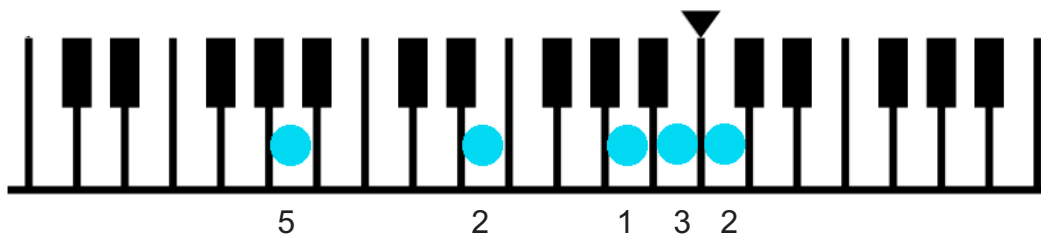


Now transpose the pattern to the chords of G, F E and C in preparation for the song GREENSLEAVES.

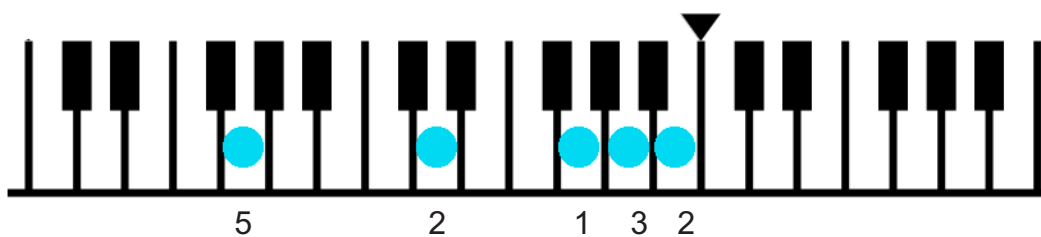
MOVING BEYOND THREE NOTES

LEFT HAND patterns for GREENSLEAVES

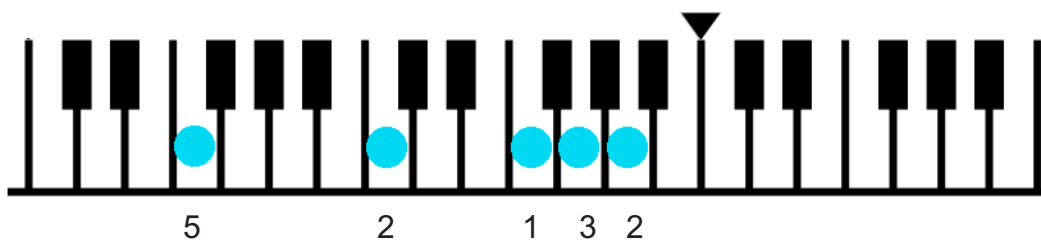
Am



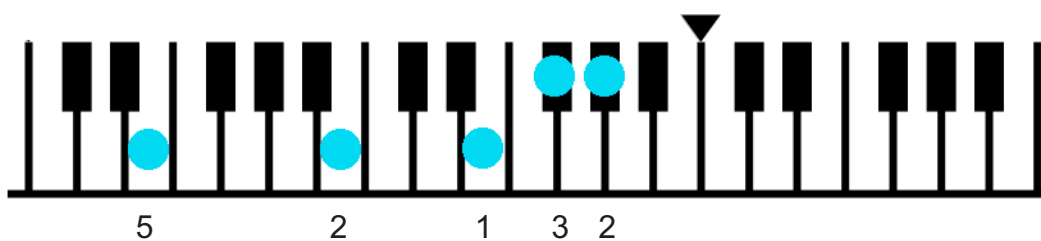
G



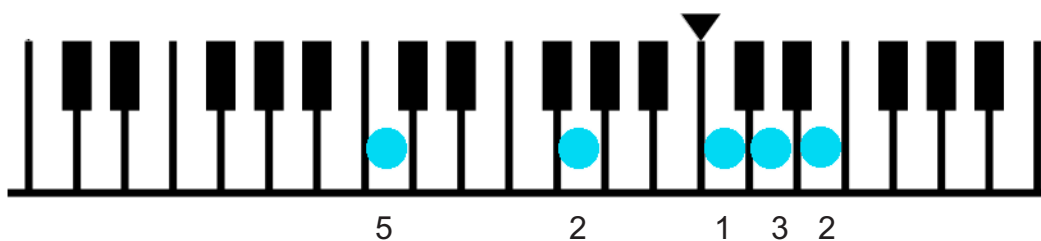
F



E



C



EXTENDING THE LEFT HAND

GREENSLEAVES

PAGE 1

1 2

A C D E F E D B G A B

Am Am G G

5

C A A G# A B G# E A

F F E E

9

C D E F E D B G A B

Am Am G G

13

C B A G# F# G A A

F E Am Am

EXTENDING THE LEFT HAND

GREENSLEAVES

PAGE 2

17

Chords: G, C, C, G, G

21

Chords: C, F, F, E, E

25

Chords: G, C, C, G, G

29

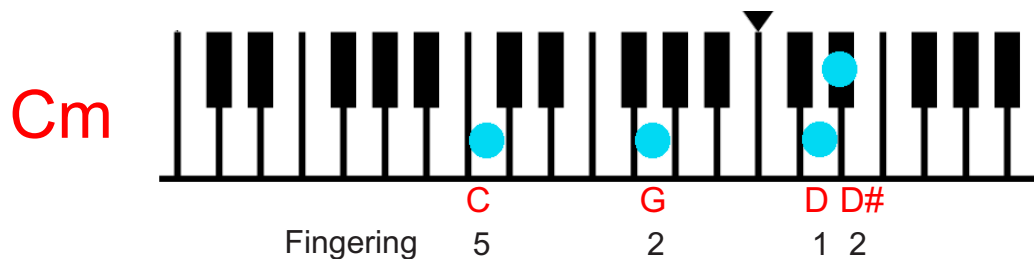
Chords: F, E, Am, Am

EXTENDING THE LEFT HAND

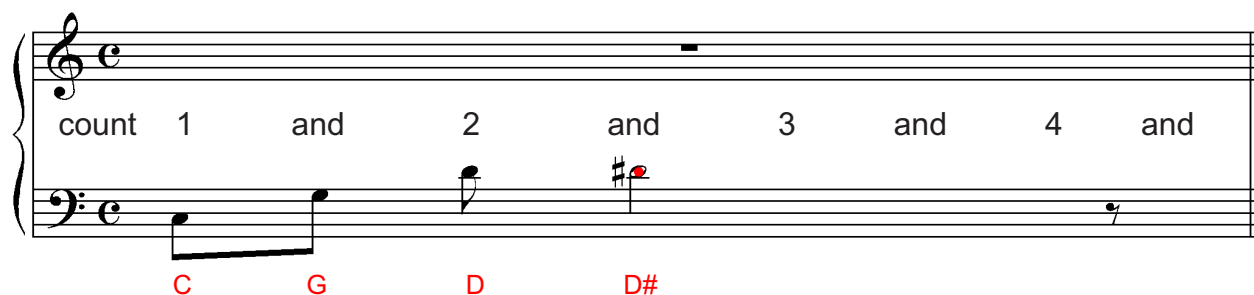
A JAZZY LEFT HAND MINOR PATTERN

Let's try a different extended left hand pattern.
This time you will play FOUR notes.
Try the pattern with Cminor first of all.

Play each note separately from the C to the G to the D to the D# back to the D



Here's how it looks in musical notation. Listen carefully to the rhythm.



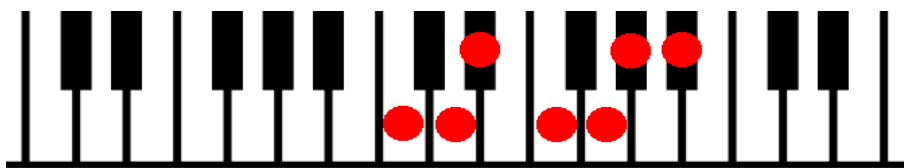
Now transpose the pattern to the chords of F minor and G minor and try the progression on the following page



EXTENDING THE LEFT HAND

C MINOR JAZZ 12 BAR BLUES

Improvise in the RIGHT HAND using the following Cminor / scale



First system of the 12-bar blues progression, measures 1-3. The key signature is C minor (Cm). The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The right hand is marked with a whole rest.

Second system of the 12-bar blues progression, measures 4-6. The key signature is F minor (Fm). The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The right hand is marked with a whole rest.

Third system of the 12-bar blues progression, measures 7-9. The key signature is C minor (Cm) for measures 7-8 and G minor (Gm) for measure 9. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The right hand is marked with a whole rest.

Fourth system of the 12-bar blues progression, measures 10-12. The key signature is F minor (Fm) for measure 10 and C minor (Cm) for measures 11-12. The bass line consists of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. The right hand is marked with a whole rest.

Lovers

A beautiful Irish tune

page 1

Piano

G F Eb F Eb D Eb D C D C Bb

Sol - diers in dreams are like lovers who come without

5 C C Ab Ab Ab G F G F Eb

war - ning and take you by sur - prise when you

10 F Eb D Eb D C Bb G F Eb F Eb D

think you must make it a - lone Soo -- ner or la -- ter their

15 Eb D C D C Bb C C C C Eb Ab

pre sence is on - ly a mem - ory you know that with

20 Ab C C Bb C D F Eb D Eb

out them youd never have rolled back the stone

Lovers

page 2

Piano

Measures 1-3:

- Measure 1: G (above), Eb (below)
- Measure 2: F, Eb, F (above), Bb (below)
- Measure 3: Eb, D, Eb, D, C, D (above), C (below)

Measures 4-6:

- Measure 4: D (above), Bb (below)
- Measure 5: C, Bb, C (above), Ab (below)
- Measure 6: C (above), Ab (below)

Measures 7-9:

- Measure 7: Ab (above), Ab (below)
- Measure 8: Ab, G (above), Ab (below)
- Measure 9: F, G (above), Eb (below)

Measures 10-12:

- Measure 10: F (above), Bb (below)
- Measure 11: Eb, D, Eb, D (above), C (below)
- Measure 12: C, Bb (above), Bb (below)

Lovers

page 3

73

G F Eb F Eb D Eb D C

Eb Bb C

16

D C Bb C C C C

Bb Ab Ab

19

C Eb Ab Ab C C Bb C D

Ab Ab Bb

22

F Eb D Eb

Bb Eb

YOU CAN NOW
TRY SECTION 6

