

Hi

Thank you for signing up for Pianoforall on Udemy. I hope you really enjoy the lessons

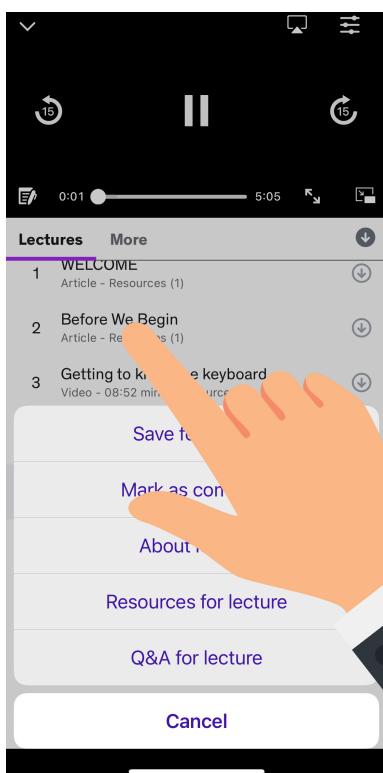
Pianoforall is a combination of Videos and PDF workbooks

You can download the COMPLETE PDF for each section from the 'RESOURCES' FOLDER of the first lecture of each section.

I have also divided up the complete PDF into smaller PDFs that are specific to each video.

You can download the shorter PDFs from the RESOURCES FOLDER of each video lesson

In a browser the 'Resources' are on the right under 'Course Content'



Course content

Section 1: Party Time - Play By Ear - Rhythm Style Piano

46 / 47 | 4hr 41min

- 1. Lesson 1 - Getting to know the Keyboard Introduction to Chords
*** 11min Resources
- Section1_Complete.pdf
Introduction to Chords
9min

In the UDEMY APP, to access the PDF, HOLD your finger on the lecture title. A pop-up menu will appear. Choose 'Resources for Lecture'. You can then view it or save it to your device

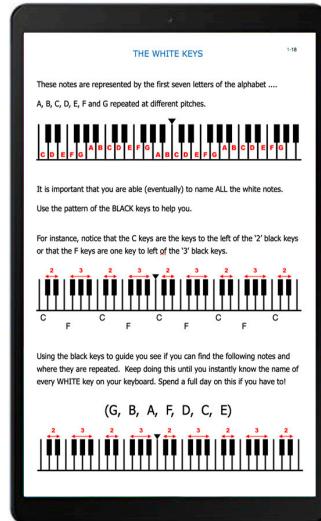
Best of luck and Happy Piano Playing!

Robin Hall

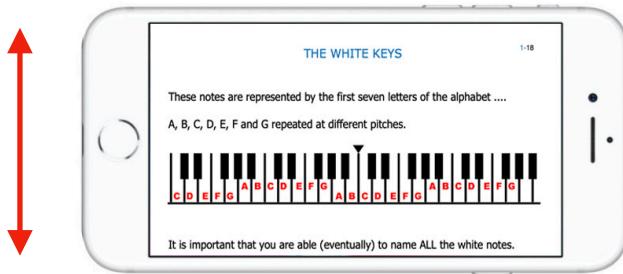
VIEWING THE PDF

On a computer you can view the PDF in a PDF Reader such as Adobe Reader

On a large tablet it is best to use a PDF reader that will allow you to SWIPE full pages right to left rather than having to scroll up or down



On a smaller device such as a smart phone it is best to use a PDF Reader that allows you to SCROLL up or down - that way you can open the page full width so you get the maximum viewing size - then scroll down to read more



You can click on **BOOKMARKS** which will bring up a clickable Table Of Contents

Welcome
Bookmarks
The Pianoforall Process
Equipment / Practice
Get to know the keyboard
Basic Chords
Rhythm 1 - Left Note /

Traditional piano is memorize other pe

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To do this they ha

Pianoforall works t

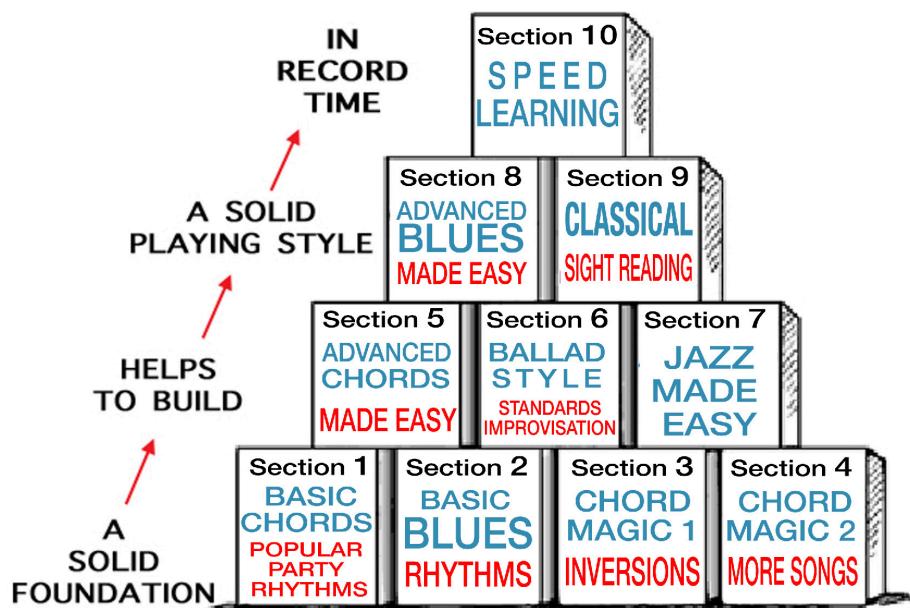
THE PIANOFORALL PROCESS

Traditional piano instruction generally begins with Sight Reading (being taught to memorize other peoples musical compositions using musical notation)

Unfortunately, this is an extremely laborious process and many accomplished 'sight readers' have no idea about how to play by ear or how the music they can sight read is constructed in the first place.

To do this they have to learn about chords and harmony.

Pianoforall works the other way round. You build a solid foundation using chords, 'real' sounding rhythms and grooves and then you BUILD on top of that and learn to play by ear and sight read along the way.



SECTIONS 1 TO 5 - LAY THE FOUNDATION

The secret to learning piano in the shortest time possible is to start with CHORDS. Even if you don't like to 'sing-a-long' with chords or you already have some knowledge of chords I still urge you to work through sections 1 to 5. There are some TERRIFIC party rhythms and the knowledge you gain will be invaluable. Pianoforall uses lots of memory tricks and formulas to speed up the learning process.

SECTIONS 6 to 10 - BUILD ON THAT FOUNDATION

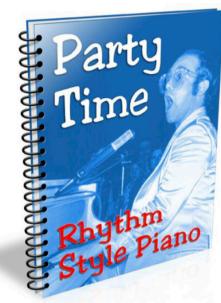
With the foundation laid the sky is the limit. Ballads, Jazz, Blues, Ragtime, Improvisation, composing melodies, Classical sight reading ALL become SO much easier when you have a solid foundation in chords, rhythm and basic harmony.

RHYTHM STYLE PIANO

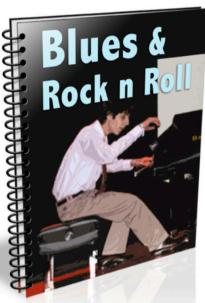
COMPLETE UNDERSTANDING OF CHORDS & RHYTHMS

Chords in the right hand with left hand notes or patterns

SECTION 1



SECTION 2



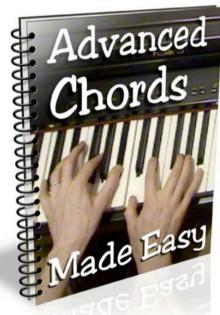
SECTION 3



SECTION 4



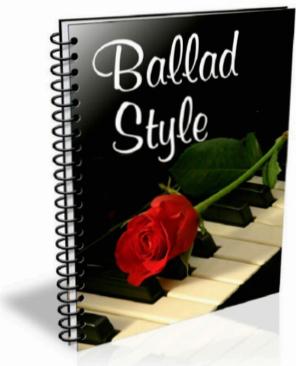
SECTION 5



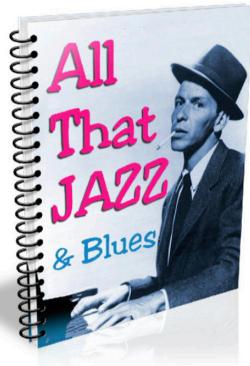
LEADS TO PLAYING MELODY & IMPROVISATION

Chords in the LEFT HAND with Right Hand Melody and Chord Tones

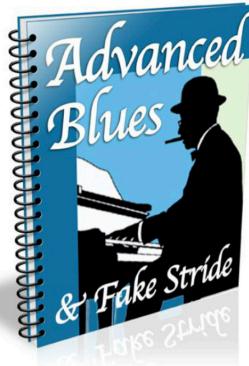
SECTION 6



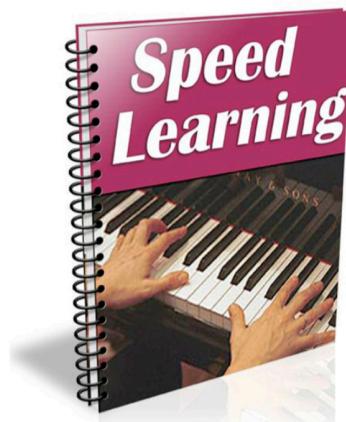
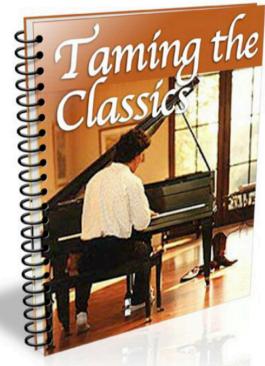
SECTION 7



SECTION 8



SECTION 9



SECTION 10

Scales
Arpeggios
Exercises
and workout in
ALL keys

WHY WE START WITH RHYTHM STYLE PIANO

Sections 1 to 5 teach 'Rhythm Style' piano - the same way people learn rhythm guitar. They learn chords - then they learn how to 'strum' a rhythm and then they sing along over the top.



You start with rhythm style piano because you can sound reasonably competent right away and you learn all about chords and how to use both hands together



Most popular singer-pianists like Billy Joel or Elton John play rhythm style piano - they don't play the melody because they are singing it.

If you listen to a song like 'Imagine' you will hear that the piano is rhythm style because you don't want to play the melody and sing at the same time

So remember - that you won't be playing the MELODY of these songs (in sections 1 to 5) so you won't be listening for that - you are trying to emulate the background rhythm. Because of copyright I can't show you all the exact extra riffs and so on but I try to give you as close a sound as possible

From section 6 onwards you will be applying your chord and rhythm knowledge to MELODIES - Ballad style - Jazz - Blues - Improvisation and even Classical pieces.

An understanding of CHORDS and RHYTHMS is ESSENTIAL for all these different genres. Chords are the BUILDING BLOCKS of ALL music

I assure you, you will be amazed at where this will all take you - but you need to put your preconceptions about what way you THINK you should be learning aside and please try to trust the lessons

Best of luck :-)



You have to learn to walk before you can run..

The rhythms you are about to learn
are REAL rhythms

But because this is section 1 they are in their most BASIC form so that complete beginners can play them.

As you progress you will learn how to embellish these rhythms with extra little touches that will make them far more 'musical'

As your 'ear' develops you will also be able to add melody lines TO these rhythms.

But - you have to start somewhere.

Your mission in section 1 is to make even these BASIC chords and rhythms sing and swing!

If a rhythm sounds bland - figure out how to spice it up -
alter the beat slightly - vary the loudness -
put more of an accent on certain beats -
add in your own touches if you can - experiment.

But above all - make SURE you know these chords and rhythms BEFORE you move on.

The Rhythms in this section are the basic underlying rhythms used in nearly EVERY popular tune ever written.

FIRST THINGS FIRST

KEYBOARDS



POSTURE



STOOL



PEDAL

WHAT KIND OF KEYBOARD

If you have yet to purchase a keyboard please keep the following criteria in mind.



It should have **at least 61 keys** - more is preferable. The keys should be full piano size keys - definitely NOT a mini keyboard.



You don't really need 88 keys



76 is a good number



61 keys are ok but you will eventually miss not being able to play lower



49 keys are simply not enough to learn on

I prefer weighted or semi weighted keys - but its up to your budget.

It ABSOLUTELY MUST have 'Touch Response' or 'Touch Sensitivity'

'Touch Response' means that the keys will respond to how hard or how lightly you strike them which will give your playing far more expression. If a keyboard doesn't have touch response every note will have exactly the same loudness ALL the time which will make your playing sound infuriatingly robotic.

A SUSTAIN PEDAL IS ESSENTIAL!

You also **MUST** have a sustain pedal - if your keyboard can't take a pedal then get a new keyboard. Check the back of the keyboard for a pedal INPUT.



A sustain pedal enables you to make a note continue sounding even after you lift your finger off the key.

Without a sustain pedal each note will last for only the length of time you have your finger on the key - so once you lift your finger the note stops sounding - very abruptly. So you can imagine - EVERYTHING without a pedal sounds 'staccato' - like clockwork - there is no variety - no 'sustain' - no depth.

I recommend the piano style sustain pedal rather than the tiny square black plastic pedal that forever moves around under your feet - and unless you are wanting to be a concert pianist - all you will need is a single sustain pedal.

Make sure you get a sustain pedal that is compatible with your keyboard brand and remember when you use a sustain pedal for the first time DON'T put your foot on it when you switch the piano on or else it will work in reverse - if you do that by mistake just switch off again - take your foot off the pedal and switch the keyboard on again.

WHAT ABOUT THE SUSTAIN SETTING ON YOUR KEYBOARD?

Many students ask if the sustain setting on their keyboard will do instead of a pedal.

The problem with the sustain setting is it creates CONTINUOUS sustain which is as bad as no sustain at all - everything you play becomes one continuous mess - like how an orchestra sounds when they are all tuning up their instruments .

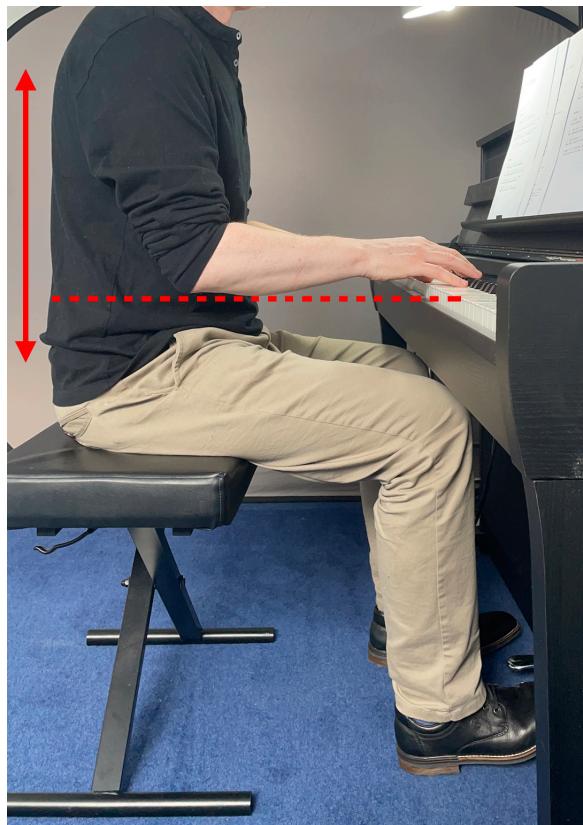


WHAT HEIGHT FOR YOUR KEYBOARD

Keyboards generally come with an adjustable stand. On an average acoustic Piano the height from the floor to the top of the keys is between 28 and 29 inches (71 and 74 cms). So aim for that height then adjust your piano stool.

PIANO STOOL

The first thing I would suggest is that you get a VERY comfortable chair or piano stool because sitting for even half an hour at the piano can make you quite sore to begin with. Personally I like the piano stools with the very large and thick padded seat - and one that can be adjusted to ANY height.

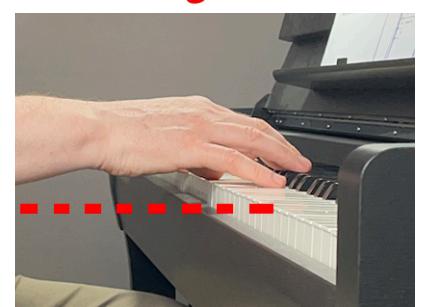
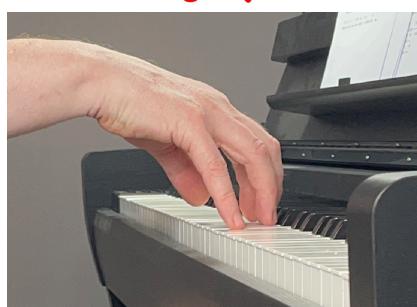


POSTURE

The height is important because you want to sit so that when your back is straight your lower arms (from your elbows to your wrists) are parallel to the ground and very slightly above the keys. You should sit close enough to the piano so that you can keep your back straight and relaxed. Your feet should be flat on the floor. It is also important to wear flexible shoes for when you use the pedal.

HAND POSITION

Keep the palm of your hands parallel to the ground. Try not to bend your wrists too much.



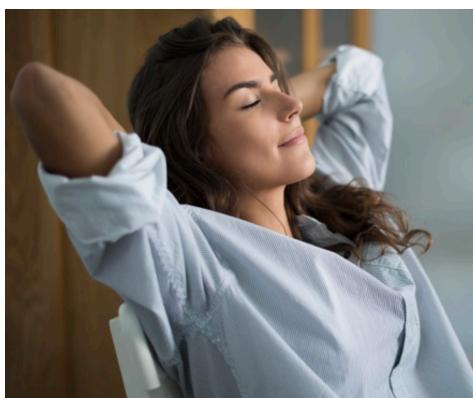
ADJUST YOUR POSITION IF NECESSARY

When you play a piece try to get a sense of being generally in the middle of the movement of the hands over the entire piece - so if it's a song that is nearly all played below middle C it's fine to shift yourself on the seat slightly to the left to make it all easier to play.



SET UP A GOOD LIGHT

Apart from needing to see the keys properly, you will be printing many of the pages of the course to set on your keyboard so it is important that you have a good light to be able to read them without getting eye strain.



STAY RELAXED

To begin with, learning piano can make you feel quite strained - you are using muscles that you have never used before.

Don't play too long. Take lots of breaks - even at the piano stop your practice now and then and gently stretch your arms and shoulders.

Keep your shoulders relaxed as you play. When we concentrate we tend to hold our breath so just relax your stomach now and then and you will breathe naturally.

HOW MUCH PRACTICE TIME

Like any training that involves muscles it is best to build up very slowly. No more than 20 minutes a day for a week or two building up to an hour or two.



It is best to divide your practice into two halves - in the first half practice any new exercises that are challenging. In the second half 'reward' yourself with the easier exercises or something you learned that is fun. You want to leave every practice session feeling positive. If you play the easy stuff first you may get tired and neglect the more challenging exercises, which slows down your progress.



HOW TO PRACTICE

Keep one thing in mind overall - the quickest way to improve on any difficult areas is DAILY - REPETITIVE practice.

If you find any exercise or technique difficult, just isolate it down to one or two bars or chords and repeat hundreds of times over a few days or weeks. When you do that you progress rapidly.

MUSCLE MEMORY

Many beginners repeat a few dozen times and wonder why they aren't improving. Professional musicians repeat hundreds or thousands of times to build **muscle memory**.

It's like learning to juggle - don't worry about mistakes just try again and again - build the muscle memory - relax and repeat - DAILY!

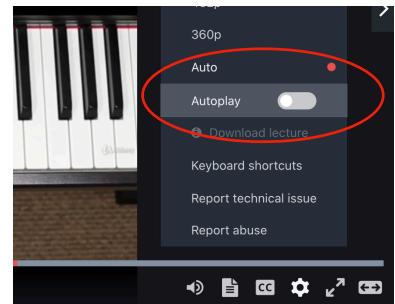


DON'T LET THE UDEMY PLAYER DICTATE THE PACE

The main problem with learning online through Udemy is that it's hard to work out how long to stay with a particular exercise or section.

It's tempting to just watch one video and go straight into the next one - Udemy even has it set automatically for the next video to play - so you need to **TURN THAT OFF!**

Click the Settings icon and then unclick 'Autoplay'



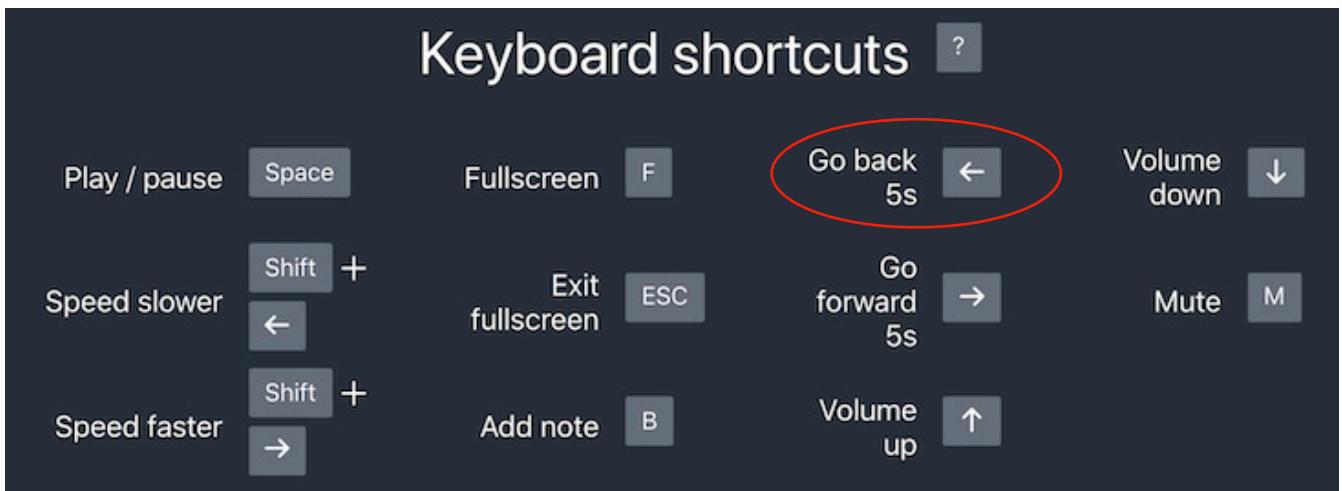
To turn off Autoplay in the UDEMY APP go to 'Account' then 'Video Playback Options'

You also have the option to play lectures at different speeds (.5x, 1x, 1.25x, 1.5x)

To change the speed of a particular lecture video, click the video speed icon at the bottom-left of the course player and select the speed you wish. **Half speed is '.5'**

A list of keyboard shortcuts can also be accessed by clicking the Settings icon at the bottom-right of the video player.

A very useful keyboard shortcut is **using the left arrow key to go back 5 seconds** (keep clicking the arrow key to go back in multiples of 5 seconds)



HOW LONG TO STAY ON EACH EXERCISE, CHAPTER OR SECTION

When you watch a video, treat it as if you have just had a face to face private lesson and that you are expected to PRACTICE what you learned BETWEEN lessons.

Of course YOU have to decide how long you need to practice and I know that's not easy.

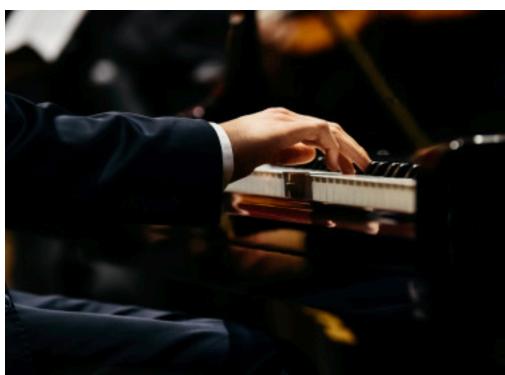
If you are able to play an exercise reasonably well, it's ok to move on, but you need to be sure you understand the concepts, whether it's a new rhythm or a new chord etc.



It doesn't have to be 'perfect' - in fact it may take a long time to perfect certain techniques but you just add them into your practice as you move on.

For instance the Blues Rhythms in section 2 can be easy to understand and are not too difficult to play slowly, but it may take months or even years to become totally proficient in them - so you can just add them into your practice now and then and over time they become easier.

REPETITION IS THE KEY TO SUCCESS



If you are really struggling with a lesson stick with it for a while and just keep repeating it over and over for a few days. I can't emphasize enough the importance of REPETITION.

Professional pianists may repeat a single passage thousands of times so that it becomes automatic.

Every now and then just go back to the start of whatever section you have been working on and play every exercise again. If you struggle with anything, flag it up as something to work on and add it to your daily practice.

APPLY WHAT YOU LEARN TO AS MANY COMPLETE SONGS AS YOU CAN

The exercises will teach you a lot - but the REAL learning will go in when you use the exercises to help you play FULL songs. You will learn how to do that later on in this section.

ARE WE THERE YET? - ARE WE THERE YET?

So many students ask HOW LONG WILL IT TAKE to complete the course? - or to become proficient enough to play ANY song just by hearing it?

I'm afraid those are IMPOSSIBLE questions to answer definitively - Sorry :(

Everyone learns at a different speed - everyone has different levels of ability - some people have a bit of skill on the piano - some people have more time to practice - some are more motivated - some want to be professional pianists and some just want to play a few songs for friends or family.



The variables are ENDLESS!

Just try to accept that it will take as long as it takes. If you want to make any real progress you need to devote at LEAST an hour a day to practice - and you need to practice **EVERY DAY!!**

Some students complete section 1 in weeks.
Some complete it in MONTHS.
and some take a YEAR or more!
and ALL of that is perfectly fine!

THE GOLDEN RULE OF PRACTICE

Practice what you CAN'T play - not what you CAN play

As I said earlier - divide your practice into two halves. First half, play the more difficult exercises - push yourself - repeat, repeat, repeat, repeat, repeat.

Then in the second half REWARD yourself by playing a few easier exercises or tunes. It's important to end your practice feeling relaxed and positive.

OK, LET'S GET STARTED



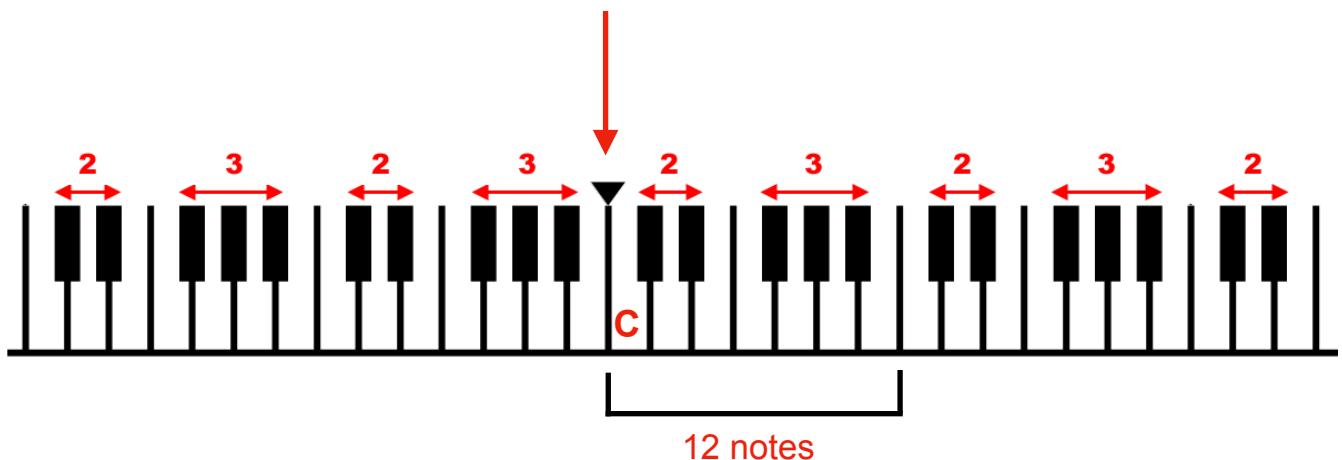
STEP 1

GETTING TO KNOW THE KEYBOARD

Notice how the pattern of the keys repeats itself.

See how there are two black keys then three black keys - then two again - then three and so on.

IMPORTANT! The tiny black arrow in the keyboard diagrams always indicates MIDDLE C, the C nearest the centre of your piano.



Each pattern contains the SAME 12 notes, but at higher or lower pitches.

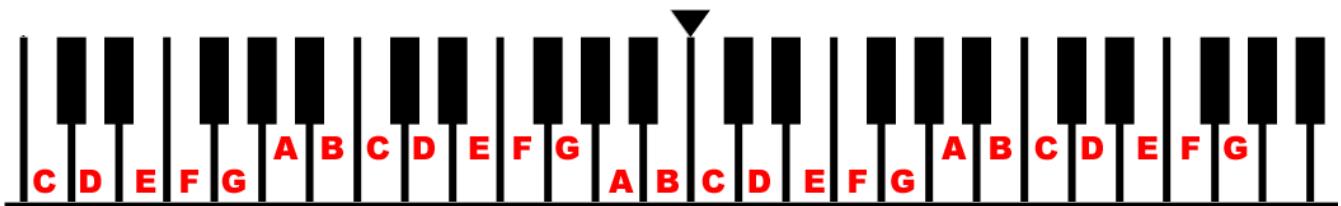
Think of Mickey Mouse singing a high C note and Pavarotti singing a low C note. Same note but at different pitches.

You really only have 12 distinct notes to memorize!

THE WHITE KEYS

These notes are represented by the first seven letters of the alphabet...

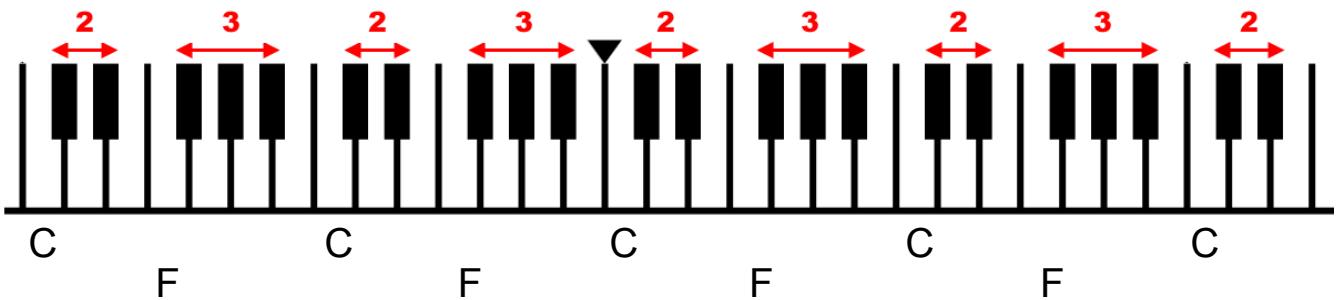
A, B, C, D, E, F and G repeated at different pitches.



It is important that you are able (eventually) to name ALL the white notes.

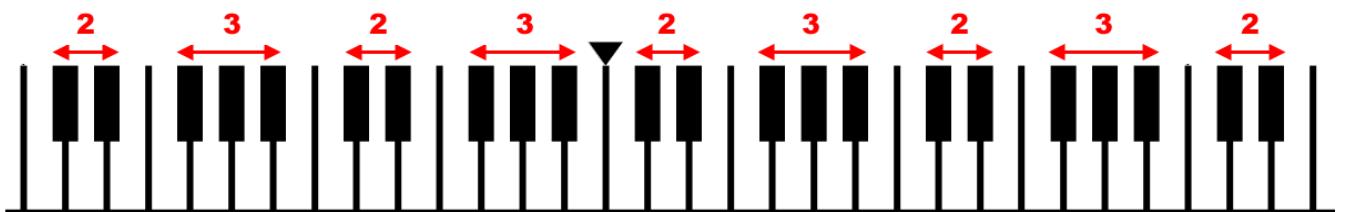
Use the pattern of the BLACK keys to help you.

For instance, notice that the C keys are the keys to the left of the '2' black keys or that the F keys are one key to left of the '3' black keys.



Using the black keys to guide you, see if you can find the following notes and where they are repeated. Keep doing this until you instantly know the name of every WHITE key on your keyboard. Spend a full day on this if you have to!

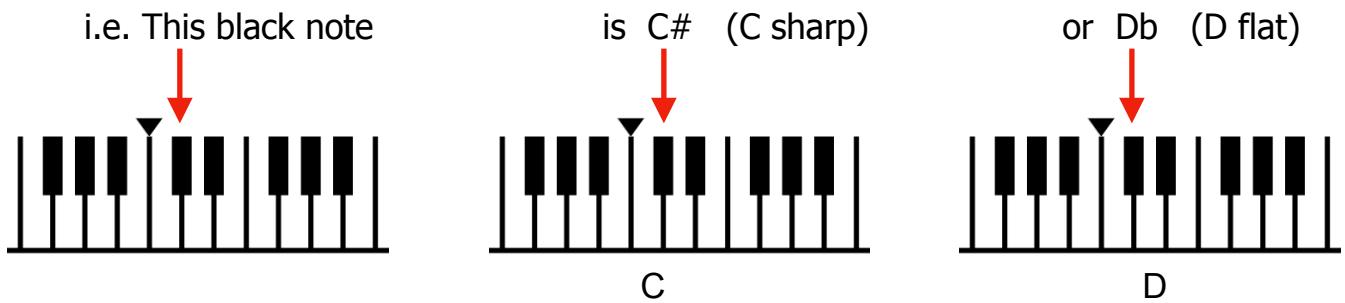
(G, B, A, F, D, C, E)



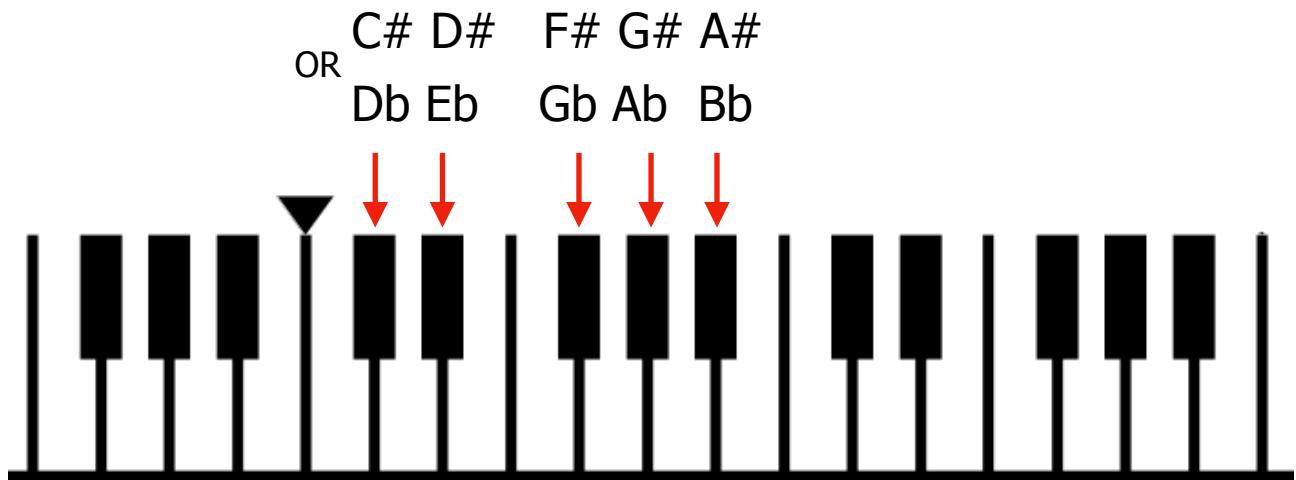
THE BLACK KEYS

The black keys are known as either SHARPS (#) or FLATS (b)
(don't worry about WHY - just memorize it all for now)

They are named using the white key NEAREST to them on their left or right.



Can you see how the other black keys are named



REMEMBER - DON'T ASK WHY - JUST ACCEPT IT FOR NOW

The key to playing piano INSTANTLY

CHORDS

A chord is simply 3 or more (particular) notes that when played together make a 'FULL' sound.

If this full sound is played rhythmically and various chords are used in a certain sequence, a nice background sound can be created for melodies or lyrics (vocals).

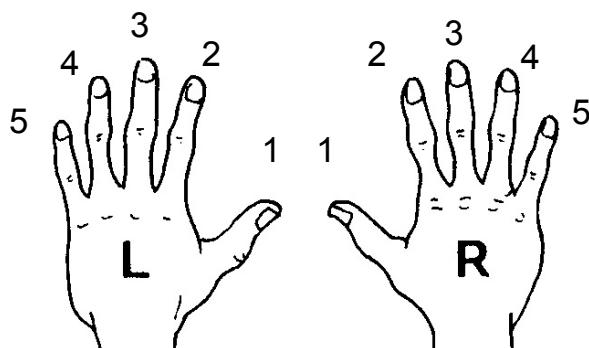
Let's play a very basic chord - the chord of C

Use your right hand - THUMB - MIDDLE FINGER - SMALL FINGER.

This isn't easy to start with but TRY TRY TRY to use these fingers

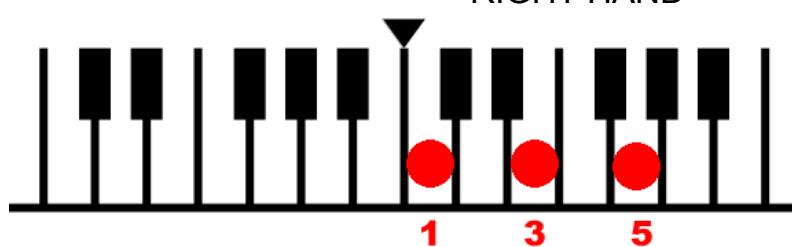
It won't take long to get used to it.

For all future fingering purposes number your fingers like this.



The Chord of C

RIGHT HAND



REMEMBER play all three notes TOGETHER - AT THE SAME TIME

Play it over and over until your fingers get used to the shape.

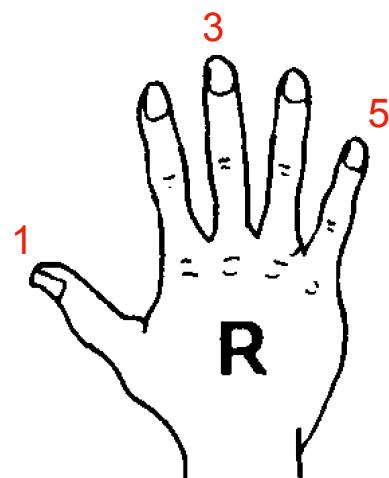
This is known as a **ROOT POSITION chord** because the note that gives the chord its name is the bottom (ROOT) note

About the FINGERING for the chords

Many beginners find it difficult using their 1st, 3rd and 5th fingers to play the basic chords.

Some find it easier to use their 1st, 2nd and 4th fingers.

So is it essential to stick to the suggested fingering?



There are a few different reasons to use the suggested fingers.

1. Beginners usually want to use what feels easier ONLY because it feels easier - but if they keep doing that they will never strengthen ALL their fingers which will be very limiting as they progress.
2. There IS a VALID reason to use your 1st, 3rd and 5th fingers for these basic root position chords. Later you are going to learn 'seventh' chords where you will be adding notes BELOW the basic chords. When you use 1 3 5 you can stretch your thumb further to the left to accommodate the added note - if you are using 1 2 4 this isn't so easy.
3. It is good to be FLEXIBLE enough to use different fingering at different times

Try using the suggested 1 3 5 for a few days - it WILL become easier.

Even just practice on a table top.

Put your hand into a 'claw' shape as if you are playing the chord of C major.

You may struggle to keep your other fingers (2nd and 4th) UP off the keys. That is perfectly normal to begin with and the more you practice the more your fingers will behave themselves :-)

A familiar tune using four VERY simple chords

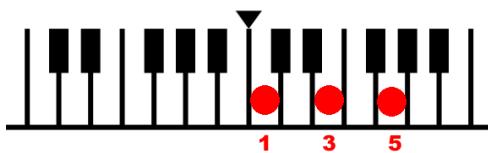
We're going to play a very familiar chord sequence using 4 simple chords.

(Don't worry about WHY a chord is the shape it is or why it is a 'major' or a 'minor' chord – just PLAY!) **PLAY FIRST ASK QUESTIONS LATER**

The 4 chords are C, A minor (written Am), F and G.

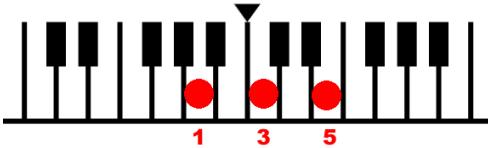
(Remember, play the three notes of each chord together - at the same time with your RIGHT HAND).

PLAY



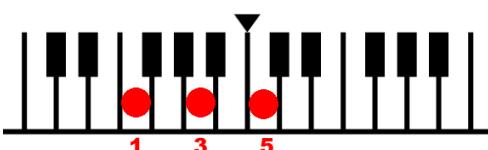
The Chord of C

THEN move the whole shape two notes left



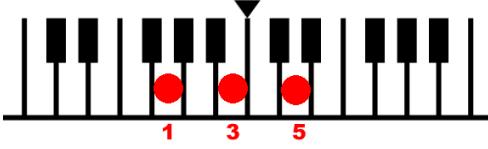
The Chord of Am (minor)

THEN move the whole shape two notes left



The Chord of F

THEN move the whole shape one note up



The Chord of G

Play them over and over in a repeat pattern SLOWLY.

C, Am, F, G, C, Am, F, G etc . . . (you may recognize the sequence)

These chords are in what is known as 'ROOT' position, with the THUMB on the note that gives the chord its name – the ROOT note.

Don't give up if playing these chords hurts your hand. That's normal for a beginner and won't last forever.

Let's make it more interesting by
adding some notes in the left hand...

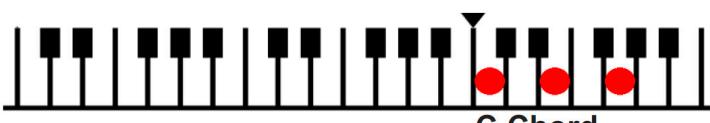
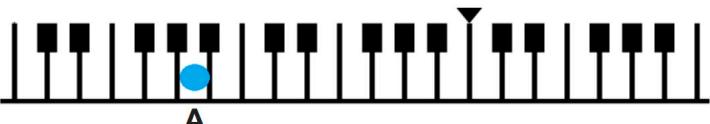
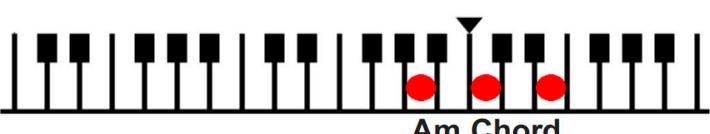
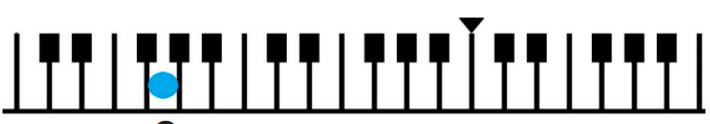
RHYTHM # 1
LEFT NOTE / RIGHT CHORD



RHYTHM 1 - "Left note / Right chord"

The left hand notes are the SAME note as the first note of the 'matching' right hand chord, but played an octave LOWER (8 notes to the left).

Use ANY left hand finger (for now).

PLAY LEFT HAND	
Then	
RIGHT HAND	
Then	
LEFT HAND	
Then	
RIGHT HAND	
Then	
LEFT HAND	
Then	
RIGHT HAND	
Then	
LEFT HAND	
Then	
RIGHT HAND	
REPEAT	

If you keep repeating this pattern you should recognize the sequence.



You DON'T use the pedal with this rhythm

LOTS of songs use this exact rhythm and chord sequence - it is actually known as the '1950s Chord Progression'

Play the sequence and see if you can SING-ALONG with any of the following songs - you may have to change the speed you play for each song. You don't have to spend a lot of time on this - its just to give you an idea of how one chord sequence can be used in MANY songs.

These aren't links - it's just a list of songs that use the progression

(Also check out a video on YouTube by 'The Axis Of Awesome - 4 chords')

Always look on bright side of life (chorus) - Eric Idle - Monty Python

All I have to do is dream - Boudleaux Bryant (covered by The Everly Brothers)

A Teenager in Love - Marty Wilde

Beyond the Sea - Jack Lawrence / Charles Trenet (cover - Frank Sinatra)

Blue Moon - Rodgers and Hart

Earth Angel - Curtis Williams (used in the film Back to the Future)

Eternal Flame - The bangles ("close your eyes - give me your hand...")

Heart and Soul - Hoagy Carmichael & Frank Loesser 1938 (used in the film 'Big' with Tom Hanks)

I will always love you (chorus) - Dolly Parton (covered by Whitney Houston)

Lollipop Lollipop O lolli lollipop - Julius Dixson (covered by Chordettes)

Lonely This Christmas - Mud (do your best Elvis impersonation)

My Boy Lollipop - Robert Spencer

Oh Donna - Ritchie Valens

Red Red Wine - Neil Diamond (the original chord progression is slightly different but the song still fits with C Am F G)

Take It On The Run - REO Speedwagon (play each chord twice)

This Boy - Beatles

Remember

If you have NEVER played piano before even basic chords can be quite difficult.

Go easy on yourself.

It takes a while for your mind to get used to the pattern of the keys.

and it takes a while for your fingers to get used to the strange shapes you are putting them in.

It will get easier the more you practice.





STUDENT Q & A

Q - Shouldn't I be learning scales and finger exercises?

A - Many students have a pre-conceived idea that they are 'meant' to start with scales and finger exercises. I have designed the course so that each exercise will naturally develop and exercise your fingers and help with two hand coordination - and you will have more fun which means you will be more motivated to keep practicing!

You can use the 'Melodic Interludes' (that you will learn in between the rhythm lessons) as warm up exercises.

In section 10 you will learn scales and arpeggio exercises in every key and you will feel more motivated to learn them AFTER being able to play some great piano by ear.

Q - I thought I would be playing chords in the left hand and melody in the right hand? How come I am playing chords in the right hand?

A - With Pianoforall you are starting with 'Rhythm Style Piano' the way people learn guitar. Rhythm Style Piano is a 100% valid piano style. It is the easiest way to learn chords and to get a professional sound right from the start.

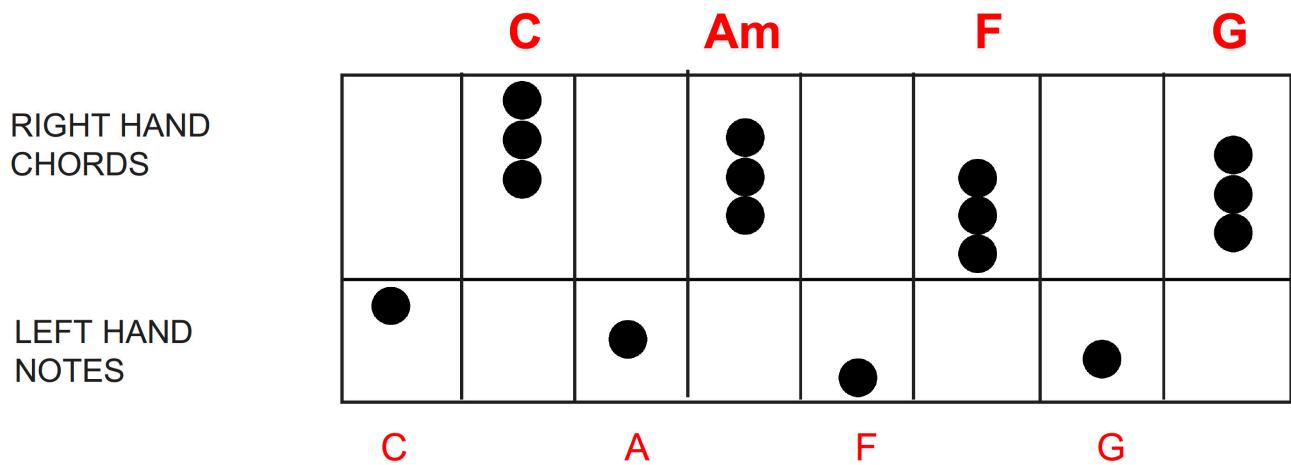
It is also essential to learn chords in BOTH hands for when you later play Ballad Style. From section 6 onwards you will play left hand chords with melody or improvisations in the right hand.

AN EASIER WAY TO WRITE IT ALL DOWN

If I had to describe everything using keyboard diagrams this book would end up about 800 pages long! Let's look at an easier way...

Imagine that the Left Hand single notes were represented by single dots and the Right Hand three-note Chords were represented by three vertical dots.

The pattern you just played could be written in the following way...



This is very similar to how proper music notation works.

Can you see the similarities?

	NAME OF CHORDS	C	Am	F	G
RIGHT HAND					
LEFT HAND					
	C note	A note	F note	G note	

Notice the SHAPES & PATTERNS

Can you see how clever music notation is?

PROPER music notation is actually the EASIEST and most CONCISE way to describe musical ideas

So I'm going to teach you some very BASIC music notation

BUT DON'T PANIC!

At this stage
ALL you need to do is to see the music notation
in terms of **SHAPES** and **PATTERNS**

I will name the Left Hand notes and the Right Hand chords for you

Look at it again

NAME OF CHORDS	C	Am	F	G
RIGHT HAND				
LEFT HAND				
	C note	A note	F note	G note

WHAT FINGERS TO USE IN THE LEFT HAND

It's ok to learn the rhythm by just using one finger in the left hand.

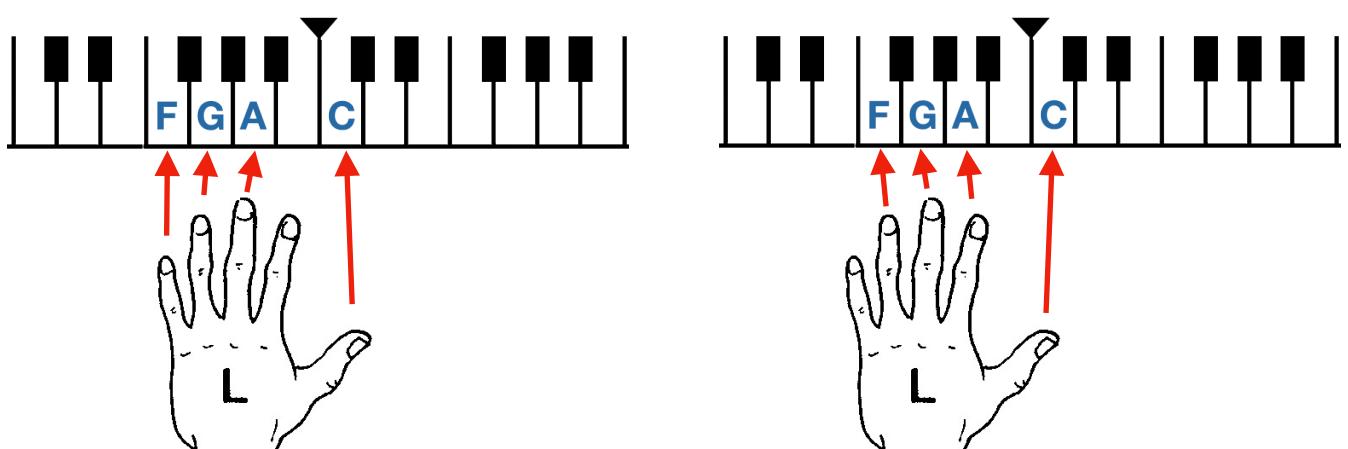
But eventually you will want to use more 'economical' and logical fingering.

The simple rule is... **USE WHATEVER FINGER IS CLOSEST TO THE TARGET NOTE**

So in the Left Note/Right Chord rhythm,
the left hand moves from **C** down to **A** down to **F** up to **G**

And the closest fingers to these notes are...

thumb, 3rd, 4th and 5th fingers OR thumb, 2nd, 3rd and 4th fingers



Use this principle in ALL the rhythms to follow, but remember there is no ABSOLUTE rule regarding fingering and often what determines the finger is if it leads logically to the FOLLOWING note

I will write in suggested fingering. If you struggle with certain fingers please do practice using them otherwise you will never strengthen your weaker fingers



OK...
A little bit more
BASIC music notation

Just FOUR pages

and then you'll be ready
to start playing

**YOU DON'T NEED TO
MEMORIZE ANY OF THIS**
Just UNDERSTAND it

You will learn more about music notation later but
this is all you need for now to get you started

Basic Musical Notation

So what do all the lines and symbols MEAN?



It's simple...

The TOP set of lines (and the spaces between them) represent keys to the RIGHT of middle C on your piano that are often played with the RIGHT HAND. (The symbol 

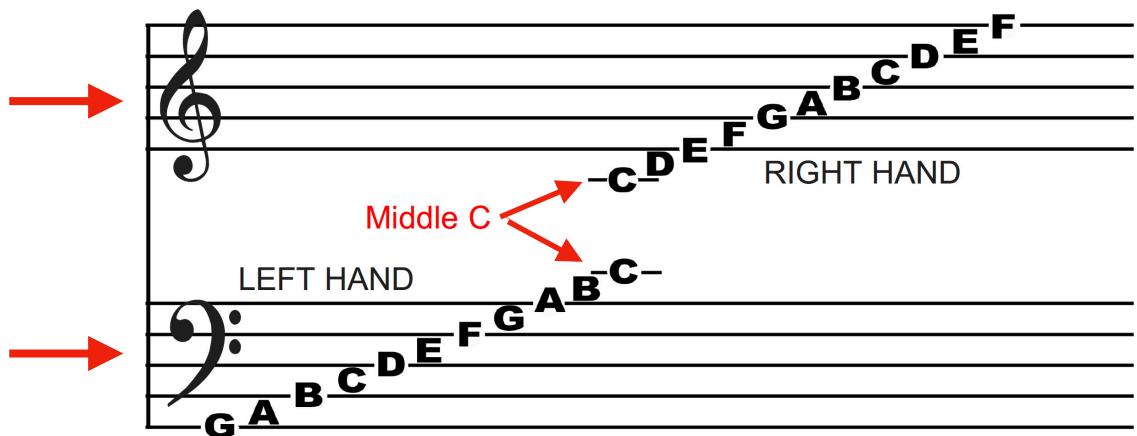
The BOTTOM set of lines (and the spaces between them) represent keys to the LEFT of middle C that are often played with your LEFT HAND. (The symbol ♩:)

The two sets of lines are 'split' at MIDDLE C - which is indicated by a separate small line either below the Right Hand lines or above the Left Hand lines

The two sets of lines (and spaces) are known as 'Staves'

This symbol
is called a
'Treble Clef'

This symbol
is called a
'Bass Clef'



JUST LIKE READING A BOOK

We read music in the same way that we read the sentences of a novel – from the [left of the page to the right](#).

Getting back to our ‘dots’ on the Lines and Spaces. As we scan from left to right we play those keys (notes) that the dots on the Lines and Spaces represent.

Should there be SEVERAL dots (notes) in the SAME VERTICAL PLANE we must play these keys SIMULTANEOUSLY.

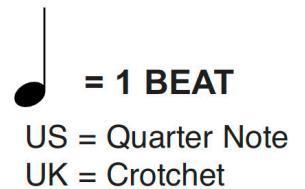
Read from left to right

Order of play 1st 2nd 3rd 4th

BARS & BEATS

To make music easier to follow it is divided into segments called BARS.
BARS are divided into BEATS.

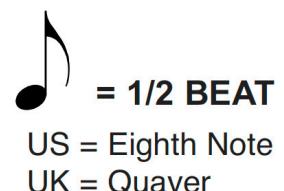
The most commonly used rhythm is 4 BEATS in EACH BAR.



Count 1 2 3 4 | 1 2 3 4 ||

A beat with a 'hook' on it is a HALF BEAT.

You could play up to 8 half beats in each bar.



To make half beats easier to write out, if there are two, three or four in a row they are grouped together by joining the hooks of their tails.



So 8 HALF beats are written:

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and ||

Notice that half beats are counted with the use of the word 'and' (or the symbol +).

This means we don't have to start counting out too many numbers.

BARS & BEATS

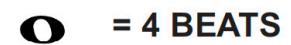
Notes can be HELD for 2 beats (hold each note DOWN for 2 beats)



US = Half Note
UK = Minum

Count (1 2 (3 4) (1 2 (3 4)

Notes can be HELD for 4 beats (hold each note DOWN for 4 beats)



US = Whole Note
UK = Semibreve

Count (1 2 3 4) (1 2 3 4)

Periods of **silence** are shown by symbols called RESTS.

1 Beat Rest 2 Beat Rest 1/2 Beat Rest 4 Beat Rest

Count 1 2 3 (4) 1 2 (3 4) 1 + 2 + 3 + 4 (+) (1 2 3 4)

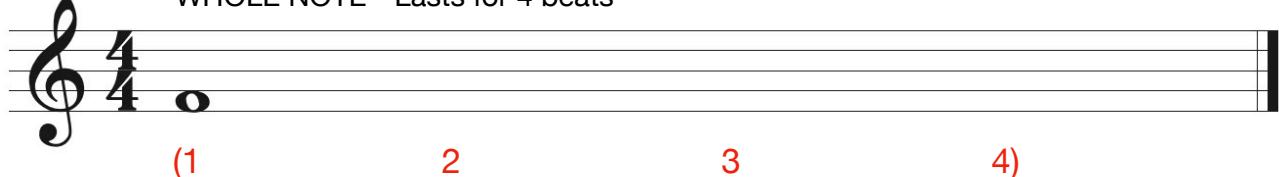
NOTES AS FRACTIONS

The American names for the various notes make sense if you view them in terms of mathematical divisions or fractions

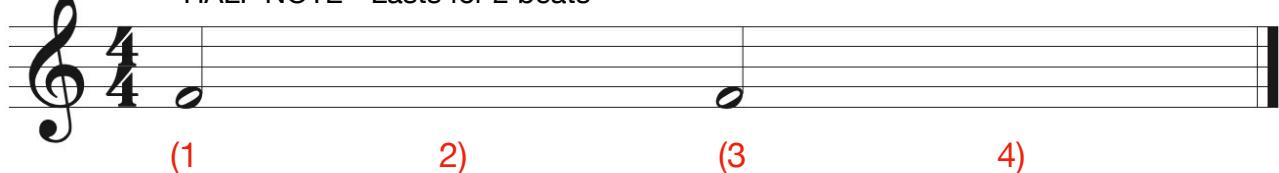
We will use the American names for notes throughout the course

Note below how the largest note value - a WHOLE NOTE - is broken down to different fractional levels

WHOLE NOTE - Lasts for 4 beats



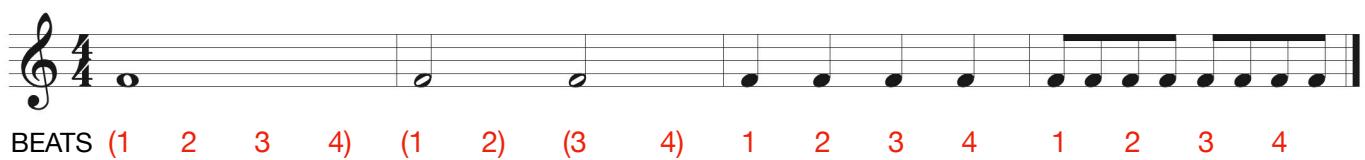
HALF NOTE - Lasts for 2 beats



QUARTER NOTE - Lasts for 1 beat



EIGHTH NOTE - Lasts for 1/2 a beat



The WHOLE note



is held for 4 beats

The HALF note



is held for 2 beats

The QUARTER note



is held for 1 beat

The EIGHTH note



is held for half a beat

A TUNE THAT USES THE DIFFERENT BEATS

Jingle Bells uses all the beats you have looked at so far.

You don't have to play it at the piano. Just sing the song and observe the length of the different beats. Tap the tune out on a table top and count the beats.

The musical notation for "Jingle Bells" consists of four staves of music, each with a treble clef and a common time signature (indicated by a '4'). The lyrics are written above the notes, and red numbers below each note indicate the beat value:

- Staff 1:** Jin (1), gle (2), Bells (3), (4). Jin (1), gle (2), Bells (3), (4).
- Staff 2:** Jin (1), gle (2), all (3), the (4), way (1), (2), (3), (4).
- Staff 3:** Oh (1), what (2), fun (3), it (4), is (1), to (2), ride (3), in (4), a (and).
- Staff 4:** One (1), horse (2), o (3), pen (4), sleigh (1), (2), hey! (3), (4).

MEMORIZING THE LINES AND SPACES

1-39

I'm sure everyone has heard the phrase "Every Good Boy Deserves Football" and of course this is used to help memorize the lines of the Right Hand staff in musical notation.

This really IS the best way to do it. There is a special 'Note Finder' on the next page which you can print out but it is still best to use your memory.

Here are the usual tricks... Check this on your NOTE FINDER on the next page.

RIGHT HAND LINES

Every **G**ood **B**oy **D**eserves **F**ootball

RIGHT HAND SPACES

F A C E

LEFT HAND LINES

Good **B**oys **D**on't **F**righ**t**en **A**nimals

LEFT HAND SPACES

A C E Garage

Then notice that the Lines and Spaces above and below the Right Hand lines have the same pattern. This is the same for the Left Hand.

USE ALL THE C NOTES AS ROUGH GUIDES

To begin with, I will write in the names of the notes for you but you STILL have to know WHERE each note is. If you memorize the position of the C notes. This will help you 'get your bearings'.

The diagram illustrates the correspondence between the musical staff and the piano keyboard. It shows how the lines and spaces of the staff align with the white keys of the piano. The red 'C's on the keyboard indicate the positions of the notes on the staff. The red dashed lines show the mapping from the staff to the keyboard.

NOTE FINDER

Print this out

The chart illustrates the notes of the C major scale across different octaves and instruments.

Treble Clef Staff: Shows notes E, F, G, A, B, C, D, E. Middle C is indicated by a dashed line pointing to the C note on the staff.

Bass Clef Staff: Shows notes G, A, B, C, D, E, F, G. Middle C is also indicated by a dashed line pointing to the C note on the staff.

Keyboard Diagram: Shows a piano keyboard with black keys. Red 'C' labels are placed under the white keys at the start of each octave. A yellow 'F' label is placed above the white key between the two black keys in the middle octave.

Piano Keyboard: Shows a full piano keyboard with black and white keys. Red 'C' labels are placed under the white keys at the start of each octave. A yellow 'F' label is placed above the white key between the two black keys in the middle octave.

Congratulations

You survived
Basic Musical Notation

It wasn't THAT bad was it...

Now let's learn
some more chords
and start playing some
PIANO!



LESSONS CHECKPOINT



- Do you have the right equipment - a 'touch sensitive' keyboard with a SUSTAIN PEDAL? - a good piano stool? Is your keyboard at the correct height?
- Have you unticked Udemy's 'autoplay' button?
- Can you name all the white keys instantly? This is ESSENTIAL!!
Play the following keys one by one in every octave.

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

- Do you understand Rhythm Number 1 - Left Note / Right Chord?
- Can you play the chords of C, Am, F and G?
- Apply the Left Note / Right Chord rhythm to Chord progression C-Am-F-G.
- Were you able to sing any of the song list over your rhythm?
- Do you understand Basic Music Notation? bars - beats - treble clef - bass clef ? Do you know where middle C is on your keyboard?
- Do you understand why we start with RHYTHM STYLE piano?
- Do you know how to use the Udemy player? Have you unticked the 'autoplay' button? Are you able to slow the video down by half?

Please don't move on unless you can name every WHITE key on the piano INSTANTLY. There are only 7 unique white keys to remember and if you use the black keys as a guide it is easy to play each note in any octave.

Even if it takes a week to learn this you HAVE to do it!

LET ME INTRODUCE YOU TO THE
EASY-TO-PLAY
ALL WHITE KEYS
C FAMILY CHORDS



The Easy 'All White Keys' C Family Chords

If you play the white notes from one C note to another (from LEFT to RIGHT) you will have played the scale of C (major)... **C D E F G A B C**

A chord can be built on each of these notes, giving you seven chords. Three are called major chords, three are minor chords and one is a 'diminished' chord.

DON'T WORRY WHY – JUST MEMORIZE!

Here are the chords.

(The major chords don't use any symbol for major. i.e. C Major is written simply as C)

	C (major)
	Dm (minor)
	Em (minor)
	F (major)
	G (major)
	Am (minor)
	B° (diminished)

The Easy 'All White Keys' C Family Chords

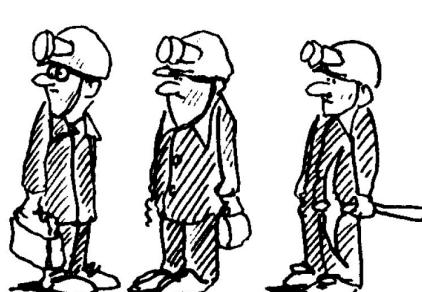
It is really helpful to memorize all the chords you learn so that you can play them the instant you see them written in a song.

The 7 chords in the C Family are really easy to remember.

There are 3 MAJORS, 3 MINORS, and 1 'DIMINISHED'



3 MAJORS
C F G



3 MINORS
Dm Em Am



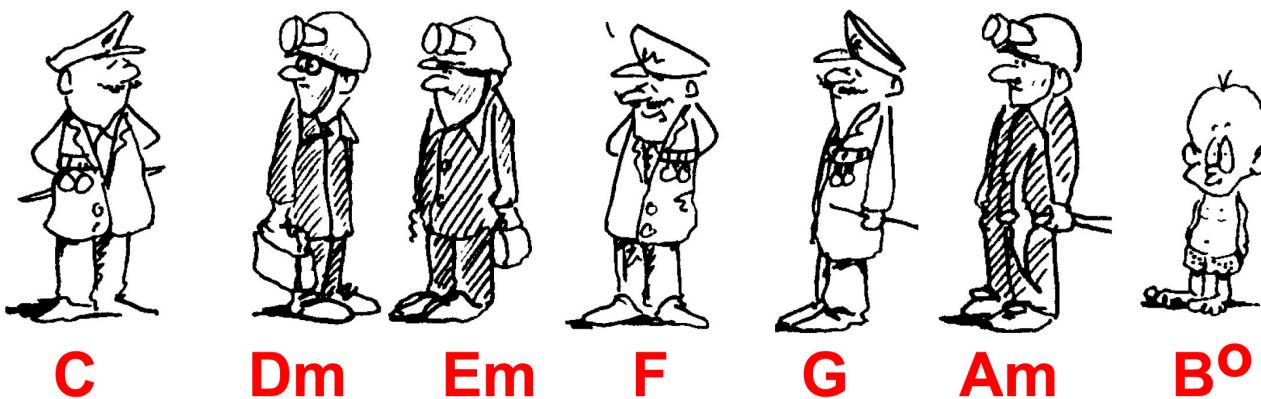
1 'DIMINISHED'
B°

Use the word '**D E A D**' to help you remember the 3 MINOR chords.

Then remember that the DIMINISHED chord is the LAST one in the scale
B diminished (the last born - the baby of the family)

Then the three that are left are the MAJORS **C, F, G**

PLAY THEM AND SAY THEM...



LET'S PUT THE C FAMILY CHORDS TO USE



RHYTHM # 2 STRAIGHT BEAT



RHYTHM NUMBER 2

STRAIGHT BEAT

Remember the first chord sequence you played ? C Am F G

First of all you played each chord once in the right hand.
Then you played a left hand note followed by the right hand chord.

OK now let's try it another way.

Play each chord TWICE - SLOWLY with your RIGHT hand
So TWO beats for EACH chord C C Am Am F F G G

Along with the FIRST of the two beats play the ROOT note of the chord
(the note that gives the chord its name) one or two octaves lower down
the keyboard with the LEFT hand.

Keep the pedal down over each chord change



(note - these 3 chords are played below middle C)

RIGHT HAND CHORDS C Am F G

LEFT HAND NOTES C A F G

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

Remember - this chord sequence is used in songs like:

BLUE MOON, HEART & SOUL, OH WON'T YOU STAY, ALL I HAVE TO DO IS DREAM, ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE and many more.

USING THE SUSTAIN PEDAL

When you press the sustain pedal down, any note that is played will be 'sustained'.



i.e. the sound will keep going as long as you hold the pedal down even if you lift your fingers off the keys.

As soon as you lift your foot OFF the pedal, the sustain will stop so the note will stop sounding.

If a song uses sustain pedal - it generally means that the pedal will be held DOWN over the majority of the tune.

You will only lift the pedal briefly, and replace it again VERY quickly, when you change chords or measures.

You want to get a balance between too much sustain and not enough sustain.

It will be easy to tell if you are not using the pedal enough because the sound will be very abrupt and staccato.

It is more difficult to know if you are using too MUCH pedal. You need to listen to your own playing very carefully.

Let's try the progression again and pay close attention to the pedaling. Remember, lift and replace the pedal VERY quickly between chord changes.

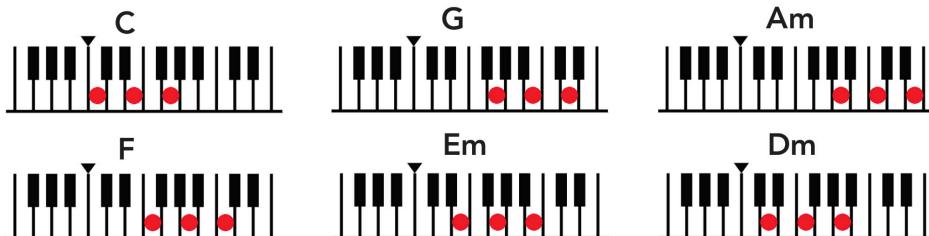
The musical score shows a 4-measure progression in common time (indicated by '4'). The key signature changes with each chord: C major (no sharps or flats), A minor (one sharp), F major (one flat), and G major (one sharp). The melody is composed of quarter notes on the B4 and D5 strings. The bass line consists of half notes on the E1 and G1 strings. Red arrows labeled 'PEDAL' indicate when the sustain pedal should be depressed between chords. The first three chords (C, Am, F) each have a single red arrow under them, while the G chord has two red arrows, one under each half note.

Straight Beat

Practice Progression

The following chord sequence is another very common progression used in many slow songs such as 'Let it Be' or 'No Woman No Cry'.

CHORDS USED



PEDAL over each chord change

RH CHORDS	C	G	Am	F
LH Notes	C	G	A	F

C	G	F	Em	Dm	C
C	G	F	Em	Dm	C



The STRAIGHT BEAT rhythm can be played with or without the pedal. If it is a slow song (like Let It Be) then you use the pedal over each chord change. If it is a fast tempo song then you won't need to use the pedal.

I will indicate in the videos whether to use it or not.

Straight Beat VARIATIONS

A 'Straight Beat' rhythm is any rhythm where the right hand plays steadily on the main beat (which can be single beats or half beats) and where the left hand - when played - is played exactly on one or more of the right hand beats.

So we could have several variations:

One chord in each bar (RH = 4 straight beats, LH = played on first beat of each bar)

Musical notation for one chord per bar variation. It shows a treble clef, a bass clef, and a 4/4 time signature. The left hand (LH) is shown with a bass note 'C' in red in the first bar and 'Am' in red in the second bar. The right hand (RH) is shown with four vertical stems in each bar, indicating four straight beats per bar.

Same chord over 2 bars (RH = 4 straight beats per bar, LH = played on first beat of the first bar and held over the 2 bars)

Musical notation for same chord over 2 bars variation. It shows a treble clef, a bass clef, and a 4/4 time signature. The left hand (LH) is shown with a bass note 'C' in red in the first bar and another 'C' in red in the second bar, connected by a curved line (tie). The right hand (RH) is shown with four vertical stems in each bar.

The curved line connecting the 2 bass notes is called a 'tie' and indicates that the note is HELD over the two bars

Two chords per bar (2 beats for each chord)

Musical notation for two chords per bar variation. It shows a treble clef, a bass clef, and a 4/4 time signature. The left hand (LH) is shown with a bass note 'C' in red in the first bar, 'Am' in red in the second bar, 'F' in red in the third bar, and 'G' in red in the fourth bar. The right hand (RH) is shown with two vertical stems per bar.

Two chords per bar - each chord is just played once and held

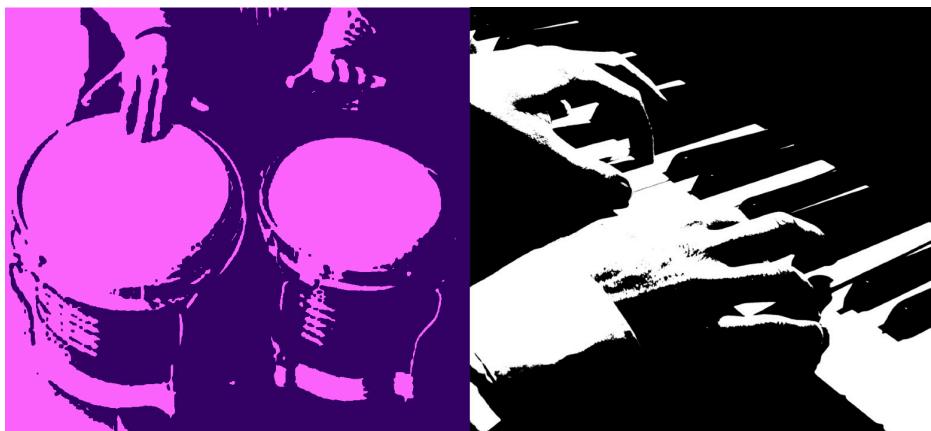
Musical notation for two chords per bar - each chord is just played once and held variation. It shows a treble clef, a bass clef, and a 4/4 time signature. The left hand (LH) is shown with a bass note 'C' in red in the first bar, 'Am' in red in the second bar, 'F' in red in the third bar, and 'G' in red in the fourth bar. The right hand (RH) is shown with one vertical stem per bar.

Eight X eighth notes per bar (count "1 and 2 and 3 and 4 and")

Musical notation for eight X eighth notes per bar variation. It shows a treble clef, a bass clef, and a 4/4 time signature. The left hand (LH) is shown with a bass note 'C' in red in the first bar, 'Em' in red in the second bar, 'Dm' in red in the third bar, 'F' in red in the fourth bar, and 'G' in red in the fifth bar. The right hand (RH) is shown with eight eighth notes per bar, indicating a fast eighth-note pattern.

DON'T USE
THE PEDAL
WITH THIS
VERSION

About The Practice Progressions



How to follow the Practice Progressions

In the practice chord progressions throughout the course, you will see chord symbols either written above lyrics or inside boxes.

If you see one chord in a box, you play that chord for 4 beats in the specified rhythm. (Later when you learn the 3 Beat Bounce Rhythm each box will denote 3 beats per bar)

RHYTHM: Straight Beat (In the style of... Hey Jude - Beatles)

This little line under the key indicates the MIDDLE C key

C	G	G	C	F	C	G	C
---	---	---	---	---	---	---	---

One Bar 4 beats One Bar 4 beats

Play a C chord for 4 beats using Straight Beat Rhythm Play a G chord for 4 beats using Straight Beat Rhythm Play a G chord for 4 beats using Straight Beat Rhythm Play a C chord for 4 beats using Straight Beat Rhythm Play an F chord for 4 beats using Straight Beat Rhythm Play a C chord for 4 beats using Straight Beat Rhythm Play a G chord for 4 beats using Straight Beat Rhythm Play a C chord for 4 beats using Straight Beat Rhythm

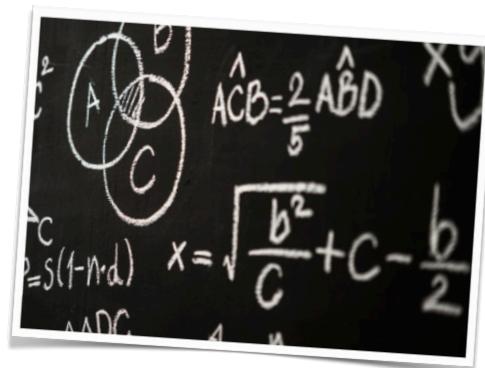
If you see TWO chords in a box you play each chord for 2 beats.

RHYTHM: STRAIGHT BEAT (In the style of... Blue Moon)

These Rhythms Are FORMULAS

It is important to understand that the rhythms you will be learning in section 1 are FORMULAS that can be applied to ANY chord.

You first learn how to play the rhythm for ONE chord, which explains what to play in BOTH hands.

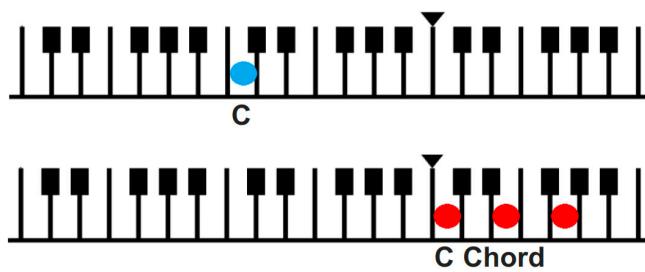


So you basically learn a 'FORMULA' for the Rhythm.

For instance - the first rhythm you learned was called [Left Note / Right Chord](#).

The 'formula' for the 'Left Note / Right Chord' Rhythm is..
Play a Left Hand bass note followed by the Right Hand chord
 (and the left hand bass note is the ROOT note of the Right hand chord)

ie. If we are playing a C chord, and we apply the Left Note / Right Chord formula, we play a C bass note followed by a C chord in the right hand.



If the next chord in the progression is an Am chord we simply APPLY the EXACT SAME formula to the chord of Am - which means we play an A note in the left hand followed by an Am chord in the right hand.

And we just follow the same process for ALL chords in the progression.

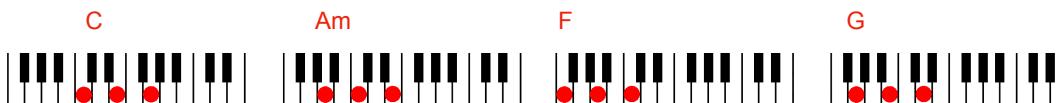
So - even though the progressions just show the CHORD - you will be applying the formula (which shows what to play in BOTH hands) TO that chord.

APPLYING the Left Note / Right Chord

Rhythm 'Formula' to a Progression

1-55

RHYTHM: Left Note / Right Chord (*LN/RC*) (In the style of... Blue Moon)



C	Am	F	G	<i>repeat</i>
---	----	---	---	---------------

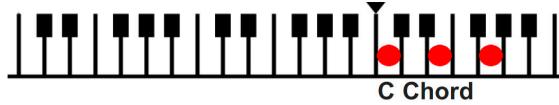
← One Bar 4 beats → ← One Bar 4 beats →

Play a C chord for 2 beats using LN/RC Rhythm Play an Am chord for 2 beats using LN/RC Rhythm Play an F chord for 2 beats using LN/RC Rhythm Play a G chord for 2 beats using LN/RC Rhythm

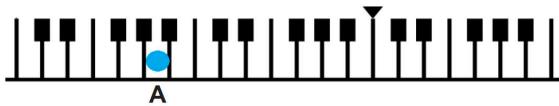
BAR 1 BEAT 1 = Left Note



BEAT 2 = Right Chord



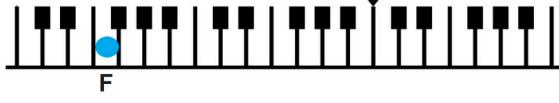
BEAT 3 = Left Note



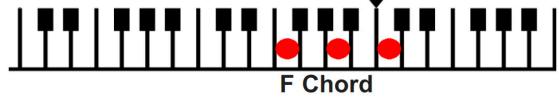
BEAT 4 = Right Chord



BAR 2 BEAT 1 = Left Note



BEAT 2 = Right Chord



BEAT 3 = Left Note

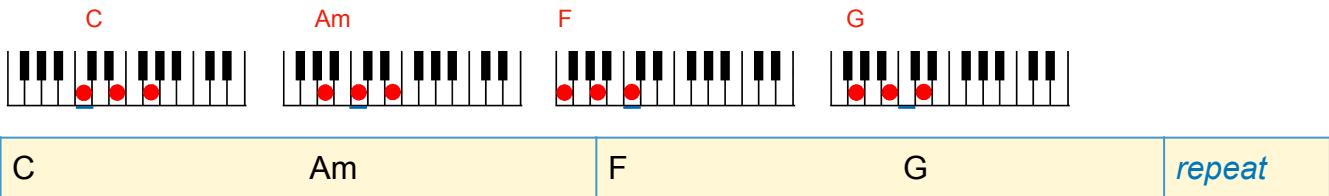


BEAT 4 = Right Chord



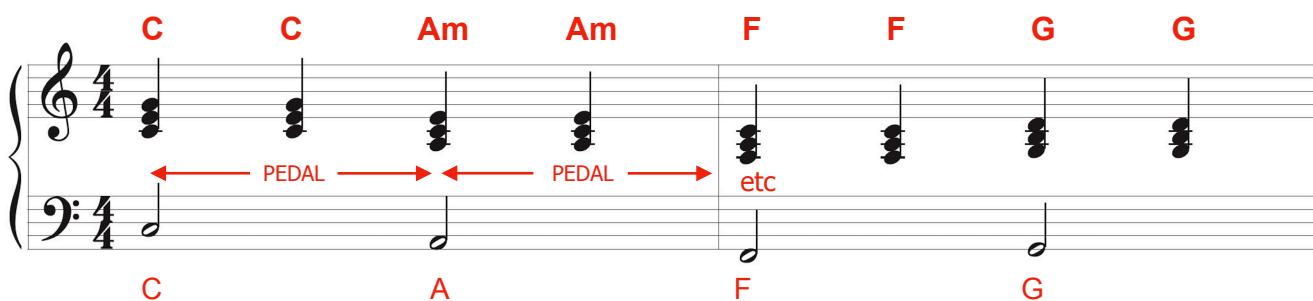
APPLYING the Straight Beat Rhythm 'Formula' to a Progression

RHYTHM: Straight Beat (In the style of... Blue Moon)



← One Bar 4 beats → ← One Bar 4 beats →

Play a C chord for 2 beats using Straight Beat Rhythm Play an Am chord for 2 beats using Straight Beat Rhythm Play an F chord for 2 beats using Straight Beat Rhythm Play a G chord for 2 beats using Straight Beat Rhythm



BAR 1	BEAT 1	C Chord
	BEAT 2	C Chord
	BEAT 3	Am Chord
	BEAT 4	Am Chord
BAR 2	BEAT 1	F Chord
	BEAT 2	F Chord
	BEAT 3	G Chord
	BEAT 4	G Chord

From Practice Progression to Complete Songs

1-57

This course is not about teaching particular songs. You are going to learn MUCH more than that!

The course is teaching you ESSENTIAL techniques that you HAVE to know in order to PLAY (or COMPOSE) any song in any genre.

I don't use sheet music, melody lines, lyrics or sing the melody of any copyrighted songs. I start you off with 4 to 8 bars of suitable songs that work with each rhythm - and if you want to play the complete song all you need is the rest of the lyrics and chords.

****YOU DON'T NEED THE SHEET MUSIC AT THIS STAGE****

Remember you are starting with RHYTHM STYLE piano - You are NOT playing the MELODY (you will learn how to do that later) - For now you ONLY need the chords, lyrics and rhythm style.

If you do a search online you will find lots of sites that give you the rest of the chords and the lyrics. I recommend ultimate-guitar.com because they pay artists for the use of their songs.

Just use their FREE search box (you DON'T need to join the site)
Type in the song and then **choose the top result with CHORDS** (NOT 'Pro')

ULTIMATE GUITAR COM

Tabs Shots^{new} Articles Forums + Publish tab Pro

auld lang syne 1 new

robinhall32 [pro] 10

MY TABS 132

PLAYLISTS 1

MESSAGES

SETTINGS

BANDS FOUND

Misc Traditional use

James Taylor use

Susan Boyle use

Pentatonix use

89 tabs found

ARTIST	SONG	RATING	TYPE
Misc Traditional	Auld Lang Syne ★	High quality	Official
	Official version created by UG Guitar Team. Includes chords with lyrics, and interactive tab synchronized with backing tracks		
	Auld Lang Syne ○	2:14 ★★★★ 25	Pro
	Flute, Overdriven Guitar, Electric Guitar (jazz)		
	Auld Lang Syne	★★★★★ 220	Chords
	Auld Lang Syne (ver 2)	★★★★★ 389	Chords

I have created a video to show how to find lyrics and chords online and also how to change the key of the songs if you need to.



STUDENT Q & A

Q - The progressions on Ultimate Guitar and other chord sites don't look like the progressions in Pianoforall?

A - In Ultimate Guitar you get the chords written above the lyrics. Keep in mind the chords may not always be above the exact word - so be prepared to tweak it a bit.

[Verse 1]

G

D

Should auld acquaintance be forgot,

Em

C

And never brought to mind?

Sites like Ultimate Guitar have their limitations - because they are geared towards 'guitar' and the progressions are created by regular guitarists who use the sites so sometimes they aren't great when it comes to piano versions ie with the song Piano Man



STUDENT Q & A

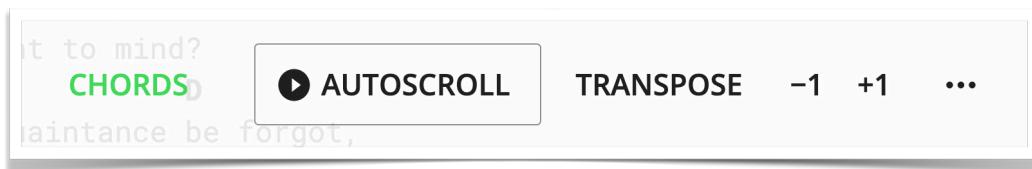
Q - Some of the progressions on Ultimate Guitar use different chords than you are using in the progressions in Pianoforall?

A - Songs are often written using chords that suit the vocal range of the composer of the song and some of these chords may be ones you haven't learned yet - so with these songs I have to change the 'key' of the song so that it uses only chords you have learned - this is called 'transposing'. Basically it is just raising or lowering the overall pitch of the song. You may have heard singers tell a pianist to play in a particular key that suits their voice.

Dont worry too much about the theory behind this. Just accept for now that you may have to transpose some of the songs you find online to suit the chord progressions that I use in Pianoforall

TRANSPOSING IN ULTIMATE GUITAR

You will see the 'Transpose' function near the bottom of the screen. Just keep hitting the plus or minus until the first chord of the progression matches the first chord of the progression in Pianoforall.



If the transpose function isn't active you can just copy the whole progression (with the lyrics) and transpose it in the free software at logue.net

A Note about using Ultimate-Guitar for chords and lyrics

I have explained in Section 1, that if you want to apply the rhythms to complete songs you can get the rest of the chords and lyrics on various chord websites online.

I recommend Ultimate-Guitar.com because they pay royalties to artists for use of their songs. But please be aware that any 'black key' chords on Ultimate Guitar BY DEFAULT are shown as sharps - not flats

So if I show a progression with all flat chords (like Bb, Eb or Ab) - on ultimate guitar the chords will show as sharp chords (ie A#, F#, G#)

For example - if I give a few bars of 'Auld Lang Syne' in the key of F major (which has Bb in it) - when you go to ultimate guitar to get the rest of the lyrics and chords you will notice they (incorrectly) use A# instead of Bb

F C
Should auld acquaintance be forgot,
Dm A#
And never brought to mind?

So you need to CHANGE THE SETTINGS IN ULTIMATE GUITAR

Simply click on the 3 vertical dots at the bottom of the screen and then choose 'USE FLATS' from the menu

And remember - if your next search is for a song that has SHARP chords then you need to change this back again

Auld Lang Syne	
Words by Robert Burns	
Best song to ever ring in the New Year. This may not be completely correct, it sounds pretty good to my ears. Happy holidays and a joyful new year!	
[Verse 1]	More Reset settings
<p>F C</p> <p>Should auld acquaintance be forgot, Dm Bb</p> <p>And never brought to mind?</p> <p>F C</p> <p>Should auld acquaintance be forgot, Dm Bb F</p> <p>And auld lang syne!</p>	<input type="checkbox"/> Dark mode <input type="checkbox"/> Tuner <input checked="" type="checkbox"/> Show chords <input type="checkbox"/> Chords for... <a>Guitar > <input checked="" type="checkbox"/> Transpose ² <a>-1 +1 > <input checked="" type="checkbox"/> Use Flats <input type="checkbox"/> Chords font color <a>Black > <input checked="" type="checkbox"/> Highlight chords <input type="checkbox"/> Left handed <input type="checkbox"/> Font size <a>-1 +1 > <input type="checkbox"/> Typeface <a>Roboto Mono >
[Chorus]	
<p>F C</p> <p>For auld lang syne, my dear, F Bb</p> <p>For auld lang syne.</p> <p>F C</p> <p>We'll take a cup o' kindness yet, Dm Bb F</p> <p>For auld lang syne.</p>	<input checked="" type="checkbox"/> Use Flats <input type="checkbox"/> Chords font color <a>Black > <input checked="" type="checkbox"/> Highlight chords <input type="checkbox"/> Left handed <input type="checkbox"/> Font size <a>-1 +1 > <input type="checkbox"/> Typeface <a>Roboto Mono >
[Verse 2]	
<p>F C</p> <p>And surely you'll buy your pint cup! Dm Bb</p> <p>And surely I'll buy mine!</p>	<input type="checkbox"/> AUTOSCROLL <input type="checkbox"/> TRANSPPOSE ² <a>-1 +1 >



STUDENT Q & A

Q - The rhythms don't sound like the songs!! What am I doing wrong?!

A - *In the first 5 sections don't expect to hear a melody line.*

You are starting with RHYTHM STYLE piano - which is an ACCOMPANIMENT style.

This is the same way most people learn guitar.

It's a great way to sound reasonably professional right away.



and it teaches you essential chord knowledge which you will be using LATER when you DO start playing melodies from section 6 onwards.



So - please bear with the first 5 sections even if you aren't much of a singer,

you WILL learn a lot :-)

STRAIGHT BEAT RHYTHM

PRACTICE PROGRESSIONS

C FAMILY CHORDS



A note about the progressions

Mostly in the course, the progressions are shown as chords in boxes (no lyrics) where one box represents one bar (measure). These chord 'boxes' clearly show how many chords are to be played in each bar.

RHYTHM: Straight Beat (Auld Lang Syne)

C	Am	Dm	G	C	F
2 beats	2 beats	2 beats	2 beats	4 beats	4 beats

But I have also included some public domain songs where I can show the lyrics with the chords above - the way you will see it on chord sites like ultimate guitar.

For example:

C Am Dm G
 Should old acquaintance be for - got,
 C F
 And never brought to mind?

The problem with this type of progression is there is no clear indication of how many beats each chord is to be played for

YOU have to decide that based on the melody and the lyrics. So you play each chord until the chord above the lyrics changes.

How to locate specific songs in the videos

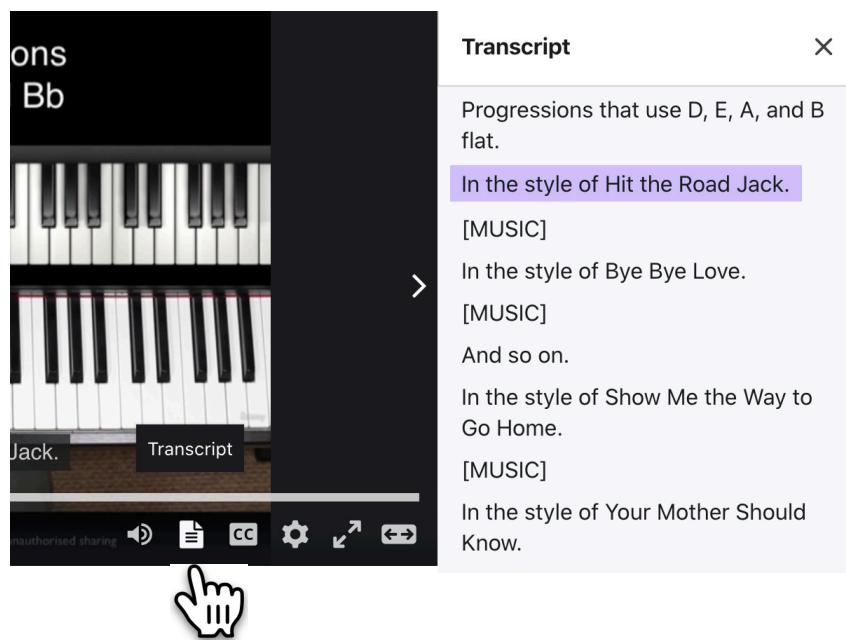
1-64

USE THE VIDEO 'TRANSCRIPT' AS A CLICKABLE LIST OF CONTENTS

Udemy videos have a REALLY useful feature - the 'TRANSCRIPT'

You can open a TRANSCRIPT of the dialogue in the video and each line of dialogue is a clickable link that takes you to a particular section of the video

So all you need to do is scan the transcript for whatever part of the video or song you are looking for and click on the words. No more scrolling through the videos!



C FAMILY CHORDS - STRAIGHT BEAT

RHYTHM: STRAIGHT BEAT (Auld Lang Syne - New Years Eve favourite)

The image shows five piano keyboard diagrams representing chords from the song "Auld Lang Syne". Each diagram has red dots on specific keys to indicate which ones to play. Above each diagram is a red label indicating the chord name.

- C:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left.
- Am:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 7th position.
- Dm:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 2nd position.
- G:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 7th position.
- F:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 2nd and 4th positions.

C Am Dm G

Should old acquaintance be for - got,

C F

And never brought to mind?

C Am Dm G

Should old acquaintance be for - got,

F G C

And the days of auld lang syne?

RHYTHM: STRAIGHT BEAT (Carrickfergus - Van Morrison/Brian Kennedy/Ronan Keating/Bryan Ferry)

The image shows four piano keyboard diagrams representing chords from the song "Carrickfergus". Each diagram has red dots on specific keys to indicate which ones to play. Above each diagram is a red label indicating the chord name.

- C:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left.
- Dm:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 2nd position.
- G:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 7th position.
- Am:** Red dots on the white keys at the 1st, 3rd, and 5th positions from the left, plus the 7th position.

(C) Dm G C Am

I wish I was, in Carrickfergus.

Dm G C

Only for nights, in Ballygrand.

Dm G C Am

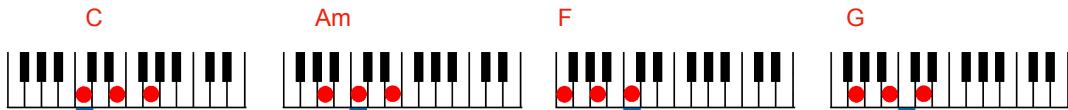
I would swim over, the deepest ocean

Dm G C

The deepest ocean, to be by your side.

C FAMILY CHORDS - STRAIGHT BEAT

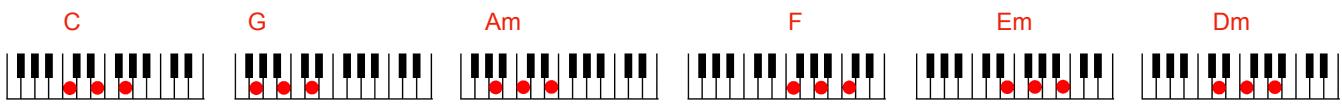
RHYTHM: STRAIGHT BEAT (Blue Moon / All I Have To Do Is Dream / It'll Be Lonely This Christmas)



C	Am	F	G	<i>repeat</i>
---	----	---	---	---------------

PEDAL over each chord change

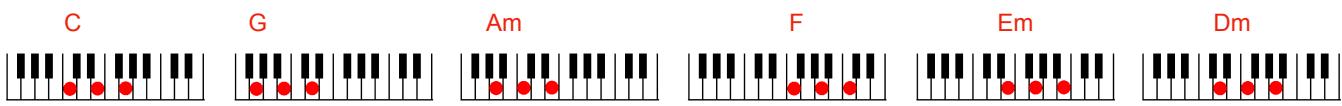
RHYTHM: STRAIGHT BEAT (In the style of... Let It Be - Beatles)



C	G	Am	F	C	G	F Em Dm C
---	---	----	---	---	---	-----------

PEDAL over each chord change

RHYTHM: STRAIGHT BEAT (In the style of... No Woman No Cry - Bob Marley)



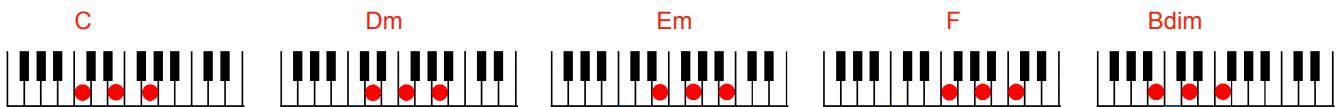
Chorus

C	G	Am	F	C	F Em Dm	C	G
---	---	----	---	---	---------	---	---

PEDAL over each chord change

C FAMILY CHORDS - STRAIGHT BEAT

RHYTHM: STRAIGHT BEAT (In the style of... Lean On Me - *Bill Withers*)



Don't use the PEDAL - but 'hold down' the chords where indicated - Watch the Video

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

C	C	Dm	Em	F	(hold)	F	Em	Dm	C
(hold)	C	Dm	Em	Em/G	(hold)	Dm/G			
C	C	Dm	Em	F	(hold)	F	Em	Dm	C
(hold)	C	Dm	Em	Bdim/G	(hold)	C			

RHYTHM: STRAIGHT BEAT (In the style of... When A Man Loves A Woman - *Michael Bolton*)



C	G	Am	C	F	G	C	G
---	---	----	---	---	---	---	---

PEDAL over each chord change

RHYTHM: STRAIGHT BEAT (In the style of... Somewhere Only We Know - *Keane*)



8 half beats per bar

C	Em	Dm	F	G	repeat
---	----	----	---	---	--------

Don't use the PEDAL in this progression

Listen to the original songs on YouTube first

RHYTHM: STRAIGHT BEAT (In the style of... Say Something - A Great Big World)

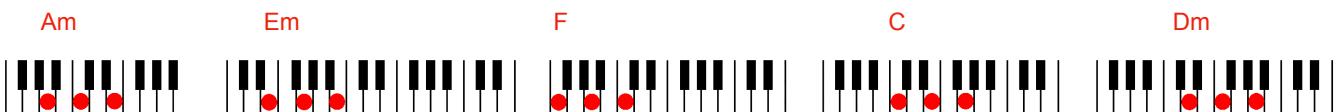


Intro & Verses (Hit each chord TWICE)

Am	F	C	G	repeat
----	---	---	---	--------

PEDAL over each chord change

RHYTHM: STRAIGHT BEAT (In the style of... When We Were Young - Adele)



SLOW - Hit each chord ONCE

Am	Em	F	C	Dm	C	repeat
----	----	---	---	----	---	--------

PEDAL over each chord change

RHYTHM: STRAIGHT BEAT (In the style of... Too Good At Goodbyes - Sam Smith)



SLOW - Hit each chord ONCE

Dm	F	C	Gm *	repeat
----	---	---	------	--------

PEDAL over each chord change

* This is a new chord 'Gm' which you will come across a lot and it's easy to play. Just play a G chord and then move the middle note down onto the Bb



STUDENT Q & A

Q - I don't know these songs - what do I do?

A - I have tried my best to choose a wide variety of well known popular songs for the practice progressions but I realise not everyone will know them. Keep in mind that as you learn more chords and rhythms there will be a greater number of songs to choose from.

The best way to familiarise yourself with the songs is to listen to them on YouTube. Keep in mind that the original may be in a different key so you may not be able to 'play along' with them.

You can also just consider the practice progressions as EXERCISES for the chords and rhythms and try your best to play through all of them.

As you progress through the course you will hopefully encounter more songs that you know.

Q - I see the chords in the boxes for the right hand - so what do I do with my left hand?

A - The Progression boxes are showing the chord to be used for the rhythm in BOTH hands

Remember - when you learn a rhythm you learn a FORMULA that you apply in BOTH HANDS to any given chord or series of chords (progression)

If this isn't clear you may need to go back a few chapters

MELODIC INTERLUDE #1



The Amazing Broken Chord Ballad

AN IMPRESSIVE 'BROKEN CHORD' BALLAD
THAT USES ALL THE BASIC

C FAMILY CHORDS

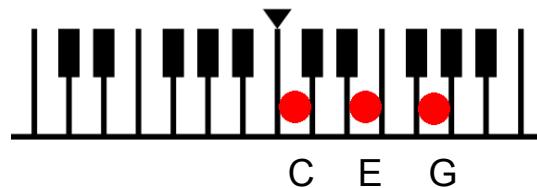
The Amazing Broken Chord Ballad

This ballad is a GREAT way to learn all your chords in both hands and all the white keys on the keyboard.

It is SO easy yet it sounds really fancy and complicated!
Everyone will be VERY impressed!

Once you learn the sequence using ONE chord it's really easy to play the rest of the tune.

Think first of all about the **chord of C** in your **RIGHT HAND**.



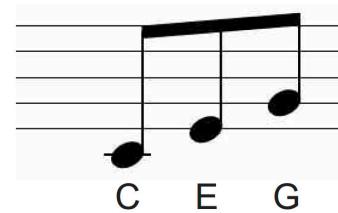
Now instead of playing the three notes at the SAME time play them **ONE AT A TIME** starting with C .

So play the **C** note with your **THUMB**.

Then play the **E** note with your **MIDDLE** finger.

Then play the **G** note with your **PINKY** finger. (5th finger)

This is called a 'BROKEN CHORD'
and here's how it looks in Music Notation.



OK...so far so good!

Now try playing the SAME thing but with your LEFT HAND.

So play the **C** note with your **PINKY** finger (Left Hand)

Then play the **E** note with your **MIDDLE** finger (Left Hand)

then play the **G** note with your **THUMB** (Left Hand)

Great - now go to Part 2 →

Part 2

Hopefully you can now play the chord of C as a BROKEN CHORD in both hands.

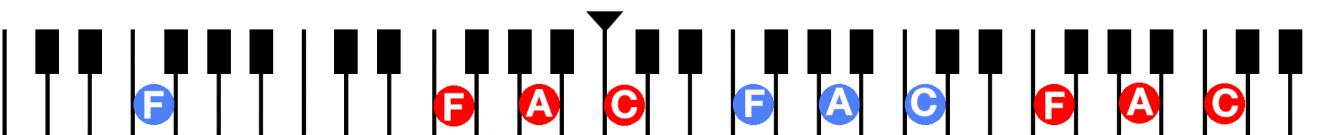
Now for the exciting part.

You're going to make a SWEEPING 'melody line' using broken chords.

1. Play a SINGLE C note two octaves (16 keys) to the left of middle C in your LEFT HAND (any finger).
2. Then play a broken C chord one octave (8 keys) up from that note in your RIGHT HAND.
3. Then lift your LEFT HAND over your right and play a broken C chord another octave up in your LEFT HAND.
4. Finally sweep your right hand under the left and play a broken C chord another octave up in your RIGHT HAND.

Keep the SUSTAIN pedal down throughout.

Now see if you can play the same pattern but THIS time use the chord of F.



GET THE IDEA?

To play the entire tune use the pattern with the following chord sequence.

C, F, B^o, Em, Am, Dm, G, C

(End the tune on an 'extra' single C note)

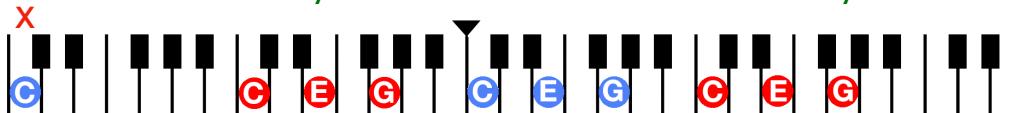
The keyboard diagrams on the next page will give the location of the notes.

How to remember the sequence

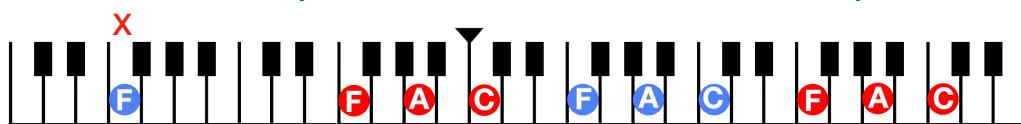
You don't want to rely on sheet music or even having to look at the chord progressions to play the piece - you want to MEMORIZE the sequence so you can sit down at any piano and just play it!

Use the black keys as a guide to easily remember the sequence of chords.

C - one key to the LEFT of the TWO black keys

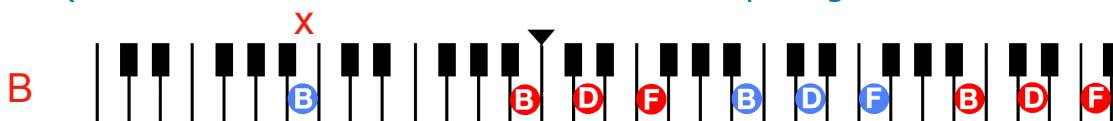


F - one key to the LEFT of the THREE black keys

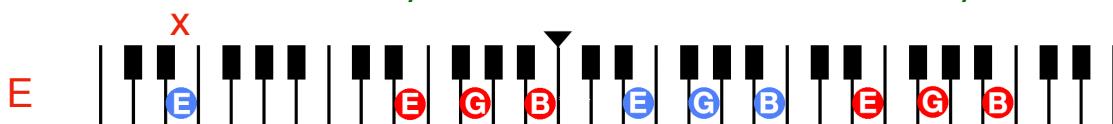


B diminished - one key to the RIGHT of the THREE black keys

(Also note that the next four chords will be spelling the word 'B E A D')



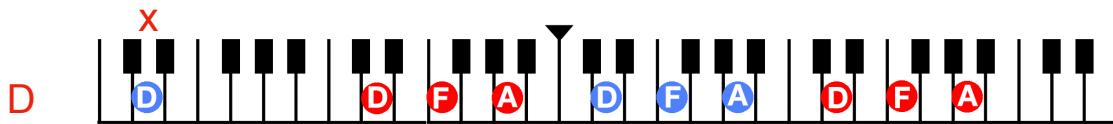
Em - one key to the RIGHT of the TWO black keys



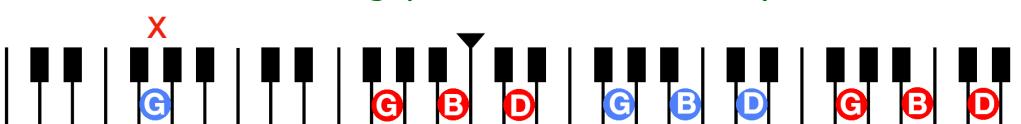
Am - second 'gap' of the three black keys



Dm - middle of the TWO black keys



G - first 'gap' of the three black keys



(and then we end with a repeat of the C pattern)

As Musical Notation



Keep the sustain pedal down throughout EACH bar

CHORDS C C C F F F ^{*}B^O B^O B^O

Count 1 and 2 and 3 and 4 and 5 and

CHORDS Em Em Em Am Am Am Dm Dm Dm

CHORDS G G G C C C C (end on a C note)

NOTE - The above notation is in '5/4' time which means there are 5 beats in each bar.
As you play you can count each bar as "1 and 2 and 3 and 4 and 5 and"

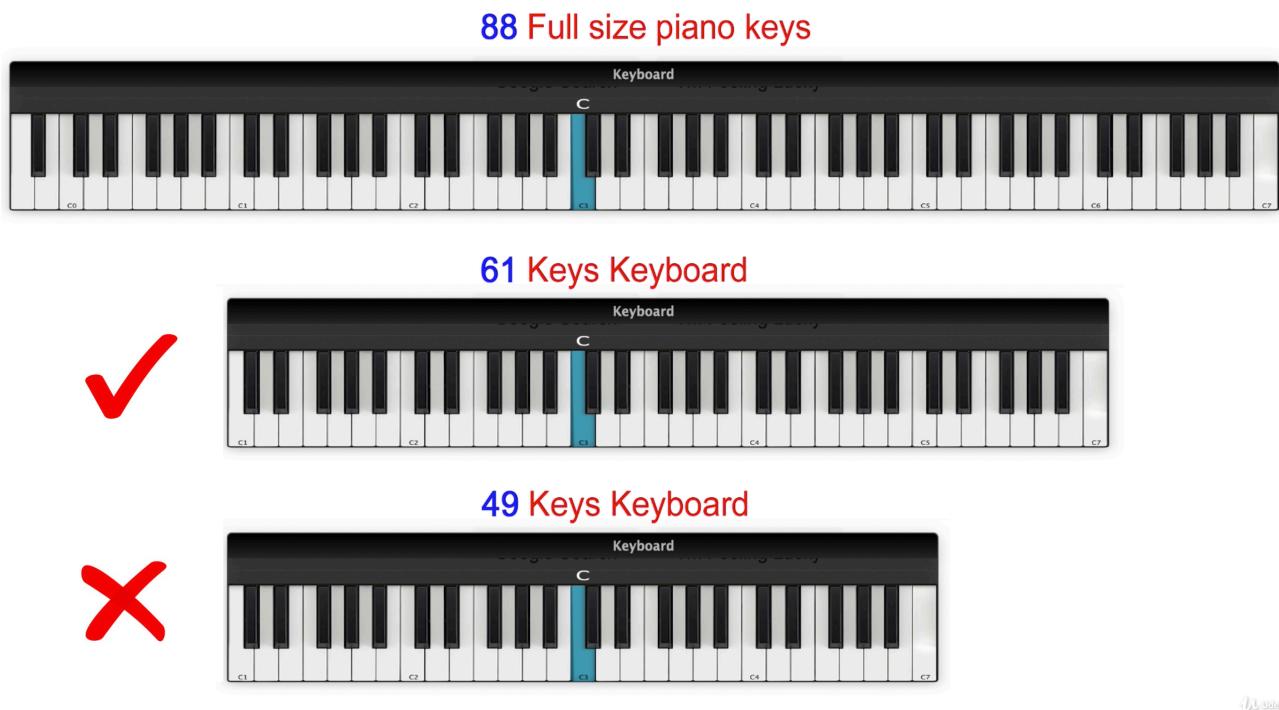
You are **VERY** unlikely to ever play in 5/4 time again so don't worry if it seems complicated - it just happens to be the timing for this particular ballad

* If you have a 61 keys keyboard - for the B diminished just start at the lowest B note available

Playing the Ballad on smaller keyboards

If you have a 61 keys keyboard you will have to adjust the starting point for each pattern. Just choose the lowest starting note available.

Unfortunately if you only have a 49 keys keyboard you won't be able to play the ballad.



If you are stuck with a 49 keys keyboard don't worry - the Amazing Broken Chord Ballad is the only exercise in the course that is out of range of your keyboard.

Keep in mind you will find either 49 or 61 keys very limiting for many reasons that you will discover the more piano styles you learn - so I would still recommend that you get a bigger keyboard at some stage.



LESSONS CHECKPOINT

1-76



- What scale is the C FAMILY CHORDS based on?
- Can you name and play all the C Family chords? How do you memorize them?
- Do you understand rhythm number 2 - Straight Beat? Why is it called a 'Straight Beat' rhythm? Do we use the pedal with this rhythm?
- Do you understand how the practice progressions work?
- What does one chord in a box indicate? - What do two chords in a box indicate?
- What are we meant to play when we see a chord name in a box?
- Have you visited ultimate-guitar.com? Do you understand how to find complete chord progressions with lyrics? Do you understand how to apply what you are learning to the complete song progressions?
- Did you try all the practice progressions?

The Amazing Broken Chord Ballad

- How do you play the main pattern for one chord? What is the 'formula'?
- Can you name the complete chord progression used in the piece?
- When do you use the pedal in the ballad?
- How many beats are in each bar for the ballad?

If you feel you understand everything so far you can move on.
But keep practicing the Broken Chord Ballad and any 'Straight Beat' songs you like every day until you can play them with ease

The next rhythm will enable you to play a LOT more songs.

RHYTHM # 3

HALF BEAT BOUNCE



RHYTHM NUMBER 3

HALF BEAT BOUNCE

This rhythm is mostly used for SLOW songs.

The RIGHT hand plays a steady 4 beats per bar.

The LEFT hand is played on the FIRST and THIRD beats of EACH bar
AND on a 'half beat' which is played AFTER every 2nd and 4th beat.



Use the sustain pedal over each chord change

Try it first with just a C chord - keep repeating it until you get the rhythm.

If two chords are played in a bar the rhythm stays the same but you just change to the new chord in both hands on the 3rd beat of the bar.

Try it with the chord changes for 'Blue Moon'.

Remember to play the LEFT hand on the FIRST beat of each chord change and then on the HALF BEAT after every 2nd and 4th beat.

RHYTHM NUMBER 3

HALF BEAT BOUNCE

Remember - it is VERY important that you learn the RHYTHM well before you start applying it to chord progressions.

Play the rhythm REPEATEDLY - with a single chord and then the chord progression - until you can play it automatically without thinking.

I don't mean just a few dozen times.

You need to play it over and over until you are absolutely sure that you have internalised it.

When you see a progression that has to be played with a 'Half Beat Bounce' you need to know INSTANTLY how that rhythm is played - in BOTH hands.

PRACTICE PRACTICE PRACTICE



HALF BEAT BOUNCE

PRACTICE PROGRESSIONS

C FAMILY CHORDS



C FAMILY CHORDS - HALF BEAT BOUNCE

For the songs below, play the 'Straight Beat' Rhythm first then try the 'Half Beat Bounce' and notice the difference the extra half beat makes.

RHYTHM: HALF BEAT BOUNCE (Auld Lang Syne - New Years Eve favourite)

The diagram shows five piano keyboards side-by-side. Above each keyboard, a chord name is written in red: C, Am, Dm, G, and F. Red dots are placed on specific keys on each keyboard to indicate which notes to play.

C Am Dm G

Should old acquaintance be for - got,

C F

And never brought to mind?

C Am Dm G

Should old acquaintance be for - got,

F G C

And the days of auld lang syne?

RHYTHM: HALF BEAT BOUNCE (Carrickfergus - Van Morrison/Brian Kennedy/Ronan Keating)

The diagram shows four piano keyboards side-by-side. Above each keyboard, a chord name is written in red: C, Dm, G, and Am. Red dots are placed on specific keys on each keyboard to indicate which notes to play.

(C) Dm G C Am

I wish I was, in Carrickfergus.

Dm G C (C)

Only for nights, in Ballygrand.

Dm G C Am

I would swim over, the deepest ocean.

Dm G C (C)

The deepest ocean, to be by your side.

C Am G

But the sea is wide, and I can't swim over

G Am Am G

And nor have I the wings to fly.

Dm G C Am

If I could find me, a handy boatman.

Dm G C (C)

To ferry me over, to my love and die.

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (Plaisir d'Amour - Can't Help Falling In Love)

The diagram shows four keyboard staves. The first staff is labeled 'C' in red above it. The second staff is labeled 'G' in green above it. The third staff is labeled 'F' in red above it. The fourth staff is labeled 'Am' in red above it. Each staff has a red dot on the second key from the left.

C G C
The joy of love
F C G
Is but a moment long.

F G Am F
The pain of love endures
C G C
A whole life long.

RHYTHM: Half Beat Bounce (Motherless Child - Old Spiritual Song / John Legend)

The diagram shows four keyboard staves. The first staff is labeled 'C' in red above it. The second staff is labeled 'G' in green above it. The third staff is labeled 'F' in red above it. The fourth staff is labeled 'Am' in red above it. Each staff has a red dot on the second key from the left.

Am Am Am Am
Sometimes I feel like a motherless child.
Dm Dm Am Am
Sometimes I feel like a motherless child.
Am Am Am Am
Sometimes I feel like a motherless child.
F G Am
A long way from my home.

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... No Woman No Cry - Bob Marley - CHORUS)

C G Am F Em Dm

Chorus

C	G	Am	F	C	F	Em	Dm	C	G
---	---	----	---	---	---	----	----	---	---

RHYTHM: Half Beat Bounce (In the style of... Let It Be - Beatles - CHORUS)

C G Am F Em Dm

C	G	Am	F	C	G	F	Em	Dm	C
---	---	----	---	---	---	---	----	----	---

RHYTHM: Half Beat Bounce (In the style of... Jolene - Dolly Parton)

Dm F C

Dm	F	C	Dm	Dm	C	C	Dm	Dm
----	---	---	----	----	---	---	----	----

RHYTHM: Half Beat Bounce (In the style of... You Say Nothing At All - Notting Hill)

C G F

Verses

C	G	F	G	<i>Repeat x 4</i>			
---	---	---	---	-------------------	--	--	--

RHYTHM: Half Beat Bounce (In the style of... When A Man Loves A Woman - Michael Bolton)

C G Am F

C	G	Am	C	F	G	C	G
---	---	----	---	---	---	---	---

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... Knockin' On Heavens Door - *Bob Dylan*)

C G Dm F

C	G	Dm	Dm	C	G	F	F	Repeat
---	---	----	----	---	---	---	---	--------

RHYTHM: Half Beat Bounce (In the style of... Sweet Home Alabama - *Lynyrd Skynyrd*)

G F C

G	F	C	Repeat
---	---	---	--------

RHYTHM: Half Beat Bounce (In the style of... Everything I Do I Do It For You - *Bryan Adams*)

C G F

Verse	look into my	C	G	F	G	repeat
-------	--------------	---	---	---	---	--------

RHYTHM: Half Beat Bounce (In the style of... Like A Rolling Stone - *Bob Dylan*)

C Dm Em F G

C	Dm	Em	F	G
---	----	----	---	---

RHYTHM: Half Beat Bounce (In the style of... Hey Jude - *Beatles*)

C G F

C	G	G	C	F	C	G	C
---	---	---	---	---	---	---	---

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... The First Cut Is The Deepest - CHORUS)

C G F

Chorus

C	G	F	G	<i>Repeat</i>
---	---	---	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Memories - Maroon 5)

C G Am Em F C F G

Intro + verses

C	G	Am	Em	F	C	F	G
---	---	----	----	---	---	---	---

RHYTHM: Half Beat Bounce (In the style of... Memory - Lloyd Webber)

C Am F Em Dm Am G C

C	Am	F	Em	Dm	Am	G	C
---	----	---	----	----	----	---	---

RHYTHM: Half Beat Bounce (In the style of... Have Yourself A Merry Little Christmas)

C Am Dm G

C	Am	Dm	G	<i>Repeat</i>
---	----	----	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Love Is All Around - Love Actually)

C Dm F G

C	Dm	F	G	<i>Repeat</i>
---	----	---	---	---------------

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... Someone Like You - Adele)

C Em Am F

verses

C	Em	Am	F	<i>Repeat</i>
---	----	----	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Wonderwall - Oasis)

Dm F C G

Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Say You Won't Let Go - James Arthur)

C G Am F

C	G	Am	F	<i>Repeat</i>
---	---	----	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Moon River)

C Am F Bdim

C	Am	F	C	F	C	Bdim
---	----	---	---	---	---	------

RHYTHM: HBB (In the style of... Blue Moon / It'll Be Lonely This Christmas / All I Have To Do Is Dream)

C Am F G

C	Am	F	G	<i>repeat</i>
---	----	---	---	---------------

HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... Can't Help Falling In Love - *Elvis*)

C Em Am F C G

C	Em	Am	F	C	G
F	G	Am	F	C	G

RHYTHM: Half Beat Bounce (In the style of... Heart Of Gold - *Neil Young*)

Am F G C

Am	F	G	C	Repeat 3 times		
Am		C		F	C	Repeat twice

RHYTHM: Half Beat Bounce (In the style of... You Raise Me Up - *Josh Groban*)

C F G Am

C	F	C	C	C	F	G	G
Am	F	C	F	C	G	C	

RHYTHM: Half Beat Bounce (In the style of... Everybody Hurts - *R.E.M.*)

C F Dm G

C	F	C	F	C	F	Dm	G
Dm	G	Dm	G	C	F	C	F

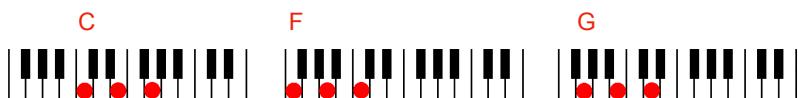
HALF BEAT BOUNCE - C FAMILY

RHYTHM: Half Beat Bounce (In the style of... Streets Of London - *Ralph McTell*)



C	G	Am	Em	F	C	Dm	G
---	---	----	----	---	---	----	---

RHYTHM: Half Beat Bounce (In the style of... After The Goldrush - *Neil Young*)



C	F	C	F	C	G	F	G
---	---	---	---	---	---	---	---

RHYTHM: Half Beat Bounce (In the style of... Man Needs A Maid - *Neil Young*)



Am	G	F	C	Am	G	F	Am
----	---	---	---	----	---	---	----

HALF BEAT BOUNCE - C FAMILY

1-89

RHYTHM: Half Beat Bounce (In the style of... Mad World - *Gary Jules*)

Dm F C G

Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Never Say You Cant - *Bruno Mars*) in C

C G Am C F

Intro & Verse

C	G	Am	C	F	<i>Repeat</i>
---	---	----	---	---	---------------

RHYTHM: Half Beat Bounce (In the style of... Tupelo Honey - *Van Morrison*)

C Em F G

C	Em	F	C	C	Em	F	C
C	Em	F	C				

RHYTHM: Half Beat Bounce (In the style of... Boulevard of broken dreams - *Green Day*)

Dm F C G

Intro and Verses

Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------



STUDENT Q & A

Q - How can I use these rhythms with other songs? How do I figure out what rhythm works with a particular song?

A - To begin with you are best to just practice these rhythms on the songs I have suggested for the practice progressions.

I have selected songs that work with the rhythms and only use the chords that you learn at each stage of the course.

Once you have gone through sections 1 to 5 you will be able to apply the rhythms to other songs.

Working out what rhythm to use will be trial and error to begin with. You take a guess at the rhythm and try it out - if it doesn't seem to work try another rhythm and so on.

Eventually you will instinctively know what rhythm will work with any song.

But it takes time and lots of PRACTICE to reach that stage.

MELODIC INTERLUDE #2



The 1-5-123 Ballad

MELODIC INTERLUDE #2 - The 1-5-123 Ballad

Let's try another Melodic Interlude.

This time we are going to use our original progression we played for Blue Moon.

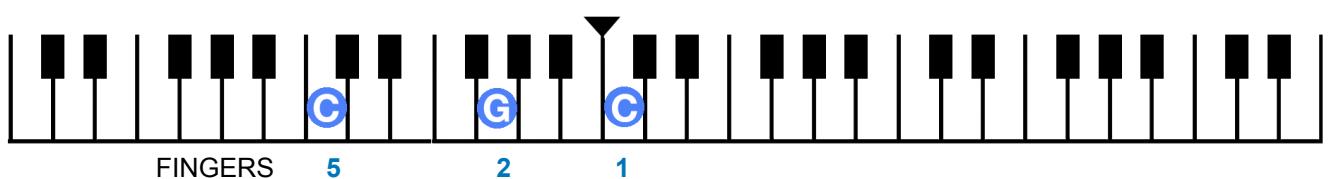
C, Am, F, G

We are going to use the notes of each chord (plus one extra note) to make a nice ascending and descending chordal pattern.

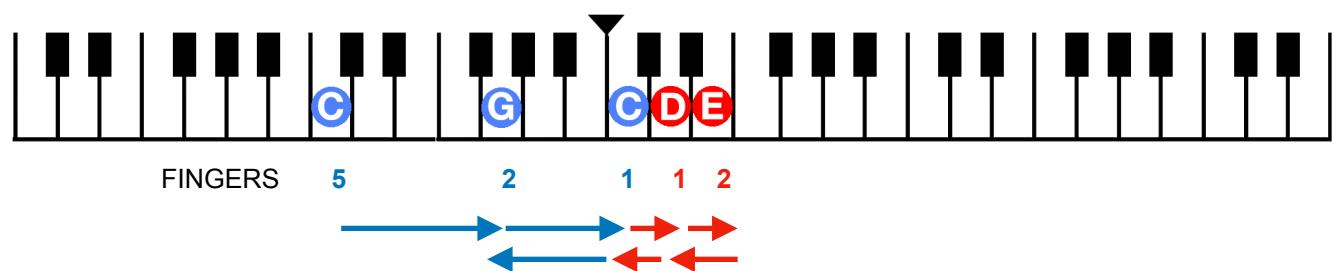
Let's look at the pattern for the chord of C major.

We are going to use the 3 notes of the chord C-E-G plus a D note.

We start in the LEFT HAND with a C note one octave left of Middle C - then we leave out the E and play the G followed by another C.



Then in the RIGHT HAND we play a D note then an E note and back to the D then down again to the C in the LEFT HAND and finally the G.



Keep the SUSTAIN PEDAL down over the whole pattern.

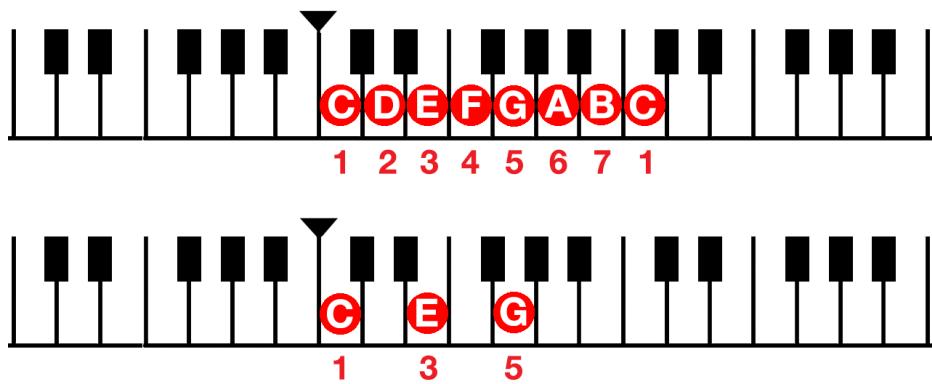
Here's what it looks like in sheet music:

MELODIC INTERLUDE #2 - The 1-5-123 Ballad

Why do we call it the '**1-5-123**' ballad?

We derive chord note numbers from scales that begin with the root note of the chord

For example the chord of C major is derived from the C major scale



All basic three note (triad) chords are formed using the 1st, 3rd and 5th degree of an associated scale

For our Ballad pattern we use the 1st, 2nd, 3rd and 5th of the scale associated with the chords in the following way..

MELODIC INTERLUDE #2 - The 1-5-123 Ballad

Now we transfer the pattern to all 4 chords of the progression.

We basically move ALL the notes of the pattern for C down two keys to Am then down two keys to F then up one key to G.

The pattern stays EXACTLY the same but it just starts on a different key.

Play the sequence TWICE for each chord.



PEDAL over each chord change

C

Left Hand Right Hand

Fingering 5 2 1 1 2

PLAY TWICE

Move the whole pattern down two notes for Am

Am

PLAY TWICE

Then two notes left again to F

F

PLAY TWICE

Then one note right to G

G

PLAY TWICE

MELODIC INTERLUDE #2 - The 1-5-123 Ballad



Hold the PEDAL down over each chord change

etc

The image shows a musical score for 'Hotel California'. The top staff is a soprano vocal line with lyrics 'D E D' and 'B C B' above the notes. The bottom staff is a bass line with notes and lyrics 'C', 'G', 'Am', and 'E' below them. Red numbers 1, 2, and 5 are placed under specific notes to indicate fingerings. The bass line consists of eighth and sixteenth note patterns.

4

G A G

Am F F

F C F F C

7

A B A

G G

G D G G D

9

D E G C D E

C G C

MELODIC INTERLUDE #2 - The 1-5-123 Ballad

Applying the pattern to the song 'Carrickfergus'

This pattern works well with the chord progression for the traditional Irish song 'Carrickfergus' (my favourite version is by Brian Kennedy)

Watch the Video for the placement of the chords

CARRICKFERGUS

(C) Dm G C Am
I wish I was, in Carrickfergus.

Dm G C (C)
Only for nights, in Ballygrand.

Dm G C Am
I would swim over, the deepest ocean.

Dm G C (C)
The deepest ocean, to be by your side.

C Am G
But the sea is wide, and I can't swim over.

G Am Am G G
And nor have I, the wings to fly.

Dm G C Am
If I could find me, a handy boatman.

Dm G C
To ferry me over, to my love and die.



LESSONS CHECKPOINT

1-97



- Can you play the HALF BEAT BOUNCE rhythm using a C chord - without looking at the video or sheet music?
- Can you tap out the rhythm with both hands on a table top?
- Is the pedal used with Half Beat Bounce?
- Did you try all the Half beat Bounce Practice Progressions?
- Did you know all the songs?
- If not, did you listen to the original songs on YouTube?
- Did you understand how to play the **5-2-123** ballad?
- Do you understand why it is called the **5-2-123** ballad?
- Can you play the ballad without looking at the video or sheet music?

It is best not to move on until you can play the Half Beat Bounce rhythm with confidence - it is a very important rhythm for slow songs and is one of the easier rhythms so if you are having trouble with it you will struggle with more challenging rhythms.

Keep working with the Practice Progressions.

The BEST practice is to APPLY the rhythm to complete songs. Choose a few of the songs and go to ultimate-guitar and get the complete lyrics with chords.

Don't move on until you feel you can play the rhythm 'reasonably' well.

Add the Broken Chord Ballad and **5-2-123** ballad in your practice.

RHYTHM # 4 OOM PAH



RHYTHM NUMBER 4

OOM PAH

Practice playing a right hand C chord (at Middle C) at a steady 4 BEATS per bar.

C chord

Now see if you can add in a two note pattern in the left hand.

COUNT	LEFT hand	RIGHT hand
1		
2		
3		
4		
1		
2		
3		
4		

Thumb

3rd, 4th or 5th

RHYTHM NUMBER 4

OOM PAH

Notice that the left hand pattern uses two notes that are in the Right Hand chord

i.e. The 3 notes in the Right Hand chord are: **C E G**

The Left Hand pattern uses the notes **C** and **G** as well, but in ‘reverse’.

The diagram shows a musical score and a piano keyboard. The score consists of two staves: a treble clef staff above a bass clef staff. Both staves are in common time (indicated by a '4'). The treble clef staff has a 'C' chord indicated by three vertical stems. The bass clef staff has a single note 'G'. Below the staves is a piano keyboard. Red arrows point from the notes 'C' and 'G' in the bass line to the keys 'G' and 'C' on the keyboard. A red circle highlights the 'C' key. Labels below the keyboard identify the keys: '3rd, 4th or 5th' points to the 'G' key, 'Thumb' points to the 'C' key, and 'C chord' points to the next set of keys. A red arrow also points upwards from the keyboard towards the bass note 'G' in the score.

In the left hand for the LOWEST bass note you can use whatever finger feels easiest for the chord. The top left hand note will always be the thumb - the lower can be your 3rd, 4th or 5th finger.



You don't use the pedal

Be careful NOT to play too many beats in the left hand!
EACH left hand note is HELD for two right hand beats

RHYTHM NUMBER 4

OOM PAH

OOM PAH rhythm is a great rhythm for faster more lively songs

According to wikipedia...

"The oom-pah sound is usually made by the tuba alternating between the root (tonic) of the chord and the 5th (dominant) — this sound is said to be the 'oom'. The 'pah' is played on the off-beats by higher-pitched instruments such as the clarinet, accordion or trombone."



This rhythm is useful if there are many bars using the same chord - the left hand 'oom pah' pattern keeps the rhythm interesting and lively.

The rhythm also works over different genres - it can work in a fast upbeat party style song but equally well in a slow laid back country song - you just have to adapt the rhythm to fit the style.

The 'Country Oom Pah' plays slight off the beat - watch the video carefully.

You really need to experiment with this rhythm in each song.

Now see if you can transpose this rhythmic pattern
to the chords you played for BLUE MOON C, Am, F and G.



Oom Pah Rhythm

Practice Progression

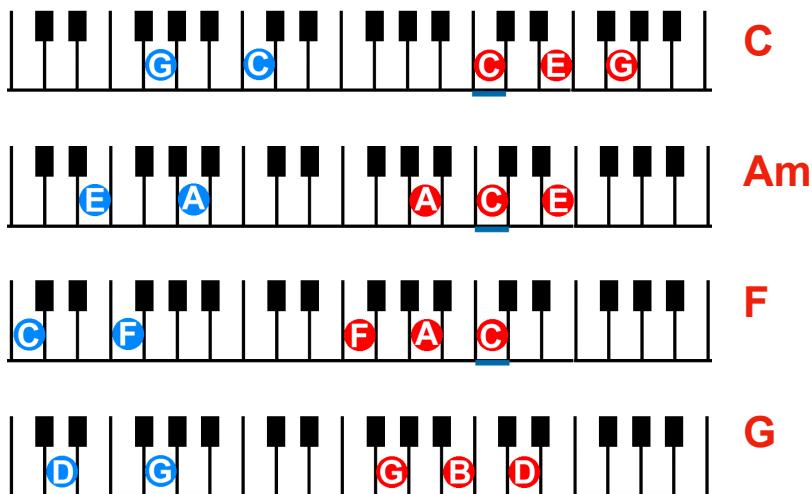
All you need to do is transfer the Oom-Pah Rhythm you just learned for the chord of C to the other chords in the sequence C, Am, F, G.

Each pattern will FEEL the same under the fingers...

Note that Am, F and G are all played BELOW middle C.

This common progression is used in dozens of upbeat songs such as **Octopus's Garden**.

The Location of the notes for each pattern



Musical notation for a piano piece. The left hand plays eighth-note chords (C, G, C, G, Am, E, Am, E, F, C, F, C, G, D, G, D) in treble clef. The right hand plays quarter-note bass notes (C, G, C, G, A, E, A, E, F, C, F, C, G, D, G, D) in bass clef. Measures 5-8 show a similar progression: F, F, G, G.

Oom Pah Rhythm #2

LEFT NOTE / RIGHT CHORD VERSION

Another way to play the Oom Pah rhythm is to omit the 1st and 3rd beat chords in the right hand.

It looks similar to the first rhythm we learned - the 'Left Note / Right Chord' rhythm, but with an OOM PAH left hand.

Lets look at how it compares to the Oom Pah rhythm.

OOM PAH #1 (original)

OOM PAH #2 (Left Note /Right Chord)

Same as #1 but just omit the 1st and 3rd beats in the right hand.

OOM PAH

PRACTICE PROGRESSIONS

C FAMILY CHORDS



A note about the progressions

Mostly in the course, the progressions are shown as chords in boxes (no lyrics) where one box represents one bar (measure).

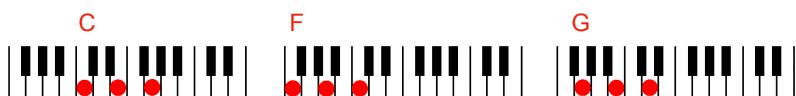
But I have also included some public domain songs where I can show the lyrics with the chords above - the way you will see it on chord sites like ultimate guitar.

It's important to keep in mind that when you see lyrics with chords above they only write the name of each chord ONCE until it changes to the next chord.

Lets look at an example...

If I were to write the chord progression for the first four lines of the song 'Show Me The Way To Go Home' - it would look like this:

RHYTHM: Oom Pah (Show Me The Way To Go Home)



C	C	F	C
C	C	G	G

But when you copy the lyrics with chords above (for the same song) from a chord website it looks like this:

Sometimes the chord is written again if it is on a new line

C	Show me the way to go home.			
	F	C		
	I'm tired and I want to go to bed.			
	→ C	I had a little drink about an hour ago		
		G	And it went right to my head.	

Notice that even though the first C chord is to be played over 2 bars they only write the chord name ONCE until it changes to the F chord.

So it's left to YOU to figure out how many times to play the chord and when to change to the next chord. It gets easier with practice.

RHYTHM: Oom Pah #1 (Happy Birthday)

(C) C G
Happy Birth---day to you.

 G C
Happy Birth---day to you.

 C F
Happy Birth---day dear

 C G C
Happy Birth--day to you.

RHYTHM: Oom Pah #1 (Happy Birthday) with additional Dm chord

(C) C G
Happy Birth---day to you.

 Dm G C
Happy Birth---day to you.

 C F
Happy Birth---day dear

 C G C
Happy Birth--day to You.

OOM PAH - C FAMILY CHORDS

1-107

RHYTHM: Oom Pah #1 (Show Me The Way To Go Home)

C F G

C
Show me the way to go home.

F C
I'm tired and I want to go to bed.

C
I had a little drink about an hour ago

G
And it went right to my head
C F C
Where ever I may roam - On land or sea or foam.

C
You will always hear me singing this song.

G C
Wont you show me the way to go home.

RHYTHM: Oom Pah #1 or #2 (Oh When The Saints)

C G F

C
Oh when the saints, go marching in.

G
When the saints go marching in.

C F
I want to be, in that number.

C G C
When the saints go marching in.

RHYTHM: Oom Pah #1 or #2 (Yankee Doodle)

C F G

C
Yankee Doodle went to town - Riding on a pony.

C F G C
Stuck a feather in his hat - And called it macaroni.

Chorus

F C
Yankee Doodle keep it up - Yankee Doodle dandy.

F C G C
Mind the music and the step - And with the girls be handy.

OOM PAH - C FAMILY CHORDS

1-108

RHYTHM: Oom Pah #1 or #2 (Whiskey In The Jar - Irish)

A keyboard diagram illustrating the chords C, Am, F, and G. The keys highlighted in red are the notes that make up each chord: C (C, E), Am (A, C, E), F (F, A, C), and G (G, B, D). The diagram shows the piano keys from middle C to the next octave.

C Am
As I was going over the far-famed Kerry mountains,
F C
I met with Captain Farrel, and his money he was counting.
 Am
I first produced me pistol and I then produced me rapier,
F C
Saying 'Stand and deliver for you are a bold deceiver'.

[Chorus]
G
Musha ring duma doo duma da.
F
Whack for the daddy o,
F
Whack for the daddy o,
G C
There's whiskey in the jar.

RHYTHM: Oom Pah #1 or #2 (Froggie Went a-Courtin')

A keyboard diagram illustrating the chords C, G, and F. The keys highlighted in red are the notes that make up each chord: C (C, E), G (G, B, D), and F (F, A, C). The diagram shows the piano keys from middle C to the next octave.

C
Froggie went a-courtin' and he did ride, ah hah.
G
Froggie went a-courtin' and he did ride, ah hah.
C
Froggie went a-courtin' and he did ride,
F
With a sword and a pistol by his side,
C G C
Froggie went a-courtin' and he did ride, ah hah.

RHYTHM: Oom Pah #1 or #2 (The Drunken Sailor)

Dm C

Try the 2 chords one octave lower as well

Dm
What shall we do with the drunken sailor?
C
What shall we do with the drunken sailor?
Dm
What shall we do with the drunken sailor?
C Dm
Ear-ly in the morning.

[Chorus]

Dm
Hooray, and up she rises.
C
Hooray, and up she rises.
Dm
Hooray, and up she rises.
C Dm
Ear-ly in the morning.

RHYTHM: Oom Pah #1 or #2 (Oh Susanna)

C G F

C G
Oh I come from Alabama with a banjo on my knee,
C G C
I'm going to Louisiana, my true love for to see.
C G
It rained all night the day I left, the weather it was dry.
C G C
The sun so hot I froze to death; Susanna, don't you cry.

F C G
Oh, Susanna, don't you cry for me.
C
For I come from Alabama,
G C
with my banjo on my knee.

OOM PAH - C FAMILY CHORDS

1-110

RHYTHM: Oom Pah #1 or #2 (Sloop John B - Traditional Sea Shanty / Beach Boys)

The diagram shows three groups of piano keys. The first group, labeled 'C', has three red dots under the white keys. The second group, labeled 'G', has three red dots under the white keys. The third group, labeled 'F', has three red dots under the white keys.

C C
We come on the Sloop John B, my grandfather and me.
G
Around Nassau town we did roam,
C F
Drinking all night, Got into a fight,
C G C
Well I feel so break up, I wanna go home.

[Chorus]

C C
So hoist up the John B sail, see how the mains'l sets,
G
Call for the captain ashore, let me go home.
C F
Let me go home, I wanna go home,
C G C
Well I feel so break up, I wanna go home.

RHYTHM: Oom Pah #1 or #2 (Michael Row The Boat Ashore)

A diagram illustrating the piano keys required to play the chords C, F, Em, Dm, and G. Each chord is shown as a sequence of black and white keys. The first three keys of each sequence are highlighted in red, representing the root notes of the chords.

C F C
Michael row the boat ashore, allelu--ya.
Em Dm C G C
Michael row the boat ashore, allelu-----ya.
C F C
Sister help to trim the sail, allelu--ya.
Em Dm C G C
Sister help to trim the sail, allelu-----ya.

OOM PAH - C FAMILY CHORDS

1-111

RHYTHM: Oom Pah (In the style of... Song Sung Blue - Neil Diamond)

C	C	G	G	G	G	C	C
---	---	---	---	---	---	---	---

RHYTHM: 'Snappy' Oom Pah (In the style of... Hello Dolly - Barbara Streisand)

C	C	Am	Am	C	C	Dm	G
---	---	----	----	---	---	----	---

RHYTHM: Oom Pah (In the style of... King Of The Road - Roger

C	F	G	C	C	F	G	G
---	---	---	---	---	---	---	---

RHYTHM: Oom Pah (In the style of... In The Summertime - Mungo Jerry / 12 bar blues)

C	C	C	C	F	F
C	C	G	F	C	C

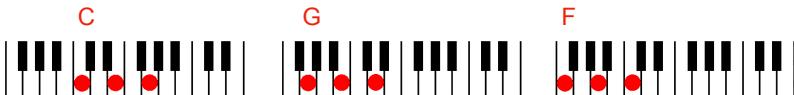
RHYTHM: Country Oom Pah (In the style of... Your Cheatin' Heart - Patsy Cline) in C

C	C	F	F	G	G	C	C
C	C	F	F	G	G	C	C

OOM PAH - C FAMILY CHORDS

1-112

RHYTHM: Country Oom Pah (In the style of... Cold Cold Heart - *Hank Williams*) in C



C	C	C	G	G	G	G	C
C	C	C	F	G	G	G	C

RHYTHM: Country Oom Pah (In the style of... Jambalaya - *Hank Williams*)



C	C	G	G	G	G	C	C
C	C	G	G	G	G	C	C

RHYTHM: Country Oom Pah (In the style of... Act Naturally - *B. Owens/Beatles*)



C	C	F	F	C	C	G	G
C	C	F	F	G	G	C	C

RHYTHM: Country Oom Pah (In the style of... You Are My Sunshine - *Johnny Cash*) in C



C	C	C	C	F	F	C	C
F	F	C	C	C	G	C	C



STUDENT Q & A

Q - Any sheet music I find for these songs online doesn't look anything like what you are showing me - what am I missing?

A - If you search for sheet music for these songs online you generally find simple and uninspiring melody 'versions' of the songs - you rarely find the original RHYTHM style version.

You are starting with RHYTHM STYLE piano (you will play melody later from section 6).

If you can read music and you want to learn any additional riffs for the original rhythm style piano then LOOK for rhythm style sheet music in the search results.

For example - if you search for the sheet music for the song 'Imagine' - look at the Google IMAGE results for pages that show repeated chords (NOT the pages that show a melody line).

These pages will more likely show the original rhythm style piano with the riffs included.

MELODIC INTERLUDE #3



The
1-5-123-5-1
Ballad

MELODIC INTERLUDE #3 - The 1-5-123-5-1 Ballad

Let's try another beautiful Melodic Interlude.

You are again going to use the original progression we played for Blue Moon.

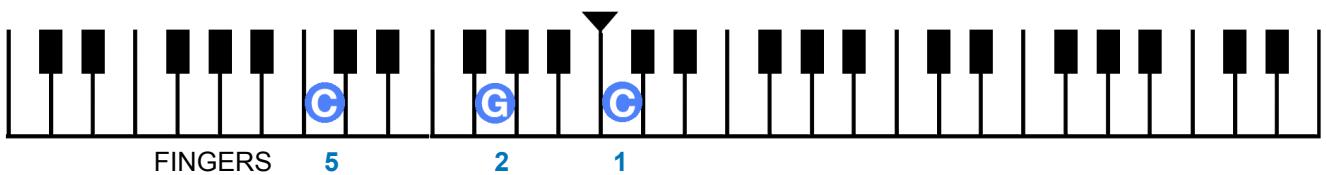
C, Am, F, G

You are going to use the 1st, 2nd, 3rd and 5th of each chord to make a beautiful ascending and descending chordal pattern.

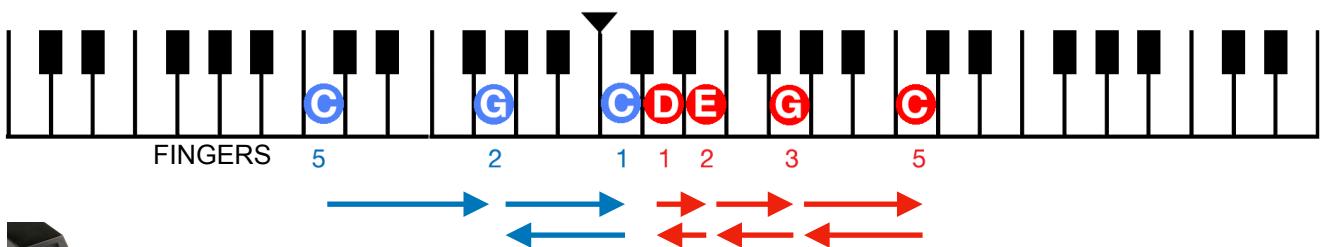
Let's look at the pattern for the first chord - C major.

You are going to use the 3 notes of the chord C-E-G plus a D note.

You start in the LEFT HAND with a C note one octave left of Middle C - then you leave out the E and play the G followed by another C.



Then in the RIGHT HAND we play a D note then E followed by G followed by C and then we go back down to G then E then D then LEFT HAND C and finally G



Keep the SUSTAIN PEDAL down over the whole pattern

Here's what it looks like in sheet music.

There are 12 'eighth' notes altogether - so it is '12/8' time.

Treble clef, 12/8 time signature, bass clef, 12/8 time signature. The first measure shows notes C, G, C. The second measure shows notes D, E, G, C, G, E. The notes are eighth notes.

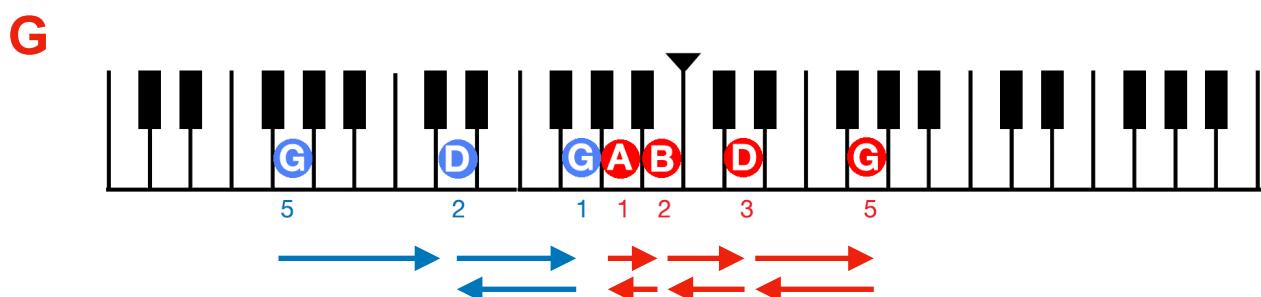
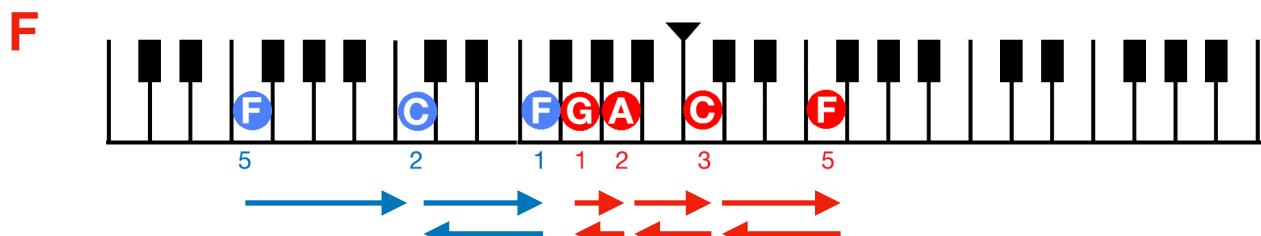
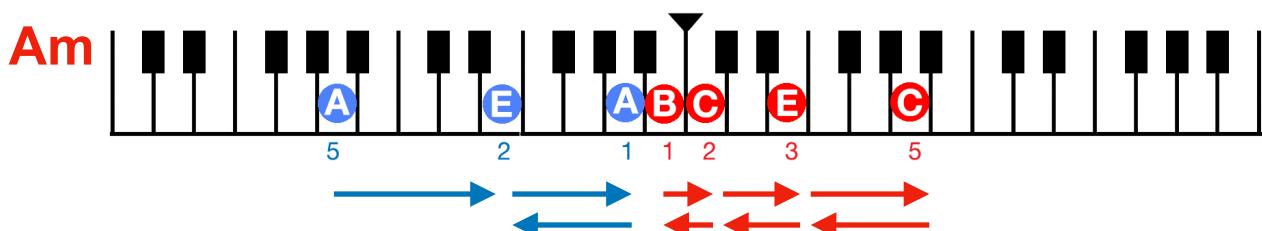
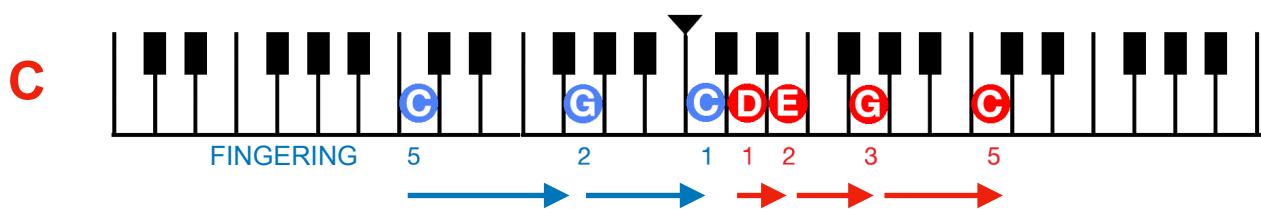
MELODIC INTERLUDE #3 - The 1-5-123-5-1 Ballad

Now transfer the pattern to all 4 chords of the progression.

You basically move ALL the notes of the pattern for C down two keys to Am then down two keys to F then up one key to G.

The pattern stays EXACTLY the same but it just starts on a different key.

PEDAL over each chord change



MELODIC INTERLUDE #3 - The 1-5-123-5-1 Ballad

This is how the ballad looks in sheet music:

Hold the PEDAL down over each chord change

You can also double the length of the ballad by playing each chord pattern TWICE so instead of the progression above which is C then Am then F then G you could play C then C again then Am then Am again then F then F again then G then G again.

C C Am Am F F G G



LESSONS CHECKPOINT

1-118



- Can you play the Oom Pah rhythm without looking at the video or reading the sheet music?
- In the Oom Pah rhythm, which two notes from the right hand chord are used in the left hand?
- Can you tap out the rhythm with both hands on a table top?
- Is the pedal used with Oom Pah Rhythm?
- Did you try all the Oom Pah Practice Progressions?
- Did you know all the songs?
- If not, did you listen to the original songs on YouTube?
- Did you understand how to play the **5-2-123-5-1** ballad?
- Do you understand why it is called the **5-2-123-5-1** ballad?
- Can you play the ballad without looking at the video or sheet music?
- Quickly run through the book again from the start and check that you understand all the exercises and take a note of any exercises you struggle with or songs that you need to work on more.

If you feel you understand everything so far you can move on.

But keep practicing the Broken Chord Ballad and any songs that you like every day until you can play them with ease.

Next we are going to learn 4 new chords so make sure you know the C family chords before you go any further.

MORE CHORDS

MORE SONGS



MORE CHORDS - MORE SONGS

The C family chords are very easy to play but unfortunately there aren't an awful lot of songs that JUST use these chords.

Eventually you'll need to know all the chords so that you will be able to play ANY tune.

But don't panic...

You can learn them in easy stages.

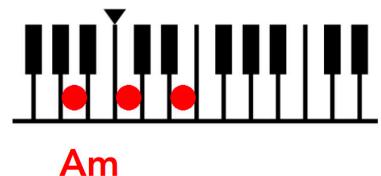
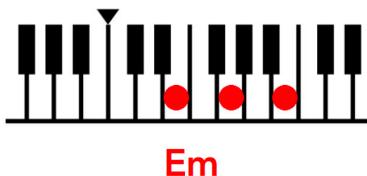
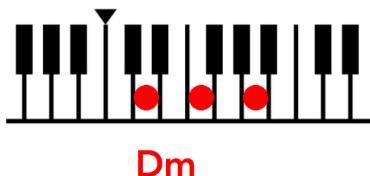
Let's learn another four chords

D, E, A and Bb
(B 'flat')

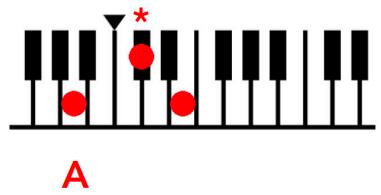
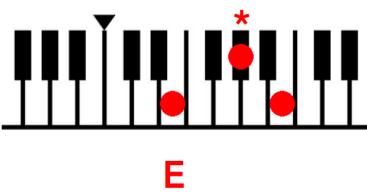
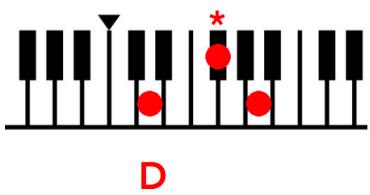
D, E, A

You can easily form the four new chords using four chords you ALREADY know.

FIRST play the 3 minor chords you know - Dm, Em and Am.



Then, transform each of these chords into D, E and A. by simply moving your MIDDLE finger up onto the black notes as follows:



The 3 new chords D, E, and A are 'major' chords.

Notice how they all have EXACTLY the same 'triangle' shape.

and notice the difference between the SOUNDS of the minor and the major MINOR is SAD - MAJOR is BRIGHTER, happier.

CHORD TRICK

Notice that to turn the MINOR chords to MAJOR chords you raised the middle note (the 3rd) up one note.

Obviously this also works in reverse - you could turn a MAJOR chord to a MINOR by simply lowering the middle note (the 3rd) by one note.

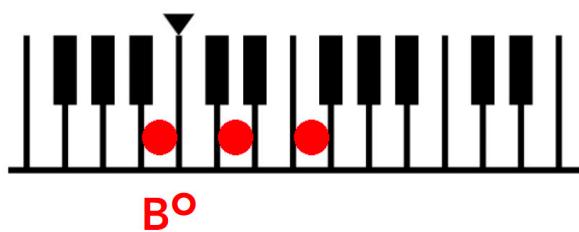
Try this with the chords of C, F and G to form Cm, Fm and Gm.

MINOR is DOWN (3rd to the left) - MAJOR is UP (3rd to the right).

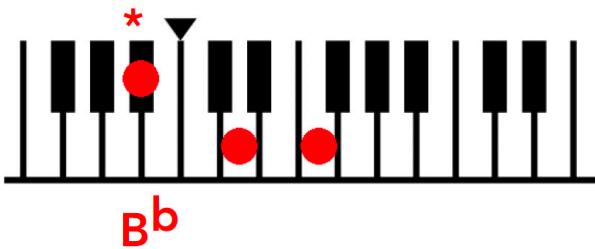
Bb (B 'flat')

Now it's time to make the new chord of Bb (B flat).

First play the chord you already know - B^o (B diminished)
Remember it's the last in the C Family (play it BELOW middle C)



Then, transform this chord into Bb.
by simply moving your THUMB down onto the black note (Bb key) as follows



Bb is used MUCH more frequently than B^o

You now know 11 chords!

PLAY them and SAY them

The ALL WHITE 'C Family' Chords

“C, Dm, Em, F, G, Am, B^o”

and the four new chords

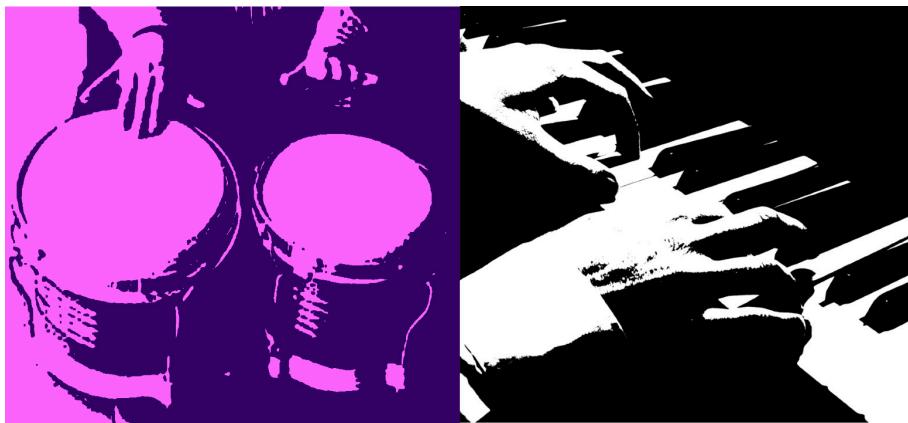
D, E, A and B^b

Black Key in Middle

Thumb on Black Key

You also learned how to form Cm, Fm and Gm
by lowering the middle note of C, F and G (all root position) onto the black key

PRACTICE PROGRESSIONS
C FAMILY CHORDS
AND 4 NEW CHORDS
D, E, A, Bb



Left Note / Right Chord
Straight Beat
Half Beat Bounce
Oom Pah

RHYTHM: Left Note / Right Chord (Wade In The Water - Old Spritual / Eva Cassidy) in E

Am G F E
Wade in the wa----ter.

Am G F E
wade in the water children.

Am G F E
Wade in the wa----ter.
Am E Am
God's gonna trouble the wa---ter.

[Verse]

Am G F E
Who's that young girl dressed in red?
Am G F E
wade in the wa---ter.
Am G F E
Must be the children that Moses led.
Am E Am
God's gonna trouble the wa---ter.

RHYTHM: Left Note / Right Chord (Wade In The Water - Old Spritual / Eva Cassidy) in A

Dm C Bb A
Wade in the wa----ter.

Dm C Bb A
wade in the water children.

Dm C Bb A
Wade in the wa----ter
Dm A Dm
God's gonna trouble the wa---ter.

[Verse]

Dm C Bb A
Who's that young girl dressed in red?
Dm C Bb A
wade in the wa---ter.
Dm C Bb A
Must be the children that Moses led.
Dm A Dm
God's gonna trouble the wa---ter.

RHYTHM: Oom Pah (Happy Birthday) in D

D A G Em

(D) D A
Happy Birth---day to you.
A D
Happy Birth---day to you.
D G
Happy Birth---day dear
D A D
Happy Birth--day to you.

(D) D A
Happy Birth---day to you.
Em A D
Happy Birth---day to you.
D G
Happy Birth---day dear
D A D
Happy Birth--day to You.

RHYTHM: Oom Pah (Happy Birthday) in G

G D C Am

(G) G D
Happy Birth---day to you.
D G
Happy Birth---day to you.
G C
Happy Birth---day dear
G D G
Happy Birth--day to you.

(G) G D
Happy Birth---day to you.
Am D G
Happy Birth---day to you.
G C
Happy Birth---day dear
G D G
Happy Birth--day to You.

RHYTHM: Oom Pah (Happy Birthday) in F *New Chord 'Gm'

F C Bb Gm

(F) F C
Happy Birth---day to you.
C F
Happy Birth---day to you.
F Bb
Happy Birth---day dear
F C F
Happy Birth--day to you.

(F) F C
Happy Birth---day to you.
Gm C F
Happy Birth---day to you.
F Bb
Happy Birth---day dear
F C F
Happy Birth--day to You.

RHYTHM: Oom Pah #1 or #2 (It's A Long Way To Tipperary)

F Bb G C A

The diagram shows a keyboard with red dots indicating fingerings for specific notes. The notes are labeled above the keys: F, Bb, G, C, and A. The Bb note is on the black key between F# and G. The G note is on the black key between F and A. The C note is on the black key between B and D. The A note is on the black key between G and B.

F
It's a long way to Tipperary,
Bb F

It's a long way to go.

F
It's a long way to Tipperary,
G C
To the sweetest girl I know!

F
Goodbye, Piccadilly,
Bb A
Farewell, Leicester Square!

F Bb F
It's a long long way to Tipperary,
G C F
But my heart's right there.

RHYTHM: Oom Pah #1 or #2 (Pack Up Your Troubles In Your Old Kit Bag)

F Bb A Dm G C

The diagram shows a keyboard with red dots indicating fingerings for specific notes. The notes are labeled above the keys: F, Bb, A, Dm, G, and C. The Bb note is on the black key between F# and G. The A note is on the black key between F and G. The Dm note is on the black key between E and F. The G note is on the black key between F and A. The C note is on the black key between B and D.

F
Pack up your troubles in your old kit-bag,
Bb F

And smile, smile, smile,

F A Dm
While you've a lucifer to light your fag,
G C

Smile, boys, that's the style.

F C
What's the use of worrying?
Bb F C
It nev - er was worth while, so

F
Pack up your troubles in your old kit-bag, and
F C F
smile, smile, smile.

RHYTHM: Oom Pah #1 or #2 (Whiskey In The Jar) in G

The diagram shows four keyboard staves. The first staff has red dots on the 5th, 4th, and 3rd keys from the left. The second staff has red dots on the 5th, 4th, and 3rd keys. The third staff has red dots on the 5th, 4th, and 3rd keys. The fourth staff has red dots on the 5th, 4th, and 3rd keys, with an additional dot on the 2nd key.

G Em
As I was going over the far-famed Kerry mountains,
C G
I met with Captain Farrel, and his money he was counting.
Em
I first produced me pistol and I then produced me rapier,
C G
Saying 'Stand and deliver for you are a bold deceiver'.

[Chorus]

D
Musha ring duma doo duma da.
C
Whack for the daddy o,
C
Whack for the daddy o,
D G
There's whiskey in the jar.

RHYTHM: Oom Pah #1 or #2 (Whiskey In The Jar) in F

The diagram shows four keyboard staves. The first staff has red dots on the 5th, 4th, and 3rd keys from the left. The second staff has red dots on the 5th, 4th, and 3rd keys. The third staff has red dots on the 5th, 4th, and 3rd keys, with an additional dot on the 2nd key. The fourth staff has red dots on the 5th, 4th, and 3rd keys.

F Dm
As I was going over the far-famed Kerry mountains,
Bb F
I met with Captain Farrel, and his money he was counting.
Dm
I first produced me pistol and I then produced me rapier,
Bb F
Saying 'Stand and deliver for you are a bold deceiver'.

[Chorus]

C
Musha ring duma doo duma da.
Bb
Whack for the daddy o,
Bb
Whack for the daddy o,
C F
There's whiskey in the jar.

RHYTHM: Oom Pah #1 or #2 (Show Me The Way To Go Home) in D



D

Show me the way to go home.

G

D

I'm tired and I want to go to bed.

D

I had a little drink about an hour ago

A

And it went right to my head.

D

Where ever I may roam.

G

D

On land or sea or foam.

D

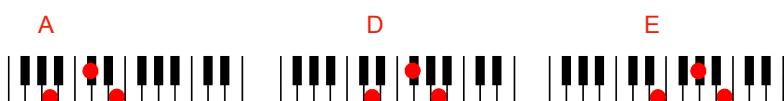
You will always hear me singing this song.

A

D

Wont you show me the way to go home.

RHYTHM: Oom Pah #1 or #2 (Show Me The Way To Go Home) in A



A

Show me the way to go home.

D

A

I'm tired and I want to go to bed.

A

I had a little drink about an hour ago

E

And it went right to my head

A

Where ever I may roam.

D

A

On land or sea or foam.

A

You will always hear me singing this song.

E

A

Wont you show me the way to go home.

RHYTHM: Oom Pah #1 or #2 (The Drunken Sailor)

Em D



Em

What shall we do with the drunken sailor?

D

What shall we do with the drunken sailor?

Em

What shall we do with the drunken sailor?

D Em

Ear-ly in the morning.

[Chorus]

Em

Hooray, and up she rises.

D

Hooray, and up she rises.

Em

Hooray, and up she rises.

D Em

Ear-ly in the morning.

RHYTHM: Oom Pah #1 or #2 (Froggie Went A Courtin')

D A G



D

Froggie went a-courtin' and he did ride, ah hah.

A

Froggie went a-courtin' and he did ride, ah hah.

D

Froggie went a-courtin' and he did ride,

G

With a sword and a pistol by his side,

D A D

Froggie went a-courtin' and he did ride, ah hah.

RHYTHM: Oom Pah #1 or #2 (Oh Susanna)



D A

Oh I come from Alabama with a banjo on my knee,

D A D

I'm going to Louisiana, my true love for to see.

D A

It rained all night the day I left, the weather it was dry.

D A D

The sun so hot I froze to death; Susanna, don't you cry.

G D A

Oh, Susanna, don't you cry for me,

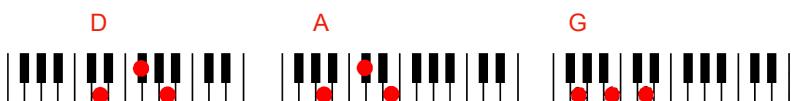
D

For I come from Alabama,

A D

with my banjo on my knee.

RHYTHM: Oom Pah #1 or #2 (Oh When The Saints)



D

Oh when the saints, go marching in.

A

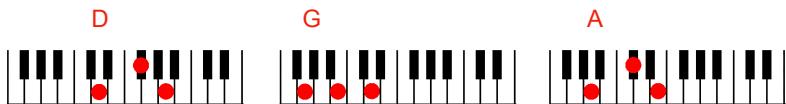
When the saints go marching in.

D G

I want to be, in that number.

D A D

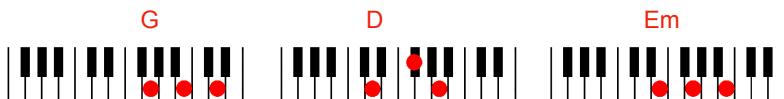
When the saints go marching in.

RHYTHM: Oom Pah #1 or #2 (Yankee Doodle)

D
Yankee Doodle went to town
D
Riding on a pony.
D G
Stuck a feather in his hat
A D
And called it macaroni.

Chorus
G
Yankee Doodle keep it up.
D
Yankee Doodle dandy.
G
Mind the music and the step
D A D
And with the girls be handy.

RHYTHM: Left Note / Right Chord (In the style of... Feelin' Groovy - *Simon & Garfunkel*)



G	D	Em	D	Repeat
---	---	----	---	--------

RHYTHM: Left Note / Right Chord

Hit The Road Jack - Ray Charles

Wade In The Water (Old Spiritual) - Eva Cassidy

Ice Cream Man - Tom Waits

The Cat Came Back - Kids song

Sixteen Tons - T. E. Ford / ZZ Top

Stray Cat Strut - Stray Cats

Sweet Dreams Are Made of This - Eurythmics

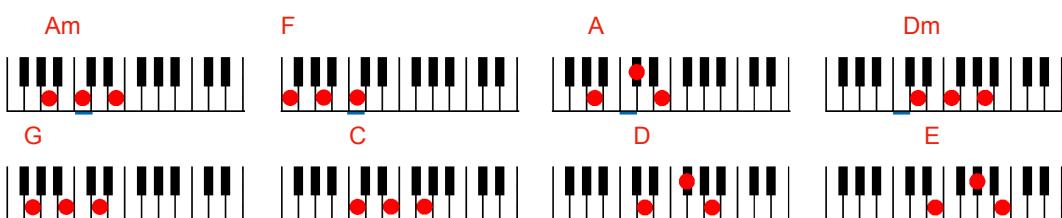


Dm	C	Bb	A	Repeat
----	---	----	---	--------



Am	G	F	E	Repeat
----	---	---	---	--------

RHYTHM: Straight Beat (In the style of... Your Mother Should Know - *Beatles*)



Am	F	A	Dm	G	C
A	D	G	C	E	

RHYTHM: Straight Beat (In the style of... Hello - Adele)



Verse

Em	G	D	C
----	---	---	---

Chorus

Em	C	G	D
----	---	---	---

RHYTHM: Straight Beat (In the style of... Mr Blue Sky - ELO)



F	F	F	Em	A	Dm	G
Em	A	Bb	C		F	C

RHYTHM: Straight Beat (In the style of... For Your Love - Yardbirds)



Em	G	A	Am	Repeat
----	---	---	----	--------

RHYTHM: Straight Beat (In the style of... Watching The Detectives - Elvis Costello)



Am	Am	F	F	Am	Am	F	F	Am	Am	F	F
----	----	---	---	----	----	---	---	----	----	---	---

Chorus

C	C	G	G	C	C	G	Em	F	D
---	---	---	---	---	---	---	----	---	---

RHYTHM: Half Beat Bounce (In the style of... Don't It Make My Brown Eyes Blue - *Crystal Gayle*)

C Am Dm G
Bdim E D F

C	Am	Dm	G	C	Am	Bdim	E	Am	C	D	D
F	Em	F	G								

RHYTHM: Half Beat Bounce (In the style of... Knockin' On Heavens Door - *Bob Dylan*)

G D Am C
G D Am Am G D C C Repeat

RHYTHM: Half Beat Bounce (In the style of... Tupelo Honey - *Van Morrison*)

F Am Bb C
F Am Bb F Repeat

F	Am	Bb	F	F	Am	Bb	C	F	Am	Bb	F
F	Am	Bb	F								

RHYTHM: Half Beat Bounce (In the style of... Sweet Home Alabama - *Lynyrd Skynyrd*)

D C G
D C G

D	C	G	Repeat
---	---	---	--------

RHYTHM: Half Beat Bounce (In the style of... Heart Of Gold - Neil Young)

Em C D G

Em	C	D	G	Repeat 3 times		
Em		G		C	G	Repeat twice

RHYTHM: Half Beat Bounce (In the style of... No Woman No Cry - Bob Marley)

G D Em C

Chorus

G	D	Em	C	G	C	G	D
---	---	----	---	---	---	---	---

Verses

G	D	Em	C	G	D	Em	C
---	---	----	---	---	---	----	---

RHYTHM: Half Beat Bounce (In the style of... Don't Think Twice It's Alright - Bob Dylan)

G D Em C

G	D	Em	C	G	D
---	---	----	---	---	---

RHYTHM: Half Beat Bounce (In the style of... Wonderwall - Oasis) in Em

Em G D A

Em	G	D	A	repeat
----	---	---	---	--------

RHYTHM: HBB (In the style of... After The Goldrush - Neil Young)

Three keyboard diagrams showing chords G, C, and D. Red dots indicate specific notes to be played.

G	C	G	C	G	D	C	D
---	---	---	---	---	---	---	---

RHYTHM: Half Beat Bounce (In the style of... Let It Be - Beatles)

Four keyboard diagrams showing chords G, D, Em, and C. Red dots indicate specific notes to be played.

G	D	Em	C	G	D	C	G
---	---	----	---	---	---	---	---

RHYTHM: HBB or LN/RC (In the style of... Love Is All Around - Love Actually)

Four keyboard diagrams showing chords G, Am, C, and D. Red dots indicate specific notes to be played.

G	Am	C	D	Repeat
---	----	---	---	--------

RHYTHM: HBB or LN/RC (In the style of... Love Is All Around - Love Actually) D

Four keyboard diagrams showing chords D, Em, G, and A. Red dots indicate specific notes to be played.

D	Em	G	A	Repeat
---	----	---	---	--------

RHYTHM: Half Beat Bounce (In the style of... Someone Like You - Adele)

Four keyboard diagrams showing chords F, Am, Dm, and Bb. Red dots indicate specific notes to be played. Below the first diagram, the word "verses" is written.

F	Am	Dm	Bb	Repeat
---	----	----	----	--------

D, E, A and Bb - HALF BEAT BOUNCE

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RHYTHM: Half Beat Bounce (In the style of... Memories - Maroon 5) in F

F C Dm Am Bb

Intro + verses

F	C	Dm	Am	Bb	F	Bb	C
---	---	----	----	----	---	----	---

RHYTHM: Half Beat Bounce (In the style of... The First Cut Is The Deepest - CHORUS) in G

G D C

Chorus

G	D	C	D	<i>Repeat</i>
---	---	---	---	---------------

RHYTHM: Half Beat Bounce (In the style of... The First Cut Is The Deepest - CHORUS) in F

F C Bb

Chorus

F	C	Bb	C	<i>Repeat</i>
---	---	----	---	---------------

RHYTHM: Half Beat Bounce (In the style of... The First Cut Is The Deepest - CHORUS) in D

D A G

Chorus

D	A	G	A	<i>Repeat</i>
---	---	---	---	---------------

RHYTHM: Slow Half Beat Bounce (In the style of... Everybody Hurts - R.E.M.)

D G Em A

D	G	D	G	D	G	Em	A
Em	A	Em	A	D	G	D	G

RHYTHM: HBB (In the style of... My Heart Will Go On - *From Titanic*)

G	D	C	D	G	D	C	D
Em	D	C	D	Em	D	C	D
Em	D	C	D	Em	D	C	D

D, E, A and Bb - OOM PAH

RHYTHM: Oom Pah (In the style of... Show Me The Way To Go Home)

D	D	G	D	D	D	E	A
---	---	---	---	---	---	---	---

RHYTHM: Oom Pah (In the style of... The Bear Necessities - *Jungle Book*)

F	F	Bb	Bb	F	D	G	C
---	---	----	----	---	---	---	---

RHYTHM: Oom Pah (In the style of... I Wanna Be Like You - *Jungle Book*)

Am	Am	Am	E	E	E	E	Am
----	----	----	---	---	---	---	----

RHYTHM: Oom Pah (In the style of... In The Summertime - *Mungo Jerry / 12 bar blues*)

A	A	A	A	D	D
A	A	E	D	A	A

RHYTHM: Oom Pah (In the style of... Bye Bye Love - *Simon & Garfunkel*)

D	D	A	A	D	D	A	A
D	D	G	G	A	A	A	A
D	D						

RHYTHM: Oom Pah (In the style of... Do-Re-Mi - *from Sound Of Music*)

C	C	G	G	C	C	F	F
C	F	D	G	E	Am	F G	C

RHYTHM: Oom Pah (In the style of... Blue Ridge Mountains of Virginia - *Laurel & Hardy*)

G	A	D	G
---	---	---	---

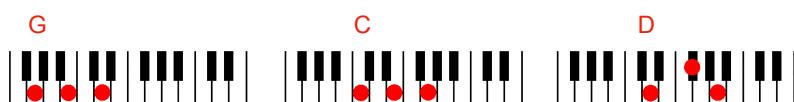
RHYTHM: Oom Pah (In the style of... Yellow Submarine - CHORUS - Beatles)



Chorus

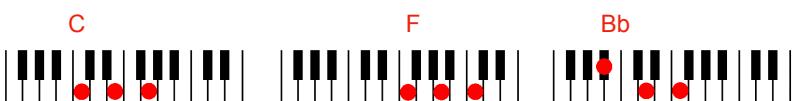
G	D	D	G
---	---	---	---

RHYTHM: Country Oom Pah (In the style of... Your Cheatin' Heart - Patsy Cline)



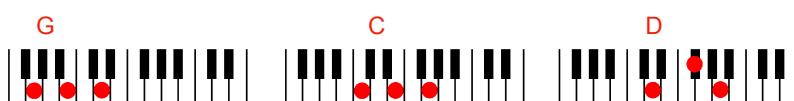
G	G	C	C	D	D	G	G	Repeat
---	---	---	---	---	---	---	---	--------

RHYTHM: Country Oom Pah (In the style of... I Walk The Line - Johnny Cash)



C	C	F	F	C	C	F	F
Bb	Bb	F	F	C	C	F	F

RHYTHM: Country Oom Pah (In the style of... Leaving On A Jet Plane - John Denver - CHORUS) in G



G	C	G	C	G	C	D	D
---	---	---	---	---	---	---	---

RHYTHM: Country Oom Pah (In the style of... Country Roads - J. Denver - CHORUS) in F



Chorus

F	F	C	C	Dm	Dm	Bb	Bb
F	F	C	C	Bb	Bb	F	F

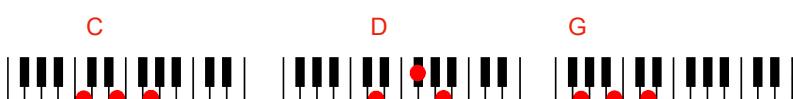
RHYTHM: Country Oom Pah (In the style of... Country Roads - J. Denver - CHORUS) in G



Chorus

G	G	D	D	Em	Em	C	C
G	G	D	D	C	C	G	G

RHYTHM: Country Oom Pah (In the style of... Hey Good Lookin' - Hank Williams)



C	C	C	C	D	G	C	C
---	---	---	---	---	---	---	---

RHYTHM: Country Oom Pah (In the style of... Leaving On A Jet Plane - John Denver) in F



F	Bb	F	Bb	F	Bb	C	C
---	----	---	----	---	----	---	---

RHYTHM: Country Oom Pah (In the style of... Honky Tonk Blues - *Hank Williams*)

A	A	A	A	D	D
A	A	E	E	A	A

RHYTHM: Country Oom Pah (In the style of... Honky Tonk Blues - *Hank Williams*) in G

G	G	G	G	C	C
G	G	D	D	G	G

RHYTHM: Country Oom Pah (In the style of... Cold Cold Heart - *Hank Williams*)

D	D	D	A	A	A	A	D
D	D	D	G	A	A	A	D

RHYTHM: Country Oom Pah (In the style of... You Are My Sunshine - *Johnny Cash*)

A	A	A	A	D	D	A	A
D	D	A	A	A	E	A	A



STUDENT Q & A

Q - I'm finding it hard to change chords on the beat - how can I improve that?

A - **REPETITION IS THE KEY**

Keep one thing in mind overall - the quickest way to improve on any difficult areas is REPETITIVE practice.

If you find any exercise or technique difficult just isolate it down to one or two bars or chords and repeat hundreds of times over a few days or weeks when you do that you progress rapidly.

Many beginners repeat a few dozen times and wonder why they aren't improving. Professional musicians repeat repeat repeat hundreds or thousands of times to build muscle memory.

It's like learning to juggle - don't worry about mistakes just try again and again - build the muscle memory - relax and repeat.

MELODIC INTERLUDE #4



The 1-5-1 3 5 Ballad
(Motherless Child)

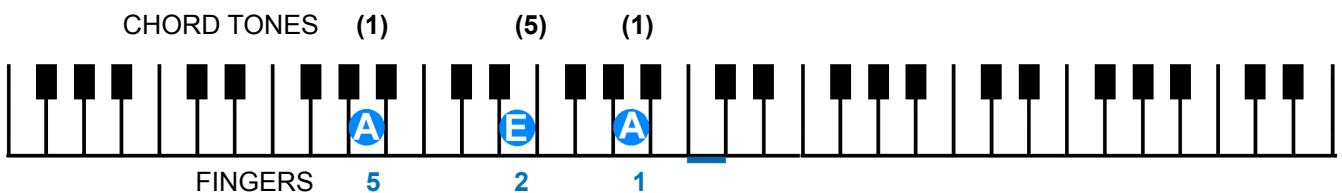
MELODIC INTERLUDE #4 - The 1-5-1 3-5 Ballad (Motherless Child)

This pattern is very close to the 1-5-123 pattern with just a change in the right hand from the chord tones 2 and 3 to the chord tones 3 and 5.

So both hands are only using the notes from the basic chord.

Lets try it with the chord of A minor (A-C-E).

The left hand plays the 1-5-1 same as before - A up to E up to A.



Then in the RIGHT hand you play a C note up to an E note, then back down to the E, then down again to the A in the LEFT hand, and finally down to the E note.

CHORD TONES (1) (5) (1) (3) (5)
FINGERS 5 2 1 1 2

Hold the PEDAL over the complete pattern.

This is how the pattern looks on sheet music repeated over 4 bars.

PEDAL PEDAL PEDAL PEDAL

Am Am Am Am

C E C C E C C E C C E C

A E A A E A A E A A E A

MELODIC INTERLUDE #4 - The 1-5-1 3-5 Ballad (Motherless Child)

Now we can apply the pattern to the chord progression for Motherless child

```

Am      Am      Am      Am
Sometimes I feel like a motherless child
Dm      Dm      Am      Am
Sometimes I feel like a motherless child
Am      Am      Am      Am
Sometimes I feel like a motherless child
F      G      Am
A long way from my home

```

The LOCATION of the notes for each chord pattern

Am

FINGERS 5 2 1 1 2

Dm

F

G

For the Sustain Pedal see the next page

MELODIC INTERLUDE #4 - The 1-5-1 3-5 Ballad (Motherless Child)

As sheet music



Hold the PEDAL down over each bar

Sheet music for "The 1-5-1 3-5 Ballad (Motherless Child)". The music is in 4/4 time, with lyrics written below the notes.

Measures 1-4: Key of Am. Chords: Am, Am, Am, Am. Bass notes: A, E, A, E, A, E. Pedal markings: C E C, C E C, C E C, C E C.

Measures 5-8: Key changes to Dm. Chords: Dm, Dm, Am, Am. Bass notes: D, A, D, A, D, A, E, A, E, A, E. Pedal markings: F A F, F A F, C E C, C E C.

Measures 9-12: Key of Am. Chords: Am, Am, Am, Am. Bass notes: A, E, A, E, A, E, A, E, A, E. Pedal markings: C E C, C E C, C E C, C E C.

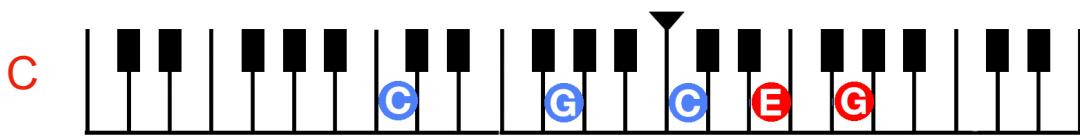
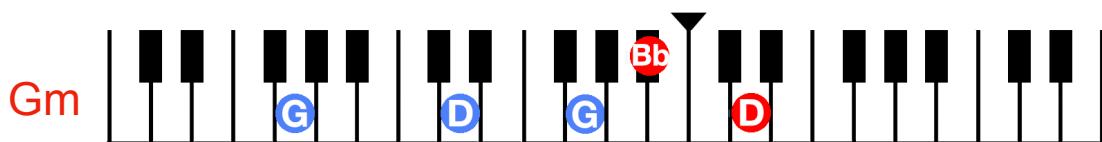
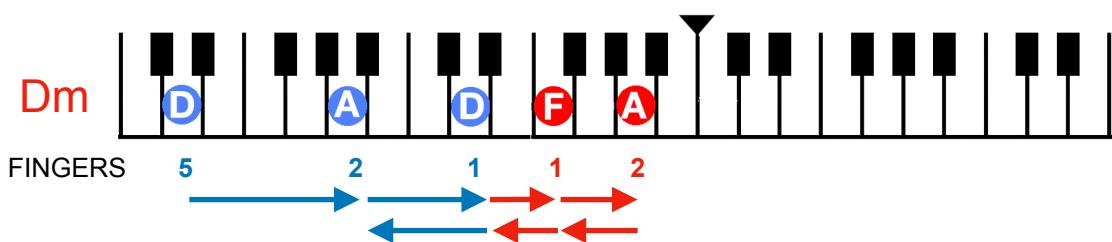
Measures 13-16: Key changes to F, G, Am. Chords: F, A, C, A, G, D, G, G, D, A, E, A, E, A. Bass notes: F, C, F, F, C, G, D, G, G, D, A, E, A, E, A. Pedal markings: A C A, B D B, C E C.

MELODIC INTERLUDE #4 - The 1-5-1 3-5 Ballad (Motherless Child - in D minor)

Lets try the same progression but in the key of D minor

Dm Dm Dm Dm
Sometimes I feel like a motherless child.
Gm Gm Dm Dm
Sometimes I feel like a motherless child.
Dm Dm Dm Dm
Sometimes I feel like a motherless child.
Bb C Dm
A long way from my home.

The LOCATION of the notes for each chord pattern
(Note the new chord 'Gm')



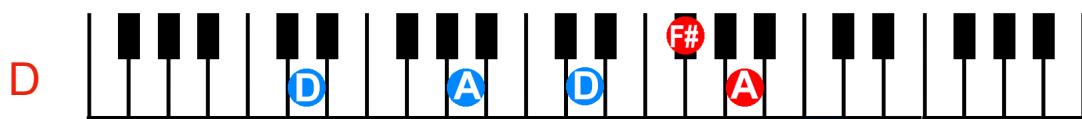
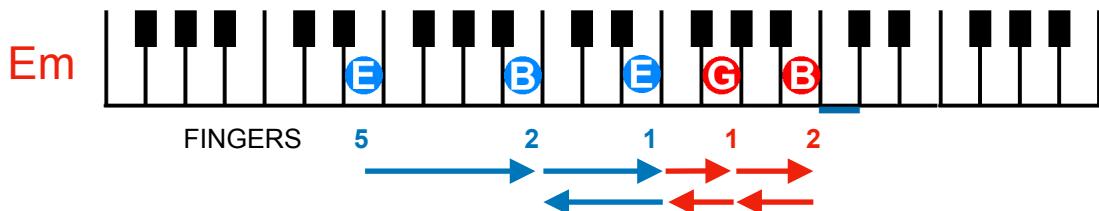
MELODIC INTERLUDE #4 - The 1-5-1 3-5 Ballad (Motherless Child - in E minor)

150

Lets try the same progression but in the key of E minor

Em Em Em Em
Sometimes I feel like a motherless child.
Am Am Em Em
Sometimes I feel like a motherless child.
Em Em Em Em
Sometimes I feel like a motherless child.
C D Em
A long way from my home.

The LOCATION of the notes for each chord pattern.





LESSONS CHECKPOINT

1-151



- Can you play the four new chords D, E, A and Bb?
- What was the easy way to form them from 4 chords you already know?
- What do the 3 chords D, E and A have in common?
- What is the main difference between a minor chord and a major chord?
- Can you form minor chords from the major chords C, F and G?
- How many chords have you learned now altogether? Play all the chords and name them - see how fast you can do this.
- Did you try all the practice progressions? Did you try any of the progressions as complete songs? Have you started compiling a set of complete songs to play?
- Can you play the 1-5-1 3 5 Ballad? Can you play it from memory without any reference? Can you apply it to the song 'Motherless Child'?
- Are there any exercises so far that you struggle with? Do you practice them every day?

Make sure you can play all the chords so far, with ease.

If you are having trouble changing from one chord to another it is important to just practice that on its own.

Choose one or two progressions that have lots of changes and just repeatedly practice them until you can move from one chord to another smoothly. Record yourself playing and listen if there is any 'pause' between chord changes. Then practice to close the gap.

RHYTHM # 5 OOM PAH PAH



RHYTHM NUMBER 5

OOM PAH PAH

Hang on.. Haven't we just learned this?

Take a closer look at the name.. it has an extra 'Pah'...

if you keep repeating 'Oom Pah Pah' you will see that this is a 3 beat rhythm (like a waltz - 'Oom Pah Pah Oom Pah Pah / '1 2 3 1 2 3')

The difference between Oom Pah and Oom Pah Pah is as follows..

OOM PAH is a 4 beat rhythm with the 'Oom' and Pah' in the LEFT hand.

OOM PAH PAH is a 3 beat rhythm and the 'Oom' is in the LEFT hand and the 'Pah Pah' is in the RIGHT hand.

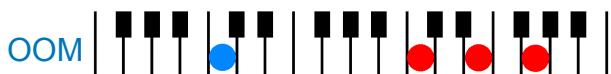
If you play Oom Pah Pah with the same chord over 2 bars the left hand plays the root down to the 5th (like Oom Pah but on different beats - [watch the video](#))

Lets compare the 2 rhythms with a C chord.

(NEITHER rhythm uses the PEDAL)

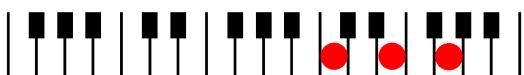
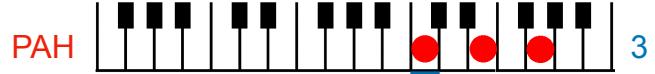
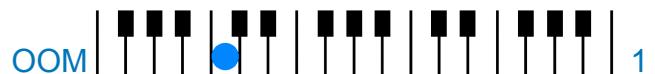
OOM PAH - 4 beats per bar

Over 1 bar



OOM PAH PAH - 3 beats per bar

Over 2 bars



Keep Repeating

Keep Repeating

RHYTHM NUMBER 5

OOM PAH PAH

Lets look at the rhythm on sheet music.

If you repeat the rhythm with just one chord over several bars the LEFT HAND alternates between root and 5th (similar to the original Oom Pah but one left hand note per bar).

C C C C

Oom Pah Pah Oom Pah Pah Oom Pah Pah Oom Pah Pah

C G C G

(Root) down to (Root) down to 5th)

If you play the rhythm with different chords in each bar the left hand plays only the ROOT note of the chord in each bar.

C Am Dm G

Oom Pah Pah Oom Pah Pah Oom Pah Pah Oom Pah Pah

C A D G

(Root) (Root) (Root) (Root)



Remember - you DON'T use the pedal with this rhythm.

Also - you can play the left hand as one beat (as written) or you can hold it for all three beats while you play the right hand chords. It's up to you.

OOM PAH PAH

PRACTICE PROGRESSIONS

C FAMILY CHORDS

and D, E, A, Bb



A note about the progressions

Mostly in the course, the progressions are shown as chords in boxes (no lyrics) where one box represents one bar (measure).

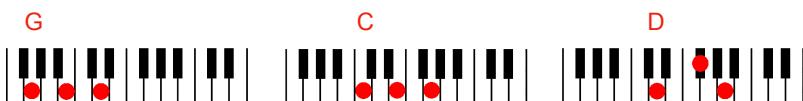
But I have also included some public domain songs where I show the lyrics with the chords above - the way you will see it on chord sites like ultimate guitar.

It's important to keep in mind that when you see lyrics with chords above them, only write the name of each chord ONCE until it changes to the next chord.

Lets look at an example...

If I were to write the chord progression for the first two lines of the song 'The Wild Rover' - it would look like this.

RHYTHM: Oom Pah Pah (The Wild Rover - Irish Traditional)



G	G	G	C
G	C	D	G

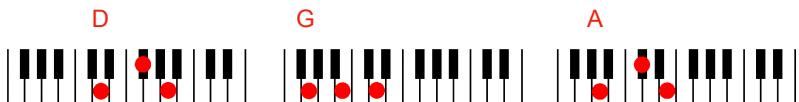
But when you copy the lyrics with chords above (for the same song) from a chord website it looks like this.

G C
I've been a wild rover for many a year.
G C D G
I spent all me money on whiskey and beer.

Notice that even though the first G chord is to be played over 3 bars they only write the chord name ONCE until it changes to the C chord.

So it's left to YOU to figure out how many times to play the chord and when to change to the next chord. It gets easier with practice.

RHYTHM: Oom Pah Pah (The Wild Rover - Irish Traditional)



D G
I've been a wild rover for many a year.
D G A D
I spent all me money on whiskey and beer.
D G
But now I'm returning with gold in great store
D G A D
And I never will play the wild rover no more

[Chorus]

A D G
And it's no nay never, no nay never no more.
D G A D
Will I play the wild rover, no never, no more.

RHYTHM: Oom Pah Pah (The Wild Rover - Irish Traditional)



F Bb
I've been a wild rover for many a year.
F Bb C F
I spent all me money on whiskey and beer
F B.b
But now I'm returning with gold in great store
F Bb C F
And I never will play the wild rover no more

[Chorus]

C F Bb
And it's no nay never, no nay never no more.
F Bb C F
Will I play the wild rover, no never, no more.

RHYTHM: Oom Pah Pah (Blow The man Down - Traditional Sea Shanty)

C Am Dm G

Come all ye young fellows that follow the sea.

C Am Dm G

Way hey, blow the man down.

Dm G Dm G

Now please pay attention and listen to me.

G G C

O, give me some time to blow the man down.

RHYTHM: Oom Pah Pah (Lavender Blue Dilly Dilly - Traditional - used in 2015 Cinderella Film)

D G A

D G
Lavender's blue dilly dilly lavender's green.

D A D
When I am king dilly dilly you shall be queen.

D G
Lavender's green dilly dilly lavender's blue.
D A D
You must love me dilly dilly 'cos I love you.

RHYTHM: Oom Pah Pah (When Irish Eyes Are Smiling - Irish Traditional)

C F A D G

C
When Irish eyes are smiling, sure'n tis like a morn in spring.

F C A D G
In the lilt of Irish laughter, you can hear the angels sing.

C C F C
When Irish hearts are happy, all the world seems bright and gay.
F C A D G C
And when Irish eyes are smiling Sure they steal your heart away.

RHYTHM: Oom Pah Pah (We Wish You A Merry Christmas) in F

F Bb G C A Dm

We wish you a Merry Christmas, we wish you a Merry Christmas.

A Dm Bb C F
We wish you a Merry Christmas and a Happy New Year!

F C Dm C
Good tidings we bring to you and your kin.

F C Bb C F
Good tidings for Christmas and a Happy New Year!

RHYTHM: Oom Pah Pah (We Wish You A Merry Christmas) in C

C F D G E Am

C F D G
We wish you a Merry Christmas, we wish you a Merry Christmas.

E Am F G C
We wish you a Merry Christmas and a Happy New Year!

C G Am G
Good tidings we bring to you and your kin.

C G F G C
Good tidings for Christmas and a Happy New Year!

RHYTHM: Oom Pah Pah (Meet Me In Saint Louis Louis)

F Bb G C A D

F
Meet me in St. Louis, Louis,

Bb F
Meet me at the fair,

F
Don't tell me the lights are shining

G C
Any place but there,

A D
We will dance the Hoochee Koochee,

G C
I will be your tootsie wootsie,

F G C F
If you will meet in St. Louis, Louis, Meet me at the fair.

RHYTHM: Oom Pah Pah (Where Did You Sleep Last Night - Folk song - Leadbelly - Nirvana)

D G F A

VERY SLOWLY

D G F
My girl, my girl, don't lie to me,
A D
Tell me where did you sleep last night?
D
In the pines, in the pines,
G F
Where the sun don't ever shine,
A D
I would shiver the whole night through.

RHYTHM: Oom Pah Pah (Molly Malone - Irish Traditional)

C Am Dm G Em F

C Am
In Dublin's fair city,
Dm G
where the girls are so pretty,
C Em Dm G
I first set my eyes on sweet Molly Malone,
C Am
As she wheeled her wheel-barrow,
Dm G
Through streets broad and narrow,
C F G C
Crying, "Cockles and mussels, alive, alive, oh!"

[Chorus]

C Am
"Alive, alive, oh,
Dm G
Alive, alive, oh",
C F G C
Crying "Cockles and mussels, alive, alive, oh".

RHYTHM: Oom Pah Pah (After The Ball Is Over) in G

G C G (watch out) D
After the ball is o---ver, after the break of dawn,
D G
After the dancers' leaving, after the stars are gone;
G C G E Am
Many a heart is aching, if you could read them all;
D G A D G
Many the hopes that have vanished af---ter the ball.

RHYTHM: Oom Pah Pah (After The Ball Is Over) in C

A horizontal piano keyboard diagram illustrating six chords: C, F, G, A, Dm, and D. Each chord is shown as a group of three notes highlighted with red dots. The notes are: C (C, E, G), F (F, A, C), G (G, B, D), A (A, C, E), Dm (D, F, A), and D (D, F#, A). The labels are in red above the keyboard.

C F C (watch out) G
After the ball is o---ver, after the break of dawn,
G C
After the dancers' leaving, after the stars are gone;
C F C A Dm
Many a heart is aching, if you could read them all;
G C D G C
Many the hopes that have vanished af--ter the ball.

RHYTHM: Oom Pah Pah (On A Bicycle Built For Two)

A horizontal piano keyboard diagram illustrating fingerings for four chords: G, C, D, and A. The keys are represented by black and white rectangles. Red dots indicate the fingers used for each note: for the G chord, fingers 1, 2, and 3 are on the black keys; for the C chord, fingers 1, 2, and 3 are on the white keys; for the D chord, fingers 1, 2, and 3 are on the black keys; and for the A chord, fingers 1, 2, and 3 are on the white keys.

G C G
Daisy! Daisy! Give me your answer true.
D G A D
I'm half crazy all for the love of you!
G
It won't be a stylish marriage,
C G
I can't afford a carriage.
G D G D
But you'll look sweet upon the seat
G D G
Of a bicycle built for two.

RHYTHM: Oom Pah Pah (My Bonnie Lies Over The Ocean - Traditional)



G C G
My bonnie is over the ocean,

G A D
My bonnie is over the sea.

G C G
My bonnie is over the ocean,
C D G
Oh, bring back my Bonnie to me.

[Refrain]

G C A
Bring back, bring back,
D G
Oh, bring back my bonnie to me, to me!

G C A
Bring back, bring back,
D G
Oh, bring back my Bonnie to me.

RHYTHM: Oom Pah Pah (My Bonnie Lies Over The Ocean - Traditional)



D G D
My bonnie is over the ocean,

D E A
My bonnie is over the sea.

D G D
My bonnie is over the ocean,
G A D
Oh, bring back my Bonnie to me.

[Refrain]

D G E
Bring back, bring back,
A D
Oh, bring back my bonnie to me, to me!

D G E
Bring back, bring back,
A D
Oh, bring back my Bonnie to me.

RHYTHM: Oom Pah Pah (I'm Forever Blowing Bubbles)*(An American song from 1919 and English football club West Ham's official anthem)*

F C Bb G A Dm

F C F
I'm forever blowing bubbles,
Bb F
Pretty bubbles in the air.
Bb F Bb F
They fly so high, nearly reach the sky,
G C
Then like my dreams they fade and die.
F A
Fortune's always hiding,
Dm Bb A C
I've looked every--where,
F C F
I'm forever blowing bubbles,
G C F
Pretty bubbles in the air

In C

C G C
I'm forever blowing bubbles,
F C
Pretty bubbles in the air.
F C F C
They fly so high, nearly reach the sky,
D G
Then like my dreams they fade and die.
C E
Fortune's always hiding,
Am F E G
I've looked every--where,
C G C
I'm forever blowing bubbles,
D G C
Pretty bubbles in the air

RHYTHM: Oom Pah Pah (In the style of... Raindrops On Roses - Sound Of Music) *Extra chord 'B'

Em C Am D G B

Em	Em	Em	Em	C	C	C	C
Am	D	G	C	G	C	Am/F#	B

RHYTHM: Oom Pah Pah (In the style of... Edelweiss - Sound Of Music)

C G F Am Dm

C	G	C	F	C	Am	Dm	G
C	G	C	F	C	G	C	C

RHYTHM: Oom Pah Pah (In the style of... Oom Pah Pah - From the musical Oliver)

Bb C F

Bb	Bb	C	C	F	F	Bb	Bb
Bb	Bb	C	C	F	F	Bb	Bb

RHYTHM # 6

6/8 SPLIT

(A.k.a. 'House Of The Rising Sun')



RHYTHM #6

'6/8 SPLIT' (A.k.a. 'House Of The Rising Sun')

This is a fun rhythmic pattern that has a nice 'melodic' feel to it.
It's PERFECT for playing 'House Of The Rising Sun'.

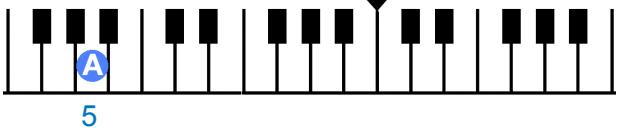
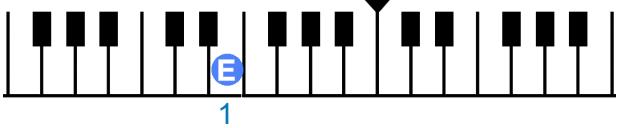
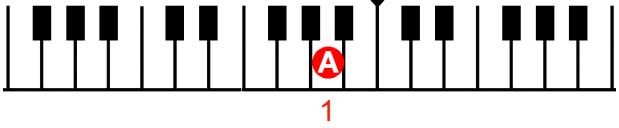
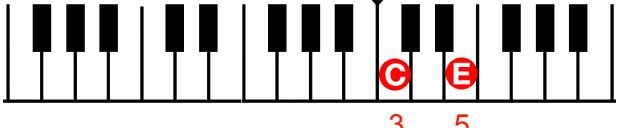
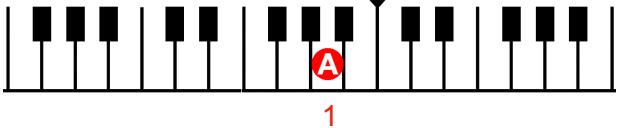
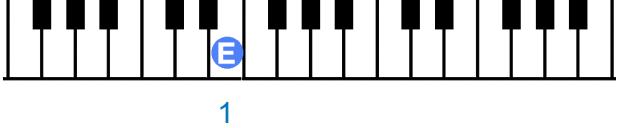
Let's try the pattern with the first chord Am chord (A-C-E) in both hands.

The left hand is going to play the Root note (A) followed by the 5th (E)

Then the Right hand is going to play the Root note (A) followed by the 3rd and 5th (C-E) together then back to the root - and the last note is the 5th note (E) in the left hand - so it's an ascending, then descending pattern.

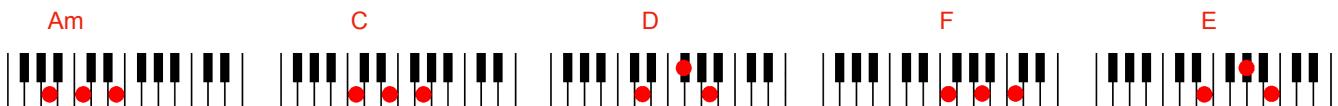
The pattern is in 6/8 time which means there are 6 x eighth notes (half beats) per bar.
It's easier to just count all the half beats as "1 2 3 4 5 6" (with a stronger emphasis on **1** and **4**)

Am pattern

COUNT	LEFT HAND	RIGHT HAND	
1			Keep the PEDAL down throughout 
2			
3			
4			Am Chord split between Thumb and 3rd and 5th 
5			
6			

RHYTHM #6 - '6/8 SPLIT' HOUSE OF THE RISING SUN

Now all you need to do is to transfer this rhythmic pattern to the following chord progression. Watch the video or follow the sheet music on the next page.



verses

Am	C	D	F	Am	C	E(1)	E(1)
Am	C	D	F	Am	E(2)	Am	E(2)

The location of all the notes
Just apply the pattern

Am

C

D

F

E (1)

E (2)

RHYTHM #6 - '6/8 SPLIT'

HOUSE OF THE RISING SUN

As Sheet Music

Remember - it's just the same pattern transferred to the different chords.
Keep the pedal down over each bar (chord change)

The sheet music displays four staves of 6/8 time. The top staff begins at measure 1 with chords Am, C, D, and F. The second staff begins at measure 5 with chords Am, C, E, and E. The third staff begins at measure 9 with chords Am, C, D, and F. The bottom staff begins at measure 13 with chords Am, E, Am, and E. Each staff features a treble clef, a bass clef, and a 6/8 time signature. The music consists of eighth-note patterns with a sustained bass note under each chord.

RHYTHM #6 - '6/8 SPLIT' HOUSE OF THE RISING SUN

House of the Rising Sun - Traditional Folk Song - Original Lyrics

There is a house in New Orleans they call the Rising Sun.
It's been the ruin of many a poor girl and me, O God, for one.

If I had listened what Mama said, I'd be at home today.
Being so young and foolish, poor boy, let a rambler lead me astray.

Go tell my baby sister never do like I have done.
To shun that house in New Orleans they call the Rising Sun.

My mother she's a tailor, she sewed these new blue jeans.
My sweetheart, he's a drunkard, Lord, Lord, drinks down in New Orleans.

The only thing a drunkard needs is a suitcase and a trunk.
The only time he's satisfied is when he's on a drunk.

Fills his glasses to the brim, passes them around.
Only pleasure he gets out of life is hoboin' from town to town.

One foot is on the platform and the other one on the train.
I'm going back to New Orleans to wear that ball and chain.

Going back to New Orleans, my race is almost run.
Going back to spend the rest of my days beneath that Rising Sun.

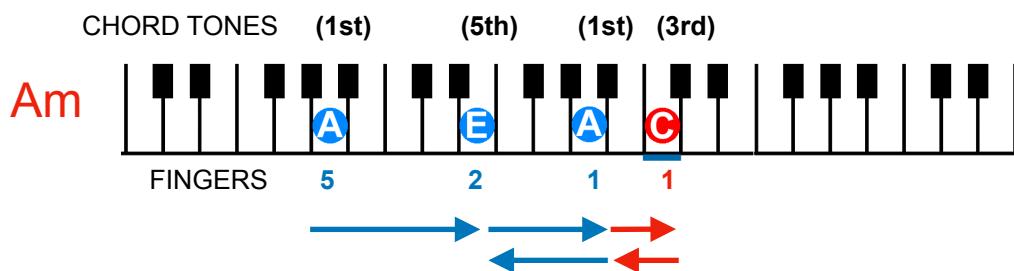
RHYTHM #6 - '6/8 SPLIT' ALTERNATIVE 1-5-1 3 VERSION

You could also play a 'lighter' version of the rhythm using a similar pattern to the melodic interludes you learned earlier.

Lets try it with an **A minor** chord (A-C-E)

The left hand will play the Root (**A**) up to the 5th (**E**) up to the Root (**A**) again one octave higher. Then the right hand plays the 3rd of the chord (**C**) and then the left hand plays the upper root note again (**A**) down to the 5th (**E**)

Remember the timing is 6 half beats per bar - so you count "1, 2, 3, 4, 5, 6"



Hold the PEDAL over the complete pattern.

Am

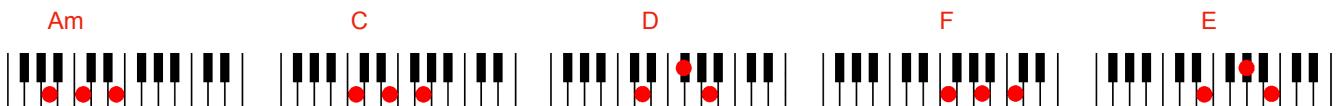
Fingers 5 2 1 1 2

A E A E

Count 1 2 3 4 5 6

RHYTHM #6 - '6/8 SPLIT' ALTERNATIVE 1-5-1 3 VERSION

Now TRANSPOSE this rhythmic pattern to the chord progression for 'House Of The Rising Sun'. Watch the video carefully.



verses

Am	C	D	F	Am	C	E(1)	E(1)
Am	C	D	F	Am	E(2)	Am	E(2)

The location of all the notes.
Just apply the pattern.

6/8 SPLIT

EXTRA PRACTICE PROGRESSIONS

C FAMILY CHORDS
and D, E, A, Bb



RHYTHM: 6/8 SPLIT #1 or #2 (O Holy Night - Traditional Carol) *NEW CHORD B

The image shows eight keyboard diagrams arranged in two rows of four. The top row shows chords C, F, G, and Em. The bottom row shows chords B, Am, Dm, and Em. Red dots on the keys indicate specific notes to be played.

C

O holy night.

F

C

The stars are brightly shining.

G

C

It is the night of the dear Savior's birth.

C

F

C

Long lay the world in sin and error pining.

Em

B

Em

Till He appeared and the Soul felt its worth.

[Pre-Chorus]

G

C

A thrill of hope the weary world rejoices.

G

C

For yonder breaks a new and glorious morn.

[Chorus]

Am Em Dm Am

Fall on your knees! Oh, hear the angel voices!

C

G

C

F

C

G

C

O night divine, o night when Christ was born.

RHYTHM: 6/8 SPLIT (Fallin' - Alicia Keys)

The image shows two keyboard diagrams. The first diagram is labeled 'Dm' and the second is labeled 'Am'. Red dots on the keys indicate specific notes to be played.

Dm

Am

Keep Repeating

RHYTHM: 6/8 SPLIT #1 or #2 (Swing Low Sweet Chariot) in C

C F Am G D

C F C
Swing low, sweet char---iot

C Am G
coming for to carry me home.

C F C
Swing low, sweet char-iot
Am D G C
coming for to carry me home

RHYTHM: 6/8 SPLIT #1 or #2 (Swing Low Sweet Chariot) in F

F Bb Dm C G

F Bb F
Swing low, sweet char---iot

F Dm C
coming for to carry me home.

F Bb F
Swing low, sweet char-iot
Dm G C F
coming for to carry me home.

RHYTHM: 6/8 SPLIT #1 or #2 (Swing Low Sweet Chariot) in G

G C Em D A

G C G
Swing low, sweet char---iot

G Em D
coming for to carry me home.

G C G
Swing low, sweet char-iot
Em A D G
coming for to carry me home.

RHYTHM: 6/8 SPLIT #1 or #2 (Plaisir d'Amour - Can't Help Falling In Love (Elvis)

C G F Am

C G C
The joy of love
F C G
Is but a moment long.
F G Am F
The pain of love endures
C G C
A whole life long.

RHYTHM: 6/8 SPLIT #1 or #2 (Silent Night)

G D C Em

G D G
Silent night! Holy night! All is calm, all is bright,
C G C G
Round yon virgin mother and child, Holy infant so tender and mild,
D G Em G D G
Sleep in heavenly peace! Sleep in heavenly peace!



LESSONS CHECKPOINT

1-176



- Can you play the OOM PAH PAH rhythm?
- What are the differences between the Oom Pah rhythm and the Oom Pah Pah rhythm?
Are there similarities between the two rhythms?
- Did you play all the Oom Pah Pah practice progressions?
- Did you try any of the progression as complete songs?
Have you started compiling a set of complete songs to play?
- Can you play the 6/8 SPLIT / House Of The Rising Sun progression?
Can you play it from memory without any reference?
- Were you able to APPLY the 6/8 Split rhythm to the other songs?
- Are there any exercises so far that you struggle with? Do you practice them every day?

If you are having trouble changing from one chord to another it is important to just practice that on its own.

Choose one or two progressions that have lots of changes and just repeatedly practice them until you can move from one chord to another smoothly. Record yourself playing and listen if there is any 'pause' between chord changes. Then practice to close the gap.

7EVENTH HEAVEN



7EVENTH HEAVEN

If you look at most song books you will see a LOT of chords with the number 7,

i.e. **Cmaj7 (C 'major' 7), C7, G7, Dm7 (D 'minor' 7), etc.**

It is IMPORTANT to know how to form seventh chords because they help make rhythm piano sound much more interesting.

There are TWO types of seventh chords: **maj7 and 7**

maj7 is pronounced “major 7” (and is also written as M7 or Δ)

7 is pronounced “seven”

These two sevenths – maj7 and 7 – can be added to ALL the basic major and minor chords.

i.e. **C** could become **Cmaj7** or **C7**

F could become **Fmaj7** or **F7**

Dm could become **Dm(maj7)** or **Dm7**

Am could become **Am(maj7)** or **Am7**

Note - You will rarely encounter a ‘minor(major7)’ chord - with minor chords you will nearly ALWAYS just add the 7 - ie Dm7, Em7, Am7 etc

Let's look at a REALLY EASY way to make
ALL the seventh chords using
just 2 easy formulas!

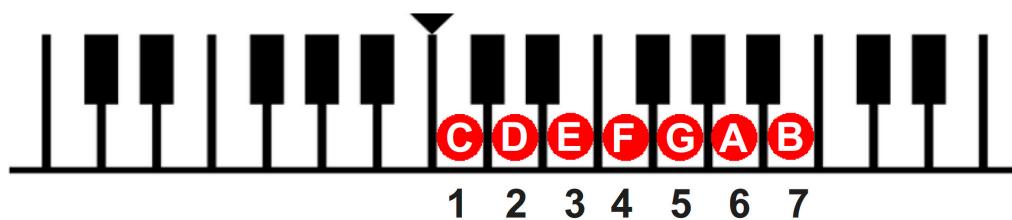
FIRST - WHAT ON EARTH IS A 'SEVENTH' ANYWAY? ¹⁻¹⁷⁹

You don't really need to know the reasoning behind sevenths in order to use them but for all you information junkies out there, here's a simple explanation.

Chords are built on SCALES.

Chord NOTE NUMBERS (ie '1', '3', '5', '7') are derived FROM these scales.

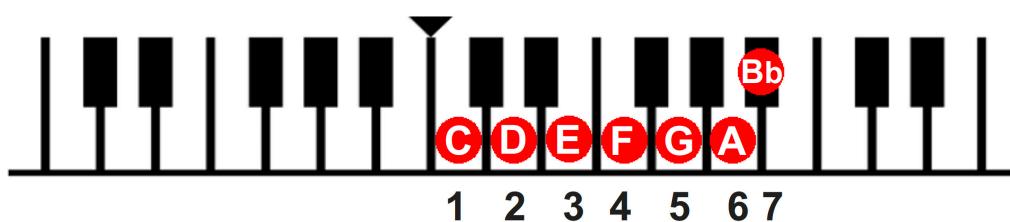
For instance - this is a C MAJOR scale.



The chord of C uses 1 3 5 - C E G

The chord of Cmaj7 uses 1 3 5 **7** - C E G **B**

Below is a C7 scale *



The chord of C7 uses 1 3 5 **7** - C E G **Bb**

* NOTE - in strict theoretical terms this scale would be called C mixolydian but it's just much easier to think of it as a major scale with the 7th note flattened - and call it a 'C7' scale.

DON'T PANIC!

I have a really EASY way to form sevenths as you'll see on the next page.

Instead of adding the seventh on TOP of the chord you are going to add it BELOW the chord. This is MUCH easier to do to begin with.

Using the ROOT note to find the 7th

As we have learned - a 7th chord contains the 1st, 3rd, 5th and 7th of a related scale.

We can play the 1st, 3rd, 5th, and 7th in any combination.

So it's ok to play the 7th note BELOW the chord instead of on top.

Cmaj7

1 3 5 7

C E G B

B C E G

7 1 3 5

C7

1 3 5 7

C E G Bb

Bb C E G

7 1 3 5

When you do that - notice that the 'maj7' note is just ONE key to the left of the ROOT note of the chord,

And the '7' note is TWO keys left of the root of the chord

And this will hold true for ANY 'maj7' or '7' chord

And because we will be playing the ROOT note of the chord in the LEFT hand we can OMIT the root note from the right hand altogether

Cmaj7

1 3 5 7

C E G B

B E G

7 3 5

C7

1 3 5 7

C E G Bb

Bb E G

7 3 5

SEVENTH CHORDS MADE EASY

Just 2 easy formulas!

maj7
(M7)

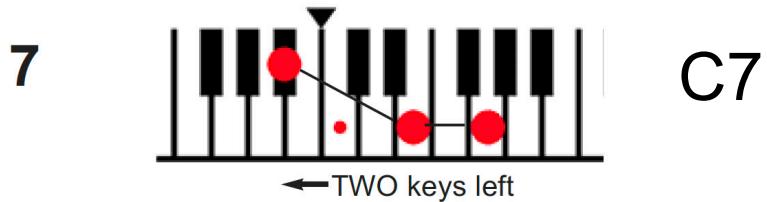
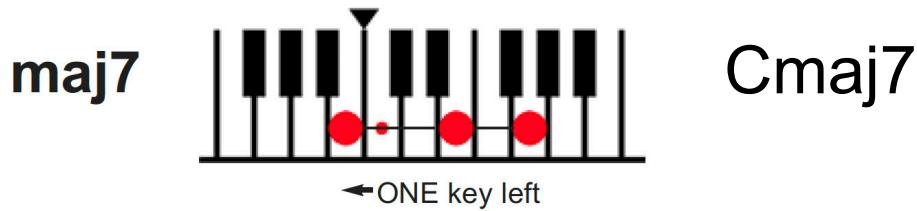
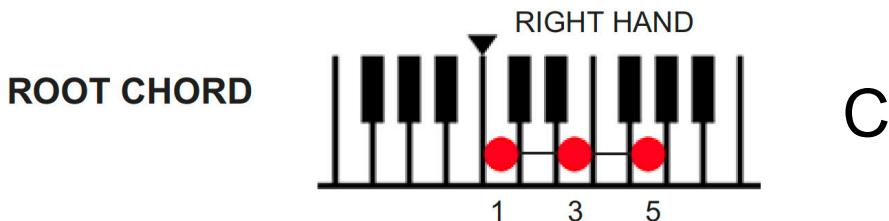
To make a M7 chord, play a basic 3 note chord (with your right hand) then move the root note **ONE** key to the left (count the black keys)

7

To make a 7 chord, play a basic 3 note chord (with your right hand) then move the root note **TWO** keys to the left (count the black keys).

*Note - DON'T alter **LEFT HAND** notes or patterns*

Let's try it on the chord of C

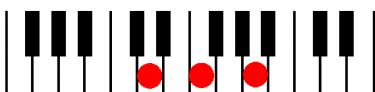


**The reason you don't need the root note of the chord in the right hand is because you will be playing it in the LEFT HAND*

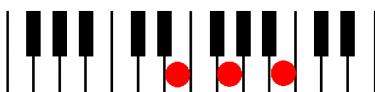
FORMING MORE SEVENTH CHORDS

(remember the Left hand will play the ROOT note of the chord)

Dm



Em



F

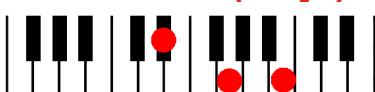


ROOT
1 KEY
LEFT

Dm(maj7)



Em(maj7)



F(maj7)



ROOT
2 KEYS
LEFT

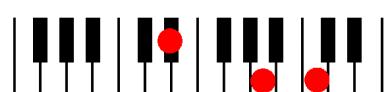
Dm7



Em7



F7



G



Am

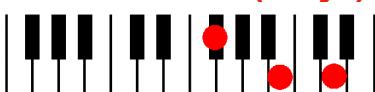


Bb



ROOT
1 KEY
LEFT

G(maj7)



Am(maj7)



Bb(maj7)



ROOT
2 KEYS
LEFT

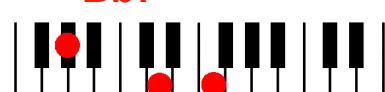
G7



Am7



Bb7



D



E

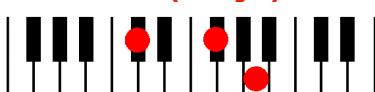


A

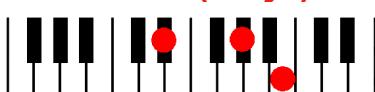


ROOT
1 KEY
LEFT

D(maj7)



E(maj7)

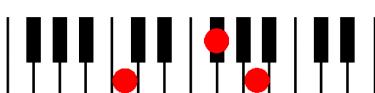


A(maj7)



ROOT
2 KEYS
LEFT

D7



E7



A7





SEVENTH CHORDS Q & A

Q - On piano websites they always show the 7 note added on top of the chord not below it - so aren't you teaching us the wrong way to make a 7th chord?

A - Not at all - adding the 7th below the chord is a 100% valid way to form a 7th chord.

Lets look at the chord of Cmaj7 - it has the notes C E G B (1 3 5 7)

These notes can be arranged in 4 different combinations - all of which are **EQUALLY** valid Cmaj7 chords.

1 3 5 7	-	3 5 71	-	5 71 3	-	71 3 5
C E G B	-	E G BC	-	G BC E	-	BC E G

we are using the last combination (BC E G) where the maj7 note is on the left
we can also omit the root note of the chord (the C note) because the left hand
will be playing it.

So - Left Hand plays C and Right Hand plays B E G
so all 4 notes of Cmaj7 are still being played (C E G B)

The reason online sites show the 7 added on top is simply because that is the most logical way to DESCRIBE where the 7th note comes from.

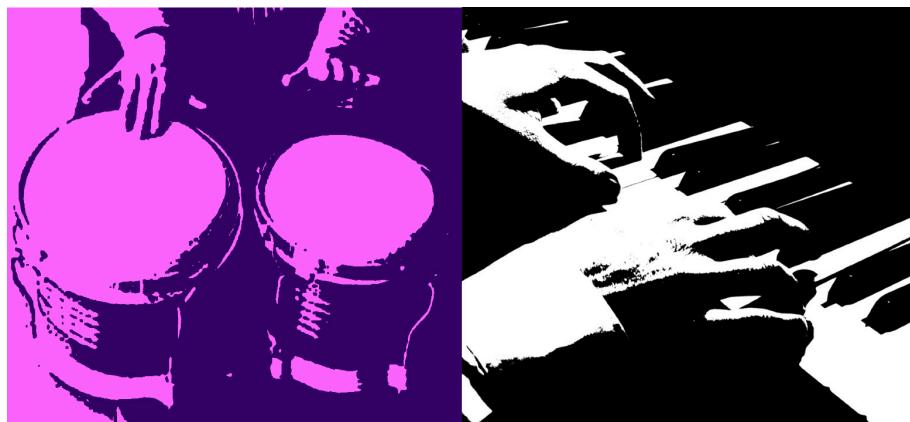
But that is not the easiest way to FORM a 7th chord in practice - it is MUCH easier to remember that a maj7 is just one key left of the root note of the chord and a 7 is two keys left of the root note - you can then form any 7th chord INSTANTLY.

Try adding the 7s on top for all your chords and you'll see how difficult it is.

SEVENTH CHORDS

PRACTICE PROGRESSIONS

C FAMILY CHORDS and D, E, A, B_b



SEVENTH PRACTICE - HALF BEAT BOUNCE

1-185

RHYTHM: Half Beat Bounce (Aura Lee / Love Me Tender)

The image shows ten keyboard diagrams representing chords. Each diagram consists of a set of black and white keys with red dots indicating specific notes to be played. The chords are labeled above each diagram: C, Cmaj7, D, D7, G, G7, E7, Am, C7, F, A7, and G7. The diagrams illustrate the fingerings for these chords on a standard piano keyboard.

C Cmaj7 D D7 G G7 C C

As the blackbird in the spring, 'neath the willow tree,

C Cmaj7 D D7 G G7 C C

Sat and piped, I heard him sing; sing of Aura Lee.

C E7 Am C7 F C

Aura Lee, Aura Lee, maid with golden hair.

C A7 D7 G G7 C

Sunshine came along with thee, and swallows in the air.

RHYTHM: Half Beat Bounce (Aura Lee / Love Me Tender)

The image shows ten keyboard diagrams representing chords. Each diagram consists of a set of black and white keys with red dots indicating specific notes to be played. The chords are labeled above each diagram: F, Fmaj7, G, G7, A7, Dm, F7, Bb, C, D7, and C7. The diagrams illustrate the fingerings for these chords on a standard piano keyboard.

F Fmaj7 G G7 C C7 F F

As the blackbird in the spring, 'neath the willow tree,

F Fmaj7 G G7 C C7 F F

Sat and piped, I heard him sing; sing of Aura Lee.

F A7 Dm F7 Bb F

Aura Lee, Aura Lee, maid with golden hair.

F D7 G7 C C7 F

Sunshine came along with thee, and swallows in the air.

RHYTHM: Oom Pah (Happy Birthday) in C *New Chord 'Fm'

The image shows four keyboard diagrams for chords in the key of C.
 1. **C:** Shows red dots on the white keys C, D, E, and G.
 2. **G:** Shows red dots on the white keys C, D, E, G, A, B, and E.
 3. **G7:** Shows red dots on the white keys C, D, E, G, A, B, and E, with a blue dot on the black key F#.
 4. **C7:** Shows red dots on the white keys C, D, E, G, A, B, and E, with a blue dot on the black key D#.

Below each chord diagram, the corresponding chord name is written in red: F, Dm7, (Fm), and C.

(C) C G
Happy Birth---day to you.

G7 C
Happy Birth---day to you.
C C7 F
Happy Birth---day dear
C G7 C
Happy Birth--day to you.

(C) C G7
Happy Birth---day to you.

Dm7 G7 C
Happy Birth---day to you.
C C7 F (Fm)
Happy Birth---day dear
C G7 C
Happy Birth---day to you.

RHYTHM: Oom Pah (Happy Birthday) in D *New Chord 'Gm'

The image shows four keyboard diagrams for chords in the key of D.
 1. **D:** Shows red dots on the white keys D, E, F#, G, A, B, and C#.
 2. **A:** Shows red dots on the white keys D, E, F#, G, A, B, and C#.
 3. **A7:** Shows red dots on the white keys D, E, F#, G, A, B, and C# with a blue dot on the black key D#.
 4. **D7:** Shows red dots on the white keys D, E, F#, G, A, B, and C# with a blue dot on the black key E#.

Below each chord diagram, the corresponding chord name is written in red: G, Em7, (Gm), and D.

(D) D A
Happy Birth---day to you.

A7 D
Happy Birth---day to you.
D D7 G
Happy Birth---day dear
D A7 D
Happy Birth--day to you.

(D) D A7
Happy Birth---day to you.

Em7 A7 D
Happy Birth---day to you.
D D7 G (Gm)
Happy Birth---day dear
D A7 D
Happy Birth--day to you.

SEVENTH PRACTICE - OOM PAH

1-187

RHYTHM: Oom Paah (Happy Birthday) in F *New Chords 'Gm' - 'Bbm'

The image shows four sets of piano keys representing chords in F major:
 1. F chord: Red dots on the 5th and 6th keys of the top octave.
 2. C chord: Red dots on the 1st and 2nd keys of the top octave.
 3. C7 chord: Red dots on the 1st, 3rd, and 5th keys of the top octave.
 4. F7 chord: Red dots on the 1st, 3rd, 5th, and 7th keys of the top octave.
 Below these are two more sets of keys:
 5. Bb chord: Red dots on the 2nd and 3rd keys of the top octave.
 6. Gm7 chord: Red dots on the 1st, 3rd, and 5th keys of the top octave.
 The label '(Bbm)' is placed under the Bb chord.

(F) F C
Happy Birth---day to you.
C7 F
Happy Birth---day to you.
F F7 Bb
Happy Birth---day dear
F C7 F
Happy Birth--day to you.

(F) F C7
Happy Birth---day to you.
Gm7 C7 F
Happy Birth---day to you.
F F7 Bb (Bbm)
Happy Birth---day dear
F C7 F
Happy Birth--day to you.

RHYTHM: Oom Paah (Happy Birthday) in G *New Chord 'Cm'

The image shows four sets of piano keys representing chords in G major:
 1. G chord: Red dots on the 1st and 2nd keys of the top octave.
 2. D chord: Red dots on the 5th and 6th keys of the top octave.
 3. D7 chord: Red dots on the 1st, 3rd, 5th, and 7th keys of the top octave.
 4. G7 chord: Red dots on the 1st, 3rd, 5th, and 7th keys of the top octave.
 Below these are two more sets of keys:
 5. C chord: Red dots on the 1st and 2nd keys of the top octave.
 6. Am7 chord: Red dots on the 1st, 3rd, and 5th keys of the top octave.
 The label '(Cm)' is placed under the Am7 chord.

(G) G D
Happy Birth---day to you.
D7 G
Happy Birth---day to you.
G G7 C
Happy Birth---day dear
G D7 G
Happy Birth--day to you.

(G) G D7
Happy Birth---day to you.
Am7 D7 G
Happy Birth---day to you.
G G7 C (Cm)
Happy Birth---day dear
G D7 G
Happy Birth--day to you.

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-188

RHYTHM: Slow half Beat Bounce (Auld Lang Syne) *extra chord F#dim

Keyboard diagrams showing fingerings for chords G7, C, Am, Dm, and Dm7. Red dots indicate specific keys to be pressed.

- G7:** Red dots on E, B, G, D, A, E, C.
- C:** Red dots on E, B, G, D, A, E.
- Am:** Red dots on E, B, G, D, A, E, C.
- Dm:** Red dots on E, B, G, D, A, E, C.
- Dm7:** Red dots on E, B, G, D, A, E, C, F#.

(G7) C Am Dm G7

Should old acquaintance be for - got,

C C7 F (F#dim)

And never brought to mind?

C Am Dm G7

Should old acquaintance be for - got,

Am Dm7 G7 C

And the days of auld lang syne?

RHYTHM: 6/8 Split (Silent Night)

Keyboard diagrams showing fingerings for chords G, D, D7, G7, C, and Em. Red dots indicate specific keys to be pressed.

- G:** Red dots on E, B, G, D, A, E.
- D:** Red dots on E, B, G, D, A, E.
- D7:** Red dots on E, B, G, D, A, E, C.
- G7:** Red dots on E, B, G, D, A, E, C.
- C:** Red dots on E, B, G, D, A, E.
- Em:** Red dots on E, B, G, D, A, E, C, F#.

G D D7 G G7

Silent night! Holy night! All is calm all is bright,

C G C G

Round yon virgin mother and child, Holy infant so tender and mild.

D D7 G Em G D G

Sleep in heavenly peace! Sleep in heavenly peace!

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-189

RHYTHM: Half Beat Bounce (Oh Danny Boy) **Extra chord F minor*

G C C7 F Fm
 Am D7 G7 Dm

(G) C C7 F Fm

Oh Danny Boy, the pipes, the pipes are calling,

C Am D7 G7

From glen to glen and down the mountainside,

C C7 F Fm

The summer's gone and all the roses falling

C Am Dm G7 C F/C C

It's you, It's you, must go, and I must bide.

RHYTHM: Oom Pah (In The Blue Ridge Mountains Of Virginia)

C C7 F D7
 G G7 Bb F7

C C7 F D7 G G7 C C7 F Bb C7

In, The, Blue Ridge Mountains of Virginia, On the trail of the lonesome pine.

F D7 G

In the pale moon shine, Our hearts entwine.

G7 C7 G7 C7

Where she carved her name, And I carved mine.

F F7 Bb A7

Oh, June, Like the mountains I'm blue, Like the pine, I am lonesome for you.

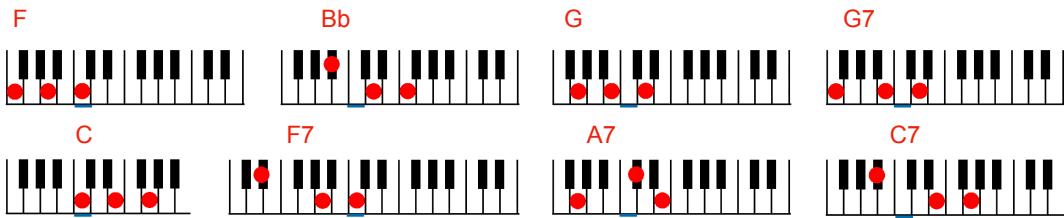
C C7 F D7 G G7 C C7 F Bb F

In, The, Blue Ridge Mountains of Virginia, On the trail of the lonesome pine.

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-190

RHYTHM: Oom Pah #1 or #2 (It's A Long Way To Tipperary)



F

It's a long way to Tipperary,

Bb F

It's a long way to go.

F

It's a long way to Tipperary,

G G7 C

To the sweetest girl I know!

F F7

Goodbye, Piccadilly,

Bb A7

Farewell, Leicester Square!

F Bb F

It's a long long way to Tippera---ry,

G C7 F

But my heart's right there.

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-191

RHYTHM: Slow Half Beat Bounce / 6/8 Split (Swing Low Sweet Chariot)

The image shows two rows of piano keyboard diagrams. The top row contains four sets of keys: C (middle C, E, G), C7 (middle C, E, G, B), F (middle C, D, F), and Am (middle C, E, G, B). The bottom row contains three sets of keys: G (middle C, D, E, G), G7 (middle C, D, E, G, B), and D7 (middle C, D, F, A). Red dots are placed on specific keys in each set to indicate which ones should be played.

C C7 F C

Swing low, sweet char---iot

C Am G G7

coming for to carry me home.

C C7 F C

Swing low, sweet char-iot

Am D7 G7 C F C

coming for to carry me home.

RHYTHM: Slow Half Beat Bounce / 6/8 Split (Swing Low Sweet Chariot)

The image shows two rows of piano keyboard diagrams. The top row contains four sets of keys: F (middle C, D, E, G), F7 (middle C, D, E, G, B), Bb (middle C, D, E, G, B), and Dm (middle C, D, F, A). The bottom row contains three sets of keys: C (middle C, E, G), C7 (middle C, E, G, B), and G7 (middle C, D, E, G, B). Red dots are placed on specific keys in each set to indicate which ones should be played.

F F7 Bb F

Swing low, sweet char---iot

F Dm C C7

coming for to carry me home.

F F7 Bb F

Swing low, sweet char-iot

Dm G7 C7 F Bb F

coming for to carry me home.

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-192

RHYTHM: Oom Pah Pah (When Irish Eyes Are Smiling) *Extra chord F#dim

Chord diagrams for 'Oom Pah Pah':
 C: Red dots on E, G, B
 C7: Red dots on E, G, B, D
 F: Red dots on A, C, E
 A7: Red dots on C, E, G, B
 D7: Red dots on G, B, D, F
 G: Red dots on B, D, F, A
 G7: Red dots on B, D, F, A, C
 (F#dim): Red dots on A, C, E, G

C C7 F C

When Irish eyes are smiling, sure'n tis like a morn in spring.

F C A7 D7 G

In the lilt of Irish laughter, You can hear the angels sing.

C C7 F C

When Irish hearts are happy, All the world seems bright and gay.

F (F#dim) C A7 D7 G7 C

And when Irish eyes are smiling, Sure they steal your heart a--way.

RHYTHM: Oom Pah (This Land Is Your Land - Woody Guthrie)

Chord diagrams for 'This Land Is Your Land':
 D: Red dots on B, D, F
 G: Red dots on B, D, F, A
 A: Red dots on C, E, G, B
 D7: Red dots on E, G, B, D

(D) G D

This land is your land, and this land is my land.

A D D7

From California, to the New York Island.

G D

From the Redwood Forest, to the Gulf stream waters,

A D

This land was made for you and me.

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-193

RHYTHM: Slow Half Beat Bounce (In the style of... Drive - *The Cars*) In G

G Gmaj7 Em Am

G	Gmaj7	G	Gmaj7	
---	-------	---	-------	--

Chorus

Em	Am	Em	Am	G	Gmaj7	G	Gmaj7
----	----	----	----	---	-------	---	-------

RHYTHM: Slow Half Beat Bounce (In the style of... Drive - *The Cars*) In C

C Cmaj7 Am Dm

C	Cmaj7	C	Cmaj7	
---	-------	---	-------	--

Chorus

Am	Dm	Am	Dm	C	Cmaj7	C	Cmaj7
----	----	----	----	---	-------	---	-------

RHYTHM: Half Beat Bounce (In the style of... When A Man Loves A Woman - *Michael Bolton*)

C G Am7 F G7

C	G	Am7	C	F	G7	C	G
---	---	-----	---	---	----	---	---

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-194

RHYTHM: Half Beat Bounce (In the style of... The Way You Look Tonight)

Cmaj7 Am7 Dm7 G7

Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
Cmaj7	Am7	Dm7	G7	Cmaj7			

RHYTHM: Slow Half Beat Bounce (In the style of... Try A Little Tenderness - Otis Redding)

C Am Dm G
Em A A7 G7

C	Am	Dm	G	C	Em	A	A7
Dm	Dm	G	G7	C	Am	Dm	G

RHYTHM: Half Beat Bounce (In the style of... Love Me Tender - Elvis)

G Gmaj7 A A7 A7 D D7

G	Gmaj7	A	A7	D	D7	G	G
G	G	A	A7	D	D7	G	G

SEVENTH PRACTICE - HALF BEAT BOUNCE

1-195

RHYTHM: Half Beat Bounce (In the style of... Yesterday - Beatles)

Keyboard diagrams showing fingerings for chords: F, Em7, A7, Dm, Dm7, Bb, C7, C, G7.

F	Em7	A7	Dm	Dm7	Bb	C7
F	C	Dm7	G7	Bb	F	

RHYTHM: HBB (In the style of... The Long And Winding Road - Beatles) *Extra chord Gm7

Keyboard diagrams showing fingerings for chords: Am, Em, F, Fmaj7, C, C7, Cmaj7, Am7, Dm7, G7, Gm7.

Am	Em	F	Fmaj7	C	C7	F	Fmaj7
C	Cmaj7	Am	Am7	Dm7	G7	Gm7	C7

RHYTHM: Half Beat Bounce (In the style of... Something - Beatles)

Keyboard diagrams showing fingerings for chords: G, Gmaj7, G7, C.

G	Gmaj7	G7	C
---	-------	----	---

RHYTHM: Half Beat Bounce (In the style of... Raindrops Keep Fallin' On My Head)

Keyboard diagrams showing fingerings for chords: C, Cmaj7, C7, F, Em, A, Dm, G.

C	Cmaj7	C7	F	Em	A	Em	A	Dm	Dm7	G
---	-------	----	---	----	---	----	---	----	-----	---

SEVENTH PRACTICE - OOM PAH

1-196

RHYTHM: Oom Paah (In the style of... We'll Meet Again - Vera Lynn / Johnny Cash) in C

Keyboard diagrams for chords in C major:

- C: Red dots on E, G, B
- E7: Red dots on E, G, B, D
- A: Red dots on A, C, E
- A+5: Red dots on A, C, E, G
- D: Red dots on D, F, A
- D7: Red dots on D, F, A, C
- Dm: Red dots on D, F, A
- G7: Red dots on G, B, D, F

C	E7	A	A+5	D	D7	Dm	G7
C	E7	A	A7	D7	Dm G7	C	C

C7	C7	F	F	D	D7	G	G
----	----	---	---	---	----	---	---

RHYTHM: Oom Paah (In the style of... We'll Meet Again) in F *Extra chord 'Gm'

Keyboard diagrams for chords in F major:

- F: Red dots on F, A, C
- A7: Red dots on A, C, E, G
- D: Red dots on D, F, A
- D+5: Red dots on D, F, A, C
- G: Red dots on G, B, D
- G7: Red dots on G, B, D, F
- Gm: Red dots on G, B, D
- C: Red dots on C, E, G

F	A7	D	D+5	G	G7	Gm	C7
F	A7	D	D7	G7	Gm C7	F	F

F7	F7	Bb	Bb	G	G7	C	C
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SEVENTH PRACTICE - OOM PAH

1-197

RHYTHM: 'Snappy' Oom Pah (In the style of... Hello Dolly - Barbara Streisand)



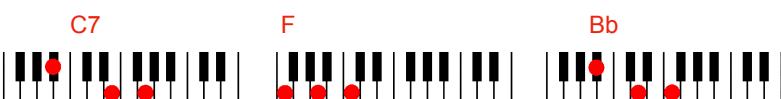
C	C	Am	Am	Cmaj7	Cmaj7	Dm7	G7
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RHYTHM: Country Oom Pah (In the style of... Jambalaya - Hank Williams)



C	C	G	G	G	G7	C	C
C	C	G	G	G	G7	C	C

RHYTHM: Country Oom Pah (In the style of... I Walk The Line - Johnny Cash)



C7	C7	F	F	C7	C7	F	F
Bb	Bb	F	F	C7	C7	F	F

RHYTHM: Oom Pah (In the style of... The Bear Necessities - Jungle Book)



F	F	Bb	Bb	F	D7	G	C7
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SEVENTH PRACTICE - OOM PAH PAH

1-198

RHYTHM: Oom Pah Pah (In the style of... Raindrops On Roses - Sound Of Music) *Extra chord 'B7'

Em Cmaj7 Am D7 G B7

Em	Em	Em	Em	Cmaj7	Cmaj7	Cmaj7	Cmaj7
Am	D7	G	C	G	C	Am/F#	B7

RHYTHM: Oom Pah Pah (In the style of... Edelweiss - Sound Of Music)

C G F Am7 Dm7 G7

C	G	C	F	C	Am	Dm7	G7
C	G	C	F	C	G7	C	C

RHYTHM: Oom Pah Pah (In the style of... Oom Pah Pah - From the musical Oliver)

Bb C7 F7

Bb	Bb	C7	C7	F7	F7	Bb	Bb
Bb	Bb	C7	C7	F7	F7	Bb	Bb

'6th' chords



HOW TO MAKE A 6TH CHORD

You will play 7th chords a LOT - but every now and then you will come across '6th' chords such as Em6 - C6 - F6 - Eb6 and so on.

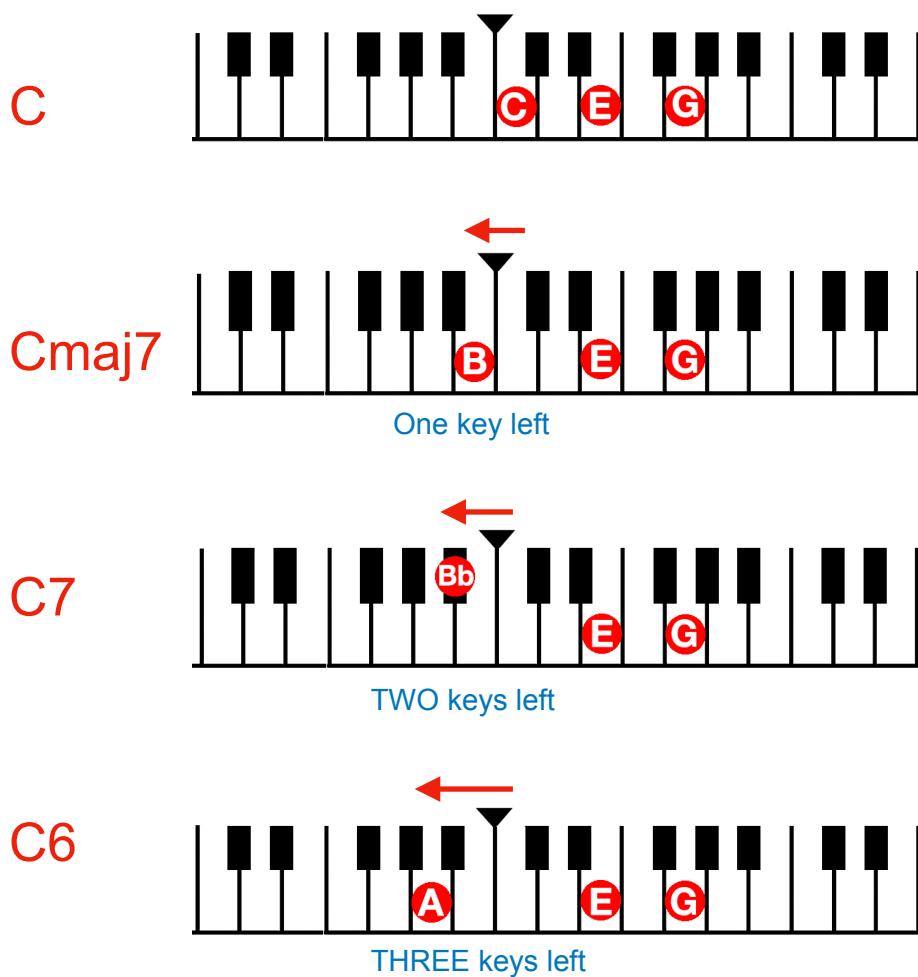
Don't worry - now that you've learned how to form seventh chords - adding a sixth is very easy.

You learned that to make a 'maj7' just move the root note ONE key left.

or to make a '7' chord move the root note TWO keys left.

To make a 6th chord we just move the root note THREE keys to the left.

So if we use the chord of C as an example.



Practice Progressions - '6th' chords

1-201

RHYTHM: Slow Half Beat Bounce (Summertime - Gershwin) **Extra chords 'B' and 'B7'*

Em Em6 Em7 Em6 Am Am6 Am7
C B B7 A7 G

Em	Em6	Em7	Em6	Em	Em6	Em7	Em6
Am	Am6	Am7	C/G	B	Am	B	B7

Em	Em6	Em7	Em6	Em	Em6	Em7	A7
G	Em	A7	Am7	Em	Em6	Em7	Em6

RHYTHM: Oom Pah Pah (Que Sera Sera - Doris Day) "When I was just a little girl I asked my mother..."

C Cmaj7 C6 C#dim
Dm G G7 F *Extra chord 'C#dim'
Dm G G7 F

C	Cmaj7	C6	Cmaj7	C	C#dim	Dm	G
G	G	G	G	G7	G7	C	C

F	F	F	F	C	C	C	C	G	G
G	G	C	C	Dm	G	C	C	C	



LESSONS CHECKPOINT



1-202

SEVENTHS can be difficult to understand at first.

- Do you understand how to form the seventh chords? Where do we get the seventh note? Why is it given the number 7?
- Do you understand why we add the 7 below the chord rather than on top?
- How many keys to the left of the root note of a chord is a 'maj7'?
- How many keys to the left of the root note of a chord is a '7'?
- What note do you play in the left hand when you play seventh chords?
- Can you add maj7 or 7 to all the chords you know so far?
- Were you able to play the seventh chords in the practice progressions? Can you hear the difference they make and how they add to the sound?
- Did you understand how to form a 6th chord? How many keys to the left do you move the root note?

If you are unsure about forming 7th chords go over the chapter again **VERY CAREFULLY**.

It's actually easier than it seems. Just two simple rules...

To add a maj7 - move the root note of the right hand chord 1 key left.

To add a 7 - move the root note of the right hand chord 2 keys left.

The left hand doesn't change - it still plays the root note one octave below the right hand.

RHYTHM # 7 SPLIT CHORD



SPLIT CHORD RHYTHM

This rhythm is created by SPLITTING the RIGHT hand chord up, between your THUMB and (3rd and 5th fingers).

Play the WHOLE chord first - then the THUMB only
then the 3rd & 5th fingers TOGETHER - then the thumb again - and so on.

Your LEFT hand plays the single chord note (one octave left) and holds it.

Try it with a
C chord

HOLD THE
PEDAL
DOWN
THROUGHOUT



Left Hand HELD note

Right Hand C CHORD

1 - 3 - 5

THUMB

3 - 5

THUMB

3 - 5

THUMB

3 - 5

THUMB

REPEAT

Here's what it looks like as MUSICAL NOTATION

Remember - look at the SHAPES and PATTERNS

RIGHT HAND

C Chord

1-3-5 Thumb 3-5 Thumb 3-5 Thumb 3-5 Thumb

Count 1 and 2 and 3 and 4 and

LEFT HAND

C note HELD

Keep the sustain pedal down throughout

Now we can add in some sevenths
and create some great sounds

Try the following 2 bar changes that has been used at the start of countless songs like **IMAGINE** by John Lennon.

Thumb one left

C

Cmaj7

F

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

C

C

F

← PEDAL →

← PEDAL →

← PEDAL →

← PEDAL →



Keep the sustain pedal down
over each chord change

SPLIT CHORD - VARIATION

The basic SPLIT CHORD rhythm starts with all three notes of the chord (in the right hand) then the thumb, then the top two notes then the thumb and so on.

When you are changing chords you don't always HAVE to play all three notes together at the start of each chord change.

You can just start with the top two notes then the thumb and so on
This can be easier to play and can flow better.

So there are TWO ways to play the rhythm.

1. ALL THREE NOTES at start of each chord change.

RHYTHM: Split Chord (You Say Nothing At All - Notting Hill - "It's amazing how you can..")

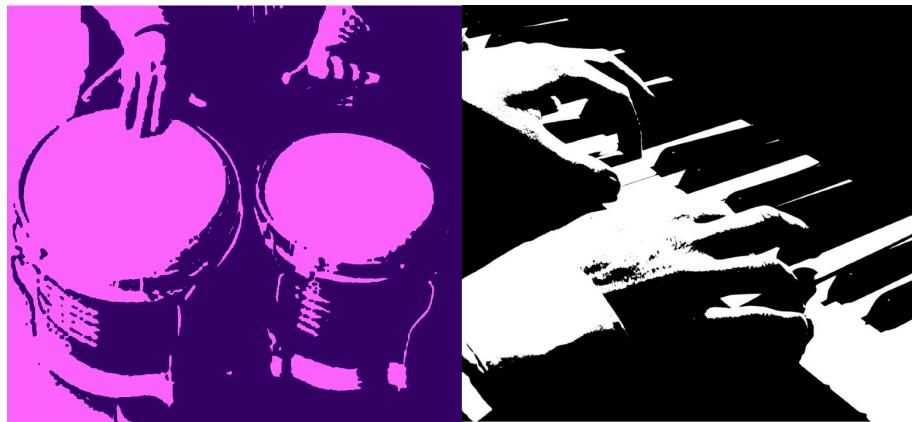
2. All three notes at the very start, but just the top two notes for each chord change.

It's up to YOU what way to play the split chord when you play the progressions.

SPLIT CHORD RHYTHM and more SEVENTHS

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, Bb



SPLIT CHORD & SEVENTHS PRACTICE

1-208

RHYTHM: Split Chord (Swing Low Sweet Chariot)

C C7 F C
 Swing low, sweet char---iot,
 C Am G G7
 coming for to carry me home.
 C C7 F C
 Swing low, sweet char-iot,
 Am D7 G7 C
 coming for to carry me home.

RHYTHM: Split Chord (Auld Lang Syne)

(G7) C Am Dm G7
 Should old acquaintance be for - got,
 C C7 F (F#dim)
 And never brought to mind?
 C Am Dm G7
 Should old acquaintance be for - got,
 F G7 C
 And the days of auld lang syne?

SPLIT CHORD & SEVENTHS PRACTICE

1-209

RHYTHM: Split Chord (In the style of... Something - *Beatles*)

G Gmaj7 G7 C

G	Gmaj7	G7	C
---	-------	----	---

RHYTHM: Split Chord (In the style of... Streets Of London - *Ralph McTell*)

C G Am Em F Dm

C	G	Am	Em	F	C	Dm	G
---	---	----	----	---	---	----	---

RHYTHM: Split Chord (In the style of... Imagine - *Beatles*)

C Cmaj7 F
Am Dm Dm7 G

C	Cmaj7	F	Repeat 4 times
F	Am	Dm Dm7	G

RHYTHM: Split Chord (In the style of... Unchained Melody - *Righteous Brothers*)

G Em Cmaj7 D7 D

G	Em	Cmaj7	D7	G	Em	D	D7
---	----	-------	----	---	----	---	----

SPLIT CHORD & SEVENTHS PRACTICE

1-210

RHYTHM: Fast Split Chord (In the style of... Hey There Delilah - *Plain White T's*) in C

Keyboard diagrams showing fingerings for chords C, Em, Am, F, and G. Red dots indicate specific keys to press.

C	Em	C	Em	Am	F	G	Am	G
---	----	---	----	----	---	---	----	---

Chorus

C	Am	C	Am	C	Am	C	Am	C
---	----	---	----	---	----	---	----	---

RHYTHM: Split Chord (In the style of... Everything I Do I Do It For You - Bryan Adams) F

Keyboard diagrams showing fingerings for chords F, C, and Bb. Red dots indicate specific keys to press.

Verse

look into my	F	C	Bb	C	Repeat
--------------	---	---	----	---	--------

RHYTHM: Split Chord (In the style of... Yesterday - *Beatles*)

Keyboard diagrams showing fingerings for chords F, Em7, A7, Dm, Dm7, Bb, C7, C, and G7. Red dots indicate specific keys to press.

F	Em7	A7	Dm	Dm7	Bb	C7
F	C	Dm7	G7	Bb	F	

SPLIT CHORD & SEVENTHS PRACTICE

1-211

RHYTHM: Split Chord (In the style of... Jealous Guy - John Lennon)



G	Em	D	D7	Em	Em6	D	Em	C
---	----	---	----	----	-----	---	----	---

RHYTHM: Split Chord (In the style of... Have Yourself A Merry Little Christmas)



Cmaj7	Am7	Dm7	G7	Repeat
-------	-----	-----	----	--------

RHYTHM: Split Chord (In the style of... Someone You Loved - Lewis Capaldi)



Intro + verses + chorus

C	G	Am	F
---	---	----	---

RHYTHM: Split Chord / Half Beat Bounce (In the style of... Falling Slowly - From the film Once)



Verse - Split Chord

C	F	C	F	C	F	C	F
---	---	---	---	---	---	---	---

Pre Chorus - Half Beat Bounce

Am	G	F	G	Am	G	F
----	---	---	---	----	---	---

Chorus - Split Chord

C	F	Am	F	Repeat
---	---	----	---	--------

SPLIT CHORD & SEVENTHS PRACTICE

1-212

RHYTHM: Split Chord (In the style of... Boulevard of broken dreams - *Green Day*) Em



Intro and Verses

Em	G	D	A	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Split Chord (In the style of... Boulevard of broken dreams - *Green Day*) Dm



Intro and Verses

Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Split Chord (In the style of... Never Say You Can't - *Bruno Mars*)



Intro & Verse

F	C	Dm	C	Bb	<i>Repeat</i>
---	---	----	---	----	---------------

RHYTHM: Split Chord (In the style of... Never Say You Cant - *Bruno Mars*) in C



Intro & Verse

C	G	Am	G	F	<i>Repeat</i>
---	---	----	---	---	---------------

LEFT NOTE / RIGHT SPLIT CHORD

1-213

This new rhythm is a mix between Left Note / Right Chord and the Split Chord Rhythm you just learned.

Lets try it with a C chord.

Play a C bass note one octave below middle C in your LEFT HAND.

Then you are going to play a split C chord in your right hand - thumb first then top two notes then thumb again - then repeat for the second half of the bar.

COUNT

LEFT HAND RIGHT HAND

1

and

2

and

3

and

4

and

Split C Chord

1

1

3 5

1

1

3 5

1

LEFT NOTE / RIGHT SPLIT CHORD

Rhythmic variations

The LEFT NOTE / RIGHT SPLIT CHORD rhythm can be played with some variations.

Two patterns per bar - one pattern per chord.

Musical staff in 4/4 time. The left hand (treble clef) plays eighth-note patterns corresponding to chords C, G, F, and G. The right hand (bass clef) plays sustained notes. A vertical blue bar divides the bar into two halves, each containing two chords. Red labels 'C', 'G', 'F', and 'G' are placed below the staff under their respective chords.

Two patterns per bar - same chord

Musical staff in 4/4 time. The left hand (treble clef) plays eighth-note patterns corresponding to chords C, C, F, and F. The right hand (bass clef) plays sustained notes. A vertical blue bar divides the bar into four equal-sized boxes, each containing one chord. Red labels 'C', 'C', 'F', and 'F' are placed below the staff under their respective chords.

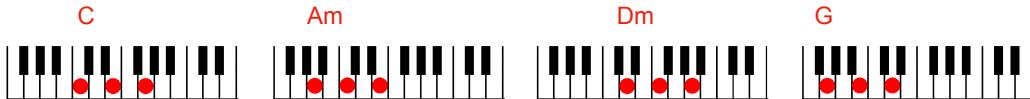
One pattern per bar

Musical staff in 4/4 time. The left hand (treble clef) plays eighth-note patterns corresponding to chords C, Am, F, and G. The right hand (bass clef) plays sustained notes. A vertical blue bar divides the bar into four equal-sized boxes, each containing one chord. Red labels 'C', 'Am', 'F', and 'G' are placed below the staff under their respective chords. A pink note is shown in the last box.

LEFT NOTE / RIGHT SPLIT CHORD PRACTICE

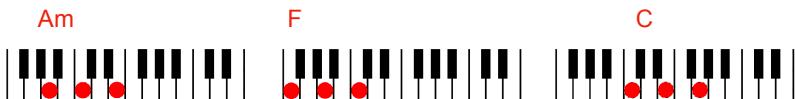
1-215

RHYTHM: Left Note Right Split Chord (In the style of... All I Have To Do Is Dream - *Everly Brothers*)



C	Am	Dm	G	<i>Keep repeating</i>
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RHYTHM: Left Note Right Split Chord (In the style of... Happier - *Ed Sheeran*)



Am	F	C	<i>Keep repeating</i>
----	---	---	-----------------------

RHYTHM: Left Note Right Split Chord (In the style of... Mad World - *Gary Jules*)

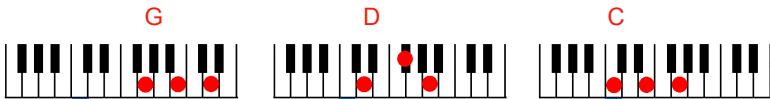


Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------

LEFT NOTE / RIGHT SPLIT CHORD PRACTICE

1-216

RHYTHM: LN/RC Split (In the style of... You Say Nothing At All - *Notting Hill*) in G



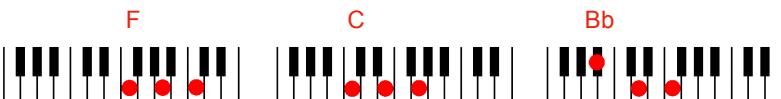
LN/RC Split

G	D	C	D	Repeat x 4
---	---	---	---	------------

Half Beat Bounce

C	D	G	D/F#	C/E	D	and so on
---	---	---	------	-----	---	-----------

RHYTHM: LN/RC Split (In the style of... You Say Nothing At All - *Notting Hill*) in F



LN/RC Split

F	C	Bb	C	Repeat x 4
---	---	----	---	------------

Half Beat Bounce

Bb	C	F	C/E	Bb/D	C	and so on
----	---	---	-----	------	---	-----------

MELODIC INTERLUDE #5



Greensleeves
What Child Is This
&
It's Only The Fairytale

MELODIC INTERLUDE #5 GREENSLEEVES

For this melodic interlude we are going to experiment with different patterns to play the song GREENSLEEVES / WHAT CHILD IS THIS.

1. Broken Chords Pattern #1 (over 2 Octaves)
2. Broken Chords Pattern #2 (over 4 Octaves)
3. **1-5-123** pattern
4. **1-5-123-5-1** pattern
5. A 'Split Chord' pattern - with and without the melody

GREENSLEEVES HAS AN UNDERLYING 3 BEAT PULSE

If you search online for the sheet music for Greensleeves you will see it with different time signatures.

- 3/4 (3 beats per bar)
- 6/8 (6 half beats per bar)
- 12/8 (12 half beats per bar)

Which is a bit confusing!

Just keep in mind that all these timings are divisible by 3 - so the underlying pulse is 3 or multiples of 3.

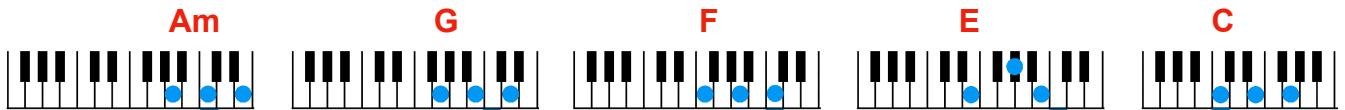
Strictly speaking - Greensleeves is in 6/8 time but we are going to make use of ALL THREE timings to play the different rhythms because with particular patterns its simply easier to COUNT using either 3/4 - 6/8 or 12/8.

DON'T WORRY - you will STILL end up playing Greensleeves.

It would just add a LOT of unnecessary confusion to explain the theory.

MELODIC INTERLUDE #5 GREENSLEEVES

The chords used in the song are Am G F E (and C in the chorus)



Greensleeves

[Verse 1]

Am Am G G
 Alas my love, you do me wrong,
 F F E E
 to cast me off so discourteously,
 Am Am G G
 for I have loved you so long,
 F E Am Am
 delighting in your com-pany.

[Chorus]

C C G G
 Greensleeves was all my joy,
 F F E E
 Greensleeves was my delight,
 C C G G
 Greensleeves was my heart of gold,
 F E Am Am
 and who but my lady Green--sleeves.

MELODIC INTERLUDE #5 GREENSLEEVES

The same melody (and chord progression) for Greensleeves is also used for the song 'What Child Is This' - a Christmas carol whose lyrics were written by William Chatterton Dix, in 1865 (listen to Josh Groban's version on YouTube).

What Child Is This (using the melody of Greensleeves)

[Verse 1]

A_m **A_m** **G** **G**
What child is this - who lay to rest
F **F** **E** **E**
On Mary's lap is slee—ping.
A_m **A_m** **G** **G**
Whom angels greet with anthems sweet,
F **E** **A_m** **A_m**
While shepherds watch are kee—ping.

[Verse 2]

A_m **A_m** **G** **G**
So bring him incense, gold and myrrh.
F **F** **E** **E**
Come peasant king to own him.
A_m **A_m** **G** **G**
The King of Kings salvation brings
F **E** **A_m** **A_m**
Let loving hearts enthrone him

[Chorus]

C **C** **G** **G**
This, this is Christ the King,
F **F** **E** **E**
Whom shepherds guard and angels sing.
C **C** **G** **G**
Haste, haste to bring him laud,
F **E** **A_m** **A_m**
The Babe, the Son of Ma.....ry.

ETC..

Greensleeves - Broken Chord Patterns

LETS START WITH THE BROKEN CHORD PATTERN

The BROKEN CHORD patterns are similar to 'The Amazing Broken Chord Ballad'.

Every chord is 'broken' up with each note being played one at a time from bottom to top.

Let's try the pattern over the first chord - Am.

You play a broken Am chord in the LEFT HAND starting on the A note just below middle C - so you play A, then C, then E.

Then you play another broken Am chord in the RIGHT HAND starting on an A note in the octave above the left hand chord - again you play A, then C, then E.



We repeat this over 2 bars.

Because we play 6 'half beats' (eighth notes) in each bar we will play it as 6/8 time.

PEDAL

Am Am

1 3 5 1 3 5

A C E A C E

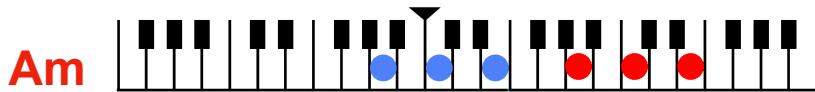
5 3 1 5 3 1

A C E A C E

COUNT " 1 2 3 4 5 6 " 1 2 3 4 5 6 "

Greensleeves - Broken Chords Pattern #1 (2 Octaves)

Now you APPLY the pattern to the other chords in the song.
(Don't forget the G# note in the E chord).



For the Chorus

PEDAL

Musical notation for two measures of a piece in 6/8 time. The top staff is treble clef and the bottom staff is bass clef. The first measure shows an Am chord with notes A, C, and E. The second measure shows a G chord with notes G, B, and D. Both chords are played with a 'pedal' (sustained notes) indicated by a green double-headed arrow above the staff. Fingerings 5-3-1 are shown above the treble staff, and A-C-E and G-B-D are written below the notes. The bass staff shows sustained notes A and G respectively.

Musical notation for two measures of a piece in 6/8 time. The top staff is treble clef and the bottom staff is bass clef. The first measure shows an F chord with notes F, A, and C. The second measure shows an E chord with notes E, G#, and B. Both chords are played with a 'pedal' (sustained notes) indicated by a green double-headed arrow above the staff. Fingerings 5-3-1 are shown above the treble staff, and F-A-C and E-G#-B are written below the notes. The bass staff shows sustained notes F and E respectively.

I'll leave it to you to apply the formula to the rest of the chords in the song.
Follow the page with the lyrics and chords written above them.

Greensleeves - Broken Chords Pattern #2 (4 Octaves)

1-223

You can also play the same broken chord pattern over FOUR octaves - and swap from left hand to right to left to right like we did with the original 'Amazing Broken Chord Ballad'.

So over TWO bars, you play the same broken chord ascending over 4 octaves.

The diagram illustrates the piano keyboard for playing broken chords across four octaves. It shows the keys for Am, G, F, and E chords, with blue dots indicating the notes to be played by the left hand and red dots indicating the notes to be played by the right hand. Below this, musical notation for the first four measures of Greensleeves is provided, showing the melody and the corresponding left and right hand chords. The notation includes fingerings (1, 3, 5) and dynamic markings (PEDAL over each chord change, ETC). The music is in common time (indicated by 'g').

Piano Keyboard Diagrams:

- Am:** Left Hand: A, C, E; Right Hand: C, E, G
- G:** Left Hand: G, B, D; Right Hand: B, D, G
- F:** Left Hand: F, A, C; Right Hand: A, C, F
- E:** Left Hand: E, G#, B; Right Hand: G#, B, E

Musical Notation:

- Measure 1:** Am (Left Hand: A, C, E; Right Hand: C, E, G) followed by Am (Left Hand: A, C, E; Right Hand: C, E, G).
- Measure 2:** G (Left Hand: G, B, D; Right Hand: B, D, G) followed by G (Left Hand: G, B, D; Right Hand: B, D, G).
- Measure 3:** F (Left Hand: F, A, C; Right Hand: A, C, F) followed by F (Left Hand: F, A, C; Right Hand: A, C, F).
- Measure 4:** E (Left Hand: E, G#, B; Right Hand: G#, B, E) followed by E (Left Hand: E, G#, B; Right Hand: G#, B, E).

Performance Instructions:

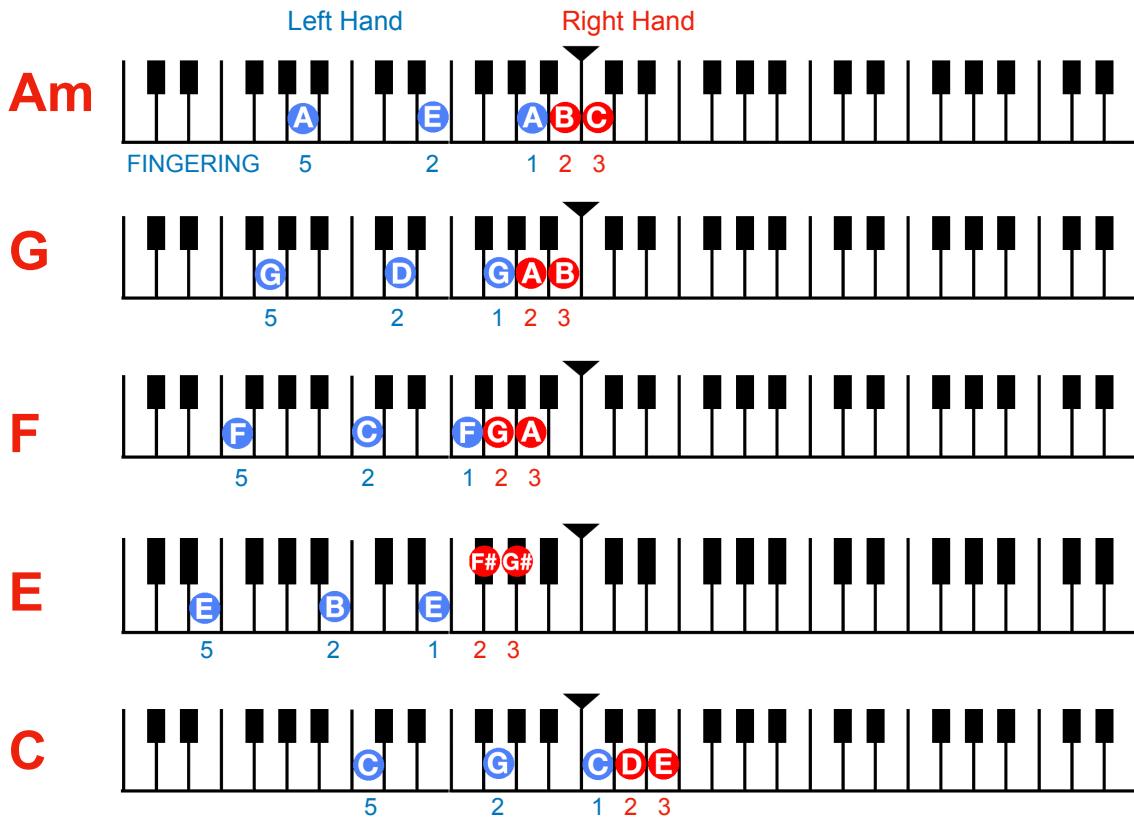
- PEDAL over each chord change
- ETC

Again - I'll leave it to you to apply the formula to the rest of the chords in the song. Follow the page with the lyrics and chords written above them.

Greensleeves 1-5-123 pattern

You can also use the **1-5-123** pattern (from Melodic Interlude #2).

BUT THIS TIME you only ASCEND - you don't descend (watch the video).



PEDAL over each chord change ETC

Am **Am** **G** **G**

F **F** **E** **E**

I'll leave it to you to apply the formula to the rest of the chords in the song.
Follow the page with the lyrics and chords written above them.

Greensleeves 1-5-123-5-1 pattern

1-225

You can also use the **1-5-123-5-1** pattern (Like Melodic Interlude #3).

Because the 1-5-123-5-1 pattern is a 12/8 pattern, you play each bar as if it is two chords per bar.

Left Hand **Right Hand**

Am G F E C

PEDAL over each chord change ETC

Am G E C

Again - I'll leave it to you to apply the formula to the rest of the chords in the song. Follow the page with the lyrics and chords written above them.

Greensleeves Split-Chord Pattern

1-226

Let's try a SPLIT CHORD rhythm with the first chord Am - in the LEFT HAND!!

First play the A note just below middle C with the pinky finger of your LEFT hand
Then play the other two notes of the chord (C E) with your middle finger and thumb TWICE - Then repeat the whole sequence again.

This time you will count THREE beats to the bar (3/4 time) to make it easier to follow.

LEFT HAND

COUNT

Am

"ONE"

"TWO"

"THREE"

REPEAT

In Sheet Music it looks like this

3/4

Am Am

PEDAL

Now APPLY this rhythm to the 4 chords Am (x2) - G (x2) - F (x2) - E (x2)
Notice that the left hand just moves down one white key each chord change.

Am (x2)

5

3 1

G (x2)

5

3 1

F (x2)

5

3 1

E (x2)

5

3 1

In Sheet Music it looks like this

In the E chord watch out for the G# note

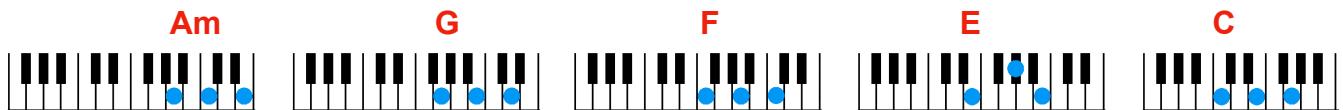
3/4

Am G F E

3/4

Greensleeves Split-Chord Pattern

Ok - now you can APPLY the split chord pattern to all the chords. In the chorus there is an additional C major chord. Try to sing along as you follow the chord progression. Notice that some chords are only played for one bar



PEDAL over each chord change Etc

3/4 time signature. Treble and bass staves. Chords: Am, G, F, E, Am. The lyrics are: "Alas my love, you do me wrong, to cast me off so discourteously". A green double-headed arrow spans the distance between the Am and G chords, labeled "PEDAL over each chord change". Another green double-headed arrow spans the distance between the E and Am chords, labeled "Etc".

9

Treble and bass staves. Chords: Am, G, F, E, Am. The lyrics are: "for I have loved you so long, delighting in your company".

17

Treble and bass staves. Chords: C, G, F, E. The lyrics are: "Green—sleeves was all my joy, Green—sleeves was my delight,".

25

Treble and bass staves. Chords: C, G, F, E, Am. The lyrics are: "Green—sleeves was my heart of gold, and who but my lady Green—sleeves."

Greensleeves Split-Chord Pattern

Now you can try adding the melody.

You can use the sheet music or you can just try to play the tune 'by ear' (a bit of trial and error :-) Very often the melody uses notes from the chord you are playing in the left hand.

OR - you can watch the video carefully and work it out from that.

Practice HANDS SEPARATELY first.

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

Am G F E

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

Am G F E E Am

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

C G F E D B G F A E

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

C G F E D B G F E Am

Greensleeves 1-5-123 pattern with MELODY

You can also try adding the melody over the 1-5-123 pattern.

Instead of playing the pattern with BOTH HANDS as you did earlier.



You play the pattern with the LEFT HAND ONLY (watch the video!).

*Keep in mind that Greensleeves is in 3/4 time (3 beats to the bar)
so you are only going to run UP the pattern (not up and down)
and you count "1 and 2 and 3 and" - the highest note is held for '3 and'.*

Am	COUNT	1	and	2 and 3 and
		A	E	A B C
	FINGERING	5	2	1 3 2

G	
G	
	5 2 1 3 2

F	
F	
	5 2 1 3 2

E	
E	
	5 2 1 3 2

C	
C	
	5 2 1 3 2

You can then try the melody in the right hand over this left hand pattern.

It's not easy but give it a try and practice it every now and then and you will get better at it.

Greensleeves 1-5-123 pattern with MELODY

PEDAL over each chord change

9

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

Am G F E Am

Sheet music for Treble and Bass clefs, measure 17. The Treble clef staff starts with G, followed by a grace note G, F, E, D, B, G, A, B, C, A, A, G#, A, B, G#, E. The Bass clef staff starts with C, followed by G, F, E, D, B, G, A, B, C, A, A, G#, A, B, G#, E. Red numbers indicate fingerings: 3 for the first note of each measure, 2 for the second, and 1 for the third.

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

C G F E D B G E Am

If you struggle with the melody just improvise a tune over the left hand pattern. Just one or two notes in the right hand for each chord change. You can stick to chord tones to begin with. Don't worry about making mistakes - just play around with it for a while.

Greensleeves Rhythm Medley

You can have fun switching between the various rhythmic patterns as you play the song. Here's a recap of all the rhythms.

1. Broken Chords Pattern #1
(2 Octaves)

2. Broken Chords Pattern #2
(2 Octaves)

3. 1-5-123 pattern

4. 1-5-123-5-1 pattern

5. Split Chord pattern

6. 1-5-123 pattern
with Melody on top

It's Only The Fairytale

The split chord rhythm you just learned for Greensleeves works really well for a simple yet very beautiful tune called 'It's Only The Fairytale' by Yuki Kajiura from an anime series Mai Hime.

You can listen to the tune on YouTube.

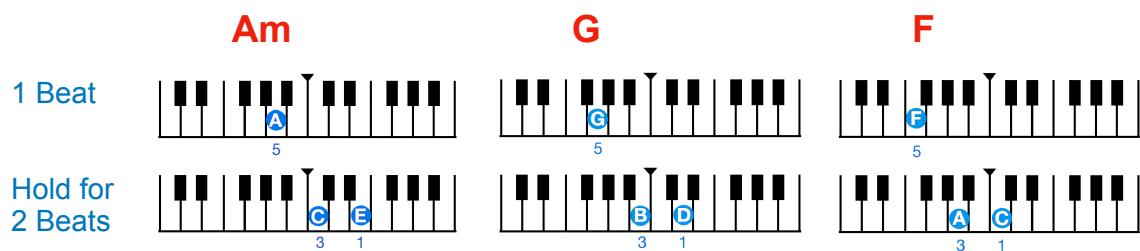
search for 'Mai-Hime OST - It's only the Fairy Tale Piano Cover'.

The great thing is for much of the tune you only need three chords Am, G, F

For copyright reasons I can't teach you the melody but I can give you the chord progression and you can listen to the tune on YouTube and easily work it out using a variation of the split chord pattern you used for Greensleeves.

This time you don't even have to play three separate beats.

Play the lower note for 1 beat then the upper two notes together for 2 beats.



PEDAL over each chord change

It's Only The Fairytale

Chord Progression for the 1st section

Improvise a melody line in the RIGHT HAND over this left hand chord pattern.

PEDAL over each chord change

Am Am G G F G Am Am

Am Am G G F G Am Am

F G Am Am F G Am Am

F G Am Am F G Am Am

RHYTHM # 8

COUNTRY STYLE

RHYTHMS



COUNTRY STYLE RHYTHMS

The 3 easiest rhythms to use for country songs are:

- OOM PAH
- LEFT NOTE / RIGHT SPLIT CHORD
- 12/8 COUNTRY SHUFFLE

You learned [OOM PAH](#) in Rhythm #4.

And you just learned the [Left Note / Right Split Chord](#).

The [12/8 Country Shuffle](#) is going to be a MIX of these two rhythms.

but before you get into it let's play a few country songs using [OOM PAH](#) and [LEFT NOTE / RIGHT SPLIT CHORD](#).



COUNTRY STYLE

OOM PAH & LEFT NOTE / RIGHT SPLIT CHORD

RHYTHM: Country Oom Pah (In the style of... Jambalaya - *Hank Williams*)

C G

C	C	G	G	G	G	C	C
C	C	G	G	G	G	C	C

RHYTHM: Country Oom Pah (In the style of... You Are My Sunshine - *Johnny Cash*)

C F G

C	C	C	C	F	F	C	C
F	F	C	C	C	G	C	C

RHYTHM: LN/RC Split (In the style of... You Say Nothing At All - *Notting Hill*)

G D C

LN/RC Split

G	D	C	D	Repeat x 4
---	---	---	---	------------

Half Beat Bounce

C	D	G	D/F#	C/E	D	and so on
---	---	---	------	-----	---	-----------

RHYTHM: LN/RC Split (In the style of... Remember When - *Alan Jackson*)

G Em7 Cadd2 D

Remember..	G	Em7	Cadd2	D	repeat
------------	---	-----	-------	---	--------

12/8 COUNTRY SHUFFLE

This rhythm is a cross between a SPLIT CHORD rhythm (RIGHT hand). and an OOM-PAH rhythm (LEFT hand).

The rhythm is played in what is called '12/8' time. This means there are 4 groups of 3 beats (12 fast beats per bar).

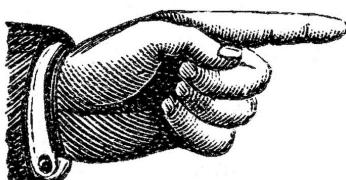
To get the shuffle rhythm you only play on the 1st and 3rd of each group of 3 notes. Tap out the following rhythm as you count out the 4 groups of 3 beats.

TAP	•	•	•	•	•	•	•	•	•	•
COUNT	1	2	3	1	2	3	1	2	3	1

Notice how it 'SHUFFLES' along.

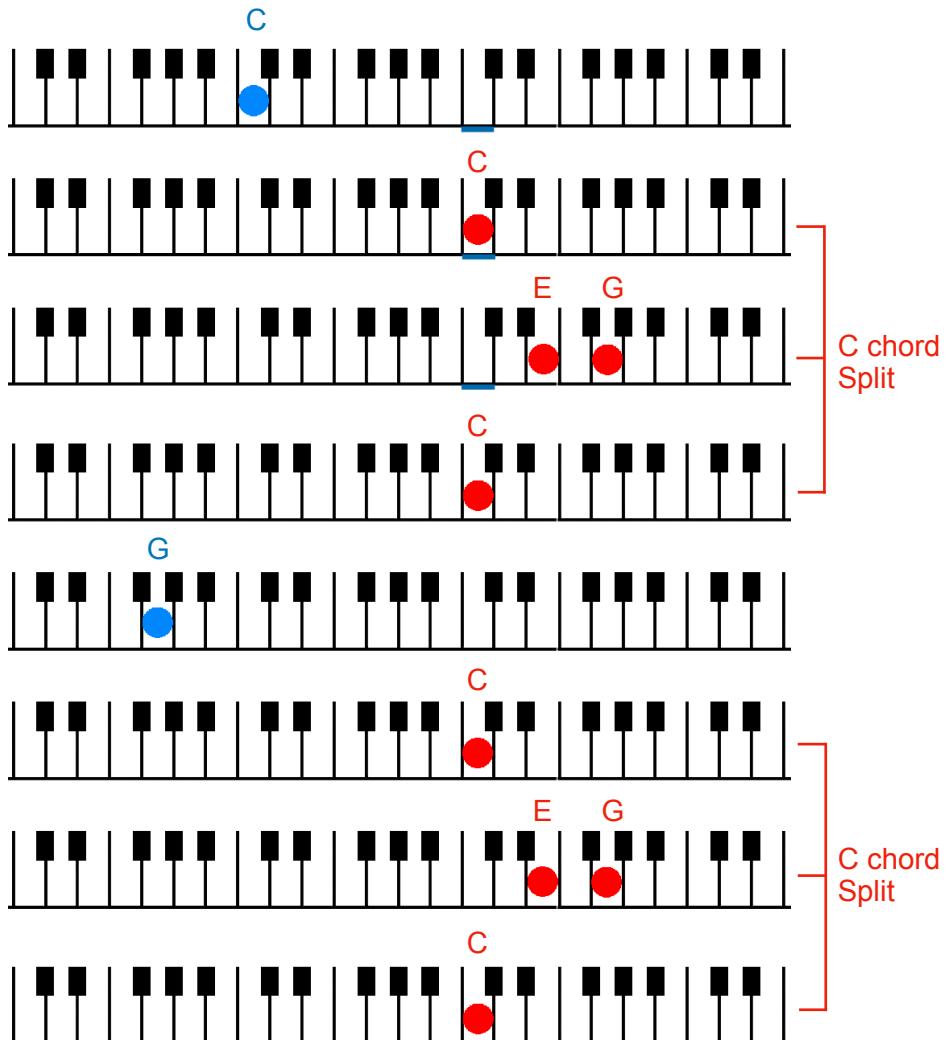
What you are going to do is play this SAME shuffle rhythm using a combination of two left hand notes and a right hand chord split between thumb and (3rd and 5th fingers).

Let's try the rhythm with the chord of C.



12/8 COUNTRY SHUFFLE

Find the notes for the rhythm for the chord of C.



PEDAL over each bar

C C CHORD SPLIT C CHORD SPLIT C CHORD SPLIT C CHORD SPLIT

1 2 3 1 2 3 1 2 3 1 2 3
 C G C G

TRANSPOSE the rhythm to the chords of F and G and you have the makings of lots of great country songs.

COUNTRY STYLE

12/8 COUNTRY SHUFFLE

RHYTHM: 12/8 Country Shuffle (In the style of... King Of The Road - *Roger Miller*)

C	F	G	C	C	F	G	G
---	---	---	---	---	---	---	---

RHYTHM: 12/8 Country Shuffle (In the style of... Crazy - *Patsy Cline*)

G	E	Am	Am	D	D7	G	D
G	E	Am	Am	D	D7	G	G7

RHYTHM: 12/8 Country Shuffle (In the style of... Behind Closed Doors - *Charlie Rich*)

C	F	G	C	C	F	G	G
C	F	G	C	C	Dm	F	G

RHYTHM: 12/8 Country Shuffle (In the style of... Your Cheatin' Heart - *Patsy Cline*)

C	C	F	F	G	G	C	C
C	C	F	F	G	G	C	C

COUNTRY STYLE

12/8 COUNTRY SHUFFLE

RHYTHM: 12/8 Country Shuffle (In the style of... Blue Eyes Cryin In The Rain - *Willie Nelson*)



F	F	F	F	C	C	F	F	Repeat
---	---	---	---	---	---	---	---	--------

RHYTHM: 12/8 Country Shuffle (In the style of... Blue Eyes Cryin In The Rain - *Willie Nelson*) in D



D	D	D	D	A	A	D	D	Repeat
---	---	---	---	---	---	---	---	--------

RHYTHM: 12/8 Country Shuffle (In the style of... He Stopped Lovin' Her Today - *George Jones*)



D	D	G	G	A	A7	D	D	Repeat
---	---	---	---	---	----	---	---	--------

RHYTHM: 12/8 Country Shuffle (In the style of... He Stopped Lovin' Her Today - *George Jones*)



C	C	F	F	G	G7	C	C	Repeat
---	---	---	---	---	----	---	---	--------

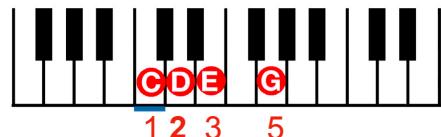
COUNTRY STYLE

'add2' the Country NOTE!

If you add just ONE extra note to some of your chords you can instantly create an authentic country sound - YEE HAW!

It's quite easy - All you have to do is add a '2' note between the root note (1st) and the 3rd of the chord - The '2' is two keys right of the root (count black keys as well) This is true for ANY chord - major or minor.

So with the chord of C it looks like this.



Let's try it with the 12/8 Country Shuffle - using a C chord.

COUNT	LEFT HAND	RIGHT HAND
1	 1	 1
and		 1
2		 2 3 5
and	 5	 1
3	 5	 1
and		 1
4		 2 3 5
and		 1

COUNTRY STYLE

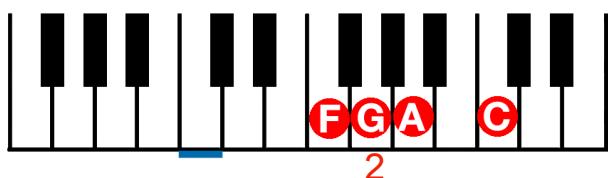
'add2' the Country NOTE!

So you can add the '2' note (add2) to ANY of your chords.

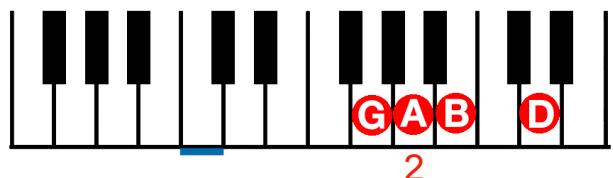
But don't overdo it - use it on one or two main chords, and leave it out for other chords, so you get a balance with the overall sound.

Lets see what the 'add2' looks like with some of the chords you know .

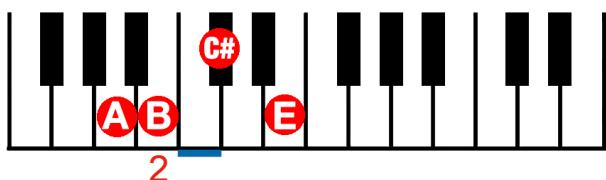
F add2



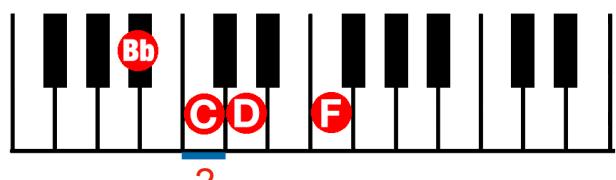
G add2



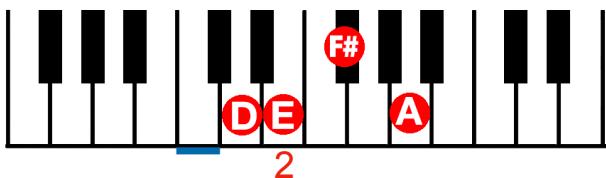
A add2



Bb add2



D add2



BONUS COUNTRY RHYTHM

HOME ON THE RANGE

1-243

I couldn't leave Country Style Rhythms until we had learned the ultimate cowboy song - '[Home On The Range](#)' - sometimes called the 'unofficial anthem' of the American West. The singer 'Roy Rodgers' is often associated with the song.

Check out this great Wikipedia article on the song.
https://en.wikipedia.org/wiki/Home_on_the_Range

The song is in 3/4 time (3 beats to the bar).

You are going to play a rhythm with a similar feel to the 12/8 country shuffle (with an Oom Pah left hand and a split chord right hand) but change it to a 3/4 rhythm.

Lets try it with a C chord over 2 bars.

COUNT

The diagram illustrates a 3/4 time count with two bars of a C major chord. The first bar (Count 1) shows a C note at the beginning of beat 1, followed by a G note at the beginning of beat 2. The second bar (Count 2) shows a C note at the beginning of beat 1, followed by a G note at the beginning of beat 2. Red brackets labeled "C chord split" group the G and E notes in each bar, indicating they are part of a split chord. The piano keys are shown above the staff, with blue circles highlighting the C, G, and E notes.

Musical notation for 'Home on the Range' in 3/4 time. The top staff uses a treble clef and shows a C note at the beginning of the first measure and a G note at the beginning of the second measure. The bottom staff uses a bass clef and shows a C note at the beginning of the first measure and a G note at the beginning of the second measure. Red brackets labeled "C chord split" group the G and E notes in each measure, corresponding to the piano key diagrams above. The piano keys are shown below the staff, with blue circles highlighting the C, G, and E notes.

BONUS COUNTRY RHYTHM HOME ON THE RANGE

Now APPLY the rhythm to the chords for HOME ON THE RANGE - I'll show the first 8 bars as sheet music and you can figure out the rest. The video will show how to add 7ths and the new chord of F minor to the pattern.

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C F (Fm)
Oh give me a home where the buffalo roam,
C D G
Where the deer and the antelope play.
C F (Fm)
Where seldom is heard a discouraging word,
C G C
And the skies are not cloudy all day.

[Chorus]

C G7 C
Home, home on the range,
 C D7 G7
Where the deer and the antelope play.
C F (Fm)
Where seldom is heard a discouraging word,
 C G7 C
And the skies are not cloudy all day.



LESSONS CHECKPOINT

1-245



- Do you understand how to play the SPLIT CHORD rhythm ?
- Do you use the pedal with the Split Chord Rhythm?
- What are the two variations of the Split Chord Rhythm?
- Were you able to play the practice progressions?
- What is the difference between the Split Chord rhythm and the Left Note / Right Split Chord rhythm?
- What is the difference between the Left Note / Right Split Chord rhythm and the 12/8 Country Shuffle rhythm?
- What 'extra' note is added to the 12/8 country shuffle to give an authentic country sound?
- Can you play all the Greensleeves patterns? How many different patterns are there? Do you see how they are all based on rhythms you have learned already?
- Can you play them from memory?
- Which Greensleeves pattern do you find easier and which do you find more difficult? Practice the more difficult patterns daily.
- Did you try the pattern with the melody in the right hand? You can read the music or work it out by ear. The more you practice it, the easier it will become.

At this point ask yourself if you are taking enough TIME going through the course. Do you feel that you can play everything up to this point? If you know that there are many parts that you struggle with then you need to go BACK and practice with those exercises until you can play them reasonably well.

RHYTHM # 9

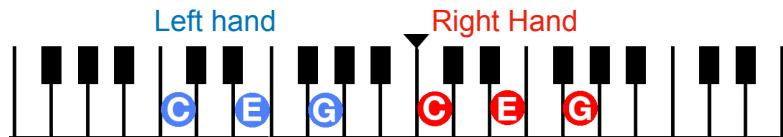
TWIST RHYTHM



TWIST RHYTHM

This rhythm uses a 3-note pattern in the LEFT hand, but DON'T PANIC, the 3 LEFT hand notes always MATCH the 3 notes of the RIGHT hand.

Locate these LEFT and RIGHT hand C CHORDS.



Now beat out EIGHT fast 1/2 BEATS per bar with the RIGHT hand.

C chord

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

Now add the LEFT hand notes on these beats.

C chord

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

C E G C E G



You DON'T use the PEDAL

To help you know when to bring in the LEFT hand notes 'say' the BEATS out loud where the left hand notes come in.

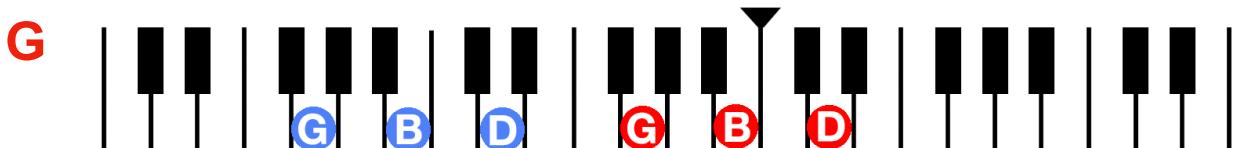
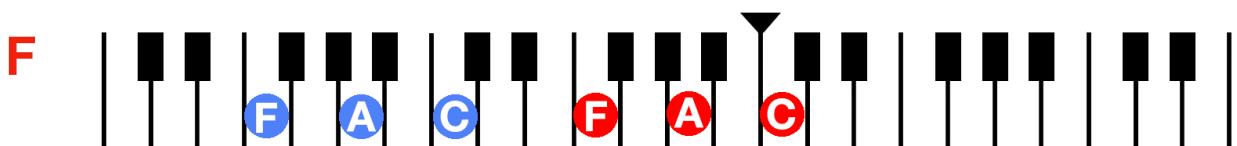
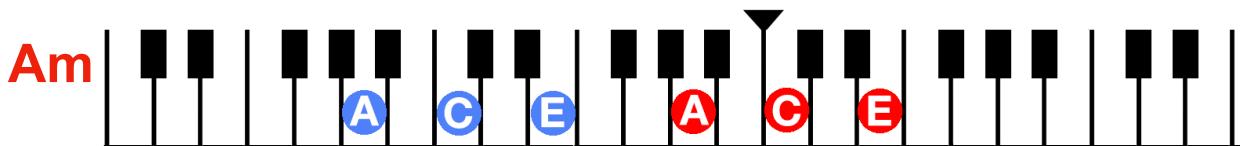
ie "ONE and two AND three and FOUR and ONE and two AND three and FOUR and"

It is also good practice to tap this rhythm out with both hands on the table - this way you'll get used to it as PURE rhythm and the notes won't distract you.

Now let's play a familiar song using this rhythm

A TYPICAL PROGRESSION

Transpose the rhythm you just learned using the chord of C to the chords of Am, F and G and then play the progression in the style of LET'S TWIST AGAIN (See how many songs use this chord progression!)



RHYTHM: Twist (Let's Twist Again - Chubby Checker)



C	C	Am	Am	F	F	G	G
---	---	----	----	---	---	---	---

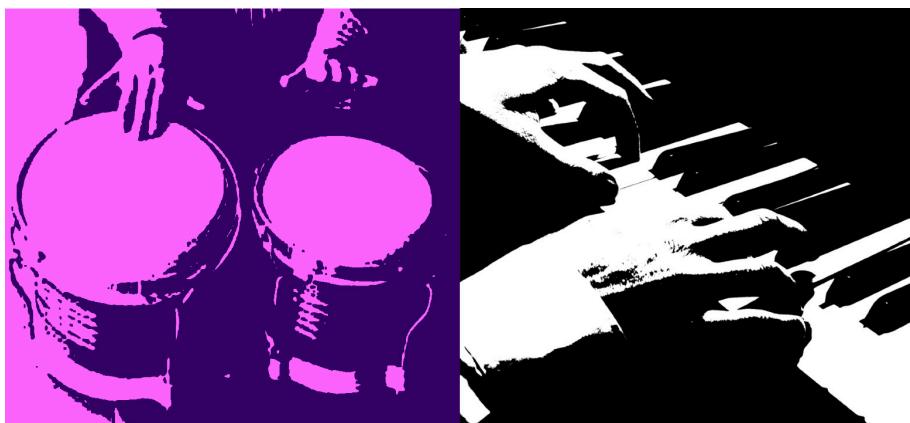
NOTE - In section 3 you will learn how to play your right hand chords in different combinations - these are called 'Inversions' .

For those of you that already play some inversions - it is important to remember that when you play inversions for the TWIST rhythm you ALWAYS play the LEFT HAND chord pattern in ROOT POSITION - only the Right Hand plays the inversion.

TWIST RHYTHM

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, B_b



TWIST RHYTHM - Practice Progressions

1-250

RHYTHM: Twist (In the style of... Stand By Me - *Ben E. King*)

Chord diagrams for C, Am, F, and G. Red dots indicate specific notes to play.

C	C	Am	Am	F	G	C	C
---	---	----	----	---	---	---	---

RHYTHM: Twist (In the style of... Under The Boardwalk - *The Drifters*)

Chord diagrams for G, D, D7, and C. Red dots indicate specific notes to play.

G	G	D	D7	D	D	G	G
C	C	G	G	G	D	G	G

RHYTHM: Twist (In the style of... Barbara Anne - *The Beach Boys*)

Chord diagrams for C, F, and G. Red dots indicate specific notes to play.

C	C	F	F	C	C	G	F	C	C
---	---	---	---	---	---	---	---	---	---

RHYTHM: Twist (In the style of... Only The Lonely - *Roy Orbison*)

Chord diagrams for G, Am, D, and D7. Red dots indicate specific notes to play.

G	G	G	Am	Am	D	D	D7	G	G
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RHYTHM: Twist (In the style of... The Ballad Of John And Yoko - *John Lennon*)

Chord diagrams for C, C7, F, G, and G7. Red dots indicate specific notes to play.

C	C	C	C	C7	C7
C7	C7	F	F	C	C
G	G7	C	C		



STUDENT Q & A

Q - When I play the Twist rhythm my wrists and arms become tired or sore - what can I do about that?



A - Don't worry this is a common problem for beginners.

You are making your muscles do exercises they aren't used to doing.

Its like going to the gym - you just need to build up slowly.

Don't overdo it - stop when you feel strain - stretch and massage your wrists.

Just practice these rhythms briefly for a few days or weeks. Eventually your muscles will get used to them.

Try to relax AS you play - just be conscious of any tension.

You may be holding your breath or holding your stomach tightly and you may be tightening the arm or wrist muscles through concentration.

If that happens just keep playing but 'let go' of the tension as much as possible.

It helps to SMILE as you relax your shoulders, arms, wrists, fingers. You will play just as well without all the tension :-)

Bringing some life
to your LEFT hand!



**'SLASH' chords
and BASS RUNS**

SLASH CHORDS

Very often you will see chord symbols written like this.

F/G or $\frac{F}{G}$

Both these indicate that you are to play (in THIS case) an F CHORD in the RIGHT hand and a G NOTE in the left hand (at the SAME time).

So F/G = RH CHORD / LH NOTE

OR $\frac{F}{G}$ = $\frac{\text{RH CHORD}}{\text{LH NOTE}}$

It helps if you say what it means out loud.

For instance, if you see F/G say..."F OVER G"

(Right Hand being Top of piano and Left Hand the bottom).

So what are they all about?

Very often slash chords indicate that the left hand is going to play a BASS RUN which will lead to the next chord. Imagine you are playing the part of the BASS player.

In section 4 you will learn about more advanced chords which make use of this slash format but for now we will just use them in the context of left hand bass runs.

SLASH CHORDS

Try the following chord sequence based on 'Whiter Shade Of Pale' which uses a 'SLASH CHORD' bass line - The rhythm is Half Beat Bounce.

CHORDS USED

PEDAL over each Chord / Bass Note change.

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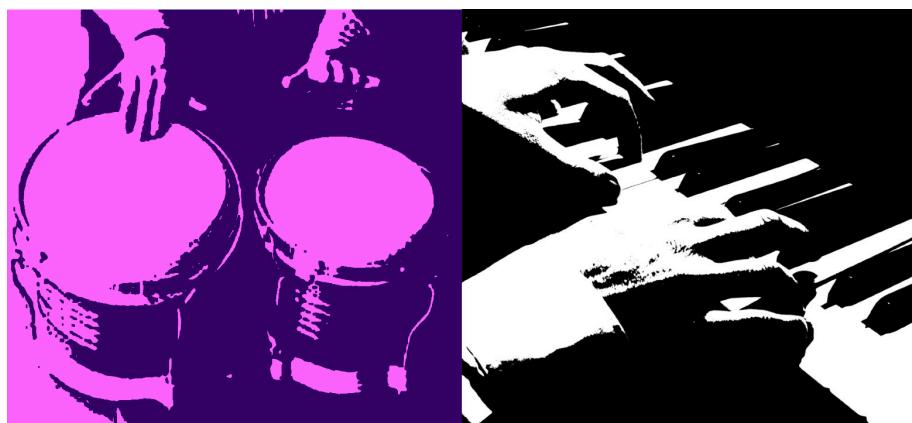
5

7

SLASH CHORDS

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, Bb



RHYTHM: Oom Pah Pah (Where Did You Sleep Last Night? - Folk song - Leadbelly - Nirvana)



VERY SLOWLY

D D/A G F

My girl, my girl, don't lie to me.

A A/E D

Tell me where did you sleep last night?

D D/A

In the pines, in the pines.

G F

Where the sun don't ever shine,

A A/E D

I would shiver the whole night through.

[Verse 2]

D D/A G F

My girl, my girl, where will you go?

A A/E D

I'm goin' where the cold wind blows.

D D/A

In the pines, in the pines.

G F

Where the sun don't ever shine,

A A/E D

I would shiver the whole night through.

Abide With Me

Rather than show chord boxes I have added the red arrows to show whether to play certain chords (or Bass Notes) below mid C (\leftarrow) or above mid C (\rightarrow).

RHYTHM: Slow Half Beat Bounce (Abide With Me - in C)

C \leftarrow G/B Am C/G F \leftarrow G C C
 A—bide with me; fast falls the even-tide,

C Dm \rightarrow F C/E Dm7 D7 \leftarrow G G
 The dark-ness de--epens; Lord, with me a---bide.

C \leftarrow G/B Am C/G F \leftarrow A7/E \rightarrow Dm \rightarrow Dm/C \leftarrow
 When other hel--pers fail and comforts flee,

\leftarrow \leftarrow G G/B C \leftarrow G/B Am Dm C \leftarrow G7 \leftarrow C
 Help of the he---lp----less, a---bide with me.

RHYTHM: Slow Half Beat Bounce (Abide With Me - in G)

\leftarrow \rightarrow \rightarrow \rightarrow C D \leftarrow G G
 A - - bide with me; fast falls the even-tide,

\leftarrow \leftarrow Am C \leftarrow G Am7 A7 \rightarrow D D
 The dark-ness de--epens; Lord, with me a---bide.

\leftarrow \rightarrow D7/F# Em \rightarrow G/D C \rightarrow E7/B \leftarrow Am Am/G
 When other hel--pers fail and comforts flee,

\rightarrow D/F# \rightarrow G D/F# Em \rightarrow Am \rightarrow G D7 \leftarrow G
 Help of the he---lp----less, a---bide with me.

Octaves in bass \longrightarrow

RHYTHM: Half Beat Bounce (the Twelve Days Of Christmas / and a Partridge in a Pear Tree)

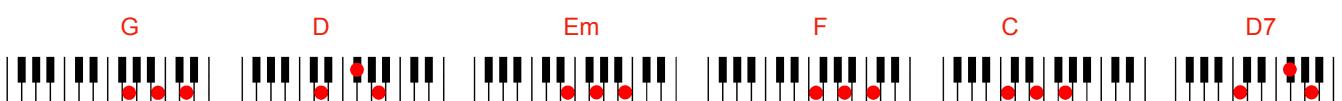


G Em
On the first day of Christmas,
Am D G
My true love sent to me,
G/B C G/D D G
A par--tridge in a pear tree.

[Verse]
G Em
On the second day of Christmas,
Am D G
My true love sent to me,
D
Two turtle doves,
G/B C G/D D G
A par--tridge in a pear tree.

[Verse]
G Em
On the third day of Christmas,
Am D G
My true love sent to me,
D
Three French hens,
D
Two turtle doves,
G/B C G/D D G
A par--tridge in a pear tree.

RHYTHM: Half Beat Bounce (In the style of... Freebird - Lynyrd Skynyrd)



G	D/F#	Em	Em/D	F	C	D	D7	Repeat
---	------	----	------	---	---	---	----	--------

RHYTHM: Split Chord (In the style of... Whiter Shade Of Pale - Procul Harum)



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

RHYTHM: Half Beat Bounce (In the style of... Don't Think Twice It's Alright - Bob Dylan)



G	D/F#	Em	Em/D	C	G	D
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RHYTHM: Straight Beat or Fast Half Beat Bounce (In the style of... Sunny Afternoon - The Kinks)



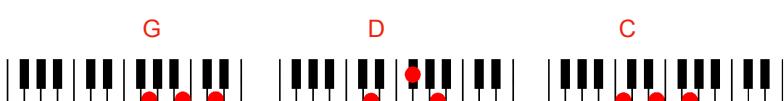
Intro

Dm	Dm/C	Dm/B	Dm/Bb	A	A/G	A/F	A/E
----	------	------	-------	---	-----	-----	-----

verse

Dm	C	F	C	A	A/G	A/F	A/E	Dm
----	---	---	---	---	-----	-----	-----	----

RHYTHM: Split Chord (In the style of... You Look Wonderful Tonight - Eric Clapton)



G	D/F#	C/E	D	Repeat
---	------	-----	---	--------

SLASH CHORDS - Practice Progressions

1-260

RHYTHM: Half Beat Bounce (In the style of... Don't Look Back In Anger - *Oasis*)

C G Am E F

C	G/B	Am	E/G#	F	G	C	Am	G
---	-----	----	------	---	---	---	----	---

RHYTHM: Half Beat Bounce (In the style of... Mind Games - *John Lennon*)

C G Am F D

C	G/B	Am	C/G	F	C	D
---	-----	----	-----	---	---	---

RHYTHM: Half Beat Bounce or Split Chord (In the style of... Mandy - *Barry Manilow*)

C Cmaj7 Dm Dm7
Bbmaj7 F G

C	Cmaj7	C	Cmaj7	Dm	Dm7	Bbmaj7	F/G	G
---	-------	---	-------	----	-----	--------	-----	---

RHYTHM: Half Beat Bounce or Split Chord (In the style of... Hello - *Lionel Ritchie*)

Em E

Em	Em/D	Em/C	Em/D	Repeat 3 times
Em	Em/D	Em/C	E	

RHYTHM: Half Beat Bounce (In the style of... Here In Heaven - *Eric Clapton*)

G(1) D Em C G(2)

G(1)	D/F#	Em	Em/D	C/E	G(2)/B	D	D	Repeat
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SLASH CHORDS - Practice Progressions

1-261

RHYTHM: Left Note / Right Chord (In the style of... My Baby Just Cares For Me - *Nina Simone*)

G	G/F#	G/E	G/D	G/C	G/A	G/G	D
---	------	-----	-----	-----	-----	-----	---

RHYTHM: Half Beat Bounce (In the style of... Memories - *Barbara Streisand*)

C	Em7	Fmaj7	Am	Am/G	Fmaj7	Em7	E7
Am	Am/G	Fmaj7	F/G	Cmaj7	Am7	Dm7	F/G

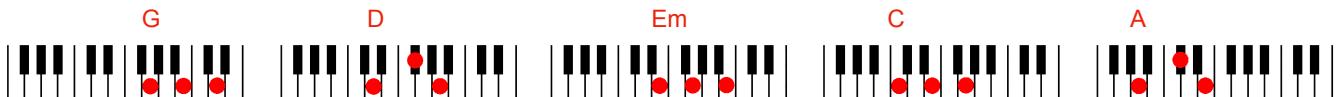
RHYTHM: Half Beat Bounce (In the style of... Without You - *Harry Nilsson*)

C	Em	Dm	E	Am	Am/G	D	C	F/G
---	----	----	---	----	------	---	---	-----

RHYTHM: Half Beat Bounce (In the style of... Nothing Compares To You - *Prince*)

C	G/B	Am	C	G	Repeat x 3
C	G/B	Am	E		
Bb	F	Bb	F	G	

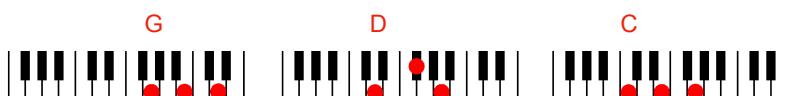
RHYTHM: Half Beat Bounce (In the style of... Can You Feel The Love Tonight - *CHORUS - Lion King*)



Chorus

G	D/F#	Em	C	G	C	A/C#	D
---	------	----	---	---	---	------	---

RHYTHM: Half Beat Bounce (In the style of... We've Got Tonight - *Kenny Rogers*)



G	D/F#	C/E	D/F#	G/B	C	G/D	D
---	------	-----	------	-----	---	-----	---

RHYTHM: Half Beat Bounce (In the style of... Wish You Were Here - *Pink Floyd*)



C	D/F#	Am/E	G	D/F#	C/E	Am	G
---	------	------	---	------	-----	----	---

RHYTHM: Half Beat Bounce (In the style of... You Raise Me Up - *Josh Groban*) in G



G	C	G	G	G/B	C	C/D	D
Em	C	G	C	G	D	G	

SLASH CHORDS - Practice Progressions

1-263

RHYTHM: Half Beat Bounce (In the style of... Let It Grow - Eric Clapton)

Am E C D
F G A

Am	E/G#	C/G	D/F#	F	G	Am	E/G#
C/G	D/F#	F	G	A			

RHYTHM: Half Beat Bounce - Slash (In the style of... When A Man Loves A Woman - Michael Bolton)

C G Am C7 F G7

C	G/B	Am	C7/G	F	G7	C	G
---	-----	----	------	---	----	---	---

RHYTHM: Half Beat Bounce - Slash (In the style of... When A Man Loves A Woman - Michael Bolton)

F C Dm F7 Bb C7

F	C/E	Dm	F7/C	Bb	C7	F	C
---	-----	----	------	----	----	---	---

RHYTHM: Half Beat Bounce - Slash (In the style of... When A Man Loves A Woman - Michael Bolton)

G D/F# Em G7/D C D7 G D

G	D/F#	Em	G7/D	C	D7	G	D
---	------	----	------	---	----	---	---

RHYTHM: Half Beat Bounce - Slash (In the style of... Dear Prudence - *The Beatles*) in D

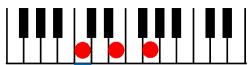
D



D	D/C	D/B	D/Bb	<i>Repeat x 4</i>
---	-----	-----	------	-------------------

RHYTHM: Half Beat Bounce - Slash (In the style of... Dear Prudence - *The Beatles*) in C

C



C	C/Bb	C/A	C/Ab	<i>Repeat x 4</i>
---	------	-----	------	-------------------

RHYTHM: Half Beat Bounce (In the style of... All The Young Dudes - *CHORUS* - David Bowie)

D

Am

F

C

G

A

*Chorus*

D	D/C#	D/B	D/A	Am	Am/G	F	C	G	C	A	D
---	------	-----	-----	----	------	---	---	---	---	---	---

RHYTHM: HBB or Split Chord (In the style of... Our House - *Crosby Stills & Nash* - *CHORUS*)

G (1)

Gmaj7

Em

C

G (2)

Am

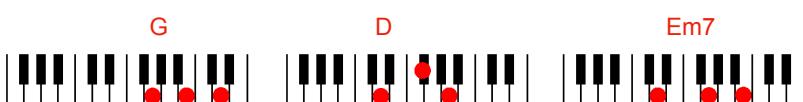
*Chorus*

G (1)	GM7/F#	Em	G/D	C	G(2)/B	C	G(2)
C	G(2)	C	Am	C	<i>Etc</i>		

RHYTHM: Straight Beats (In the style of... Stay - *Rihanna*)

Chorus & verse 1

C	Dm	Am	Am/G	Am	Am/G	Am	Am/G	Repeat x 4
---	----	----	------	----	------	----	------	------------

RHYTHM: Half Beat Bounce + (In the style of... All You Need Is Love - *Beatles*)

G	D/F#	Em7 (riff)	G	D/F#	Em7 (riff)
D/A	G	D/F# G/E	D	D/C	D (riff)

RHYTHM: Slow Half Beat Bounce (In the style of... Say You Won't Let Go - *James Arthur*)

G	D/F#	Em	C	Repeat
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RHYTHM: Slow HBB (In the style of... When We Were Young - *Adele*)

Am	Em	F	C/E	Dm	C	C/B	Repeat
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RHYTHM: Half Beat Bounce + (In the style of... Isolation - John Lennon)

D G Dm C

D	D/Bb	D/B	D/C	G	Dm	C	G	D
---	------	-----	-----	---	----	---	---	---

RHYTHM: Half Beat Bounce (In the style of... Thinking Out Loud - Ed Sheeran)

D G A

D	D/F#	G	A
---	------	---	---

RHYTHM: Straight Beat (In the style of... Zombies - The Cranberries)

Em C G D

Em	C	G	D/F#
----	---	---	------

RHYTHM: HBB / split chord (In the style of... Don't look back in anger - Oasis)

C G Am E F

C	G/B	Am	E/G#	F	G	C	Am	G
---	-----	----	------	---	---	---	----	---

RHYTHM: HBB (In the style of... Don't Let The Sun Go Down On Me - *CHORUS - George Michael*)

C F (1) D F (2) G

CHORUS

C	C/Bb	F(1)/A	D/F#
C/G	F(2)/G	G	C

RHYTHM: HBB - Slash (In the style of... Don't It Make My Brown Eyes Blue - *Crystal Gayle*)

C Am Dm7 G7 Bdim

E7 D7 F Em7 G

C	Am	Dm7	G7	C	Am	Bdim	E7
Am	C/G	D7/F#	D7	F	Em7	F	G

RHYTHM: HBB (In the style of... How Deep Is Your Love - *Bee Gees*)

C Em7 Dm7 A

Dm F G Am

C	Em7	Dm7	A	Dm	Dm7	F/G	G
C	Em7	Am		Dm7		F/G	G

RHYTHM # 10

Static Broken Chord



RHYTHM NUMBER 10

STATIC BROKEN CHORD

This rhythm is for very slow songs that have lots of chord changes. It's a nice rhythm that gives an improvised sound without having to move away from the basic chord tones.

I call it 'Static Broken Chord' Rhythm for several reasons.

For the most basic form of this rhythm you simply play each chord ONCE and sing over the top. The left hand bass note is played at the same time.

To bring some life to the rhythm, you BREAK UP the notes of the chord in various ways WITHOUT MOVING AWAY from the position the chord is being played in.

For instance if you are playing a C chord and play C E G in the right hand you keep your hand on the C E G and play with those notes 'under your fingers'.

So you might quickly sweep up from left to right - C then E then G - or you might just play the three notes randomly (under the fingers).

You try to play patterns that fit with the melody of the song and you try to get a good variety between just playing the full chord and broken chord patterns.

The good thing is you don't HAVE to play anything too intricate and to begin with don't try to play the melody because if you start playing the melody you have to KEEP playing it. If you just play with the chord tones it sounds like you are simply playing some nice underlying chord patterns.

Imagine Elvis singing some slow ballad and the guy on the guitar is simply strumming each chord ONCE slowly with maybe a few extra notes added here and there.

That's the feeling you are going for - simple - deliberate - subtle - discreet.

Watch the video carefully. Have fun :-)



Keep the sustain pedal down over each chord change

STATIC BROKEN CHORD RHYTHM

1-270

RHYTHM: Static Broken Chord (Swing Low Sweet Chariot)

The image shows two rows of piano keyboards. The top row features four keys highlighted in red: C, C7, F, and Am. The bottom row features three pairs of keys highlighted in red: G, G7, and D7. Below the keyboards are the lyrics for the song "Swing Low Sweet Chariot".

C C7 F C
Swing low, sweet char---iot,
C Am G G7
coming for to carry me home.
C C7 F C
Swing low, sweet char--iot,
Am D7 G7 C F C
coming for to carry me home.

RHYTHM: Static Broken Chord (Amazing Grace)

The image shows two rows of piano keyboards. The top row features five keys highlighted in red: C, C7, F, G, and G7. The bottom row features three pairs of keys highlighted in red: Am, C7, G, and G7. Below the keyboards are the lyrics for the song "Amazing Grace".

C C7 F C
Amazing Grace! how sweet the sound,
C7 G G7
That saved a wretch like me!
C C7 F C
I once was lost, but now am found,
Am G F - - C
Was blind, but now I see.

RHYTHM: Static Broken Chord (Auld Lang Syne) *Extra Chord 'Gm'

The image shows two rows of piano keyboards. The top row features five keys highlighted in red: C7, F, Dm, Gm, and F7. The bottom row features three pairs of keys highlighted in red: Bb, Bdim, and A7/C#. Below the keyboards are the lyrics for the song "Auld Lang Syne".

(C7) F Dm Gm C7
Should old acquaintance be for - got,
F F7 Bb Bdim
And never brought to mind?
F Dm Gm C7
Should old acquaintance be for - got,
A7/C# Dm Gm C7 F
And the days of auld lang syne?

RHYTHM: Static Broken Chord (Oh Danny Boy) *NEW CHORD F minor

G C C7 F Fm
 Am D7 G7 Dm Fm
 G C C7 F Fm/Ab

Oh Danny Boy, the pipes, the pipes are calling.

C Am D7 G7

From glen to glen and down the mountainside.

C C7 F Fm/Ab

The summer's gone and all the roses falling.

C Am Dm G7 C F/C C

It's you, It's you must go and I must bide

RHYTHM: Static Broken Chord (Carrickfergus)

C Dm G Am

(C) Dm G C Am

I wish I was, in Carrickfergus.

Dm G C

Only for nights, in Ballygrand.

Dm G C Am

I would swim over the deepest ocean,

Dm G C

The deepest ocean to be by your side.

STATIC BROKEN CHORD RHYTHM

1-272

RHYTHM: Static Broken Chord (Abide With Me)

The diagram illustrates the piano keys highlighted in red for the following chords:

- C: Red dots on the white keys between the first two black keys.
- G: Red dots on the white keys between the first two black keys.
- Am: Red dots on the white keys between the first two black keys.
- F: Red dots on the white keys between the first two black keys.
- Dm: Red dots on the white keys between the first two black keys.
- F(2): Red dots on the white keys between the first two black keys.
- Dm7: Red dots on the white keys between the first two black keys.
- D7: Red dots on the white keys between the first two black keys.
- G7: Red dots on the white keys between the first two black keys.
- A7: Red dots on the white keys between the first two black keys.

C G/B Am C/G F G C
A—bide with me: fast, falls the even—tide,

C Dm F(2) C/E Dm7 D7 G G7
The dark-ness de---epens; Lord, with me a---bide.

C G/B Am C/G F₍₂₎ A7/E Dm Dm/C
 When other helpers fail and comforts flee,

G G/B C G/B Am Dm C G7 C
Help of the he---lp---less, a-----bide with me.

RHYTHM: Static Broken Chord (In The Blue Ridge Mountains Of Virginia)

The diagram illustrates the piano keys required for the following chords:

- C**: Middle C (white key)
- C7**: Middle C (white key), G sharp (black key), E (white key), B (black key)
- F**: Middle F (white key), D (white key), A (black key), E (white key), B (black key)
- D7**: Middle D (white key), A (black key), F (white key), C (white key), G (black key)
- G**: Middle G (white key), E (white key), C (white key), A (black key)
- G7**: Middle G (white key), E (white key), C (white key), A (black key), F sharp (black key)
- Bb**: Middle B flat (black key), G (white key), D (white key), A (black key), E (white key)
- F7**: Middle F (white key), D (white key), A (black key), E (white key), C (white key)
- A7**: Middle A (white key), F (white key), C (white key), G (black key), D (white key)

C C7 F D7 G7 C7 F
In, The, Blue Ridge Mountains of Virginia, On the trail of the lonesome pine.

In the pale moon shine, Our hearts entwine.

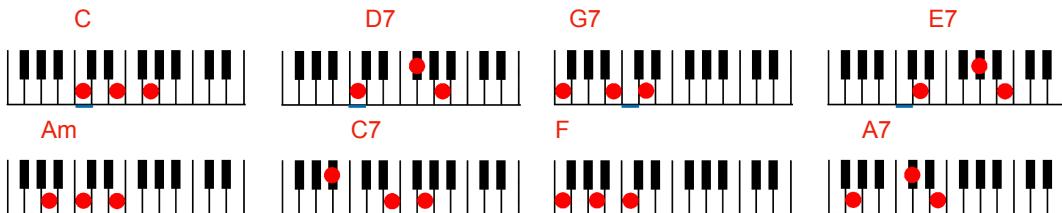
G7 C7 G7 C7
Where she carved her name, And I carved mine.

F F7 Bb A7
Oh, June, Like the mountains I'm blue, Like the pine, I am lonesome for you.
C C7 F D7 G7 C7 F Bb F
In, The, Blue Ridge Mountains of Virginia, On the trail of the lonesome pine.

STATIC BROKEN CHORD RHYTHM

1-273

RHYTHM: Static Broken Chord (Aura Lee / Love Me Tender)



C D7 G7 C

As the blackbird in the spring, 'neath the willow tree,

C D7 G7 C

Sat and piped, I heard him sing; sing of Aura Lee.

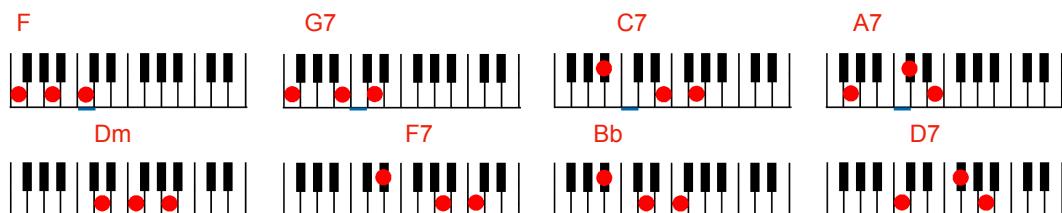
C E7 Am C7 F C

Aura Lee, Aura Lee, maid with golden hair.

C A7 D7 G7 C

Sunshine came along with thee, and swallows in the air.

RHYTHM: Static Broken Chord (Aura Lee / Love Me Tender)



F G7 C7 F

As the blackbird in the spring, 'neath the willow tree,

F G7 C7 F

Sat and piped, I heard him sing; sing of Aura Lee.

F A7 Dm F7 Bb F

Aura Lee, Aura Lee, maid with golden hair.

F D7 G7 C7 F

Sunshine came along with thee, and swallows in the air.

STATIC BROKEN CHORD RHYTHM

1-274

RHYTHM: Static Broken Chord (The Parting Glass) in Dm

Dm F C
Of all the money that ere I had,
Dm F C
I spent it in good com--pany.
Dm F C
And all the harm that ere I did,
Dm C Bb Dm
Alas! T'was done to none but me.

[Bridge]

C F Bb F
And all I've done for want of wit,
Gm Bb C
To memory now I can't recall.

[Chorus]

Dm F C
So fill to me the parting glass,
Dm C Bb Dm
Goodnight and joy be with you all.

RHYTHM: Static Broken Chord (The Parting Glass) in Em

Em G D
Of all the money that ere I had,
Em G D
I spent it in good com--pany.
Em G D
And all the harm that ere I did,
Em D C Em (2)
Alas! T'was done to none but me.

[Bridge]

D G C G
And all I've done for want of wit,
Am C D
To memory now I can't recall.

[Chorus]

Em G D
So fill to me the parting glass,
Em D C Em (2)
Goodnight and joy be with you all.

RHYTHM: Static Broken Chord (Happy Birthday) in G

The image shows five keyboard diagrams representing chords in G major: G, D, D7, G7, and C. Each diagram has red dots indicating specific keys to be played.

G D
Happy Birth---day to you.
D7 G
Happy Birth---day to you.
G G7 C
Happy Birth---day dear
G D7 G
Happy Birth--day to you.

RHYTHM: Static Broken Chord (Happy Birthday) in G with more chords *New Chord 'Cm'

The image shows ten keyboard diagrams representing chords in G major: G, D7, Am7, G, G7, C, Cm, D, Em7, and G7. The first two rows show the first five chords, and the second two rows show the last five chords.

G D7
Happy Birth---day to you.
Am7 D7 G
Happy Birth---day to you.
G G7 C (Cm)
Happy Birth---day dear
D/B Em7 Am7 D7 G
Happy Birth---day to you.

STATIC BROKEN CHORD PLUS 1-5-1

You can embellish this rhythm even further by adding more movement in the left hand.

So instead of playing a single note in the left hand when you play the right hand chord you can use the **1-5-1** pattern that you have been using in the 'Melodic Interludes'.

Let's try it with 4 bars of '[Swing Low Sweet Chariot](#)'.

C C7 F C
Swing low, sweet char---iot

STATIC BROKEN CHORD RHYTHM
(Improvise with the chord notes)

ADD the 1-5-1 Left Hand pattern

Go over the practice songs for the Static Broken Chord Rhythm again and add in the 1-5-1 left hand pattern.

Have FUN! :-)

MELODIC INTERLUDE #6



Improvising with the
1-5-123 Ballad

Part 1
C major

MELODIC INTERLUDE #6 - Improvising 1-5-123 Ballad ¹⁻²⁷⁸

Lets look again at Melodic Interlude number 2 - The 1-5-123 Ballad.

C

Left Hand Right Hand

Fingering 5 2 1 1 2

PLAY TWICE

Move the whole pattern down two notes for Am

Am

PLAY TWICE

Then two notes left again to F

F

PLAY TWICE

Then one note right to G

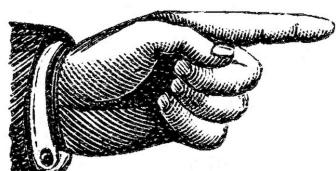
G

PLAY TWICE



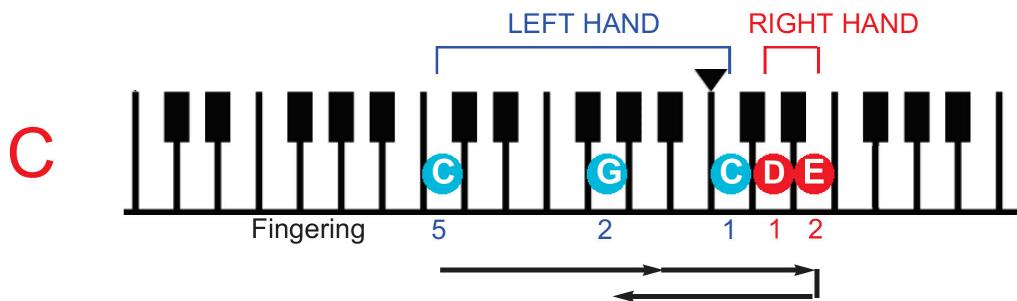
Keep the sustain pedal down over each chord change.

Rather than just running up the notes and back down again,
you are going to play about with the top 4 notes.



MELODIC INTERLUDE #6 - Improvising 1-5-123 Ballad 1-279

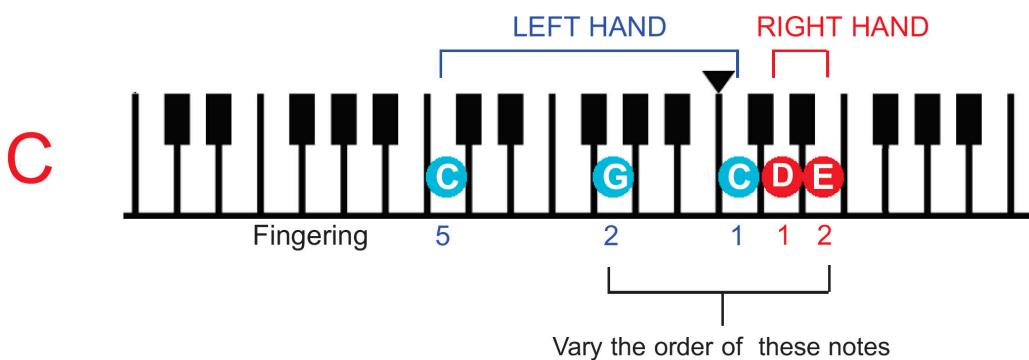
Earlier you played the pattern in a very structured way starting from the bottom note all the way to the top and back down again.



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.



Keep the sustain pedal down while you improvise.



Now you can apply this rhythmic variation to all 4 chords.

C C Am Am F F G G

MELODIC INTERLUDE #6 - Improvising 1-5-123 Ballad

1-280

So - you play each chord over TWO bars.

In order to IMPROVISE you run up the 1-5-123 in the first half of the first bar and then improvise over the top 4 notes for the remainder the first bar and the whole of the second bar. Just make sure you play 4 beats per bar or 8 half beats.

You can also play the first two notes of the left hand in the second bar.

Keep the sustain pedal down over each chord change.

C

IMPROVISE WITH THESE NOTES

3 Am

Am

IMPROVISE WITH THESE NOTES

5 F

F

IMPROVISE WITH THESE NOTES

7 G

G

IMPROVISE WITH THESE NOTES

Repeat from bar 1 or end with 2 more bars of C.

MELODIC INTERLUDE #6



Improvising with the
1-5-123 Ballad

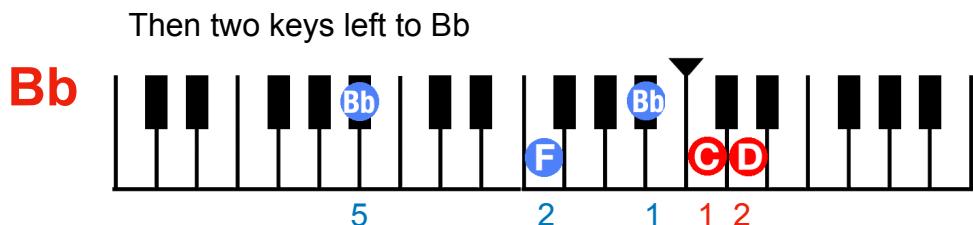
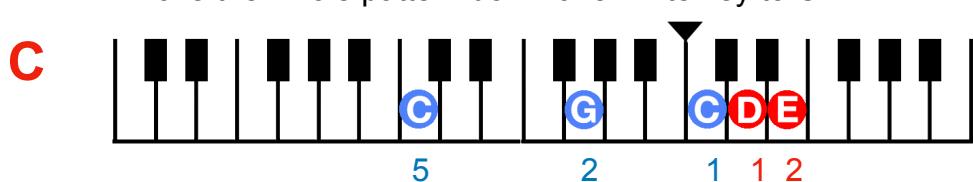
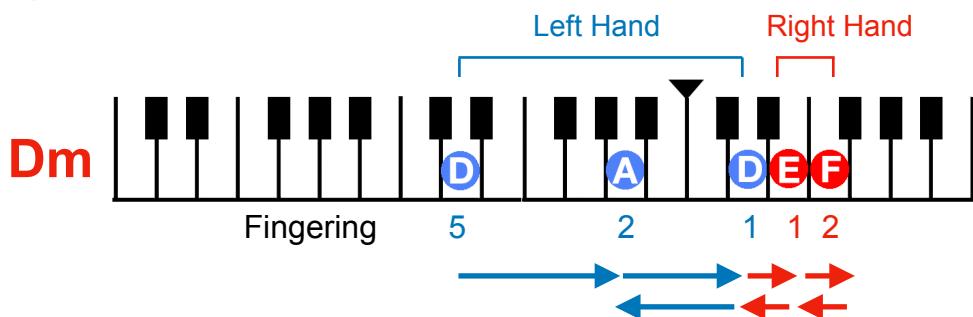
Part 2
D minor

Part 2 - D minor

We can APPLY the same patterns to a different chord progression in the key of Dm.

The chords for the progression are Dm, C and Bb.

First try the ORIGINAL ascending descending pattern using the three chords.
DON'T improvise.



Now APPLY the patterns to the chord progression below.

Dm	Dm	C	C	Dm	Dm
Bb	C	Bb	C	Dm	Dm

Play it first with the original pattern (don't improvise).

Then try it again but improvise with the top 4 notes.

You can follow the videos or the sheet music on the next two pages.

MELODIC INTERLUDE #6 - Improvising 1-5-123 Ballad ¹⁻²⁸³

D minor (no improvisation)

Pedal over each chord change

The sheet music consists of six staves of music, each with a treble clef and a bass clef. The music is in common time (indicated by a '4'). The first staff starts with a Dm chord, indicated by red text above the staff. The notes are D, A, D, E, F, E, D, A. The second staff starts with a Dm chord, indicated by red text above the staff. The notes are C, G, C, D, E, D, C, G. The third staff starts with a Dm chord, indicated by red text above the staff. The notes are D, A, D, E, F, E, D, A. The fourth staff starts with a Bb chord, indicated by red text above the staff. The notes are Bb, F, Bb, C, D, C, Bb, F. The fifth staff starts with a Bb chord, indicated by red text above the staff. The notes are D, A, D, E, F, E, D, A. The sixth staff starts with a Dm chord, indicated by red text above the staff. The notes are D, A, D, E, F, E, D, A. The music concludes with a Dm chord, indicated by red text above the staff.

MELODIC INTERLUDE #6 - Improvising 1-5-123 Ballad 1-284

D minor (Improvise with top 4 notes)

Pedal over each chord change

1 Dm

D A D E F ← IMPROVISE WITH THESE NOTES →

3 C

C G C D E ← IMPROVISE WITH THESE NOTES →

5 Dm

D A D E F ← IMPROVISE WITH THESE NOTES →

7 Bb IMPROVISE C IMPROVISE

9 Bb IMPROVISE C IMPROVISE

11 Dm Dm

D A D E F ← IMPROVISE WITH THESE NOTES →

RHYTHM # 11

3 BEAT BOUNCE



3 BEAT BOUNCE RHYTHM

This rhythm is used for songs that are written in 3/4 time (3 beats per bar).

The **RIGHT** hand plays a steady 3 beats per bar.

Think of a Waltz - "one, two, three, one, two, three..."

The **LEFT** hand is played on the **FIRST** beat of **EACH** bar (OR chord change) AND on a 'half beat' which is played AFTER every 2nd and 3rd beats.

Try it with the chord of C - KEEP REPEATING until you get it.



Pedal over each bar or chord change

You can also play it with a 'lighter' feel by just using the thumb of the right hand for beats 2 and 3.

I call the the '3 BEAT BOUNCE LIGHT'.

Now try both versions with this 3 BEAT BOUNCE SLASH CHORD progression.

C	C/B	C/A	C/G	Repeat
---	-----	-----	-----	--------

3 BEAT BOUNCE RHYTHM #2

SLOW SONG VERSION

We can also play a variation of the 3 Beat Bounce Rhythm that is more suitable for slow songs. The only change is that you leave out the second beat in the left hand.

Let's look at how the two versions compare.

3 BEAT BOUNCE #1 (and you can play a 'light' version)

C

1 (and) 2 and 3 and 1 (and) 2 and 3 and

C C C C C C

3 BEAT BOUNCE #2 (for slower songs)

C

1 (and) 2 (and) 3 and 1 (and) 2 (and) 3 and

C C C C C

Let's try **3 Beat Bounce Rhythm #2** with Amazing Grace

F F7 Bb C C7 Dm

F F7 Bb F
Amazing Grace! how sweet the sound,
F7 C C7

That saved a wretch like me!

F F7 Bb F
I once was lost, but now am found,
Dm C Bb - - F
Was blind, but now I see.

3 BEAT BOUNCE

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, Bb



RHYTHM: 3 Beat Bounce 'Light' (Plaisir d'Amour / Can't Help Falling In Love)

C G F Am

C G C
The joys of love,
F C G
Are but a moment long.
F G Am F
The pain of love endures,
C G C
A whole life long.

RHYTHM: 3 Beat Bounce #2 (Silent Night)

G D D7 G7 C Em

G D D7 G G7
Silent night! Holy night! All is calm all is bright,
C G C G
Round yon virgin mother and child. Holy infant so tender and mild.
D D7 G Em G D G
Sleep in heavenly peace! Sleep in heavenly peace!

RHYTHM: 3 Beat Bounce #2 (Amazing Grace) in C

Keyboard diagrams for chords C, C7, F, G, G7, and Am. Red dots indicate specific keys to press.

C C7 F C
Amazing Grace! how sweet the sound,
C7 G G7

That saved a wretch like me!

C C7 F C
I once was lost, but now am found,
Am G F -- C
Was blind, but now I see.

In D

Keyboard diagrams for chords D, D7, G, A, and A7. Red dots indicate specific keys to press.

D D7 G D
Amazing Grace! how sweet the sound,
D7 A A7

That saved a wretch like me!

D D7 G D
I once was lost, but now am found,
D/B A G -- D
Was blind, but now I see.

In G

Keyboard diagrams for chords G, G7, C, D, D7, and Em. Red dots indicate specific keys to press.

G G7 C G
Amazing Grace! how sweet the sound,
G7 D D7

That saved a wretch like me!

G G7 C G
I once was lost, but now am found,
Em D C -- G
Was blind, but now I see.

RHYTHM: 3 Beat Bounce (Jock Stewart - Scottish Traditional)

C G C F
Oh my name is Jock Stewart, I'm a canny young man,
C G C G
and a roving young fellow I've been.

C G C F
So be easy and free when you're drinking with me,
C G C
I'm a man you don't meet every day.

C G C F
I have acres of land, I have ships I command,
C G C G
and there's always a shilling to be spared.

C G C F
So be easy and free when you're drinking with me,
C G7 C
I'm a man you don't meet every day.

3 BEAT BOUNCE - Practice Progressions

1-292

RHYTHM: 3 Beat Bounce (with Slash Chords) (In the style of... Piano Man - *Billy Joel*)

C F D G

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

RHYTHM: 3 Beat Bounce (with Slash Chords) (In the style of... Mr Bojangles - *Neil Diamond*)

D G A A7

D	D/C#	D/B	D/A	G	G	A	A7
---	------	-----	-----	---	---	---	----

RHYTHM: 3 Beat Bounce (In the style of... Only Love Can Break Your Heart - *Neil Diamond*)

F Bb C C7

F	Bb	C	C7	F	Bb	C	C7
---	----	---	----	---	----	---	----

RHYTHM: 3 Beat Bounce (In the style of... Morning Has Broken - *Cat Stevens*)

C Dm G F Em Am

C	C	Dm	G	F	C	C	Em	Am	G	G
---	---	----	---	---	---	---	----	----	---	---

RHYTHM: 3 Beat Bounce (In the style of... Try To Remember *the kind of September...* - *Tom Jones*)

G Em Am D7

G	Em	Am	D7	Repeat
---	----	----	----	--------

RHYTHM: 3 Beat Bounce (In the style of... Edelweiss - Sound of Music)



G	D	G	C	G	Em	Am7	D7
---	---	---	---	---	----	-----	----

RHYTHM: 3 Beat Bounce (In the style of... All I Want - Kodaline)



Verbs
(/ = Repeat measure)

C	/	F	C	/	/	/	C	/	G/B	Am	/	/	/
F	/	/	C	/	/	/	F	/	/	C			

RHYTHM: 3 Beat Bounce (In the style of... Sweet Baby James - James Taylor)



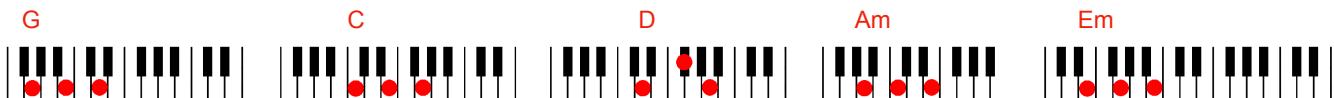
C	G	F	Em	Am	F	C	Em
Am	F	C	Em	F	C	G	Dm7

RHYTHM: 3 Beat Bounce (In the style of... The Times They Are A-Changin' - Bob Dylan)



G	Em	C	G	G	G	Am	C	D
G	Em	C	G	G	G	Am	D	D
D	D/C	D/B	D/A	G	G	D	D	G

RHYTHM: 3 Beat Bounce (In the style of... And The Band Played Waltzing Matilda - CHORUS) in G



Chorus

G	C	G	G	G	C	D	D
C	Am	G	Em	G	D	G	G

RHYTHM: 3 Beat Bounce (In the style of... And The Band Played Waltzing Matilda - CHORUS) in C



Chorus

C	F	C	C	C	F	G (1)	G (1)
F	Dm	C	Am	C	G (2)	C	C

RHYTHM: 3BB (In the style of... Annies Song - John Denver)



You fill up my..

C	C	F	G	Am	F	C	C/B	C/A
C/G	F	Em	Dm	F	G	F/G	G	

MELODIC INTERLUDE #7



3/4 time 1-5-123

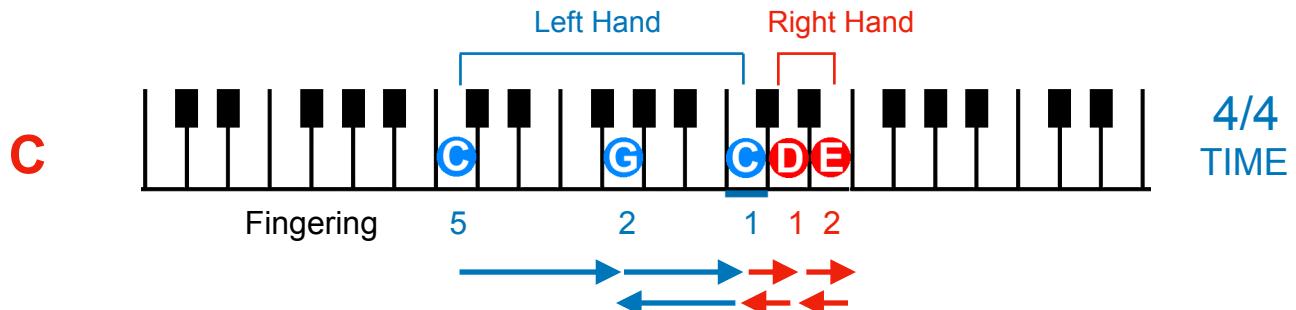
Silent Night

Plaisir d'Amour

MELODIC INTERLUDE #7 - 3/4 time 1-5-123

SILENT NIGHT

Up to now you have been playing the 1-5-123 pattern in 4/4 time (4 beats to the bar) so when you run up and down the pattern you have counted "1 and 2 and 3 and 4 and".

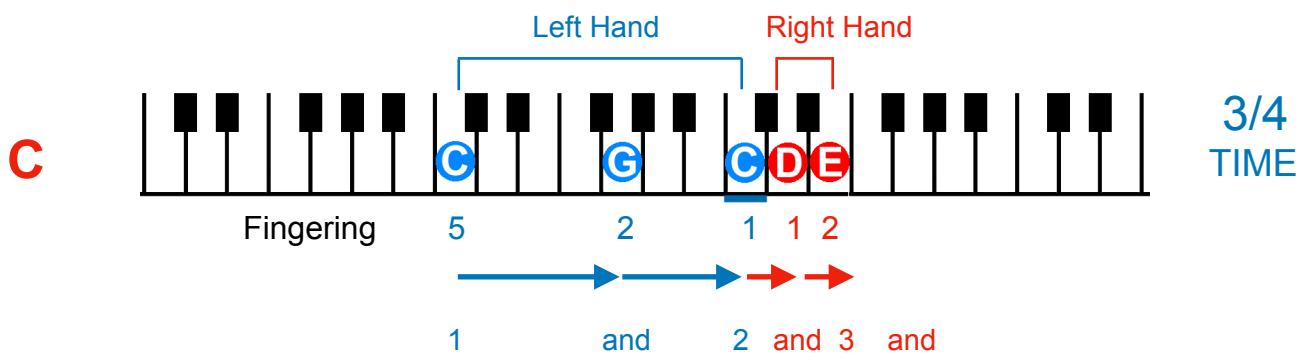


You can also play the notes of the pattern in 3/4 time (3 beats to the bar).

This time you don't run up and down the pattern - you ONLY run UP the notes.

And you count "1 and 2 and 3 and" (the last note 'E' is held for the "3 and").

Let's try it with the C chord.



This is the pattern repeated over 2 bars.

MELODIC INTERLUDE #7 - 3/4 time 1-5-123

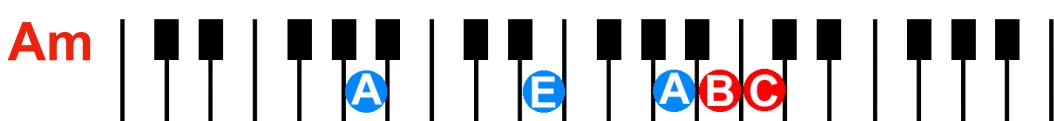
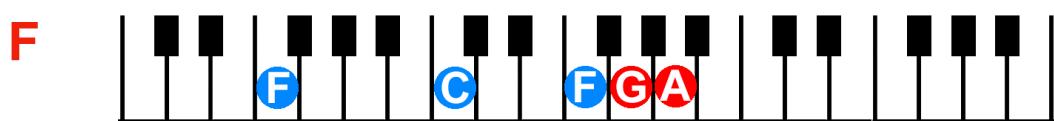
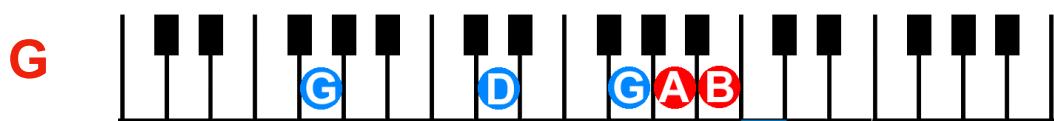
1-297

SILENT NIGHT

Now you can APPLY this pattern to chord progressions in 3/4 time.
Like the beautiful song 'SILENT NIGHT'.

C C C C G G7 C C7
Silent night! Holy night! All is calm, all is bright,
F F C C F F C C
Round yon virgin mother and child, Holy infant so tender and mild,
G G7 C Am C G C (C)
Sleep in heavenly peace! Sleep in heavenly peace!

The LOCATION of the notes for each chord



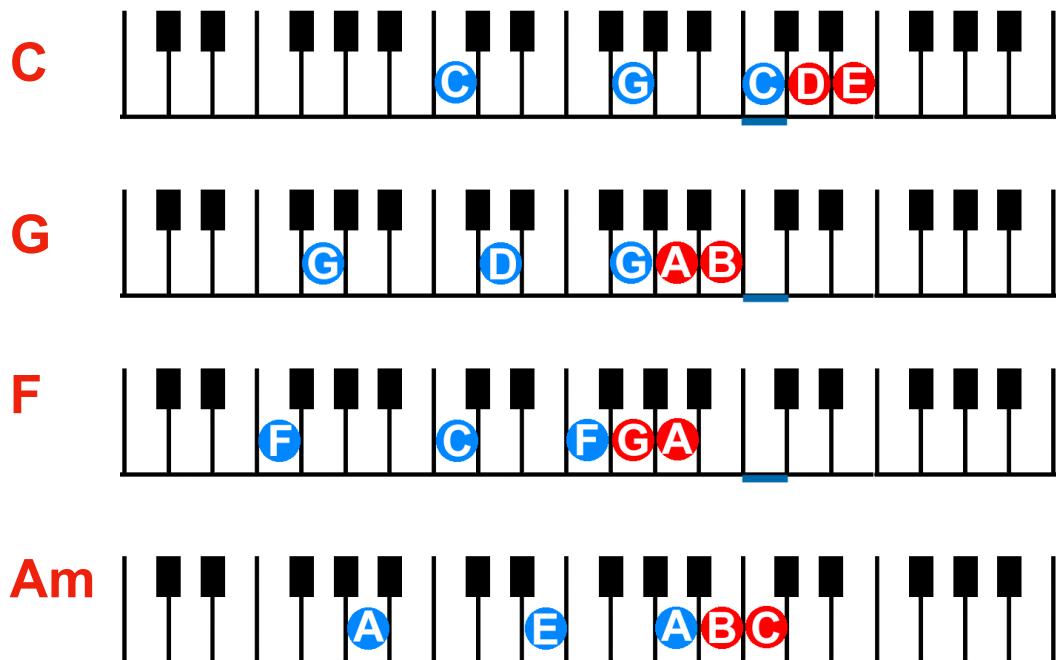
Watch the video carefully to see how you can add the 7th notes

PLAISIR D'AMOUR

You can also APPLY this pattern to the song 'Plaisir d'Amour' - which has nearly the same melody as 'Can't Help Falling In Love' (Elvis).

C G C
 The joys of love
 F C G
 Are but a moment long.
 F G Am F
 The pain of love endures
 C G C
 A whole life long.

The LOCATION of the notes for each chord.





LESSONS CHECKPOINT

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- Do you understand how to play the TWIST rhythm? Record yourself playing the rhythm to make sure it sounds the same as I play it.
- What notes do you use in both hands for the Twist Rhythm?
- Do you understand the concept of 'Slash' chords? If you see C/B what does that indicate? What are slash chords used for?
- Did you understand the 'Static Broken Chord' rhythm? Were you able to apply it to the practice progressions?
- What is the main characteristic of the Static Broken Chord rhythm?
- Did you try improvising with the **1-5-123** Ballad in C major and in D minor?
- What notes of the **1-5-123** pattern do you use for improvisation? What notes remain constant in every bar?
- Did you experiment with the right hand improvisation - from just a few notes to lots of notes?
- Did you understand the 3 BEAT BOUNCE rhythms? How many beats are there in each bar for the 3 Beat Bounce?
- Can you play it from memory using the chord of C? Could you tap out the rhythm with both hands on a table top?

The next rhythm - Bossa Nova Bounce - is probably the hardest rhythm so far. Don't panic - everyone struggles with it until it 'clicks'.

As you will see from the number of practice progressions, the Bossa Nova Bounce is used in more songs than any other rhythm - so stick with it - it's ESSENTIAL that you learn it!

RHYTHM # 12

BOSSA NOVA BOUNCE



BOSSA NOVA BOUNCE RHYTHM

This rhythm is easier to explain diagrammatically than verbally.

Following the diagram below very carefully, try tapping the rhythm out on a table top using both hands as if you were at the piano.

Count out loud SLOWLY and accentuate the numbers where the beats come in.

ie “**ONE** and two **AND** three **AND** **FOUR AND ONE** and two **AND** three **AND** **FOUR AND**”

Try it **VERY** slowly at first

RH		
LH		
count	1 and 2 and 3 and 4 and	1 and 2 and 3 and 4 and

Notice the RIGHT hand chord beat between beats 2 and 3.

Now try it with a C Chord right hand and a C note left hand. Keep repeating it.

C chord



PEDAL

This rhythm can be played with or without the pedal.

I will indicate whether to use it or not for each song.



STUDENT Q & A

Q - The 'Bossa Nova Bounce' rhythm looks like the '3 Beat Bounce' rhythm. Are they not just the same rhythm?

A - *Because you only play 3 right hand chords in the Bossa Nova Bounce it looks a lot like the 3 Beat Bounce.*

But the two rhythms are VERY different at heart.

It helps if you go by the COUNTING rather than how the rhythms look on paper.

*For the 3 Beat Bounce you count
“1 and 2 and 3 and 1 and 2 and 3 and” etc
So the underlying pulse is “1 2 3 1 2 3 “ Like a Waltz.*

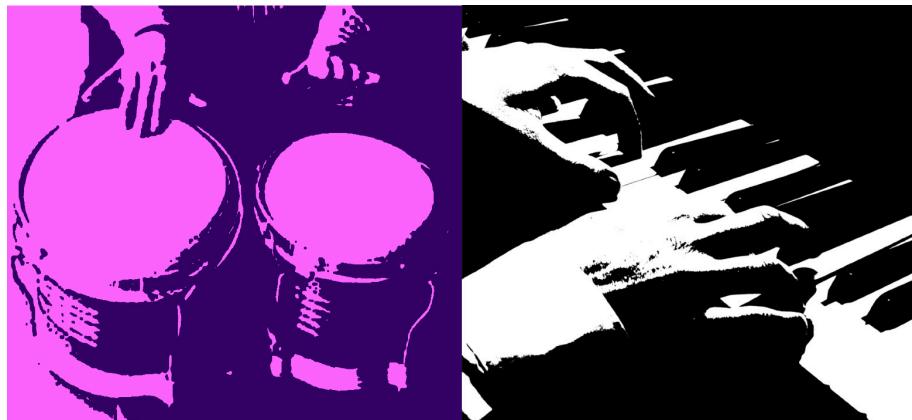
*For the Bossa Nova Bounce you count
“1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and” etc
and the underlying pulse is “1 2 3 4 1 2 3 4”*

So you can see the two rhythms have very different underlying pulses.

BOSSA NOVA BOUNCE

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, Bb



RHYTHM: Bossa Nova Bounce (Trouble So Hard - Traditional Gospel / covered by Moby)



Am
oh lordy, trouble so hard,
G
oh lordy, trouble so hard,

C
don't nobody know my troubles but God.
Dm
don't nobody know my troubles but God.

C
went down the hill, the other day,
Dm
my soul got happy and stayed all day.

Am
oh lordy, trouble so hard,
G
oh lordy, trouble so hard,

C
don't nobody know my troubles but God.
Dm
don't nobody know my troubles but God.

Am
oh lordy, trouble so hard,
G
oh lordy, trouble so hard,

C
went in the room, didn't stay long,
Dm
looked on the bed and brother was dead.

Am
oh lordy, trouble so hard,
G
oh lordy, trouble so hard,

C
don't nobody know my troubles but God.
Dm
don't nobody know my troubles but God.

Am
oh lordy, trouble so hard,
G
oh lordy, trouble so hard,

BOSSA NOVA BOUNCE - Practice Progressions

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RHYTHM: Bossa Nova Bounce (In the style of... In The Air Tonight - *Phil Collins*)

Dm C Bb



Dm	C/D	Bb/D	C/D	Repeat
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RHYTHM: Bossa Nova Bounce (In the style of... Up On The Roof - *The Drifters*)

G Em C D



G	Em	C	D	G	C/D
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RHYTHM: Bossa Nova Bounce (In the style of... With A Little Luck - *Paul McCartney*)

C F



C	C/E	F	F/G	Repeat
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RHYTHM: Bossa Nova Bounce (In the style of... Isn't She Lovely - *Stevie Wonder*)

Dm7 G Bb F A Bbmaj7



Dm7	G	Bb/C	F	Repeat		
Bbmaj7	A	Dm7	G	Bb/C	Bb/C	F

RHYTHM: Bossa Nova Bounce (In the style of... The River - *Bruce Springsteen*)

Em G D C



Em	G	D	C	Em	G	C	G
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RHYTHM: BNB (In the style of... Always Something There To Remind Me) **NEW CHORD Fm**

C Cmaj7 C7 F Fm

C	Cmaj7	C7	F	Fm	C
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RHYTHM: BNB (In the style of... It's Still Rock n' Roll To Me - *Billy Joel*)

C Em Bb F

C	Em	Bb	F	Repeat
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RHYTHM: BNB (In the style of... Uptown Girl - *Billy Joel*)

D Em G

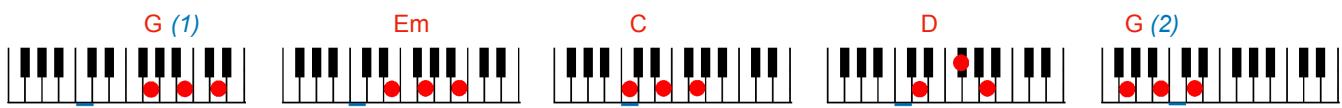
D	Em	D	G	Repeat
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RHYTHM: BNB (In the style of... Hotel California - *Eagles*)

Am E7 G D
F C Dm E

Am	Am	E7	E7	G	G	D	D	E F#	D E
F	F	C	C	Dm	Dm	E	E		

RHYTHM: Fast BNB (In the style of... Hero - *Enrique Iglesias*)



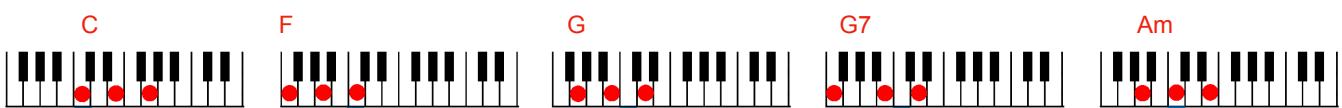
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G (1)	G (1)	Em	Em	C	C	D	D
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Chorus

G (2)	D	C	C	Repeat x 4
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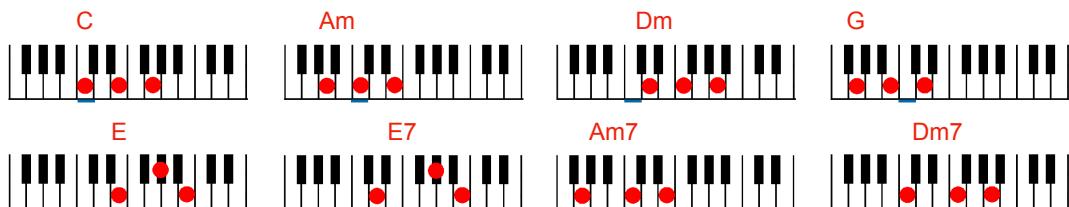
RHYTHM: BNB (In the style of... Goodbye Norma Jean - CHORUS - *Elton John*)



CHORUS

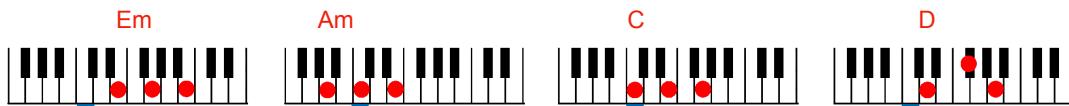
G	G7	C	F	C	C	G	G
F	F	Am	Am	G	F	F	

RHYTHM: BNB (In the style of... Will You Still Love Me Tomorrow - *Amy Winehouse*)



C	Am	Dm	G	C	Am	Dm	G
E	E7	Am7	Dm7				C

RHYTHM: BNB (In the style of... Shape of You - *Ed Sheeran*) in Em



Intro + verses + chorus

Em	Am	C	D
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RHYTHM: BNB (In the style of... Gentle On My Mind - *Glen Campbell*)

Keyboard diagrams showing fingerings for chords: C (red dots on 1st, 3rd, 5th keys), Cmaj7 (red dots on 1st, 3rd, 5th, 7th keys), C6 (red dots on 1st, 3rd, 6th keys), Dm (red dots on 1st, 3rd, 5th keys), Dm(maj7) (red dots on 1st, 3rd, 5th, 7th keys), D7 (red dots on 1st, 3rd, 5th, 7th keys), and F (red dots on 1st, 3rd, 6th keys).

C	Cmaj7	C6	Cmaj7	Dm	Dm(maj7)	Dm7	Dm(maj7)
Dm	Dm(maj7)	Dm7	F/G	C	Cmaj7	C6	Cmaj7

RHYTHM: BNB (In the style of... Have you ever seen the rain - *Credence Clearwater*)

Keyboard diagrams showing fingerings for chords: C (red dots on 1st, 3rd, 5th keys), G (red dots on 1st, 3rd, 5th, 7th keys), F (red dots on 1st, 3rd, 5th, 7th keys), and Am (red dots on 1st, 3rd, 5th, 7th keys).

Intro + verses

C	C	C	C	G	G	C	C
---	---	---	---	---	---	---	---

Chorus

F	G	C	C/B	Am	Am/G	repeat
F	G	C	C			

RHYTHM: BNB (In the style of... If You Could Read My Mind Love - *Gordon Lightfoot*)

Keyboard diagrams showing fingerings for chords: G (red dots on 1st, 3rd, 5th keys) and F (red dots on 1st, 3rd, 5th, 7th keys).

G	G	F	F	G	G	F	F
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RHYTHM: BNB (In the style of... Brown Eyed Girl - *Van Morrison*)

Keyboard diagrams showing fingerings for chords: C (red dots on 1st, 3rd, 5th keys), F (red dots on 1st, 3rd, 5th, 7th keys), and G (red dots on 1st, 3rd, 5th, 7th keys).

C	F	C	G	Repeat
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RHYTHM: BNB (In the style of... All of me - *John Legend*) Em



Em	C	G	D	Repeat
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RHYTHM: BNB (In the style of... All of me - *John Legend*) Dm



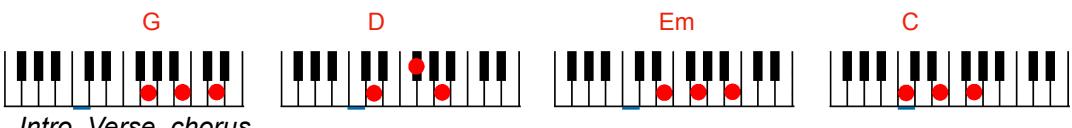
Dm	Bb	F	C	Repeat
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RHYTHM: BNB (In the style of... Photograph - *Ed Sheeran*) in F



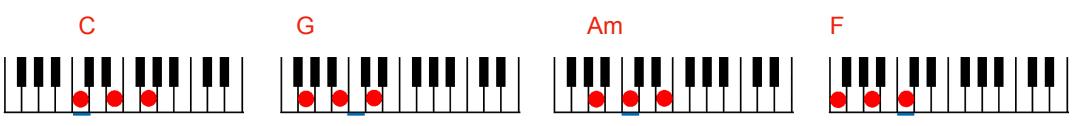
F	F	Dm	Dm	C	C	Bb	Bb
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RHYTHM: Slow BNB (In the style of... Say You Wont Let Go - *James Arthur*) in G



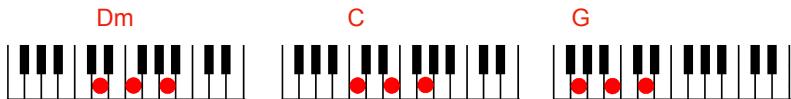
G	D/F#	Em	C
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RHYTHM: Slow BNB (In the style of... Say You Wont Let Go - *James Arthur*) in C



C	G/B	Am	F
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RHYTHM: BNB (In the style of... Wicked Game - *Chris Isaak*)



Intro + verses

Dm	C	G	G	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Slow Funky BNB (In the style of... Don't Go Chasing Waterfalls - *TLC*)



Verses & Chorus

D	A	C	G	<i>Repeat</i>
---	---	---	---	---------------

RHYTHM: Slow BNB (In the style of... Radioactive - *Imagine Dragons*) in G



Intro, Verse, chorus

Am	C	G	D	<i>Repeat</i>
----	---	---	---	---------------

RHYTHM: Slow BNB (In the style of... Radioactive - *Imagine Dragons*) in C



Intro, Verse, chorus

Dm	F	C	G	<i>Repeat</i>
----	---	---	---	---------------

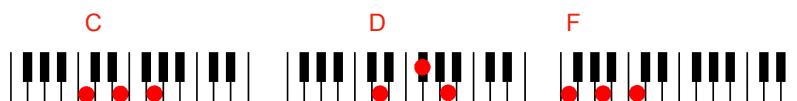
RHYTHM: Slow BNB (In the style of... Heal The Pain - George Michael)



Intro & verses

D	E	G	D	repeat
---	---	---	---	--------

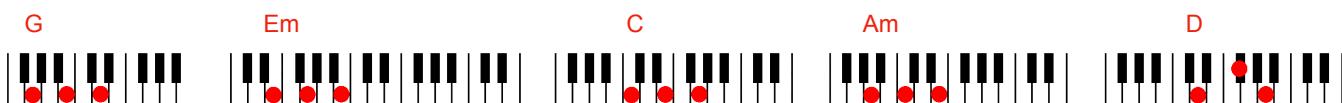
RHYTHM: Slow BNB (In the style of... Heal The Pain - George Michael) in C



Intro & verses

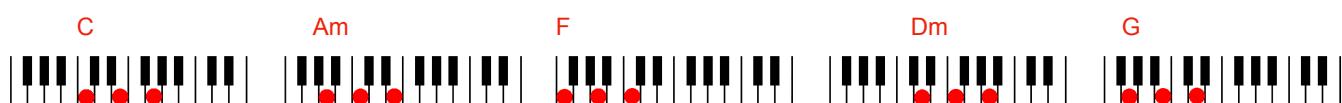
C	D	F	C	repeat
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RHYTHM: Reggae Style Bossa Nova Bounce (In the style of... Redemption Song - Bob Marley)



G	Em	C	G/B	Am	repeat x3
G	Em	C		D	D (hold chord)

RHYTHM: Reggae Style Bossa Nova Bounce (In the style of... Redemption Song - Bob Marley) in C



C	Am	F	C/E	Dm	repeat x3
C	Am	F		G	G (hold chord)

RHYTHM: Bossa Nova Bounce (In the style of... Fly Me To The Moon)

Keyboard diagrams showing fingerings for various chords:

- Am7: Red dots on C, E, G, B
- Dm7: Red dots on D, F, A, C
- G7: Red dots on G, B, D, F
- CM7: Red dots on C, E, G, B
- C7: Red dot on C
- FM7: Red dots on F, A, C, E
- B half-dim7: Red dots on B, D, F, A
- E7: Red dots on E, G, B, D
- A7: Red dots on A, C, E, G

Am7	Dm7	G7	CM7	C7
FM7	B half-dim7	E7	Am7	A7
Dm7	G7	CM7	Am7	
Dm7	G7	CM7	B half-dm7	E7

RHYTHM: Slow BNB (In the style of... July - Noah Cyrus)

Keyboard diagrams showing fingerings for chords:

- Am: Red dots on C, E, G, B
- C: Red dots on C, E, G, B
- F: Red dots on F, A, C, E

Intro, Verses & Chorus

Am	C	F	F	Repeat
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RHYTHM: Bossa Nova Bounce (In the style of... New Kid In Town - The Eagles)

Keyboard diagrams showing fingerings for chords:

- C: Red dots on C, E, G, B
- Cmaj7: Red dots on C, E, G, B
- Dm: Red dots on D, F, A, C
- G: Red dots on G, B, D, F
- F: Red dots on F, A, C, E
- E: Red dots on E, G, B, D
- Am: Red dots on A, C, E, G
- D: Red dots on D, F, A, C

C	Cmaj7	Dm	G	F	G	C	Cmaj7
C	Cmaj7	Dm	G	F	G	C	E

Chorus

Am	D	Am	D	Am	D	Dm	G
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RHYTHM: Bossa Nova Bounce (In the style of... Daniel - Elton John)

Keyboard diagrams showing fingerings for chords:

- C: Red dots on C, E, G, B
- Dm: Red dots on D, F, A, C
- G: Red dots on G, B, D, F
- E: Red dots on E, G, B, D
- Am: Red dots on A, C, E, G

C	C	Dm	Dm/C	G/B	G/A	E/G#	Am
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RHYTHM: BNB (In the style of... Everybody's Talkin' At Me - *Harry Nilsson*) In D

D Dmaj7 D6 D7 Em A

D	Dmaj7	D6	D7
Em	A	D	D

RHYTHM: BNB (In the style of... Everybody's Talkin' At Me - *Harry Nilsson*) in C

C Cmaj7 C6 C7 Dm G

C	Cmaj7	C6	C7
Dm	G	C	C

RHYTHM: 3 Beat Bounce (In the style of... Fields Of Gold - *Sting*)

Am F C G

Am	F	F	C
Am	F	C	F/A G C

RHYTHM: Bossa Nova Bounce (In the style of... Lying Eyes - *The Eagles*)

G GM7 C CM7
Am D D7

G	GM7	C	CM7	Am	Am	D	D7
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RHYTHM: BNB (In the style of... Someone You Loved - Lewis Capaldi)



C	G	Am	F	<i>Keep repeating</i>
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RHYTHM: BNB + (In the style of... The Tracks Of My Tears - S. Robinson)



G	Am	C	D	<i>Repeat</i>
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RHYTHM: BNB (In the style of... Wherever You Will Go - The Calling)



C	G	Am	F	<i>Keep Repeating</i>
---	---	----	---	-----------------------

RHYTHM: Fast Bossa Nova Bounce (In the style of... Riptide - Vance Joy - Ed Sheeran)



Am	G	C	C	<i>Keep Repeating</i>
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RHYTHM # 13 TWIST #2



TWIST #2 RHYTHM

TWIST (#1) is a great rhythm but the only drawback is that there are SO many RIGHT hand beats (8 half beats in each bar!). It can sound overly 'fussy' and just doesn't work for certain songs.

You can fix this problem by using the SAME LEFT HAND RHYTHM but cutting out a lot of the right hand beats - creating a 'lighter' version - 'TWIST #2'.

It isn't as easy as TWIST (#1) but it gives a nice slow 'funky' laid-back sound that you might prefer in certain tunes.

TWIST #2

(Same left hand as Twist #1)

C chord

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

C E G C E G



YOU DON'T USE THE PEDAL.

Try out the new rhythm with the LET'S TWIST AGAIN progression.

C	C	Am	Am	F	F	G	G
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TWIST #2 RHYTHM

ADDING A 'GLISSANDO'

Let's add another element to the rhythm to make it sound even better!

Try the sequence again, but this time when you play the FIRST right hand chord of each bar play it with a fast 'sweeping movement' one note at a time from the thumb up to the wee finger. This is called a 'Glissando'.

You can also just play the lower note in the right hand for the last beat

Watch the video carefully. This adds a lot of 'colour' to the Twist #2 rhythm.

'Glissando'
(one note at a time
from C up to G)

Just play the
Lower note
of the chord

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

C E G C E G

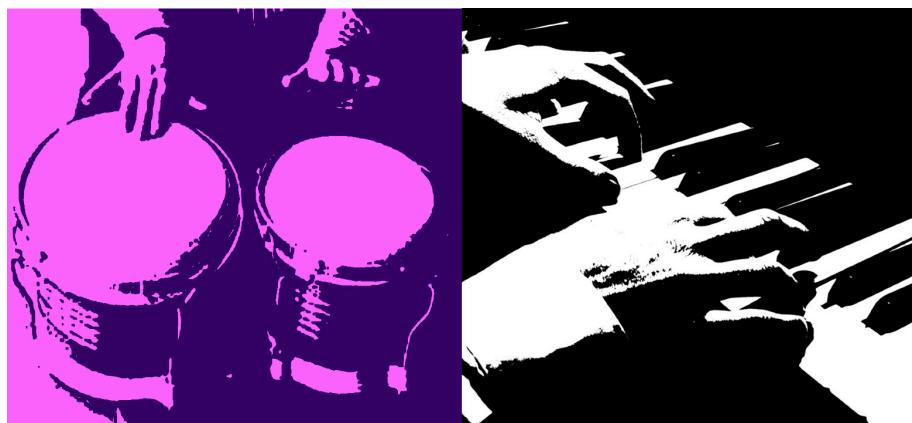
Try it out with the LET'S TWIST AGAIN progression.

C	C	Am	Am	F	F	G	G
---	---	----	----	---	---	---	---

TWIST #2

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, B_b



TWIST #2 - Practice Progressions

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RHYTHM: Twist #2 (Sloop John B - Traditional Sea Shanty / Beach Boys)

A keyboard diagram illustrating the chords C, G, C7, and F. The keys are highlighted in blue, and specific fingers are marked with red dots: C (index), G (middle), C7 (index), and F (ring).

C C

We come on the Sloop John B, my grandfather and me.

G

Around Nassau town we did roam,

C C7 F

Drinking all night, Got into a fight,

C G C

Well I feel so break up, I wanna go home.

[Chorus]

C C

So hoist up the John B sail, see how the mains'l sets,

G

Call for the captain ashore, let me go home.

C C7 F

Let me go home, I wanna go home,

C G C

Well I feel so break up, I wanna go home.

RHYTHM: Twist #2 (Oh When The Saints)

A keyboard diagram illustrating the chords C, G, C7, and F. The keys are highlighted in blue, and specific fingers are marked with red dots: C (index), G (middle), C7 (index), and F (ring).

C

Oh when the saints, go marching in.

G

When the saints go marching in.

C C7 F

I want to be, in that number.

C G C

When the saints go marching in.

RHYTHM: Twist 2 (Whiskey In The Jar - Irish Traditional)

A piano keyboard illustrating a four-measure progression in C major. The keys are labeled above the keyboard: C, Am, F, and G. Red dots indicate the root notes of each chord: C (middle C), A (A note on the black key to the right of middle C), F (F note on the black key to the right of the first white key after middle C), and G (G note on the black key to the right of the first white key after F).

C Am
As I was going over the far-famed Kerry mountains,
F C
I met with Captain Farrel, and his money he was counting.
Am
I first produced me pistol, and I then produced me rapier,
F C
Saying 'Stand and deliver for you are a bold deceiver'.

[Chorus]
G
Musha ring duma doo duma da,
F
Whack for the daddy o,
F
Whack for the daddy o,
C
There's whiskey in the jar.

IN G

A diagram of a piano keyboard illustrating the notes for the chords G, Em, C, and D. The keys highlighted in red are: G (B1, D2, F#2), Em (C#2, E2, G2, B1), C (E2, G2, B1, D3), and D (F#2, A2, C#2, E3). The diagram shows the white and black keys corresponding to these notes.

G Em
As I was going over the far-famed Kerry mountains,
C G
I met with Captain Farrel, and his money he was counting.
Em
I first produced me pistol, and I then produced me rapier,
C G
Saying 'Stand and deliver for you are a bold deceiver'.

[Chorus]
D
Musha ring duma doo duma da,
C
Whack for the daddy o,
C
Whack for the daddy o,
G
There's whiskey in the jar.

RHYTHM: Twist #2 (My Bonnie Lies Over The Ocean - Traditional / Beatles)



G C G
My bonnie is over the ocean,

G A D
My bonnie is over the sea.

G C G
My bonnie is over the ocean,
C D G
Oh, bring back my Bonnie to me.

[Refrain]

G C A
Bring back, bring back,
D G
Oh, bring back my bonnie to me, to me!

G C A
Bring back, bring back,
D G
Oh, bring back my Bonnie to me.

RHYTHM: Twist #2 (My Bonnie Lies Over The Ocean - Traditional / Beatles)



D G D
My bonnie is over the ocean,

D E A
My bonnie is over the sea.

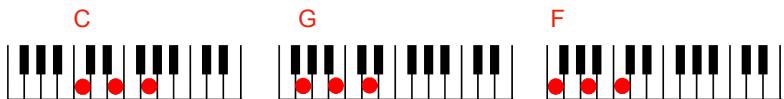
D G D
My bonnie is over the ocean,
G A D
Oh, bring back my Bonnie to me.

[Refrain]

D G E
Bring back, bring back,
A D
Oh, bring back my bonnie to me, to me!

D G E
Bring back, bring back,
A D
Oh, bring back my Bonnie to me.

RHYTHM: Twist #2 (Oh Susanna)



C G
Oh, I come from Alabama with a banjo on my knee,
C G C
I'm going to Louisiana, my true love for to see.
C G
It rained all night the day I left, the weather it was dry.
C G C
The sun so hot I froze to death; Susanna, don't you cry.

F C G
Oh, Susanna, don't you cry for me.
C
For I come from Alabama,
G C
with my banjo on my knee.

TWIST #2 - Practice Progressions

1-323

RHYTHM: Twist #2 (Happy Birthday) in C

A keyboard diagram illustrating chords in the key of C. The first five keys are highlighted in blue. The first three keys represent the chord C (C, E, G). The next two keys represent the chord G (G, B, D). The next five keys represent the chord G7 (G, B, D, F#). The next three keys represent the chord C7 (C, E, G, B). The final two keys represent the chord F (F, A, C).

C G

Happy Birth---day to you.

G7 C

Happy Birth---day to you.

C C7 F

Happy Birth---day dear

C G7 C

Happy Birth--day to you.

RHYTHM: Twist #2 (Happy Birthday) in D

A keyboard diagram illustrating chords in the key of D. The first five keys are highlighted in blue. The first three keys represent the chord D (D, F#, A). The next two keys represent the chord A (A, C#, E). The next five keys represent the chord A7 (A, C#, E, G#). The next three keys represent the chord D7 (D, F#, A, C#). The final two keys represent the chord G (G, B, D).

D A

Happy Birth---day to you.

A7 D

Happy Birth---day to you.

D D7 G

Happy Birth---day dear

D A7 D

Happy Birth--day to you.

RHYTHM: Twist #2 (Happy Birthday) in F

Keyboard diagrams showing fingerings for chords in F major: F (red dots on 1st, 2nd, 3rd, 4th fingers), C (red dots on 1st, 2nd, 3rd, 4th fingers), C7 (red dots on 1st, 2nd, 3rd, 4th fingers, plus a blue dot on the 5th finger), F7 (red dots on 1st, 2nd, 3rd, 4th fingers, plus a blue dot on the 5th finger), and Bb (red dots on 1st, 2nd, 3rd, 4th fingers, plus a blue dot on the 5th finger).

F C
Happy Birth---day to you.
C7 F
Happy Birth---day to you.
F F7 Bb
Happy Birth---day dear
F C7 F
Happy Birth--day to you.

RHYTHM: Twist #2 (Happy Birthday) in G

Keyboard diagrams showing fingerings for chords in G major: G (red dots on 1st, 2nd, 3rd, 4th fingers), D (red dot on 1st finger), D7 (red dot on 1st finger, plus a blue dot on the 5th finger), G7 (red dot on 1st finger, plus a blue dot on the 5th finger), and C (red dots on 1st, 2nd, 3rd, 4th fingers).

G D
Happy Birth---day to you.
D7 G
Happy Birth---day to you.
G G7 C
Happy Birth---day dear
G D7 G
Happy Birth--day to you.

TWIST #2 - Practice Progressions

1-325

RHYTHM: Twist #2 (In the style of... Only The Lonely - *Roy Orbison*)

The keyboard diagram shows four chords: G, Am, D, and D7. Red dots indicate specific keys to play in each chord.

G	G	G	Am	Am	D	D	D7	G	G
---	---	---	----	----	---	---	----	---	---

RHYTHM: Twist #2 (In the style of... Barbara Anne - *The Beach Boys*)

The keyboard diagram shows three chords: C, F, and G. Red dots indicate specific keys to play in each chord.

C	C	F	F	C	C	G	F	C	C
---	---	---	---	---	---	---	---	---	---

RHYTHM: Twist #2 (In the style of... Let's Stick Together - *Bryan Ferry*)

The keyboard diagram shows three chords: G, C, and D. Red dots indicate specific keys to play in each chord.

G	G	G	G	C	C	G	G	D	C	G	D
---	---	---	---	---	---	---	---	---	---	---	---

RHYTHM: Twist #2 (In the style of... What A Wonderful World This Could Be - *Sam Cooke*)

The keyboard diagram shows five chords: G, Em, Am, D, and C. Red dots indicate specific keys to play in each chord.

G	Em	Am	D	G	Em	Am	D
G	C	G	C	D	G	G	

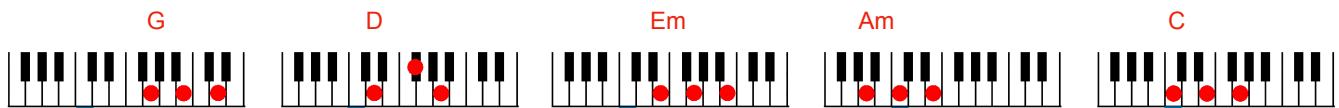
RHYTHM: Twist #2 (In the style of... Save The Last Dance For Me - *The Drifters*)

The keyboard diagram shows four chords: F, C, C7, and Bb. Red dots indicate specific keys to play in each chord.

F	F	F	C	C	C7	C7	C7
F	F	Bb	Bb	F	F	C	C
F	F						

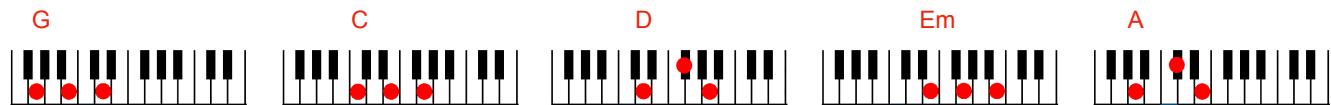
AMERICAN PIE - A Great Progression that uses THREE rhythms!

RHYTHM: Static Chord / Half Beat Bounce / Twist 2 (In the style of... American Pie - Don McLean)



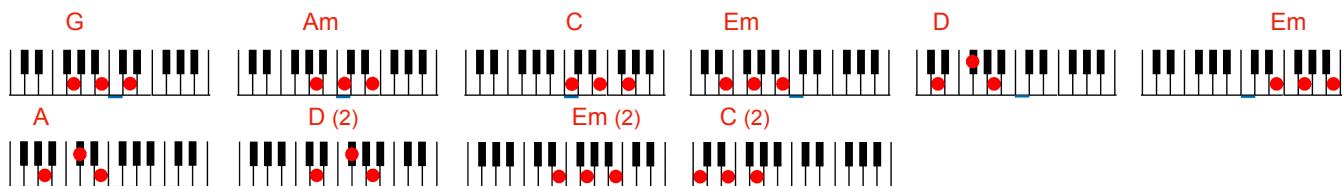
VERSE 1 - STATIC BROKEN CHORD

G D/F# Em	Am C	Em D	D
And so on...			



CHORUS - HALF BEAT BOUNCE

G C	G D	G C	G D	G C
G D	Em	A	Em	D



VERSE 2 - TWIST 2

G	Am	C	Am	Em
D	D	G	Em	Am
C	Em (2)	A	D (2)	D (2)

STRAIGHT BEAT

Em (2)	D (2)	Em (2)	D
--------	-------	--------	---

TWIST 2

C	A	C (2)	D
And so on..			

RHYTHM # 14

BASIC REGGAE



Reggae rhythms are hard to work out from sheet music because if you play them as you see them they won't sound like Reggae - you need to play them as you HEAR them.

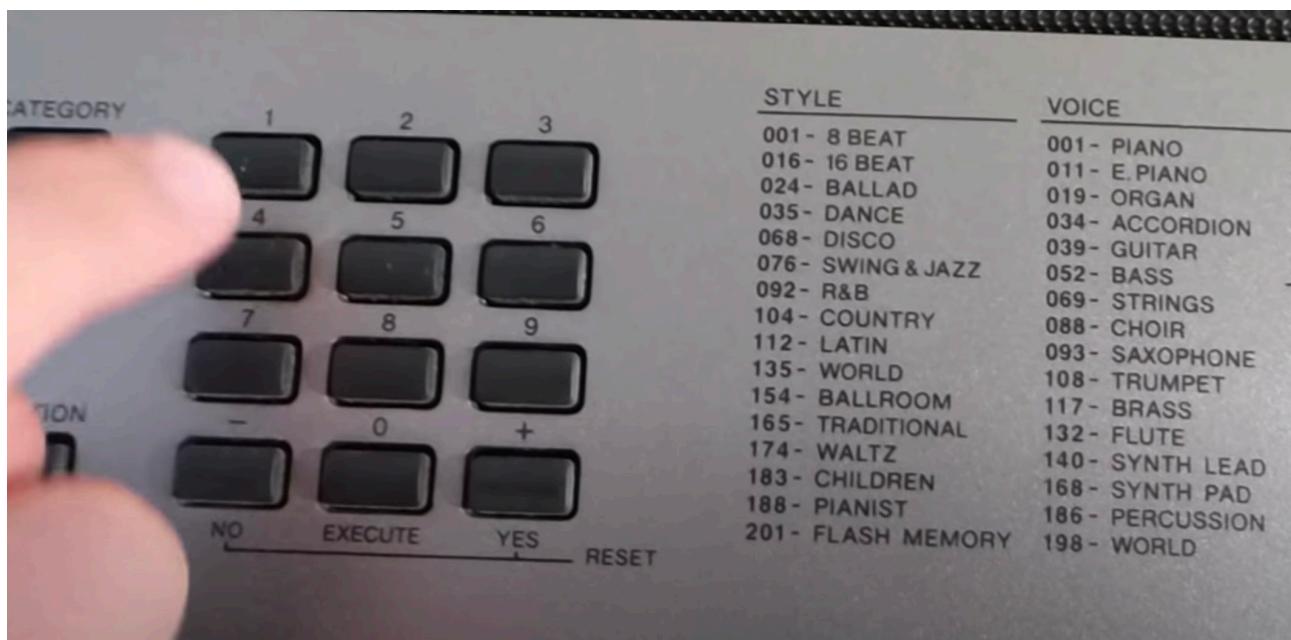
This is why I show the rhythms as ‘diagrams’ rather than sheet music.



Follow the video and the diagrams carefully but MOSTLY LISTEN to the rhythm and just try to copy what you hear.

The FIRST thing you want to do is find a 'VOICE' on your keyboard that gives the best REGGAE SOUND.

Your keyboard may have a Reggae sound but if it doesn't go for one of the ELECTRIC PIANO (E. PIANO) sounds - keep trying each one until you get a reggae vibe.



BASIC REGGAE RHYTHMS

REGGAE RHYTHM #1 - THE BASIC BANG 8/8

'The Bang' is the term used by Reggae musicians to describe the basic rhythm used in Reggae.

Reggae rhythms are played on the 'offbeats' not on the 'main' beats - you DON'T use the pedal with reggae rhythms.

STEP 1 - COUNT a steady slow 4 beats per bar

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

STEP 2 - Then COUNT half beats between the 4 main beats - count as below (8 x eighth notes)

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

STEP 3 - PLAY the right hand chord on these 'OFFBEATS' between the 4 main beats

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

STEP 4 - Now PLAY the left hand root note as shown below

R	R	R	R
1 and	2 a and	3 and	4 a and
L	L	L	L



DON'T USE THE PEDAL

REGGAE RHYTHM #1a - THE BASIC BANG 4/4

HALF the above rhythm can also be played as ONE bar (over 2 bars it's the same as above). This time you simply count it as "1 2 3 and 4"

R	R	R
1 2 3 and 4		
L		L

BASIC REGGAE RHYTHMS

REGGAE RHYTHM # 2 - THE DOUBLE BANG 8/8

'The Double Bang' again plays on the 'offbeats' but this time we 'double' each beat.

Again - it is VERY important to LISTEN to the rhythm and just try to copy what you hear.

STEP 1 - COUNT a steady slow 4 beats per bar

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

STEP 2 - Then COUNT half beats between the 4 main beats - count as below (8 x eighth notes)

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

STEP 3 - PLAY the right hand chord on these 'OFFBEATS' between the 4 main beats

R	R	R	R	R	R	R	R
1	and	a	2	and	a	3	and

STEP 4 - Now PLAY the left hand root note as shown below

R	R	R	R	R	R	R	R
1	a	and	a	2	a	and	a
L			L			L	



DON'T USE THE PEDAL

REGGAE RHYTHM #2a - THE DOUBLE BANG 4/4

HALF the above rhythm can also be played as ONE bar (over 2 bars it's the same as above).

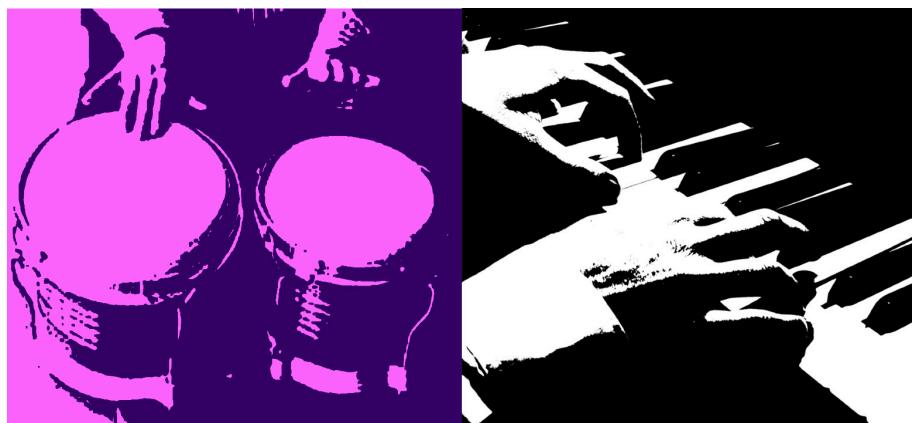
This time you simply count it as "1 and 2 and 3 and 4 and".

R	R	R	R	R	R	R	R
1	and	2	and	3	and	4	and
L			L			L	

REGGAE

PRACTICE PROGRESSIONS

C FAMILY CHORDS / D, E, A, Bb



RHYTHM: Reggae Basic Bang 4/4 (Swing Low Sweet Chariot - UB40)

C C7 F C
 Swing low, sweet char---iot,
 C Am G G7
 coming for to carry me home.
 C C7 F C
 Swing low, sweet char--iot,
 Am D7 G7 C
 coming for to carry me home.

VERSE

C C7 F C
 I looked over Jordan and what did I see?
 C Am G G7
 Coming for to carry me home.
 C C7 F C
 A band of angels is coming after me,
 Am D7 G7 C
 coming for to carry me home.

[Chorus]

C C7 F C
 Swing low, sweet char---iot,
 C Am G G7
 coming for to carry me home.
 C C7 F C
 Swing low, sweet char--iot
 Am D7 G7 C
 coming for to carry me home.

REGGAE - Practice Progressions

1-333

RHYTHM: Reggae Basic Bang 8/8 (In the style of... I Shot The Sheriff - Bob Marley)

Em Am



Chorus

Em	Am	Em	Em	<i>repeat</i>
----	----	----	----	---------------

1 + 2 + 3 + 4 +

RHYTHM: Reggae Basic Bang 8/8 (In the style of... Three Little Birds - Bob Marley)

G C



Chorus

G	G	C	G	<i>repeat</i>
---	---	---	---	---------------

1 + 2 + 3 + 4 +

RHYTHM: Reggae Basic Bang 8/8 (In the style of... One Love - Bob Marley)

G D C



Chorus

G	D	C	G	D	G	<i>repeat</i>
---	---	---	---	---	---	---------------

1 + 2 + 3 + 4 +

RHYTHM: Reggae Basic Bang 8/8 (In the style of... No Woman No Cry - Bob Marley) original key

C G Am F



Chorus

C	G	Am	F	C	F	C	G	<i>repeat</i>
---	---	----	---	---	---	---	---	---------------

REGGAE - Practice Progressions

1-334

RHYTHM: Reggae Basic Bang 8/8 (In the style of... Could You Be Loved - Bob Marley)

G Em C

Chorus

G	Em	C	G	repeat
1 + 2 + 3 + 4 +				

RHYTHM: Reggae Basic Bang 4/4 (In the style of... Jammin' - Bob Marley)

Am7 D F Em

Chorus

Am7	D	F	Em	repeat
1 2 3 + 4				

RHYTHM: Reggae Basic Bang 8/8 (In the style of... Three Little Birds - Bob Marley) Em

F Bb

(1 + 2 + 3 + 4 +)

Chorus

F	F	Bb	F	repeat
---	---	----	---	--------

RHYTHM: Reggae Double Bang 4/4 (In the style of... Jammin' - Bob Marley) Am

Am7 D7 F Em7

Chorus

Am7	D7	F	Em7	repeat
-----	----	---	-----	--------

RHYTHM: Reggae Basic Bang 8/8 (In the style of... No Woman No Cry - Bob Marley)

G D (bk) Em (bk) C (mid)

Chorus

G	D	Em	C	G	C	G	D	repeat
---	---	----	---	---	---	---	---	--------

REGGAE - Practice Progressions

1-335

RHYTHM: Reggae Basic Bang 4/4 (In the style of... Red Red Wine - UB40)

Three keyboard diagrams showing fingerings for chords C, F, and G. Each diagram has red dots indicating specific keys to press.

C	F	G	F	Repeat
1 2 3 + 4				

RHYTHM: Reggae Double Bang 4/4 (In the style of... Don't Worry Be Happy - B. McFerrin)

Three keyboard diagrams showing fingerings for chords C, Dm, and F. Each diagram has red dots indicating specific keys to press.

C	C	Dm	Dm	F	F	C	C
1 2 3 + 4							

RHYTHM: Reggae Basic Bang 4/4 (In the style of... Night Nurse - Gregory Isaacs)

Two keyboard diagrams showing fingerings for chords Am and G. Each diagram has red dots indicating specific keys to press.

Am	Am	G	G	Repeat
1 2 3 + 4				

RHYTHM: Reggae Basic Bang 8/8 (In the style of... I'm Yours - Jason Mraz) in C

Four keyboard diagrams showing fingerings for chords C, G, Am, and F. Each diagram has red dots indicating specific keys to press.

Intro + verses

C (mid)	G	Am	F
1 + 2 + 3 + 4 +			

RHYTHM: Reggae Basic Bang 8/8 (In the style of... Count On Me - Bruno Mars)

Four keyboard diagrams showing fingerings for chords C, Em, Am, and F. Each diagram has red dots indicating specific keys to press.

Verses & Chorus

C	Em	Am	Am /G	F
1 + 2 + 3 + 4 +				

ADDITIONAL 6/8 RHYTHMS

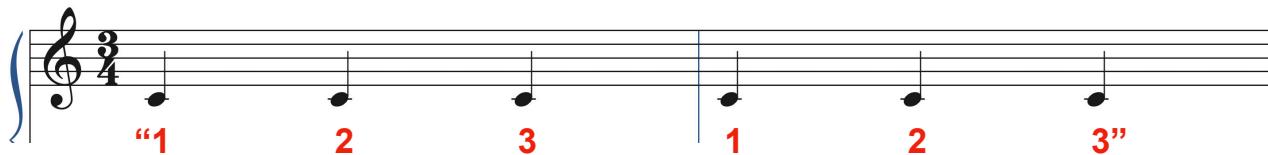


ADDITIONAL 6/8 TIME RHYTHMS

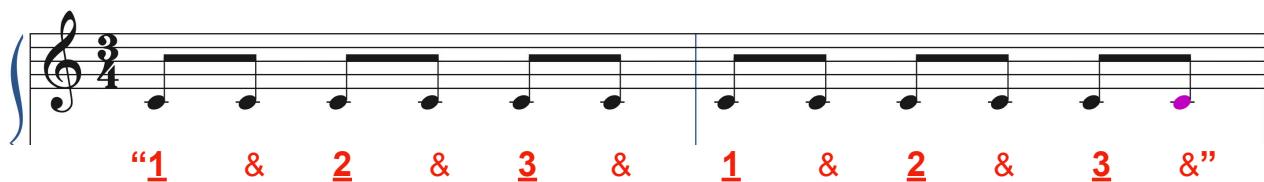
So what on earth is 6/8 time and what makes it different to 3/4 time?

The complete theoretical explanation would unnecessarily confuse you right now so I will just explain how you can use either 3/4 or 6/8 to help to play particular tunes.

3/4 time is strictly 3 beats to the bar (think of a Strauss Waltz "1 2 3 1 2 3")

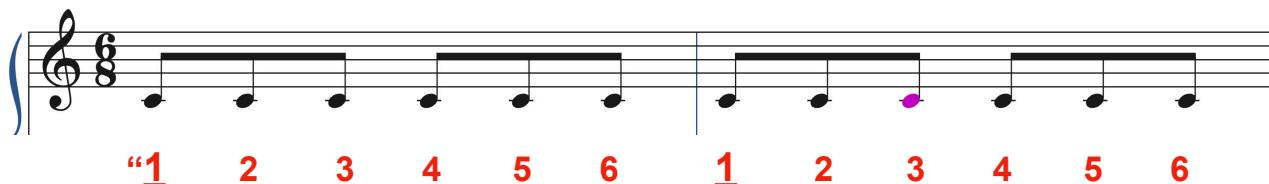


Even if we count in half beats.



When you use 6/8 for practice progressions you will always be counting out 6 half beats (or 6 x eighth notes) in each bar, and the EMPHASIS will be on the FIRST half beat and (to a lesser extent) the fourth half beat.

To make it easier to count we will just use '1 2 3 4 5 6'



A great example of a 6/8 song is 'We Are The Champions by Queen'.

If you slowly beat out (and repeat) 6 x half beats on a table with your finger and sing We Are The Champions you will understand the rhythm and how it is different than a 3/4 time beat.

ADDITIONAL 6/8 RHYTHMS

Ok...

Hopefully that didn't fry your brain!

The next thing you will find with 6/8 time is that there are quite a few VARIATIONS when playing a 6/8 rhythm depending on the song.



So I have created RHYTHM DIAGRAMS for each song variation.

For Example

R	T		R	T	
1	2	3	4	5	6
L		L	L		L

R = Full right hand chord

T = Right hand thumb only

L = Left hand Bass note

Follow the video carefully



R	T	R	T
1	2	3	4
L	L	L	L

OR

R	T	R	T
1	2	3	4
L	L	L	L

↑
don't play
left hand here

RHYTHM: 6/8 (In the style of... Hallelujah - Leonard Cohen - from the film Shrek)

C Am F G E

C	Am	C	Am	F	G	C	G
C	F G	Am	F	G	E	Am	Am

RHYTHM: 6/8 (In the style of... This Years Love - David Gray)

C D G

C	D	C	D	C	D	G	G
---	---	---	---	---	---	---	---

RHYTHM: 6/8 (In the style of... I'll Make Love To You - Boyz II Men)

C Am F Dm7 G

C	Am	F	C/E	F	C/E	Dm7	F/G G
---	----	---	-----	---	-----	-----	----------

Chorus

C	Am	F	F/G G	C	Am	F	F/G G
---	----	---	----------	---	----	---	----------

RHYTHM: 6/8 (In the style of... A Thousand Years - Christina Perri)

C	C	G/B	G/B	Em	D/F#	G	<i>Repeat</i>
---	---	-----	-----	----	------	---	---------------

RHYTHM: 6/8 (Wild Mountain Thyme - from a traditional Scots/Irish song)

D Gadd2 D
Oh the summer time is coming,
Gadd2 D

In the
Key of D

And the trees are sweetly blooming.
Gadd2 A D/B

Where the wild mountain thyme,
Em D Gadd2
Grows around the blooming heather.

D Gadd2 D
Would you go lassie go?

G Cadd2 G
Oh the summer time is coming,
Cadd2 G

In the
Key of G

And the trees are sweetly blooming.
Cadd2 D Em

Where the wild mountain thyme,
Am G Cadd2
Grows around the blooming heather.

G Cadd2 G
Would you go lassie go?

House of rising sun RHYTHM #1

R	T		R	T	
1	2	3	4	5	6
L		L			L

RHYTHM: 6/8 #1 (House of the rising sun)

Am C D F E E7

verses

Am	C	D	F	Am	C	E	E7
Am	C	D	F	Am	E	Am	Am

House of rising sun RHYTHM #2

R	T	T	R	T	
1	2	+	3	4	5
L		L			L

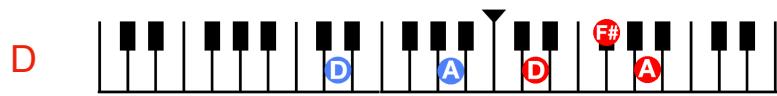
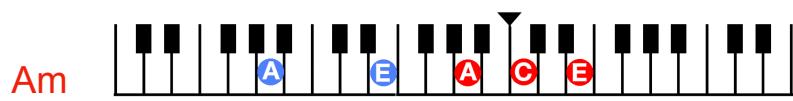
RHYTHM: 6/8 #2 (House of the rising sun)

Am C D F E E7

verses

Am	C	D	F	Am	C	E	E7
Am	C	D	F	Am	E	Am	Am

House of rising sun RHYTHM: 6/8 SPLIT



Am C D F

5 Am C E (1) E (1)

9 Am C D F

13 Am E(2) Am E (2)

RHYTHM: 6/8 SPLIT (In the style of... Fallin' - Alicia Keys)

Dm

Am

PEDAL → → PEDAL → →

Dm Am Dm Am Keep repeating

RHYTHM: 6/8 (In the style of... Fallin' - Alicia Keys) original key ***NEW CHORD Bm***

Em

Bm

Em

Bm

Keep repeating

R	T	T	R	T	T
1	2	+ 3	4	5	+ 6
L	L		L	L	

RHYTHM: 6/8 (In the style of... If You Don't Know Me By Now - *Simply Red*)

Cmaj7 Em7 Fmaj7 Dm7

Cmaj7	Em7	Fmaj7	Dm7
-------	-----	-------	-----

R	T	T	R	T	T
1	2	+ 3	4	5	+ 6
L	L	L	L	L	L

RHYTHM: 6/8 (In the style of... Heather - *Conan Gray*) NEW CHORD F minor

C Em Am F Fm

C	C	Em	Em	Am	Am	F	Fm
---	---	----	----	----	----	---	----

RHYTHM: 6/8 Straight Beat (In the style of... Perfect - *Ed Sheeran*)

G Em C D

G	G	Em	Em	C	C	D	D
---	---	----	----	---	---	---	---

R		R		T
1	2	3	4	5
L			L	

RHYTHM: 6/8 (In the style of... Perfect Day - Lou Reed - Live Aid) **NEW CHORD B minor**

The image shows seven keyboard diagrams for 6/8 chords. Each diagram has a blue bar at the bottom indicating the bass note. Red dots mark the notes to be played. The chords are labeled as follows:

- Dm: Root position D major chord.
- G: Root position G major chord.
- C: Root position C major chord.
- F: Root position F major chord.
- Bb: Root position B-flat major chord.
- A: First inversion A major chord (D major 7th).
- A7: First inversion A7 chord (D major 7th).

Dm	G	C	F	Bb	Bb/G	A	A7
----	---	---	---	----	------	---	----

Chorus

D	G	D	G	D		
A	Bm	A	G	Bm	A	G

RHYTHM: Left Note / Right Split Chord (In the style of... Golden Brown - *The Stranglers*)



Dm	C	Dm	C	<i>Keep repeating</i>
----	---	----	---	-----------------------

musical part

Am	Em	F	C	x 3
Am	Em	G	F	

The Pianoforall Instant Chord Transposer Tool



THE PIANOFORALL INSTANT CHORD TRANSPOSER

At some stage in your playing, you may want to change a song to a different 'key' so that it fits with the easy chord progressions I have suggested or so that it fits your vocal range.

There is an easy way to do this (but it's not quite so easy to explain on paper so bear with me).

Let's say you were playing 'Happy Birthday' in the key of C and the chords are C, F, G.

But you wanted to start on the chord of F instead of C because you could sing more easily over the F chord.

So if your C changes to an F what do the other chords - F and G change too.

The easy way to do it is to move ALL the chords the EXACT same number of KEYS up or down. You can use the ROOT note of each chord to do this.

It takes 6 notes to get from C to the new chord F (including C, F and all keys in between).

So to change the other two chords of F and G you need to go up 6 notes in the same way.

6 notes up from F is Bb

6 notes up from G is C

So the three new chords will be F - Bb - C which are all exactly 6 notes away from C - F - G

NOTE - If you were transposing a different progression and one of the chords was a minor or a diminished you simply ADD that distinction to the new chord.

i.e. If the original chords had been C - Fm and G diminished.

The new chords would be F - Bbm and C diminished.

Let's try changing the key for the song 'Swing Low Sweet Chariot' using the INSTANT CHORD TRANSPOSER TOOL.

Once you 'get' how it works you will find it really helpful.

THE PIANOFORALL INSTANT CHORD TRANSPOSER

Lets transpose the chords for Swing Low Sweet Chariot to a different key.

In the key of C the chords are as follows.

C C7 F C
 Swing low, sweet char---iot,
 C Am G G7
 coming for to carry me home.

But lets say that this was too low for our singing voice so we wanted to start on a higher chord.

We can first check out what key will suit by trying the first few words of the song starting with different chords and since we feel the key is too low - we can try moving the first chord up one at a time until we find one that suits us - so we play a D chord and sing the first words - then try an E chord and sing the first words and so on

When we feel comfortable singing the first few words we will have our new key - and now all we have to do is change the rest of the chords to fit with the new key.

So - lets say the new opening chord was an F chord.

Go to the Instant Transposer Tool (on the next page) and count how many notes the new F chord is from the original C chord - its 6 notes away 1 2 3 4 5 6 - so its in the 6th column.

So now we know how to find the rest of the chords.

The next chord in the original progression is C7 - so we can make our new next chord a F7.

The next chord in the original progression is F - so we go to the Instant Transposer - go down to F and then across to the 6th column and we get the new chord which is Bb.

The next chord in the original progression is Am - so we go to the Instant Transposer Tool and - go down to A and then across to the 6th column and we get the new chord which is Dm - remember if its a minor we just add that.

If we keep doing that we end up with the new set of chords in the new key.

F F7 Bb F
 Swing low, sweet char---iot,
 F Dm C C7
 coming for to carry me home.

THE PIANOFORALL INSTANT CHORD TRANSPOSER

The number of notes from the original key (including the original note)

1	2	3	4	5	6	7	8	9	10	11	12
C	Db	D	Eb	E	F	F#	G	Ab	A	Bb	B
Db	D	Eb	E	F	F#	G	Ab	A	Bb	B	C
D	Eb	E	F	F#	G	Ab	A	Bb	B	C	Db
Eb	E	F	F#	G	Ab	A	Bb	B	C	Db	D
E	F	F#	G	Ab	A	Bb	B	C	Db	D	Eb
F	F#	G	Ab	A	Bb	B	C	Db	D	Eb	E
F#	G	Ab	A	Bb	B	C	Db	D	Eb	E	F
G	Ab	A	Bb	B	C	Db	D	Eb	E	F	F#
Ab	A	Bb	B	C	Db	D	Eb	E	F	F#	G
A	Bb	B	C	Db	D	Eb	E	F	F#	G	Ab
Bb	B	C	Db	D	Eb	E	F	F#	G	Ab	A
B	C	Db	D	Eb	E	F	F#	G	Ab	A	Bb

Remember - if your original chord is a minor or a diminished or a seventh etc add this on to the NEW chord you are transposing to.

ie. If the original chord is G diminished and you are transposing to column 8
 Your new chord would be D diminished

LOGUE ONLINE CHORD TRANSPOSER

Another great FREE tool for transposing songs is on the website logue.net

It's easy to use - simply copy and paste any standard lyrics and chords (like you get on ultimate guitar) then choose the new key and click the button to transpose.

Logue Music Services

Home	Transpose FAQ	Guitar Chord Finder	Music Links	Using a Capo
Transpose	Transpose Example	Chord Finder FAQ	Logue Music Links	Ukulele/Guitar
Advanced Transpose		Guitar Chord Lists		Online Store

Change song chords to a new key!

C G7/B Am C/G F G C
A--bide with me; fast falls the even--tide,

C F/D CE F C/E Dm7 G/B C D7 G G
The dark-ness de--epens; Lord, with me a---bide.

C G7/B Am C/G F A7/E Dm Dm/C
When other hel-pers fail and comforts flee,

G7/B C G7 C G7/B Am Dm C G7 C
Help of the he---lp----less, a---bide with me.

Old Key (optional)

F

Output Format (optional)

Non-English Characters in Song

PDF Page Control: Automatic Force 1 Page Force 2 Pages

NNS Input Normalization

NNS/ROM Output flat (b)

NNS Output Reverse

All UC Roman Numerals

Enable Page Breaks

Blank Background

Font Size (optional)

Chords Color (optional)

Lyrics Color (optional)

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BUILD A REPERTOIRE

As you go through the Practice Progressions you will hopefully choose many of the songs you like and find the rest of the chords and lyrics on a site like Ultimate Guitar.

Trust me, NOW is the time to start building a collection of these songs into some kind of folder.

Using your favourite word processing software, you can copy and paste the chords and lyrics, and either turn your collections into PDFs for viewing on a tablet, or print them out to set on your keyboard.

Auld Lang Syne
230,609 views, added to favorites 8,620 times
Difficulty: absolute beginner

[Verse 1]

F	C
---	---

Should auld acquaintance be forgot,
Dm A#
And never brought to mind?
F C

Should auld acquaintance be forgot,
Dm A# F
And auld lang syne!

[Chorus]

F	C
---	---

For auld lang syne, my dear,
F A#
For auld lang syne.
F C

We'll take a cup o' kindness yet,
Dm A# F
For auld lang syne.

If you print them out I suggest that you put them into those clear plastic sleeves that clip into a ring binder folder - otherwise the pages will just end up all over the place.

It's great to have them all in one place - and if you have to go and perform at a party - a book like that will be VERY useful!

Start to build a collection of songs that you REALLY like - ones that you can play well - that sound great even if you don't have to play much - like '[Hit The Road Jack](#)'.

These will be your fall-back songs if you feel a bit nervous or you just want a few songs that everyone likes to sing-a-long to.

With friends and family not everyone wants to hear anything 'impressive' - THEY just want you to play something they can join in with!





LESSONS CHECKPOINT

1-353



CONGRATULATIONS ON COMPLETING SECTION 1 :-)

Before you go to section 2 it's important to ask yourself a few questions

- Do you feel you have taken enough time going through section 1?
- Do you feel you understand all the concepts and exercises?
- Can you play them 'reasonably' well?
- Are there any exercises you avoid playing because you find them difficult?
- Were you able to APPLY the techniques to some complete songs?
- Do you remember all the rhythms and melodic interludes?
- If I asked you to play the Half Beat Bounce - Oom Pah - Three Beat Bounce - Bossa Nova Bounce - Twist - could you play them without referring to the instruction?
- Can you INSTANTLY play all 11 chords so far ?
C, Dm, Em, F, G, Am, Bdim, E, A, D and Bb.

Please don't move on unless you can play all 11 chords so far with ease.

And before you move on (to section 3 especially) it is ESSENTIAL to be able to play all the rhythms without referring to the instruction.



STUDENT Q & A

Q - I'm not really interested in Blues Piano - Do I HAVE to go through section 2 or can I just skip it and go directly to section 3?

A - It's ok to skip to section 3 but keep a few things in mind about Section 2 - Basic Blues.

The blues rhythms in Section 2 sound GREAT as rhythms even without a melody or without singing - so they sound more like a complete tune.

Even if YOU don't like Blues Piano - your friends and family may feel differently. They're great for parties ;-)

You can impress people quite easily with these blues rhythms and everyone loves to sing-along with the blues.

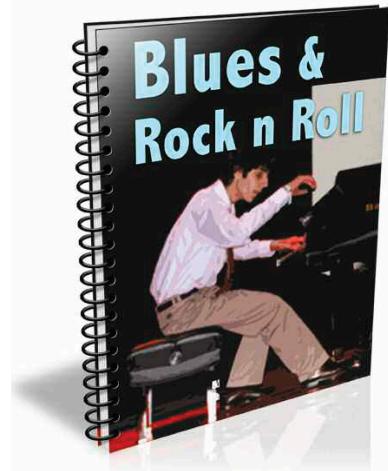
They will give you lots more practice with the chords.

They are relatively easy yet sound impressive.

They help develop two hand coordination.

And because they are FUN you feel more motivated to practice.

It's up to you :-)



You are now ready for Section 2
BLUES & ROCK 'N' ROLL

