

# NOTE FINDER

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MIDDLE C

The position of the C's

# DEVELOPING A BASIC BALLAD STYLE



GETTING THE FEEL OF IT

# BALLAD STYLE

## GETTING THE FEEL OF IT

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

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

### BALLAD STYLE PROCESS

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

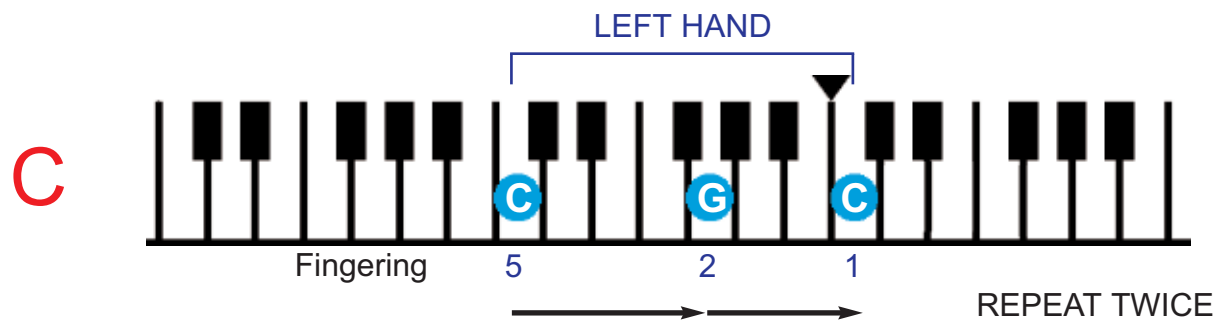
## BALLAD STYLE

### EXERCISE 1 - getting the FEEL of it!

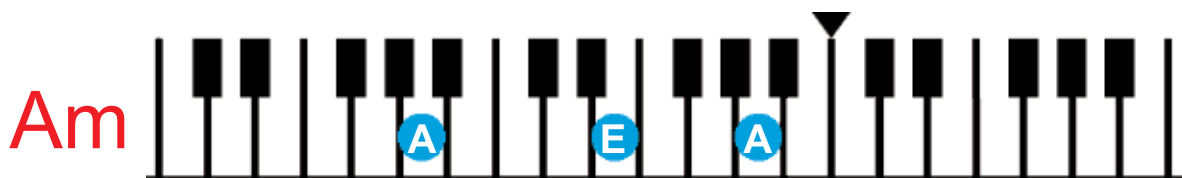


Play the following sequence of notes (based on the chord of C) ONE note at a time from the low C up to the G up to the high C (hold the high C note for two beats)

Keep the sustain pedal down throughout



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



Then two notes left again to F



Then two notes left again to G



**Play each sequence TWICE**

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



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

# BALLAD STYLE

## EXERCISE 1

In Musical Notation



Musical notation for measures 1-3. Treble clef, common time (C). Bass clef, common time (C). Chords are indicated in red above the staff. The bass line consists of quarter notes and half notes.

Measure 1: Chord **C**. Bass line: C (quarter), G (quarter), C (half). Count: 1 + 2 + 3 + 4 +.

Measure 2: Chord **C**. Bass line: C (quarter), G (quarter), C (half).

Measure 3: Chord **Am**. Bass line: A (quarter), E (quarter), A (half).

Musical notation for measures 4-6. Treble clef, common time (C). Bass clef, common time (C). Chords are indicated in red above the staff. The bass line consists of quarter notes and half notes.

Measure 4: Chord **Am**. Bass line: A (quarter), E (quarter), A (half).

Measure 5: Chord **F**. Bass line: F (quarter), C (quarter), F (half).

Measure 6: Chord **F**. Bass line: F (quarter), C (quarter), F (half).

Musical notation for measures 7-8. Treble clef, common time (C). Bass clef, common time (C). Chords are indicated in red above the staff. The bass line consists of quarter notes and half notes.

Measure 7: Chord **G**. Bass line: G (quarter), D (quarter), G (half).

Measure 8: Chord **G**. Bass line: G (quarter), D (quarter), G (half).

Musical notation for measures 9-11. Treble clef, common time (C). Bass clef, common time (C). Chords are indicated in red above the staff. The bass line consists of quarter notes and half notes.

Measure 9: Chord **C**. Bass line: C (quarter), G (quarter), C (half).

Measure 10: Chord **C**. Bass line: C (quarter), G (quarter), C (half).

Measure 11: Chord **C**. Bass line: C (half note).

# BALLAD STYLE

## EXERCISE 2

### THE MAGICAL PENTATONIC SCALE

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

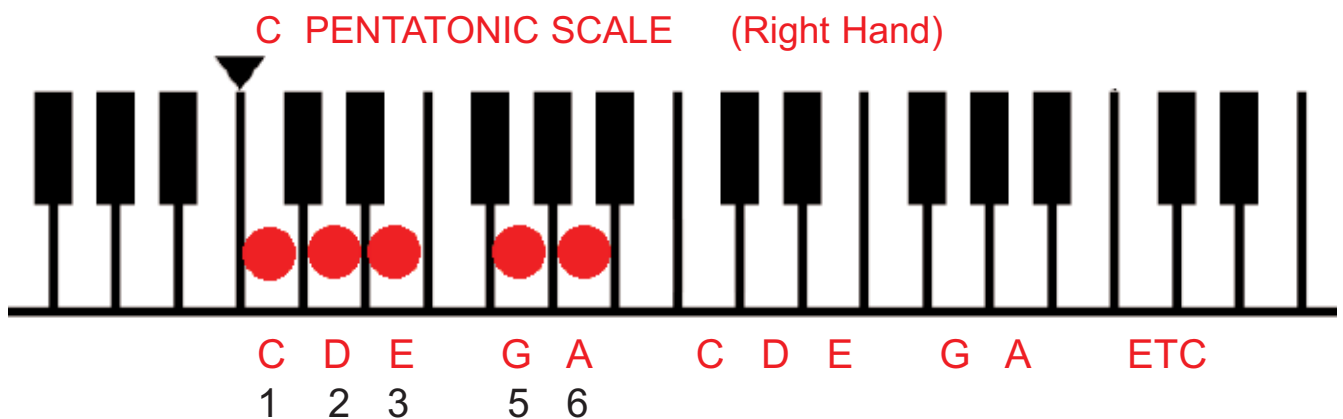
You are now going to learn the EASIEST and most useful scale of them all

The 5 note PENTATONIC SCALE.

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

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

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



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

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

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

# BALLAD STYLE

## EXERCISE 3



IMPROVISE  
C PENTATONIC

C PENTATONIC

C PENTATONIC

**C**  
count 1 + 2 + 3 + 4 +  
HOLD

**Am**  
HOLD

C G C A E A

4 C PENTATONIC

C PENTATONIC

C PENTATONIC

**F**  
HOLD

F C F

7 C PENTATONIC

C PENTATONIC

**G**  
HOLD

G D G

9 C PENTATONIC

C PENTATONIC

**C**  
HOLD

C

C G C



# BALLAD STYLE

## PENTATONIC PATTERN IDEAS



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

### 1. Straight up and down



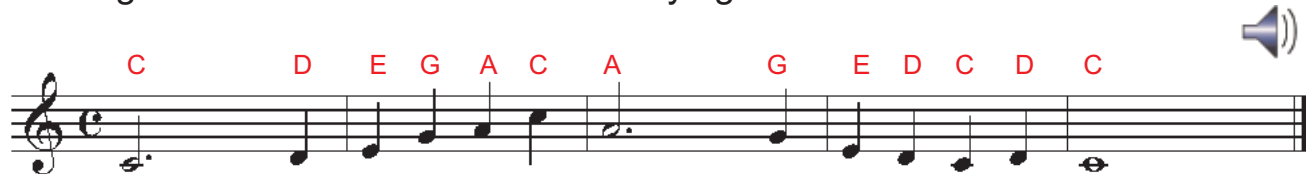
### 2. Three steps forwards - one step backwards



### 3. As above but in reverse



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



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



# DEVELOPING A BASIC BALLAD STYLE



## A STRUCTURED APPROACH

## BALLAD STYLE

### A STRUCTURED APPROACH

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

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

#### USING THE CHORD CHANGES TO GUIDE THE RIGHT HAND

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

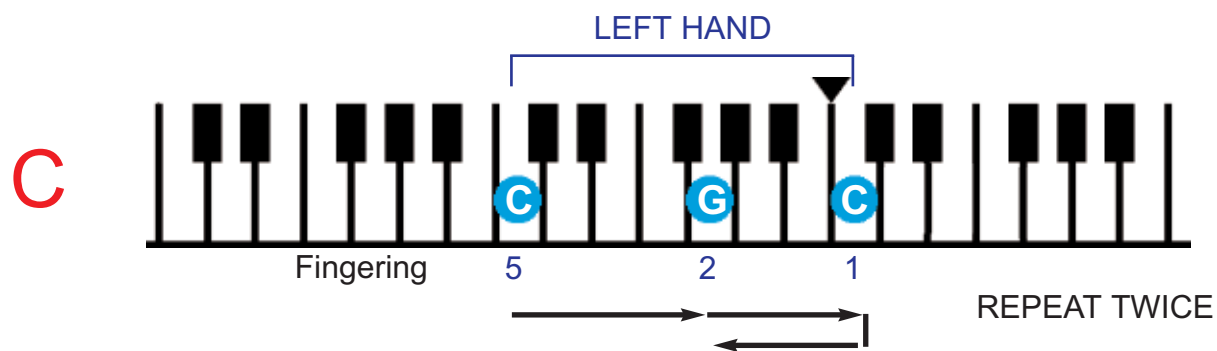
We are now going to use each chord change to help us determine which notes will sound best in the Right Hand. This will give us more choice and will bring more structure to our arrangements.

## BALLAD STYLE

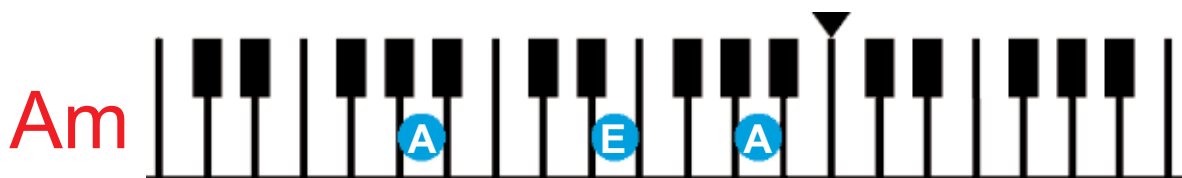
### A VARIATION ON THE THREE NOTE LEFT HAND PATTERN

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

Keep the sustain pedal down throughout



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



Then two notes left again to F



Then one note right again to G



**Play each sequence TWICE**

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



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

# BALLAD STYLE

## EXERCISE 1

In Musical Notation

Left hand plays 8 half beats per bar



Musical notation for the first system (measures 1-3). The left hand plays a continuous eighth-note pattern. The right hand has whole rests.

Measure 1: **C**  
count 1 + 2 + 3 + 4 +  
Notes: C, G, C, G etc

Measure 2: **C**

Measure 3: **Am**  
Notes: A, E, A, E etc

Musical notation for the second system (measures 4-6). The left hand continues the eighth-note pattern. The right hand has whole rests.

Measure 4: **Am**

Measure 5: **F**  
Notes: F, C, F, C etc

Measure 6: **F**

Musical notation for the third system (measures 7-8). The left hand continues the eighth-note pattern. The right hand has whole rests.

Measure 7: **G**  
Notes: G, D, G, D etc

Measure 8: **G**

Musical notation for the fourth system (measures 9-11). The left hand continues the eighth-note pattern. The right hand has whole rests.

Measure 9: **C**  
Notes: C, G, C, G etc

Measure 10: **C**

Measure 11: **C**

## TAKE NOTE!

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

OR

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

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

Decisions...decisions?..

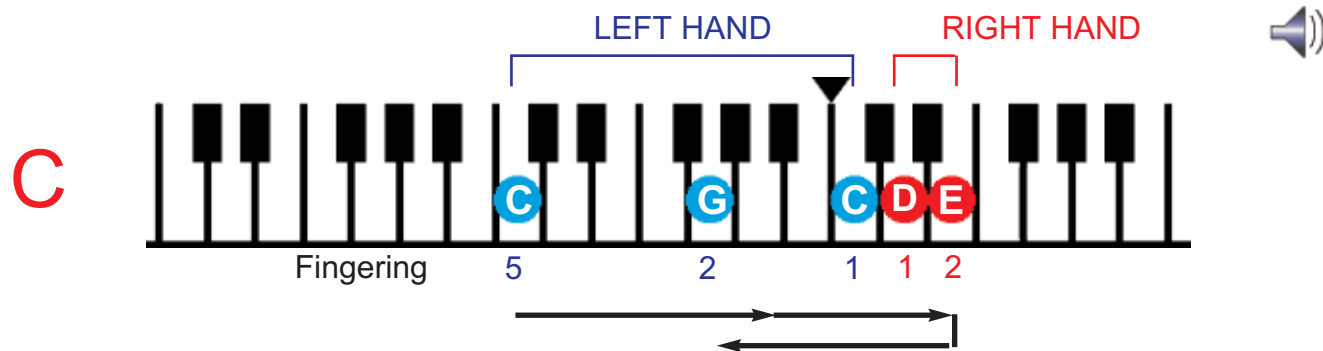
## BALLAD STYLE

### EXERCISE 2 Adding Right Hand notes

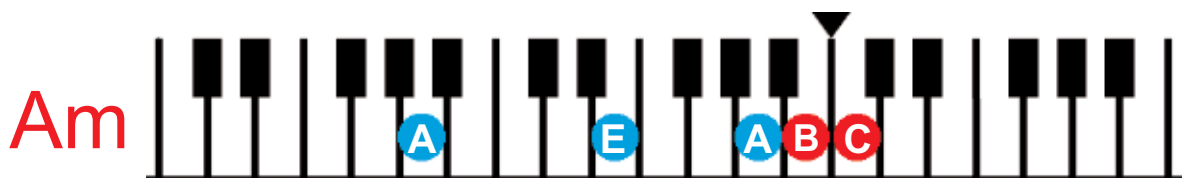


Play the following sequence of notes (based on the chord of C) ONE note at a time from the low C up to the E and back down to the G (8 notes in total)

Keep the sustain pedal down throughout



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



Then two notes left again to F



Then one note right to G



**Play each sequence TWICE**

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



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

# BALLAD STYLE

## EXERCISE 2

In Musical Notation



Musical notation for measures 1-3. Treble clef, bass clef, common time signature.

Measure 1: Treble clef notes: D (quarter), E (quarter), D (quarter). Bass clef notes: C (quarter), G (quarter), C (quarter). Chord: C.

Measure 2: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: C (quarter), G (quarter), C (quarter). Chord: C.

Measure 3: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: A (quarter), E (quarter), A (quarter). Chord: Am.

Musical notation for measures 4-6. Treble clef, bass clef, common time signature.

Measure 4: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: A (quarter), E (quarter), A (quarter). Chord: Am.

Measure 5: Treble clef notes: G (quarter), A (quarter), G (quarter). Bass clef notes: F (quarter), C (quarter), F (quarter). Chord: F.

Measure 6: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: F (quarter), C (quarter), F (quarter). Chord: F.

Musical notation for measures 7-8. Treble clef, bass clef, common time signature.

Measure 7: Treble clef notes: A (quarter), B (quarter), A (quarter). Bass clef notes: G (quarter), D (quarter), G (quarter). Chord: G.

Measure 8: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: G (quarter), D (quarter), G (quarter). Chord: G.

Musical notation for measures 9-11. Treble clef, bass clef, common time signature.

Measure 9: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: C (quarter), G (quarter), C (quarter). Chord: C.

Measure 10: Treble clef notes: (rest), (rest), (quarter), (quarter), (quarter), (quarter). Bass clef notes: C (quarter), G (quarter), C (quarter). Chord: C.

Measure 11: Treble clef notes: D (quarter), E (quarter), G (quarter), C (quarter), D (quarter), E (quarter). Bass clef notes: (rest), (rest), (rest), (rest), (rest), (rest). Chord: C.



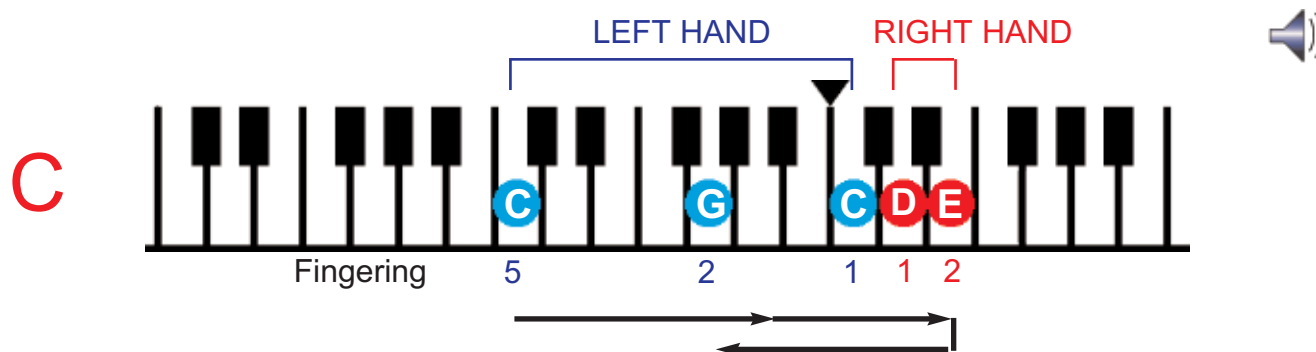
# IMPROVISING BALLAD STYLE



# IMPROVISING BALLAD STYLE

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

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



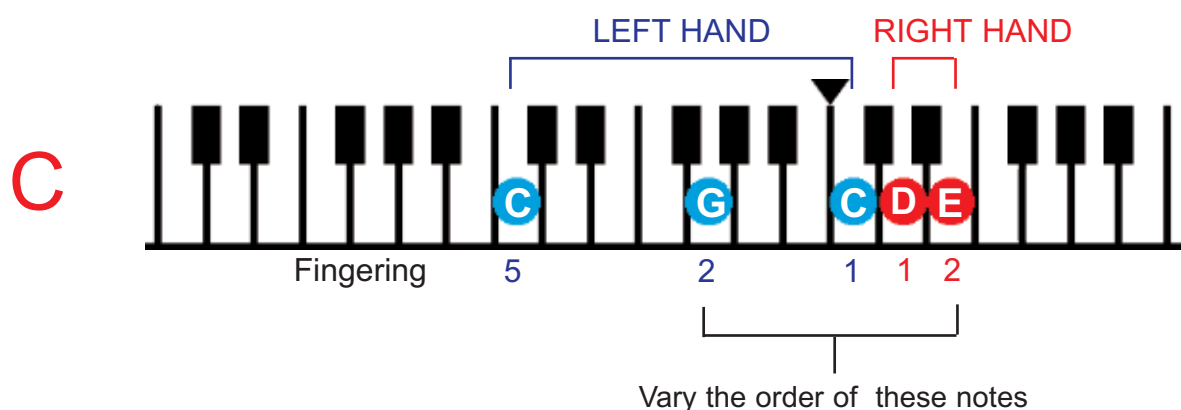
Do you remember you played it in a very structured way starting from the bottom note all the way to the top and back down again.

## EXERCISE 3.

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

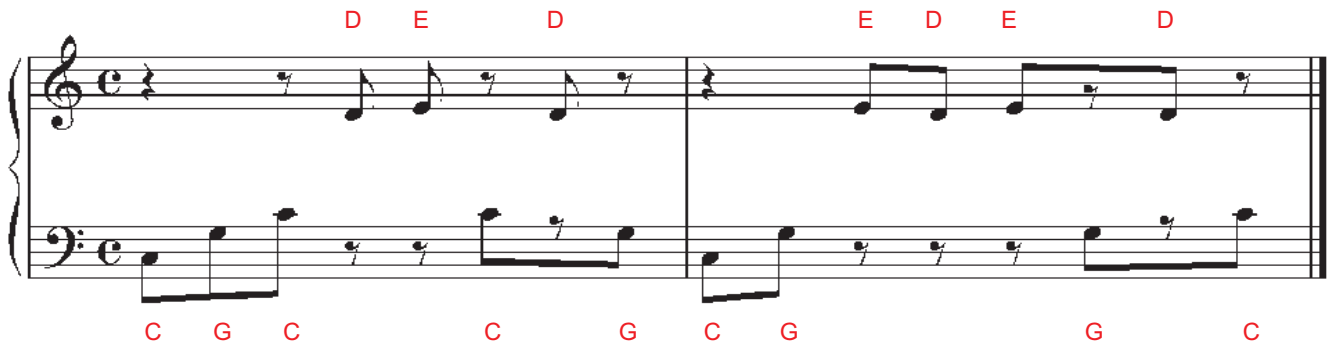
Imagine you are tapping out a variety of gentle rhythms on a set of Bongos. If you want to - practice by tapping your fingers on the table.

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



# IMPROVISING BALLAD STYLE

## EXERCISE 3. Example in musical notation



Now transpose this exercise to the chords of Am, F and G



## EXERCISE 4. Expanding the range of notes

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

C



Am



F



G



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

# IMPROVISING BALLAD STYLE

## EXERCISE 4

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

### 1. STRAIGHT UP AND DOWN

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

Left Hand: C G C | C G C

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

Right Hand: D C G | D G C D

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

### 3. DOWNWARDS MOTION RIGHT HAND

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

Left Hand: C G C | C G C

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

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

Left Hand: C G C | C G C

# IMPROVISING BALLAD STYLE

## EXERCISE 5. MOVING BEYOND THE 'SAFE' NOTES

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

### 1. RUNS

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



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

C G C



### 2. VARIATION IN NOTE DURATION

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

D G D E D C G F D E

COUNT 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

C G C C G C



### 3. PASSING NOTES

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

D E F G C E Eb D C G F D E

C G C C G C



# IMPROVISING BALLAD STYLE

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

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

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

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

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

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



### THIRDS

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

### SIXTHS

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

### OCTAVES

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

# IMPROVISING BALLAD STYLE

Mixing it all together



The musical score is written for piano in C major, 4/4 time. It consists of four systems of two staves each (treble and bass clef). The notes are written in black, and the chords and other annotations are in red.

**Measure 1:** Treble clef has a whole rest. Bass clef has a C4-G3-C3 triplet. Chord: **C**. Notes below: **C G C**.

**Measure 2:** Treble clef has a D4-E4-G4-C4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **D E G C D**.

**Measure 3:** Treble clef has a G4-E4-G4-C4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **G E**. Annotation: **THIRDS**.

**Measure 4:** Treble clef has a B4-C4-B4 triplet. Bass clef has an A3-C3-A3 triplet. Chord: **Am**. Notes below: **A C A**. Annotation: **FREE STYLE**.

**Measure 5:** Treble clef has an A4-C4-A4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **A C**. Annotation: **SIXTHS**.

**Measure 6:** Treble clef has a G4-A4-C4-F4-G4 triplet. Bass clef has an F3-C3-F3 triplet. Chord: **F**. Notes below: **F C F**. Annotation: **RUN**.

**Measure 7:** Treble clef has a whole rest. Bass clef has a whole rest. Chord: **C**. Notes below: **G D G**. Annotation: **VARIATION IN NOTE DURATION**.

**Measure 8:** Treble clef has an A4-B4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **A B D**. Annotation: **RUN**.

**Measure 9:** Treble clef has a D4-E4-G4-C4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **D E G C D**.

**Measure 10:** Treble clef has a C4-E4-C4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **C E**. Annotation: **SIXTHS**.

**Measure 11:** Treble clef has a D4-E4-G4-C4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **D E G C D**. Annotation: **FOUR OCTAVE RUN**.

**Measure 12:** Treble clef has an E4-G4-C4-D4-E4-G4-C4-D4 triplet. Bass clef has a whole rest. Chord: **C**. Notes below: **E G C D E G C D E**.



# IMPROVISING BALLAD STYLE

## Practice Progression 1 in A minor.

Use the formula from page 15



**System 1:** Am, Am, Dm, Dm, Am. Notes: B C B, E F E, D A D, D A.

**System 2:** Am, Bdim, E, F, G. Notes: C D C, F G# F, G A G, A B A, B F B, B F, E B E, E B, F C F, F C, G D G, G D.

**System 3:** Am, Am, F, F, Am. Notes: (None shown).

**System 4:** Bdim, E, F, G, Am, Am. Notes: D, G#, A, B.

FOR IMPROVISATION



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

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



For **E** use the notes

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

For **F or G** use

**ANY WHITE NOTE**



# IMPROVISING BALLAD STYLE

## Practice Progression 2 in A minor.

### FLYING IN THE AIR

A SIXTHS exercise In the style of the Snowman



First system of the musical score. It consists of a treble and bass staff. The treble staff has a melody with notes B, C, B, A, B, A, G, E, C, D, C, B, G. The bass staff has a bass line with notes A, E, A. Chords are indicated as Am, Am, Am.

Second system of the musical score. It consists of a treble and bass staff. The treble staff has a melody with notes A, B, C, B, A, G, E, C, D, E, F, E, F, G, F, E, D. The bass staff has a bass line with notes D, A, D. Chords are indicated as Am, Dm, Dm.

Third system of the musical score. It consists of a treble and bass staff. The treble staff has a melody with notes C, D, C, B, A, A, C, B, C, B. The bass staff has a bass line with notes F, C, F, C. Chords are indicated as F, Am.

Fourth system of the musical score. It consists of a treble and bass staff. The treble staff has a melody with notes A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, A, C. The bass staff has a bass line with notes Am, Am. Chords are indicated as Am, Am.

# IMPROVISING BALLAD STYLE

## Practice Progression 3 in Dminor.



Use the formula from page 15

FOR IMPROVISATION



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

For **Dm** or any other chord use the notes

**D E F G A**



For **Bb** use the notes

**D E F G A Bb**

For **C** use

**C D E F G A**

For **Gdim** use **G Bb Db E** or

**D E F G A Bb Db**

# HOW TO CREATE MELODIES & IMPROVISE

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

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

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

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

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

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



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

## Learn from Beethoven

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

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

Think about Beethoven's Fifth Symphony.

Everyone knows that famous opening phrase

'Da da da Daah - da da da daah'



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

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

## **PREDICTABILITY and UNCERTAINTY**

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

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

# APPLYING THE BALLAD STYLE TO MELODIES IN 3 EASY STEPS



# BALLAD STYLE (PLAYING MELODIES)

## IN 3 EASY STEPS



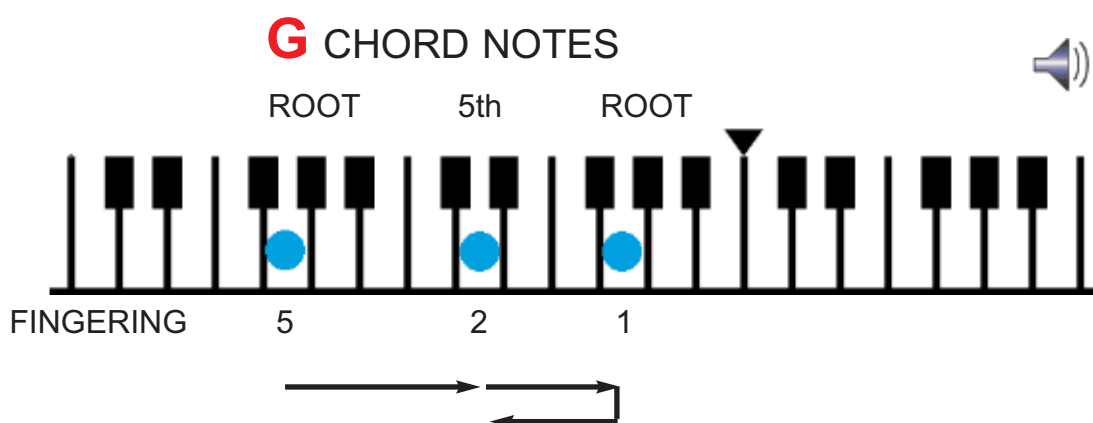
### STEP 1 The LEFT HAND

A very easy LEFT HAND ballad style.

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

Try this pattern based on the chord of G

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



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

**SLOW G Em Am D**

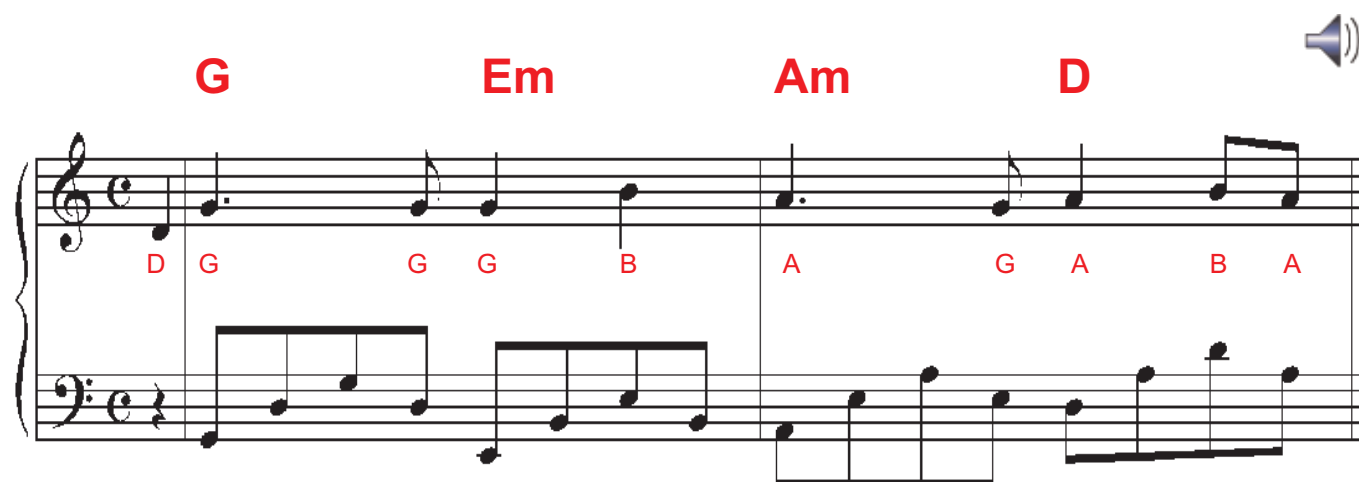
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G D G D E B E B A E A E D A D A

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

## BALLAD STYLE (PLAYING MELODIES)

### STEP 2 Add the RIGHT hand MELODY line

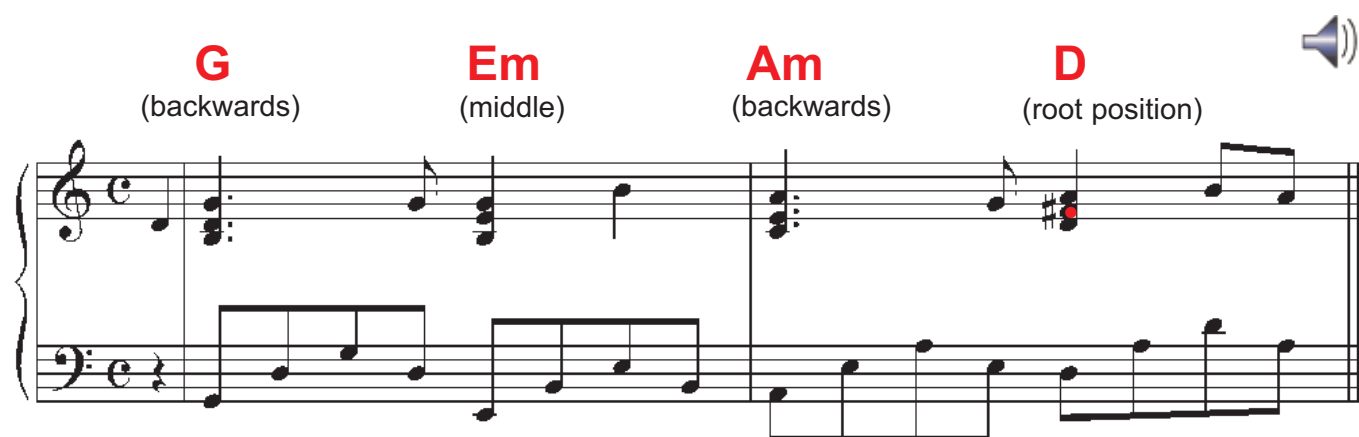


Musical notation for Step 2. The right hand melody is written in treble clef, and the left hand accompaniment is in bass clef. The melody consists of single notes. Chords are indicated above the staff: G, Em, Am, and D. Notes are labeled below the staff: D, G, G, G, B, A, G, A, B, A. A speaker icon is in the top right corner.

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

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

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



Musical notation for Step 3. The right hand melody is written in treble clef, and the left hand accompaniment is in bass clef. The melody consists of single notes. Chords are indicated above the staff: G (backwards), Em (middle), Am (backwards), and D (root position). Notes are labeled below the staff: D, G, G, G, B, A, G, A, B, A. A speaker icon is in the top right corner.

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

# BALLAD STYLE (PLAYING MELODIES)

## AULD LANG SANG

### Putting it all together - part 1

(The whole tune without added chord notes)



The musical score is presented in four systems, each with a treble and bass staff. Chord labels are written in red above the treble staff and below the bass staff. Measure numbers 3, 5, and 7 are indicated at the start of their respective systems.

**System 1:** Treble staff notes: D4, G4, G4, G4, B4, A4, G4, A4, B4. Bass staff notes: G3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: G, Em, Am, D.

**System 2:** Treble staff notes: G4, G4, B4, D5, E5, E5. Bass staff notes: G3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: G, G, C.

**System 3:** Treble staff notes: D5, B4, B4, G4, A4, G4, A4, B4. Bass staff notes: G3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: G, Em, Am, B.

**System 4:** Treble staff notes: G4, E4, E4, D4, G4. Bass staff notes: G3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: C, D, G.





# BALLAD STYLE (PLAYING MELODIES)

## AULD LANG SANG



### Putting it all together - part 2

(The whole tune WITH added chord notes)



Sheet music for "Auld Lang Syne" in Ballad Style, showing the full tune with added chord notes. The music is in C major, 4/4 time, and consists of 8 measures.

**Measure 1:** Chord **G** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 2:** Chord **Em** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 3:** Chord **Am** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 4:** Chord **D** (root position). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 5:** Chord **G** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 6:** Chord **G** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 7:** Chord **C** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 8:** Chord **C** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 9:** Chord **G** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 10:** Chord **Em** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 11:** Chord **Am** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 12:** Chord **B** (add D#, F#). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 13:** Chord **C** (middle). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 14:** Chord **D** (add F#, C). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

**Measure 15:** Chord **G** (backwards). Treble clef: G4, F#4, E4. Bass clef: G2, F2, E2.

## APPLYING THE STYLE TO VARIOUS SONGS



# SCARBOROUGH FAIR #1

('thin' melody line)



Note that this tune is THREE beats per bar

RIGHT HAND

RIGHT HAND

RIGHT HAND

RIGHT HAND



# SCARBOROUGH FAIR #2

(melody line with added chord notes)



Musical notation for measures 1-5. The right hand melody is in treble clef, and the left hand accompaniment is in bass clef. Chord notes are indicated in red: Dm, F, C, Dm, and E F G.

RIGHT HAND

Musical notation for measures 6-10. The right hand melody is in treble clef, and the left hand accompaniment is in bass clef. Chord notes are indicated in red: F, Dm, G, Dm, and a final chord.

Musical notation for measures 11-15. The right hand melody is in treble clef, and the left hand accompaniment is in bass clef. Chord notes are indicated in red: Dm, F, F E D, C, and D E C.

RIGHT HAND

Musical notation for measures 16-20. The right hand melody is in treble clef, and the left hand accompaniment is in bass clef. Chord notes are indicated in red: Dm, C, Dm, and E F G.

RIGHT HAND

# DING DONG MERRILY ON HIGH #1

(‘thin’ melody line)

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



First system of the piano score (measures 1-4). The treble clef staff contains the melody with notes and accidentals. The bass clef staff contains the accompaniment. Chords are indicated by letters above the notes.

Measures 1-4: Treble clef notes are C, C, D, C, B, A, G, G, A, C, C, B, C. Bass clef notes are C, G, C, G, F, C, G, D. Chords are C, C, F, G, C.

Second system of the piano score (measures 5-8). The treble clef staff contains the melody with notes and accidentals. The bass clef staff contains the accompaniment. Chords are indicated by letters above the notes.

Measures 5-8: Treble clef notes are C, C, D, C, B, A, G, G, A, C, C, B, C. Bass clef notes are C, G, C, G, F, C, G, D. Chords are C, C, F, G, C.

Third system of the piano score (measures 9-12). The treble clef staff contains the melody with notes and accidentals. The bass clef staff contains the accompaniment. Chords are indicated by letters above the notes.

Measures 9-12: Treble clef notes are G, F, E, F, G, E, F, E, D, E, F, D, E, D, C, D, E, C, D, C, B, C, D, B. Bass clef notes are C, D, A, D, A, D, A, G, D. Chords are C, Dm, C, Dm, G.

Fourth system of the piano score (measures 13-16). The treble clef staff contains the melody with notes and accidentals. The bass clef staff contains the accompaniment. Chords are indicated by letters above the notes.

Measures 13-16: Treble clef notes are C, B, A, B, C, A, B, A, G, G, A, C, C, B, C. Bass clef notes are A, E, G, D, F, C, G, D. Chords are Am, G, F, G, C.

# DING DONG MERRILY ON HIGH #2

(melody line with added chord notes)



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



Measures 1-4 of the piano accompaniment. The right hand plays a melody with added chord notes (C, C, F, G, C) and the left hand plays a bass line. The chords are labeled in red: C, C, F, G, C.

Measures 5-8 of the piano accompaniment. The right hand plays a melody with added chord notes (C, C, F, G, C) and the left hand plays a bass line. The chords are labeled in red: C, C, F, G, C.


Measures 9-12 of the piano accompaniment. The right hand plays a melody with added chord notes (C, Dm, C, Dm, G) and the left hand plays a bass line. The chords are labeled in red: C, Dm, C, Dm, G.

Measures 13-16 of the piano accompaniment. The right hand plays a melody with added chord notes (Am, G, F, G, C) and the left hand plays a bass line. The chords are labeled in red: Am, G, F, G, C.

# JOCK STEWART

## An Irish tune sung by the Pogues

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



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

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

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

man you don't meet ev - ry day

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

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

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

# JOCK STEWART

('thin' melody line)



1 5 3

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

C G C F

5 1 2 1 2 1 5 1

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

C G C G

9 5 3

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

C G C F

13 5 2 1 2 1

C G E D C B C C

C G C C





# JOCK STEWART

(Melody line with added chord notes)



Measures 1-4 of the musical score. The melody is in the treble clef, and the bass line is in the bass clef. Chord notes are indicated by red letters: C, G, C, F.

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

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

Measures 13-16 of the musical score. The melody is in the treble clef, and the bass line is in the bass clef. Chord notes are indicated by red letters: C, G, C, C.

# CHIM CHIMINESQUE



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



1

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

Dm Dm (Maj7) Dm7 G Gm

6

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

Dm E A Dm

10

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

Dm (Maj7) Dm7 G Gm

14

F E F C# F E D

Dm A D

# THE PARTING GLASS part 1

## A beautiful Irish tune



**Dm** **F** **C** **Dm** **F** **C**

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

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

**Dm** **F** **C** **Dm** **C** **Dm**

5 F D D C D F F G F G A D C A G A F D D A

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

**F** **Gm** **F** **C**

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

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

**Dm** **F** **C** **Dm** **C** **Dm**

13 F D D C D F F G F G A D C A G A F D D

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

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

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

## THE PARTING GLASS part 2

(‘thin’ melody line)

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



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

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

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

Dm F C Dm C Dm

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

F Gm F C

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

Dm F C Dm C Dm



# THE PARTING GLASS part 3

(Melody line with added chord notes)



First system of musical notation (measures 1-4). The melody line (treble clef) and bass line (bass clef) are shown. Chords are indicated by red text below the bass line: Dm, F, C, Dm, F, C.

Second system of musical notation (measures 5-8). The melody line (treble clef) and bass line (bass clef) are shown. Chords are indicated by red text below the bass line: Dm, F, C, Dm, C, Dm.

Third system of musical notation (measures 9-12). The melody line (treble clef) and bass line (bass clef) are shown. Chords are indicated by red text below the bass line: F, Gm, F, C.

Fourth system of musical notation (measures 13-16). The melody line (treble clef) and bass line (bass clef) are shown. Chords are indicated by red text below the bass line: Dm, F, C, Dm, C, Dm.

# IT'S A SOULFUL WAY TO TIPPERARY

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



Sheet music for "It's a Soulful Way to Tipperary" in B-flat major, 4/4 time. The music is written for a single melodic line on a treble clef staff. Chords are indicated by letters above the notes. The lyrics are written below the staff.

Chords: D, Eb, F, F, F, G, A, Bb, D, D, C, Bb, G, Bb, F, D, Eb, F, F, F, G, A, Bb, D, Bb, B, C, G, A, Bb, C, HOLD, F, F, G, A, Bb, D, HOLD, Eb, G, Bb, C, D, Bb, C, D, D, D, Bb, C, Bb, G, F, Bb, D, Bb, C, Bb.

Lyrics:

It's a long way to Tip - per - ar - y

It's a long way to go

It's a long way to Tip - per - ar - y

to the swee - test girl I know

Good bye Pic - ca - dil - y

Fare - well Leices - ter Square It's a

long long way to Tip - per - ar - y but

my heart's right there

# IT'S A SOULFUL WAY TO TIPPERARY

## CHORDS



It's a long way to Tip - per - ar - y

It's a long way to go

It's a long way to Tip - per - ar - y

to the swee - test girl I know

Good bye Pic - ca - dil - y

Fare - well Leices - ter Square It's a

long long way to Tip - per - ar - y but

my heart's right there

**Bb Eb Bb**

**Bb7 Eb Bb Bdim**

**Cm F7 Bb Eb Bb**

**Gm C7 Cm7 F7**

**Bb7 Eb Bb Bb7**

**Eb D7**

**Bb C#dim Bb**

**C7 F7 Bb**

# OH DANNY BOY



Sheet music for "Oh Danny Boy" in C major, featuring guitar chords and lyrics.

**Chords:** C, F, G, D7, G7, C7, Am, Dm7.

**Lyrics:**

Oh Danny Boy the pipes the pipes are call - ing from glen to  
glen and down the mountain side The summer's gone and all the ros es  
fa - ll - ing it's you it's you must go and I must bide but come you  
back when sum - mers in the mea - dow or when the  
val - ley's hushed and white with snow It's I'll be there in sunshine or in  
sha - dow Oh Da - nny boy oh dan ny boy I love you so



## OTHER EASY BALLADS THAT SOUND GREAT

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

### BALLADS

**The Last Thing On My Mind** - Tom Paxton - Bb

**How Are Things In Glocca Morra** - (from Finian's Rainbow) - F

**Beauty And The Beast** - (Disney) - F

**With A Smile And A Song** - (Disney) - C

**Love Is A Song That Never Ends** - (Disney) - G

**Someday My Prince Will Come** - (Disney) - F

**Oh Danny Boy** - C

**Moon River** - Mercer/Mancini - C

**Love Me Tender** - Elvis - G

**Can't Help Falling In Love** - Elvis - F

**Are You Lonesome Tonight** - Elvis - C

**Where Is Love** - Oliver - C (lovely ahh..)

**Killing Me Softly With His Song** - Dm7

**Unchained Melody** - G

**All I Have To Do Is Dream**

**The Godfather (Love theme)** - Am

**The Godfather (Waltz)** - Am

**The Homes Of Donegal** - Paul Brady

You may get these at [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) or [www.musicnotes.com](http://www.musicnotes.com)

SOME  
CHRISTMAS SONGS  
TO PRACTICE ON



# AWAY IN A MANGER

**C7 F F F F F Gm**

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

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

Detailed description: This block contains the first line of the musical score. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a five-line staff. Above the staff, the chords C7, F, F, F, F, F, and Gm are indicated in red. Above the notes, the notes themselves are labeled in red: C, F, F, G, A, F, F, A, Bb, C, C, D, Bb, G, A. The lyrics 'A way in a----- man - ger no-- crib for a bed The' are written below the staff, with a long dash under 'a'.

**C7 F G7 C C7**

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

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

Detailed description: This block contains the second line of the musical score. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a five-line staff. Above the staff, the chords C7, F, G7, C, and C7 are indicated in red. Above the notes, the notes themselves are labeled in red: Bb, Bb, C, A, A, F, A, G, D, F, E, C. The lyrics 'lit - tle Lord Jes - us la-id down his sweet head The' are written below the staff.

**F F F Gm**

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

stars in the bright sky looked down where he lay The

Detailed description: This block contains the third line of the musical score. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a five-line staff. Above the staff, the chords F, F, F, and Gm are indicated in red. Above the notes, the notes themselves are labeled in red: F, F, G, A, F, F, A, Bb, C, C, D, Bb, G, A. The lyrics 'stars in the bright sky looked down where he lay The' are written below the staff.

**C7 F Bb C7 F**

Bb Bb C A F F A G D E F

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

Detailed description: This block contains the fourth line of the musical score. It features a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody is written on a five-line staff. Above the staff, the chords C7, F, Bb, C7, and F are indicated in red. Above the notes, the notes themselves are labeled in red: Bb, Bb, C, A, F, F, A, G, D, E, F. The lyrics 'lit - tle Lord Jes - sus a--- sleep on the hay' are written below the staff, with a long dash under 'a'.

# WE WISH YOU A MERRY CHRISTMAS

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

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

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

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

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

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

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

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

ti - dings we bring to you and your kin We

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

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

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

# SILENT NIGHT



## BALLAD STYLE

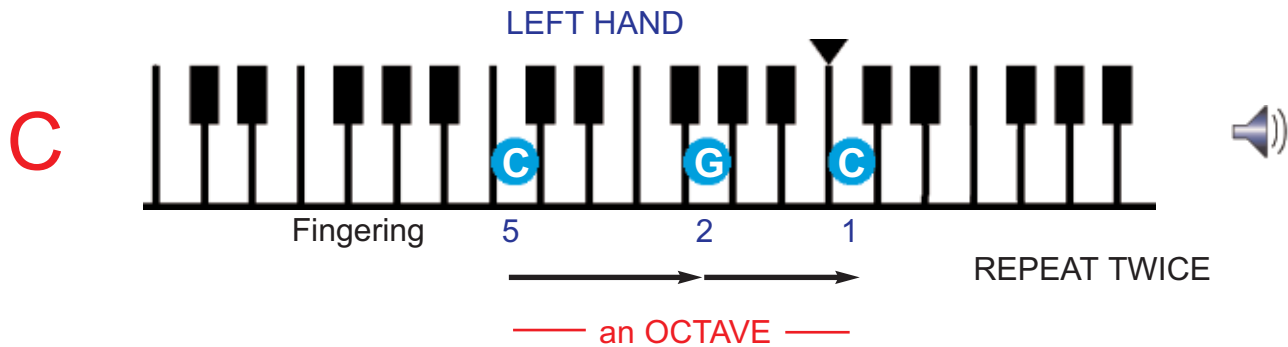


## EXTENDING THE LEFT HAND

## EXTENDING THE LEFT HAND THE 10ths BALLAD STYLE

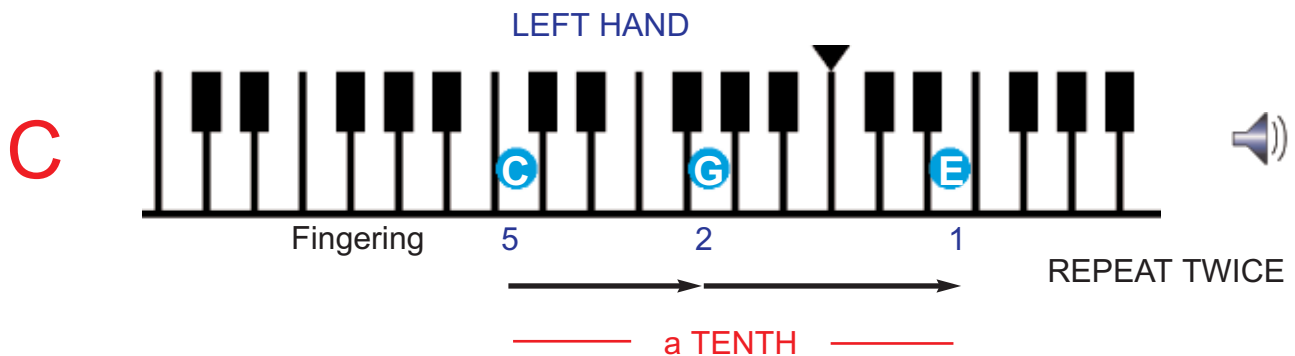


Take a look again at the first Ballad Style pattern you learned in the left hand  
Remember you play one note at a time - the low C then the G then the high C



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

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



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

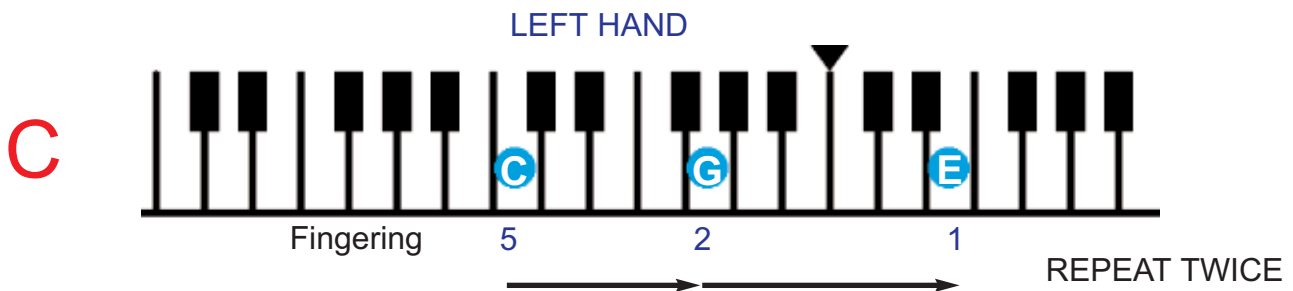
You are playing the C first then the G and lastly the E (1st - 5th - 3rd)

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

## THE 10ths BALLAD STYLE

### The I - VI - IV - V sequence

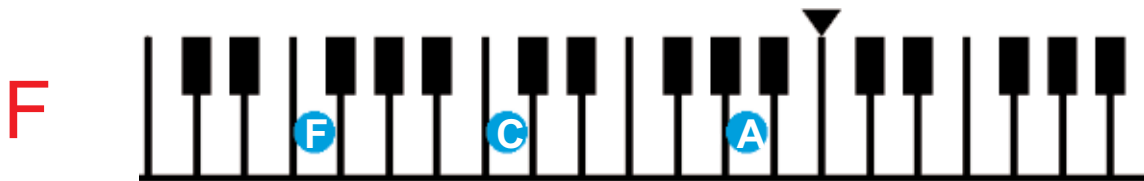
Let's apply this new pattern to the familiar chord sequence C - Am - F - G



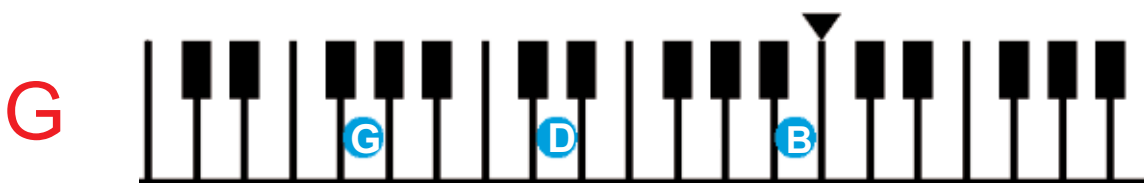
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then two notes left again to G



**Play each sequence TWICE**

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



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



# THE 10ths BALLAD STYLE

## The I - VI - IV - V sequence

(In musical notation)



**C**

Improvise with the RIGHT HAND

1 + 2 + 3 + 4 +

Musical notation for measures 1-3. The bass staff shows chords C, G, E in measure 1; C, G, E in measure 2; and Am, A, E, C in measure 3. The treble staff has whole rests.

4

Musical notation for measures 4-6. The bass staff shows chords A, E, C in measure 4; F, C, A in measure 5; and F, C, A in measure 6. The treble staff has whole rests.

7

Musical notation for measures 7-8. The bass staff shows chords G, D, B in measure 7; and G, D, B in measure 8. The treble staff has whole rests.

9

Musical notation for measures 9-10. The bass staff shows chords C, G, E in measure 9; and C, G, E in measure 10. The treble staff has whole rests.

# THE 10ths BALLAD STYLE

## A Cycle of Fifths Exercise

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

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



### CYCLE OF FIFTHS BALLAD



IMPROVISE IN RIGHT HAND

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

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

5

**Bdim** **E7** **Am**

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

# THE 10ths BALLAD STYLE

## Stride style variation

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

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

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

IMPROVISE a melody with your RIGHT HAND.



### TENTHS WALTZ



Am Dm G

count 1 2 3

C C F F B B

A E E D A A G D D

C Am

E E C C

C G G A E E

Dm G C

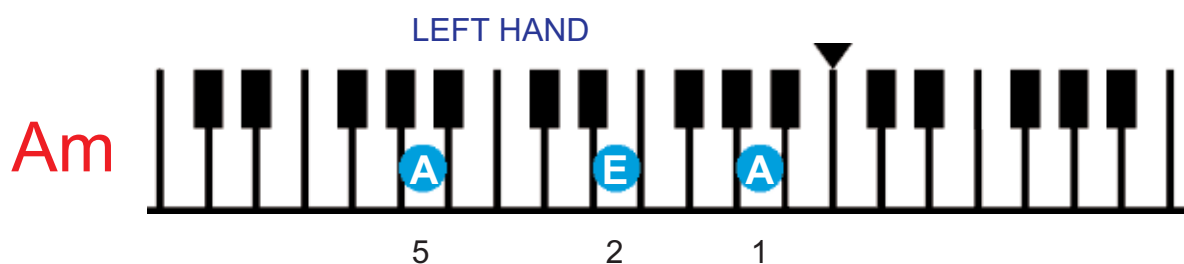
F F B B

D A A G D D C

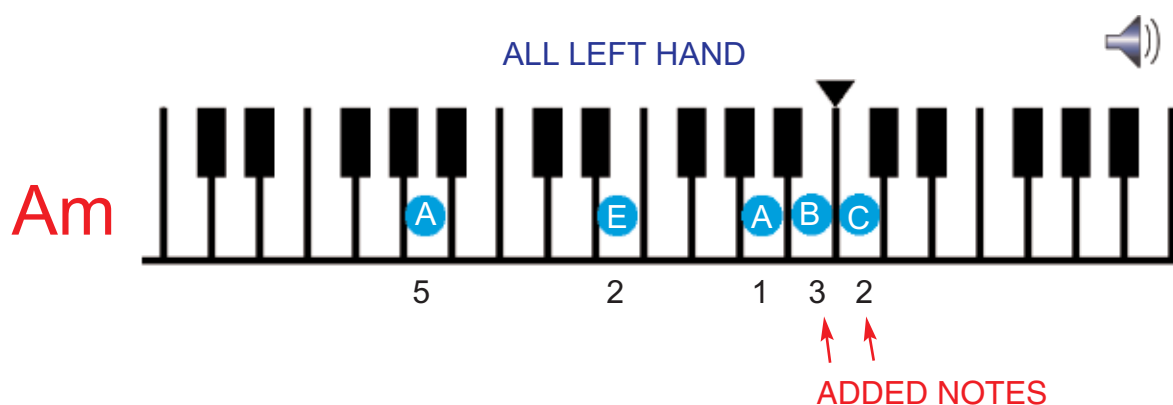
# MOVING BEYOND THREE NOTES

## GREENSLEAVES

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

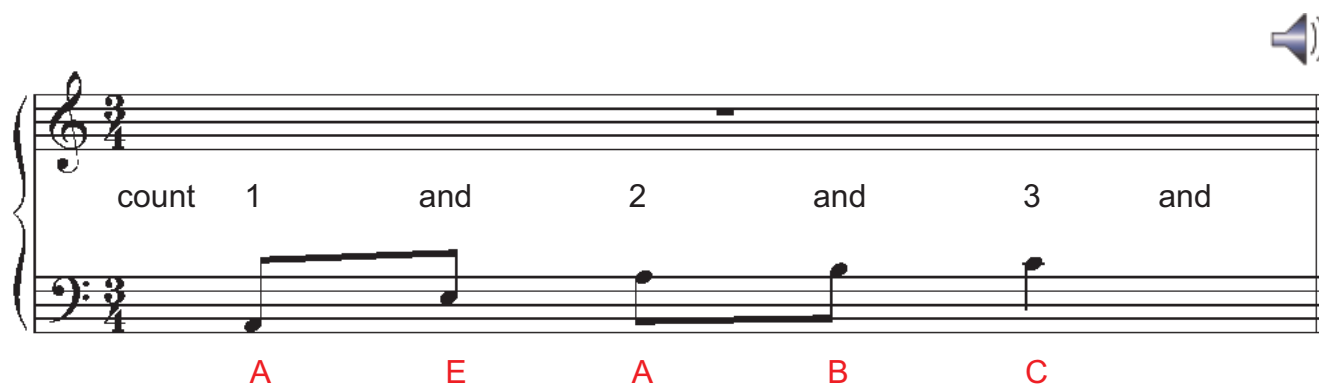


Play it again but this time add TWO EXTRA NOTES to the end of the pattern. ADD THEM WITH YOUR **LEFT HAND** by crossing your 3rd and 2nd fingers over your thumb. You play FIVE notes in total like a bass run.



Here's what it looks like in musical notation,

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



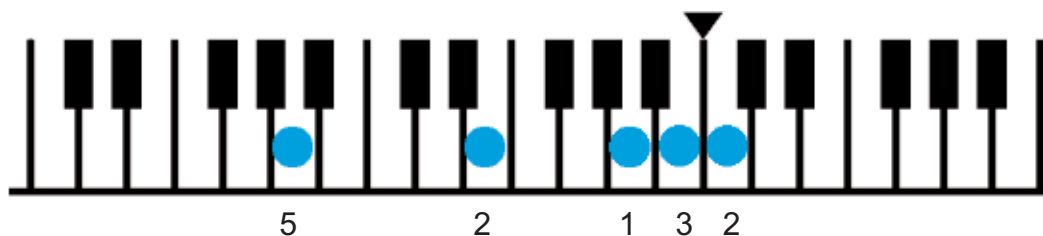
Now transpose the pattern to the chords of G, F E and C in preparation for the song GREENSLEAVES.

# MOVING BEYOND THREE NOTES

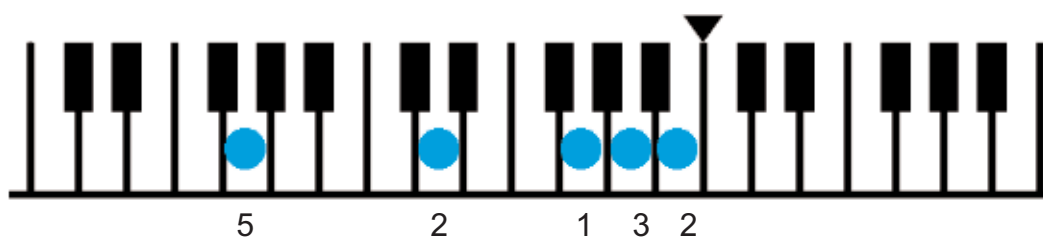
## LEFT HAND patterns for GREENSLEAVES



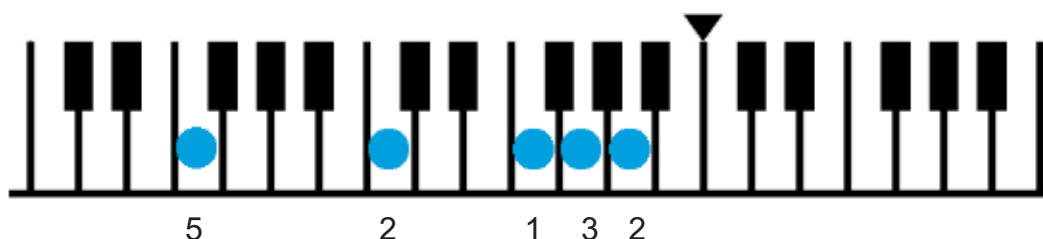
Am



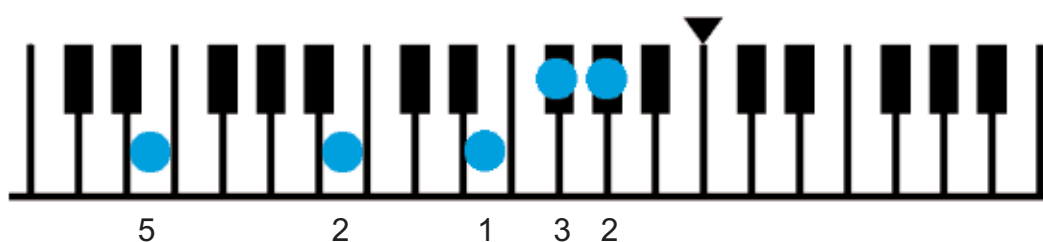
G



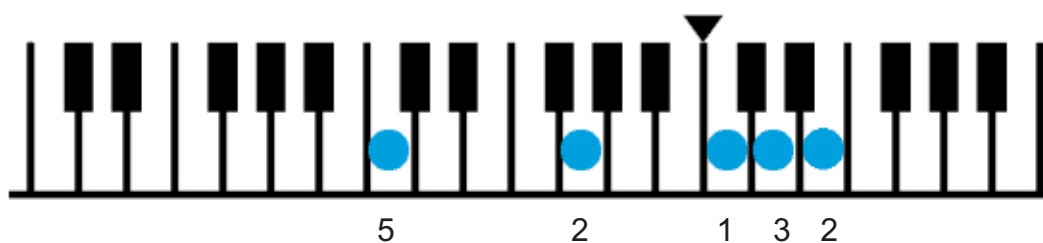
F



E



C



# EXTENDING THE LEFT HAND

## GREENSLEAVES



PAGE 1



1 2

A C D E F E D B G A B

Am G

5

C A A G# A B G# E A

F E

9

C D E F E D B G A B

Am G

13

C B A G# F# G A A

F E

PAGE 2

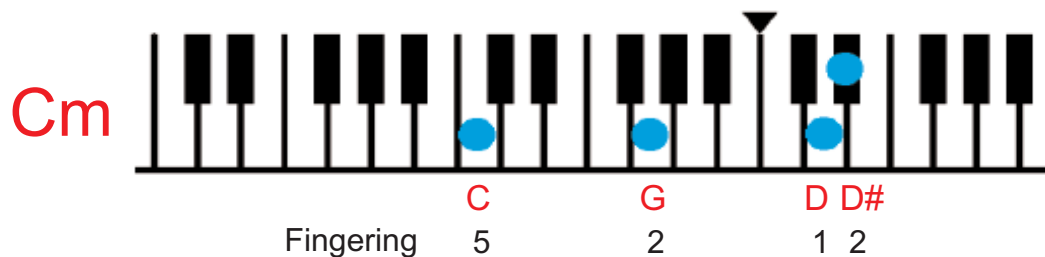
## EXTENDING THE LEFT HAND

### A JAZZY LEFT HAND MINOR PATTERN

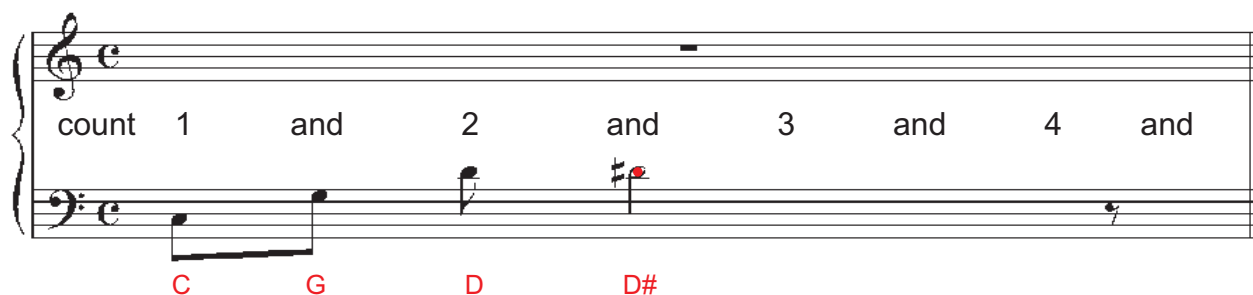


Let's try a different extended left hand pattern. This time you will play FOUR notes. Try the pattern with Cminor first of all.

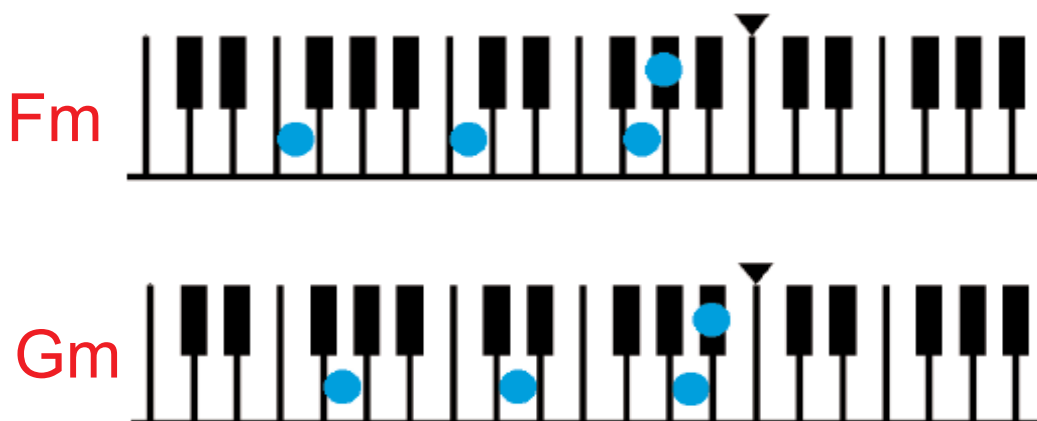
Play each note separately from the C to the G to the D to the D# back to the D



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



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





# EXTENDING THE LEFT HAND

## C MINOR JAZZ 12 BAR BLUES



Improvise in the RIGHT HAND using the following Cminor / scale



First system of the 12-bar blues, measures 1-3. The key signature is C minor (Cm). The bass line consists of eighth notes: C2, B1, A1, G1, F1, E1, D1, C2.

Second system of the 12-bar blues, measures 4-6. The key signature is F minor (Fm). The bass line consists of eighth notes: F2, E2, D2, C2, B1, A1, G1, F2.

Third system of the 12-bar blues, measures 7-9. The key signature is C minor (Cm) for measures 7-8 and G minor (Gm) for measure 9. The bass line consists of eighth notes: C2, B1, A1, G1, F1, E1, D1, C2.

Fourth system of the 12-bar blues, measures 10-12. The key signature is F minor (Fm) for measure 10 and C minor (Cm) for measures 11-12. The bass line consists of eighth notes: F2, E2, D2, C2, B1, A1, G1, F2.

You can now try  
Book 6

