

# LEARNING ROCK & ROLL PIANO

taught by  
**BOB  
HUBBARD**



**HOMESPUN**  
VIDEO

# Rock and Roll Piano

By BOB HOBAN

## Example 1

G7



## Example 2 (Jerry Lee) Right hand solo figure



## Example 3 \*Basic Boogie Woogie pattern



\* The above is a common 12-bar blues pattern in C.  
Transpose this pattern to every key.

**Example 4** (*Jerry Lee*) Bass figure

Example 4 is a bass figure in 4/4 time, featuring a key signature of one flat (Bb). The piece is divided into three lines of music. The first line begins with a C chord and contains four measures of eighth-note patterns. The second line begins with an F chord, followed by a C chord in the third measure, and contains four measures of eighth-note patterns. The third line begins with a G chord, followed by an F chord in the second measure, then a C chord in the third measure, and contains four measures of eighth-note patterns.

**Example 5** - 4 beats to the bar bass figure

Example 5 is a 4 beats to the bar bass figure in 4/4 time, featuring a key signature of one flat (Bb). The piece is divided into two lines of music. The first line begins with a C chord and contains four measures of eighth-note patterns. The second line begins with a G chord, followed by an F chord in the second measure, then a C chord in the third measure, and contains four measures of eighth-note patterns.

**Example 6** (*Jerry Lee bass figure*) Practice bass FIRST, then add treble.

Example 6 is a practice exercise for the Jerry Lee bass figure in 4/4 time, featuring a key signature of one flat (Bb). The piece is divided into two staves. The top staff is in treble clef and contains four measures of chords. The bottom staff is in bass clef and contains four measures of eighth-note patterns.

The first system shows a treble staff with chords in 8th notes and a bass staff with a continuous eighth-note pattern. The second system is similar, with a different chord progression in the treble staff.

**Example 7** (*Blues lick*) – Practice in 3/4, 6/8, 2/4 and 4/4 time.

The treble staff shows three eighth-note triplets. The bass staff provides a simple accompaniment with a few notes.

In each series of triplets, emphasize the second note (C) in the series.

**Example 8** – Blues scale (3<sup>b</sup> and 7<sup>b</sup>) lick

The first system shows a treble staff with a scale-like melody and a bass staff with a simple accompaniment. The second system is similar, with a different chord progression in the bass staff.

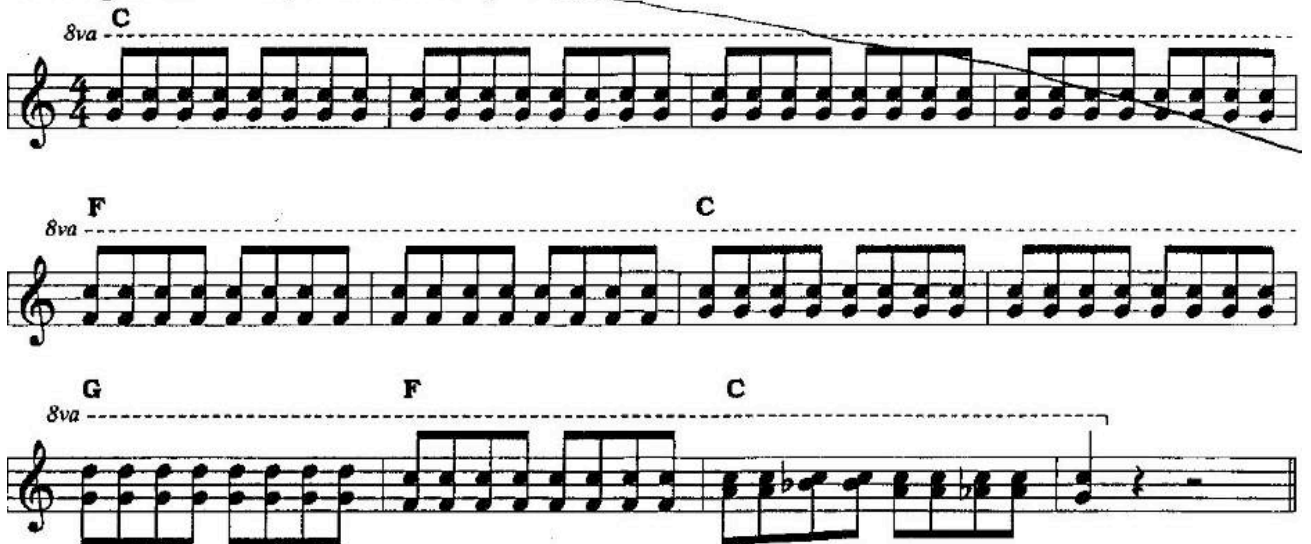
**Example 9** (*Great Balls of Fire*)



**Example 10** (*Finger crossing exercise*) – Transpose one octave higher and lower.



**Example 11** – Play one octave up





**Example 12** - Same lick with left hand

Example 12 consists of three systems of musical notation, each with a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand staves feature a series of eighth-note licks, while the left-hand staves feature a series of eighth-note licks. The first system is labeled with a 'C' above the right-hand staff. The second system is labeled with an 'F' above the right-hand staff and a 'C' above the left-hand staff. The third system is labeled with a 'G' above the right-hand staff, an 'F' above the left-hand staff, and a 'C' above the right-hand staff. The notation is in 4/4 time.

**Example 13** - Variations on right hand solo figures

Example 13 consists of a single system of musical notation with a right-hand staff (treble clef). The staff features a series of eighth-note licks. The notation is in 4/4 time.

**Example 14** - More variations on right hand solos (not on tape)

Example 14 consists of two systems of musical notation, each with a right-hand staff (treble clef). The right-hand staves feature a series of eighth-note licks. The first system is labeled with a 'C' above the right-hand staff. The second system is labeled with an 'F' above the right-hand staff and a 'G' above the left-hand staff. The notation is in 4/4 time.

**Example 15**

Example 15 is a single-staff melody in 4/4 time, marked with a shuffle beat. The melody consists of four measures. The first measure is marked with a 'C' (C major) and contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The second measure is marked with an 'F' (F major) and contains a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. The third measure is marked with a 'G' (G major) and contains a quarter note F4, an eighth note E4, a quarter note D4, and a quarter note C4. The fourth measure is marked with a 'C' (C major) and contains a quarter note B3, an eighth note A3, a quarter note G3, and a quarter note F3. The key signature has one sharp (F#) and the time signature is 4/4.

**Example 16** (*When The Saints Go Marching In*) – Shuffle beat

Example 16 is a two-staff piece in 4/4 time, marked with a shuffle beat. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The first system consists of four measures. The top staff is marked with a 'G' (G major) and contains a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bottom staff contains a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. The second system consists of four measures. The top staff is marked with a 'D' (D major) and contains a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4. The bottom staff contains a quarter note D3, an eighth note E3, a quarter note F3, and a quarter note G3. The time signature is 4/4.

Measure 10: Treble clef has a G chord (F#4, G4, A4) and bass clef has a descending eighth-note line: F#3, E3, D3, C3. Measure 12: Treble clef has a C chord (C4, E4, G4) and bass clef has an ascending eighth-note line: C3, D3, E3, F#3.

Measure 11: Treble clef has a G chord (F#4, G4, A4) and bass clef has a descending eighth-note line: F#3, E3, D3, C3. Measure 13: Treble clef has a G chord (F#4, G4, A4) and bass clef has an ascending eighth-note line: C3, D3, E3, F#3.

\*NOTE: In measures 10 and 12, try to play octave jumps with the left hand while the right hand plays chords.

### Example 17 (*Born to Boogie* exercise)

System 1: Treble clef has a descending eighth-note line: F#4, E4, D4, C4. Bass clef has an ascending eighth-note line: C3, D3, E3, F#3.

System 2: Treble clef has a descending eighth-note line: F#4, E4, D4, C4. Bass clef has an ascending eighth-note line: C3, D3, E3, F#3.

\*NOTE: Practice Example 17 in reverse, starting on treble clef...Slowly, please.



**Example 18** (*Jerry Lee*) Right hand solo lick played in summary piece



**Example 19** (*High School Confidential*) – Octave runs



Again, for practice, try playing this run backwards – all bass and treble notes must be played together.

**Example 20** (*Breathless Intro*) – Bass line

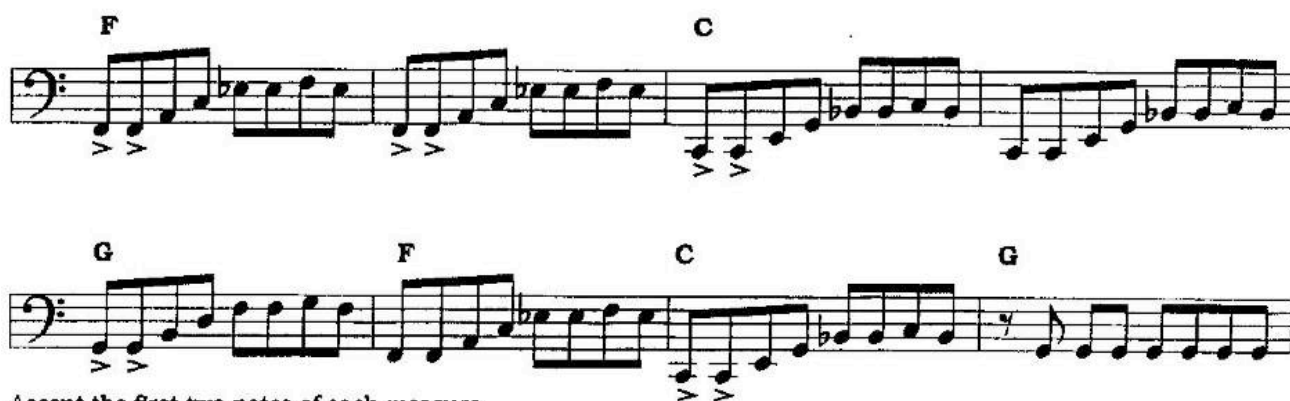


**Example 21** (*Blueberry Hill Intro*)



**Example 22** (*Lucille*) – Bass intro





Accent the first two notes of each measure

**Example 23** – Triplet pattern



*Transcribed by* BOB HOBAN and WENDY DeWITT

*Inscribed by* CHARYLU ROBERTS

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# LEARNING ROCK 'N ROLL PIANO

taught by **BOB HOBAN**

95-minute Video



Bob Hoban is a Nashville session pianist whose recording credits include Ernest Tubb, Bobby Osborn, Jesse McReynolds, Jethro Burns, Nitty Gritty Dirt Band, Lacy J. Dalton, Boys From Indiana, John Prine, Jerry Jeff Walker and Richie Havens. He has toured and recorded with Vassar Clements for nearly 20 years, produced violin great Joe Venuti's last three albums and was twice nominated for Grammys (as producer, "Best Country Album Of The Year.")

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