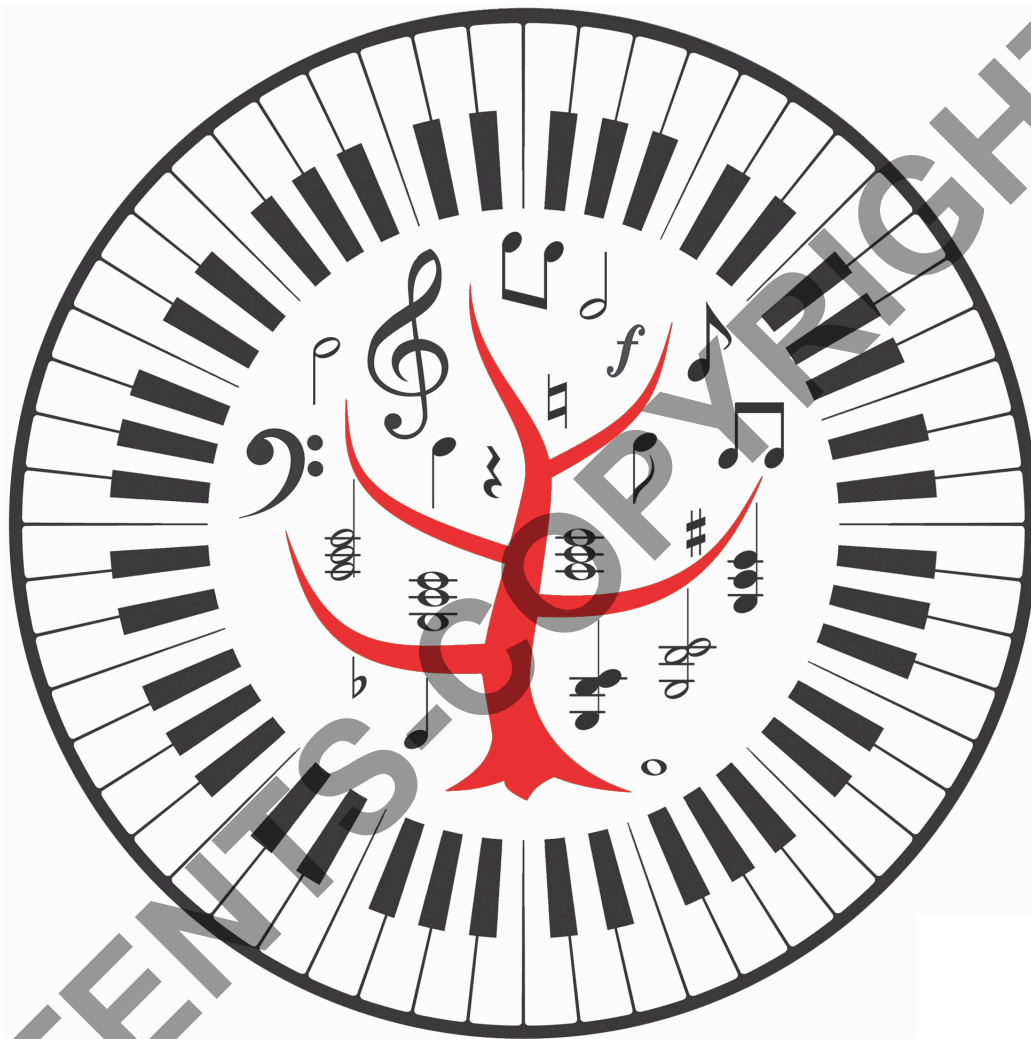


Chords That Pop Since Bach!



Patricia M. Bissell

CMEA ~ Hartford ~ April, 2018

www.ClassroomKeyboard.com ~ 203-498-2044

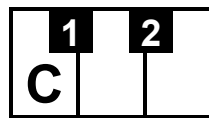
WHITE KEY NAMES

The seven letters **A B C D E F G** are used to name the **white key pitches**.

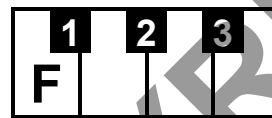
These pitches repeat, like the seven days of the week, across the keyboard.

Groups of **2 and 3 black keys** are placed between the white keys on a keyboard.

(The names for the black keys will be explained later.)



C is to the left of the 2 black keys.



F is to the left of the 3 black keys.

Learn the **Cs and Fs** first,
and the names of the other white keys will fall into place.



🎵 **1:** Find and play **Cs** to the left of any 2 black keys with the left or right **index fingers** “👉” (next to the thumbs).

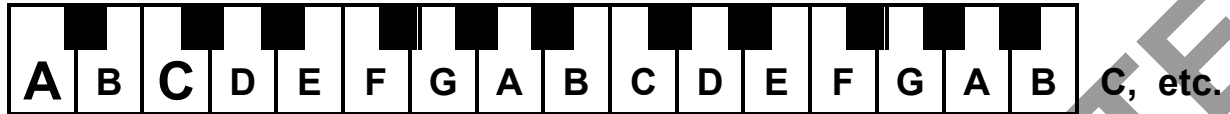
🎵 **2: Improvise** (make up as you go along) lower and higher Cs.
Hold the **pedal** down to sustain the sound (the right pedal on a piano).

♫ 3: Find and play **Fs to the left of any 3 black keys** with the left or right index fingers 🖐🖐. **Improvise** lower and higher Fs holding the pedal down.

♫ 4: Improvise Cs and Fs (any order, lower or higher) holding the pedal down.

THE KEYBOARD

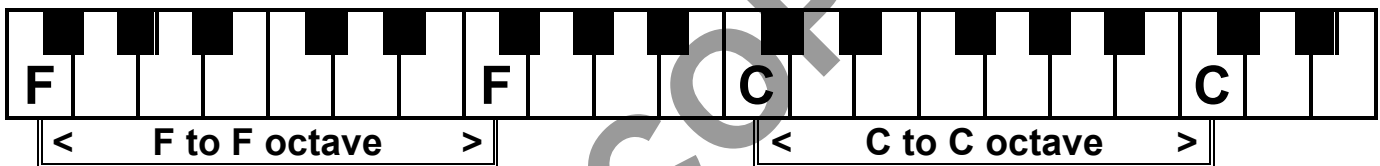
The lowest key on a piano is A. Electronic keyboards often start on other keys.



♪ 1: **Play** the white keys stepping up from the lowest key on the left using a left or right index finger ♪♩. **Say** each letter name as you play.

OCTAVE

The **distance** between **eight white key pitches** is called an octave. Octaves are like weeks, Monday to Monday, F to F, etc.



♪ 2: **Play** octave pairs: Fs, next Cs, then other pitch pairs with index fingers ♪♩.

MIDDLE-C

The **C to C octave** in the center of the keyboard is usually under the brand name. The C on the left is called **middle C**; the middle C is **checked** “✓” below.

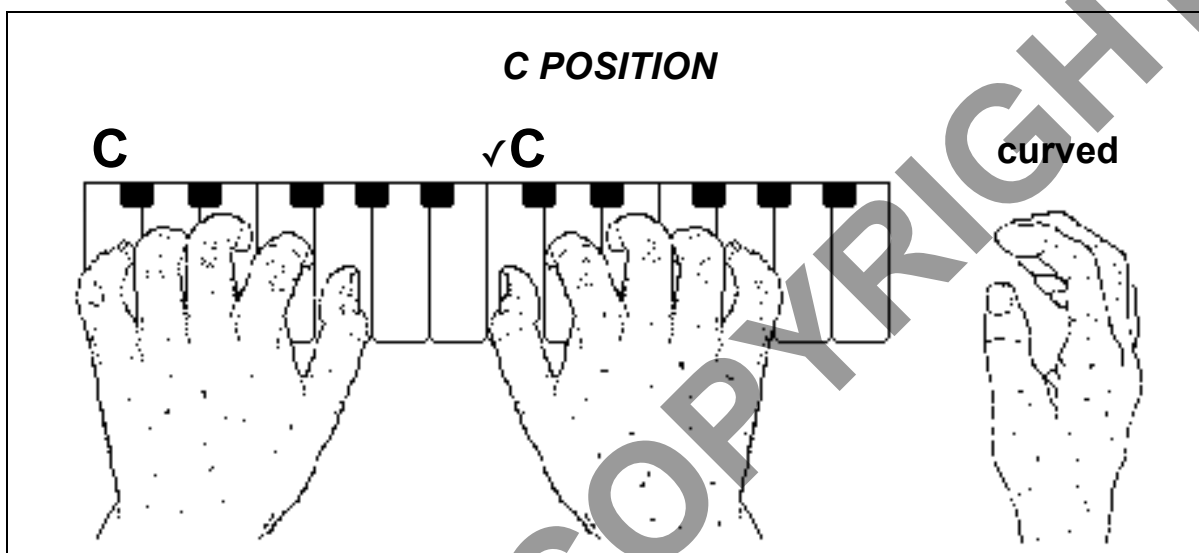


♪ 3: Find **middle C** on the keyboard; also find the **C below middle C**.

♪ 4: **Improvise** (in any order) on the white keys with the left or right index fingers ♪♩; begin and end on the same pitch.

POSTURE AND HANDS

♫ 1: Sit directly in front of the keyboard at a distance that allows free movement of the arms. Lean slightly forward with your feet on the floor. Avoid tension in the wrists and shoulders. **Relax!**

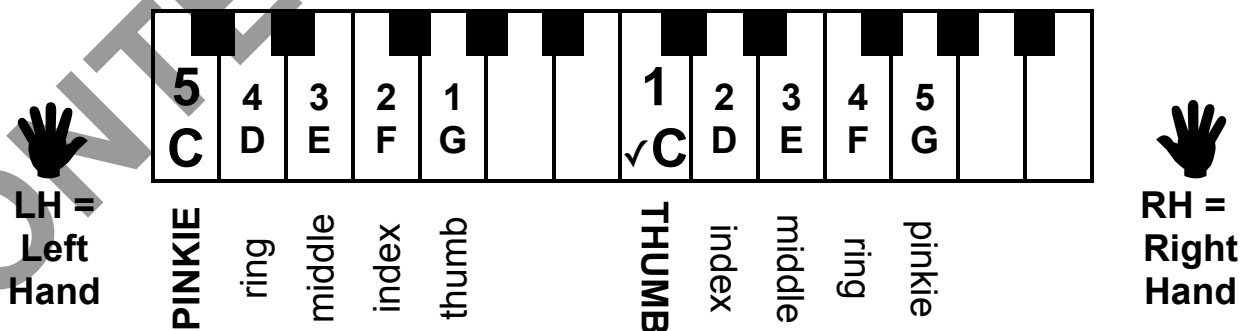


♫ 2: The fingers of each hand can cover five white keys. **Curve the fingers**, and play C D E F G with the **fingertips**.

Hand Positions are named after the **lowest pitch** covered by the hand.

Finger numbers are used to identify the fingers of each hand;

left and right fingers are numbered in the **OPPOSITE DIRECTION** !



♫ 3: **Practice** placing the hands and fingers in C position, left pinkie finger 5 on the C below middle C and right thumb 1 on middle C.

PITCH MOTION ~

the **direction** (repeat, up or down), and **distance** (step or skip) between pitches.

HAND POSITIONS

LH				1					
			2		2				
		3				3			
	4						4		
5								5	
C	D	E	F	G	F	E	D	C	

RH				5					
			4		4				
		3				3			
	2						2		
1								1	
√C	D	E	F	G	F	E	D	C	

♪ 1: **Step** up and down key to key with each hand separately in **C-position**, then play hands together. **Keep your eyes on the page. Do not look at your hands.**

LH				1					
		3				3			
5								5	
C	E	G	E	C					

RH				5					
		3				3			
1								1	
√C	E	G	E	C					

♪ 2: **Skip** up and down every other white key; **say** the finger number and letter.

LH								1	1
					2	2			
		3	3						
	4	4							
5	5								
C	C	D	D	E	E	F	F	G	G

RH								5	5
					4	4			
		3	3						
	2	2							
1	1								
√C	C	D	D	E	E	F	F	G	G

♪ 3: **Repeat** the key before stepping up; **say** the finger number and letter.

1	2	3	4	5	
D	E	F	G	A	

D position
RH

1	2	3	4	5	
E	F	G	A	B	

E position
RH

♪ 4: **Move** the hands up to D position, next E position, then F, G, etc. **Improvise** steps, skips, and repeats in these white key positions (you may look at your hands).

When the Saints Go Marching In

♪ 1: **Play** right hand, next left hand, then hands together. ✓C = middle C

RH

Phrase A

1	3	4	5	~	~	~	~	1	3	4	5	~	~	~	~
✓C	skip up	step up	step up	hold	-----			C	skip up	step up	step up	hold	-----		
Oh	when	the	Saints					go	march-	ing	in,				

Phrase B

1	3	4	5	~		3	~		3	~		2	~	~	~	~
C	skip up	step up	step up	hold	skip down	hold	skip down	hold	skip up	hold	step down	hold	-----			
Oh	when	the	Saints		go		march-		ing		in.					

Phrase C

3	2	1	~	~	1			5	5	5		4	~	~	~	~
E	step down	step down	hold	-----	re-peat	skip up	hold	skip up	re-peat	re-peat	step down	hold	-----			
Oh	I	want			to	be		in	that	num-	ber,					

Phrase B1

3	4	5	~		3	~			2	~		1	~	~	~	~
E	step up	step up	hold	skip down	hold	skip down	hold	step up	hold	step down	hold	-----				
When	the	Saints		go		march-		ing		in.						

♪ 2: **Move** up to G position and play by pitch motion.

COMPOSITION

Repeating and contrasting **pitch patterns** (groups of notes) are used to compose the parts of melodies.

♫ 1: Look at the patterns in “Hot Cross Buns” below.

E D C, E D C (**repetition**); CCCC, DDDD (**contrast**); E D C again (**repetition**).

Pattern A	repeat A	Pattern B	repeat A
3 2 1 ~ E D C hold <i>Hot cross buns!</i>	3 2 1 ~ E D C hold <i>Hot cross buns!</i>	1 1 1 1 2 2 2 2 C C C C D D D D <i>One a pen-ny, Two a pen-ny, Hot cross buns!</i>	3 2 1 ~ E D C hold <i>Hot cross buns!</i>

♫ 2: **Compose** (make up) **Pattern A** with 4 pitches using only **middle C, D or E**, (or right fingers 1, 2 or 3). Fill in **Pattern A** below in **three places**:

Pattern A	repeat A	Pattern B	repeat A

♫ 3: **Compose** a contrasting **Pattern B** using only **C, D or E** (or 1, 2 or 3).
Fill in Pattern B above, then **play** the melody.

1/C

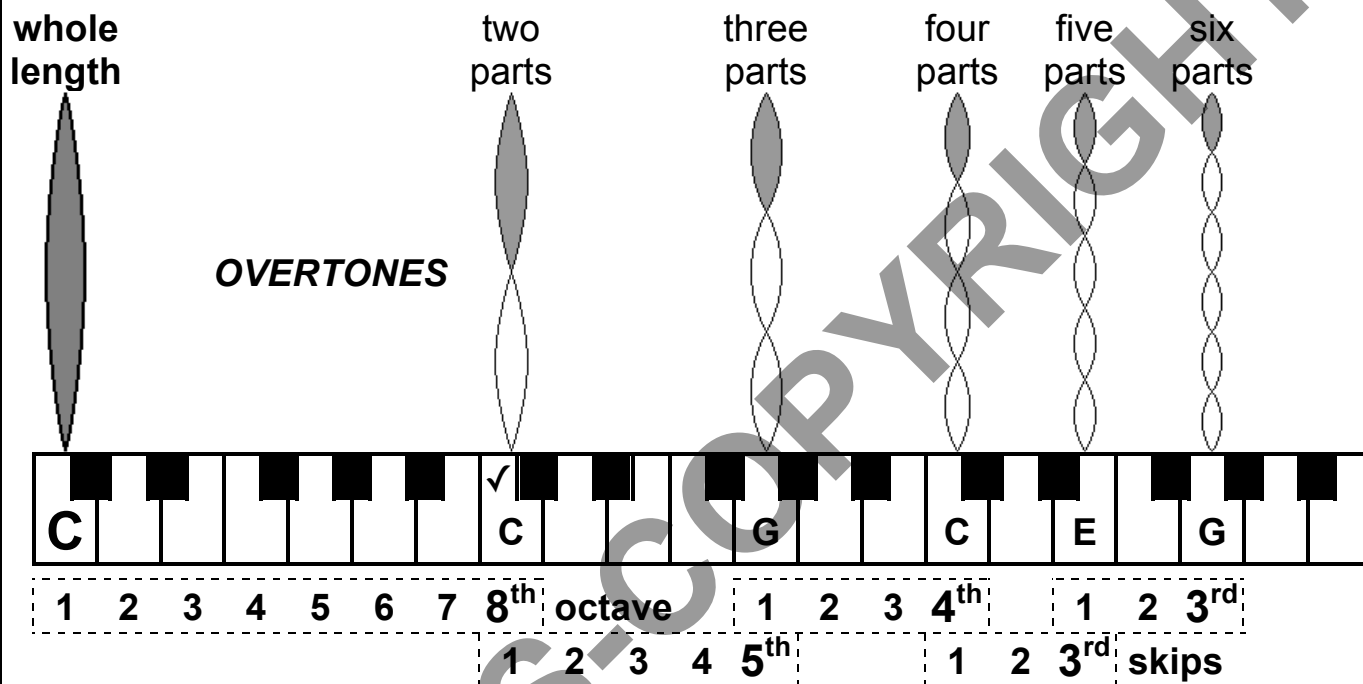
Old Ark ~ ♫ 4: play and say the pitch motion.

re-peat up peat skip re-peat up peat step re-peat up peat skip re-peat up peat step re-peat up peat
 Old ark's mov-in,' mov-in,' mov-in,' Old ark's mov-in,' I thank God!
 Phrase A Phrase A1

♫ 5: **Play** in F and G positions.

Whenever a pitch is created by the **vibrations of a string** or the air in a tube, other soft musical pitches called **overtone**s happen naturally.

When the **whole length** of a string vibrates, and creates a pitch such as **C**, the length of the string also vibrates in **2, 3, 4, 5, 6 parts at the same time** and quietly produces a **C** an octave higher, next a **G**, then **C, E, G** (the C chord).



INTERVALS are the distances between two pitches.

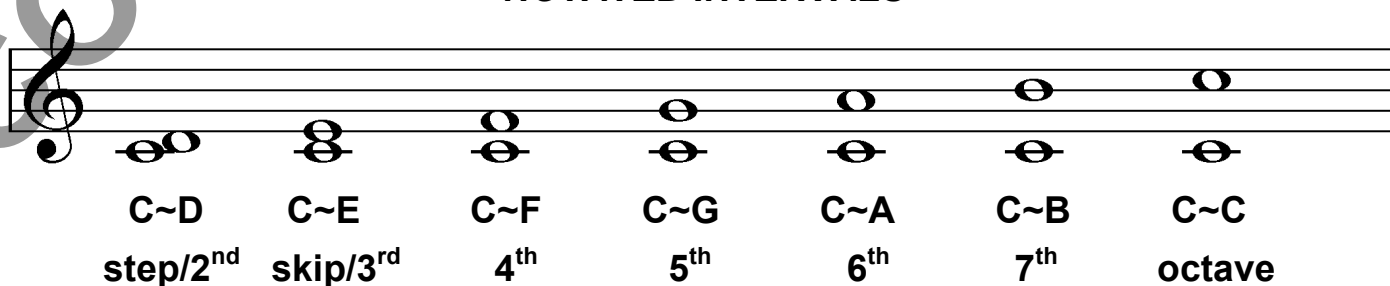
All pitches within an interval count to name it, including the **first and last pitch**.

The **intervals** produced by the **overtone**s are very important in music.

♫ 1: **Improvise** 5ths with RH 1 & 5 (slide up from position to position).

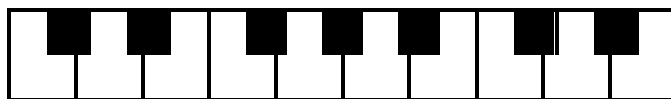
♫ 2: **Improvise** 4ths with RH 1 & 4 (the 5ths have turned upside down).

NOTATED INTERVALS



CHORD PROGRESSIONS

A chord progression is a **particular sequence** of chords.



C chord
F chord
G chord

C E G
F A C
G B D

♪ 1: **Practice** shifting each hand position from **C to F to C to G to C**; RH 135, then LH 531 broken and block styles.

Common progression used for "In the Mood" 1938

Swingin' Skips Progression

♪ 2: **Play the six parts** that repeat C, F and G chords in broken style.

Play each set of skips four times, pause, then go on.

Play slowly and smoothly. Say "C skip up to E skip up to G, etc."

First right hand (135), next left hand (531), then hands together.

Part One

C position

	G		G		G		G
C	E		C	E		C	E
							pause

Hump- ty Dump- ty

Part Two

repeat
4 C E G's
and pause

Part Three

F position

	C		C		C		C
F	A		F	A		F	A
							pause

Part Four

repeat
4 C E G's
and pause

Part Five

G position

	D		D		D		D
G	B		G	B		G	B
							pause

Part Six

repeat
4 C E G's

♪ 3: **Try** playing with a

"**swing style**" Hump-ty Dump-ty rhythm (long~short~long~short)

first with the RH, next the LH, then L+R together.

♪ 4: **Improvise** a chord progression with two or three chords

beginning and ending on the same chord.

Example: C chord (CEG) to D chord (DFA), then back to C chord (CEG).

Keep the root notes within the same C to C octave.

CHORD STRUCTURE

The structure of chords can also be described as **root + 3rd + 5th + optional 7th**.
F root is a 5th below the C root and G root is a 5th above the C root.



5th below C

F chord **F** **A** **C**

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

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

G7 chord **G** **B** **(D)** **F**

"7" shows it's a 7th chord

5th above C

D is often omitted

CHORD INVERSION

Chords can be **inverted** (turned upside down) by **moving the octave of pitches**.

RH



Structure:

root on bottom

C **E** **G**

3rd + 5th above root

root on top

E **G** **C**

6th + 4th below root

root in middle

G **C** **E**

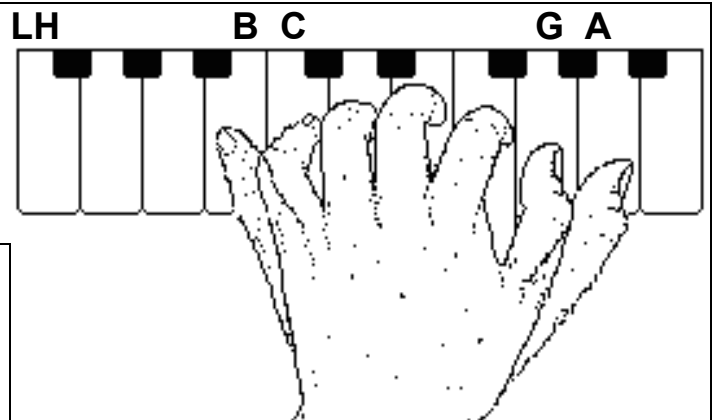
4th below/3rd above

♫ 1: Play each RH chord above: root on bottom and in middle 135, on top 125; say the intervals in the chord structures above and below the root.

5 FINGERS, 7 PITCHES

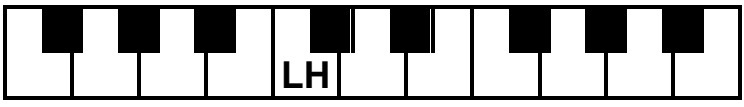
All seven pitches can be reached from a single hand position by extending the **little finger** and **thumb** back and forth.

♫ 2: Practice extending LH 5 and 1 between **B C** and **G A** an octave below middle C, then the RH from middle C.



Sliding the left hand from root position to root position can be difficult.
 Instead, chords may be played
within one hand position using **inversions of the chords**.

C~F~C~G7~C Progression



C chord root on bottom	5	3	1	
	C	E	G	
F chord root in middle	5		2	>1
	C		F	A
C chord root on bottom	5	3	1<	
	C	E	G	
G7 chord root on top	5<		2	1
	B	(D)	F	G
C chord root on bottom	>5	3	1	
	C	E	G	

F chord ~ move the thumb up from G to A and then play C F A with fingers 5 2 1.

C chord ~ thumb back to G.

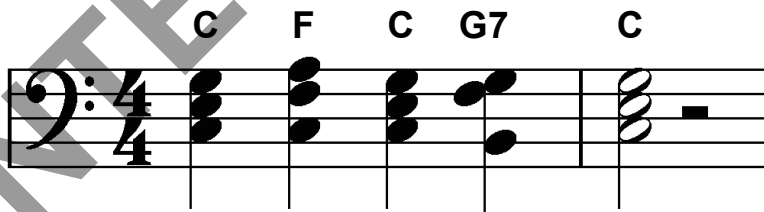
G7 chord ~ move the pinkie down from C to B and play B F G with 5 2 1. Omit D.

C chord ~ pinkie back to C.

♫ 1: **Practice** the left hand C position chord progression **C~F~C~G7~C** above.

Prepare each chord before playing **without looking at the hands**.

Play the progression in block style, next broken style, then repeat both styles.



LH fingers on roots
 5/C bottom
 2/F middle
 1/G on top
 F 7th above G =
 F step below G

♫ 2: **Learn to recognize these shapes and where the root notes are located.**

♫ 3: **Improvise** each chord with hands together in
 block and broken styles an octave apart.

The RH fingering for the C and F chords is 135, and for the G7 is 145.

LEAD SHEETS

Chords bring out the **rhythm and pitch patterns** in melodies, and they help create the fuller sound called **harmony**.

The chords added to melodies are called **accompaniments**.

A melody with **chord symbol** names above the **treble staff** is called a “**lead sheet**” (and is also called a “**chart**”).

“Fake books” are collections of lead sheets.

Lead sheets show the chords to be played (without notation).

Chords are played on **beat 1, often beat 3, and sometimes the other beats**. Once written, a chord symbol **stays in effect** until a new chord symbol is written.

♪ 1: Hot Cross Buns ~ practice with notated chords.

3/E

Hot cross buns! Hot cross buns! One-a-pen-ny, two-a-pen-ny, hot cross buns!

531/CEG 521/BFG
C chord G7 chord

♪ 2: Hot Cross Buns ~ play LH chords from the lead sheet.

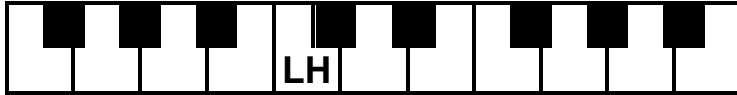
“ * ” The C chord **remains in effect** on beat 1. *The * is not used in published music.*

“N.C.” means no chord is to be played.

3/E

C G7 C * G7 C N.C. (no chord) C G7 C

Hot cross buns! Hot cross buns! One-a-pen-ny, two-a-pen-ny, hot cross buns!



C chord

5 3 1
C E G

F chord

5 2 >1
C F A

G7 chord

5< 2 1<
B (D) F G

♫ 1: Progression C~F~C~G7~C
✓ (Play several times.)

♫ 2: Improvise RH melodic patterns
using C D E F G
as you hold each chord.
Emphasize notes from each chord.

Think about the fingers that play the chord pitches, **NOT** the pitch names.

After the hands are placed in C position, **watch the music, NOT the hands.**

Practice **each hand alone**, then **hands together** by preparing
first the chord, **next** the melody notes, **then** playing hands together.

♫ 3: Old Ark's a-Moverin' (lead sheet)

1/C C G7 C * (C chord) G7 C

Old ark's mov- in,' mov- in,' mov- in,' old ark's mov- in,' I thank God!

♫ 4: Ode to Joy (lead sheet)

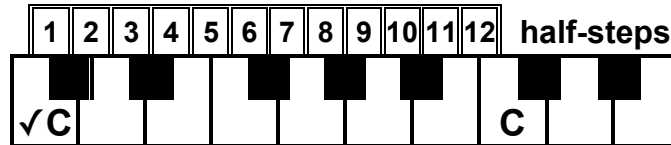
3/E C * * * G7

C F C G7 C

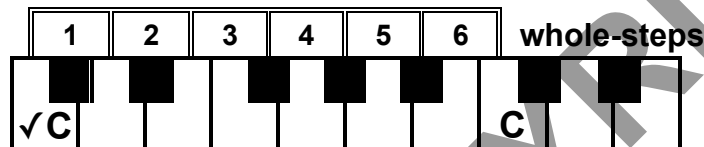
HALF AND WHOLE STEPS

Steps have two sizes:

A **half step** is from key to key, white or black (one “crack” between black and white keys).



A **whole step** is every other key, white or black (two “cracks” between black and white keys).

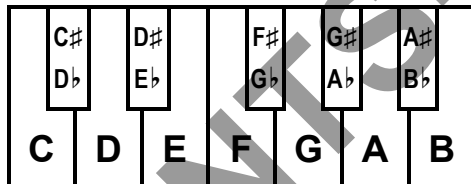


♩ 1: Play (RH 2) and count 12 half steps, then 6 whole steps between white and black keys.

BLACK KEY NAMES

A **sharp “#”** is a sign that a pitch has been **raised by a half step**.

A **flat “b”** is a sign that a pitch has been **lowered by a half step**.



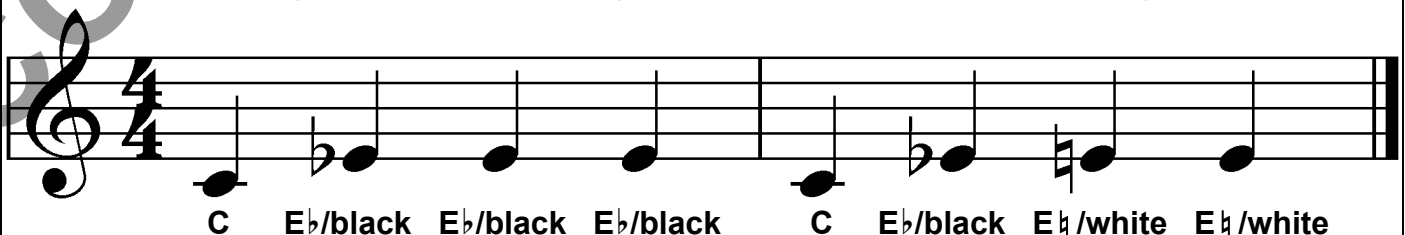
Sharps/flats use the **letter name** of their raised/lowered pitch.

Each black key therefore has **two names** such as **C# and Db**.

♩ 2: Play (RH 2) and say: “C C# Db D D# Eb E F F# Gb G G# Ab A A# Bb B”

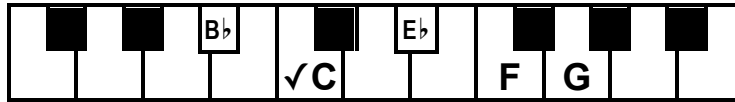
NOTATED ACCIDENTALS

If a # or b sign is placed in front of a note head, it stays in effect for that **line or space in that measure only**, unless cancelled by a natural “**natural**” sign that returns the note to its original pitch.



African-American style
from late 19th century

THE BLUES



(RH: 2 over 1 for B \flat) 2< 1 3 4 5 (or use own fingering)

♫ 1: Practice this pentatonic blues scale using C F G (chord roots) and B \flat E \flat .

Melodic Blues Patterns

1/C 3/E \flat 5/C 4/B \flat

531/CEG

♫ 2: Improvise RH melodic patterns using this blues scale in a swing style.

12-Bar Blues (12 measures) ~ ♫ 3: Improvise RH melodic patterns.

C (4 bars or measures)

531/CEG

F (2 bars) C (2 bars)

521/CFA

G7 (2 bars) C (2 bars)

521/BFG