

DEVELOPING A BASIC BALLAD STYLE



A STRUCTURED APPROACH

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

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

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

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

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

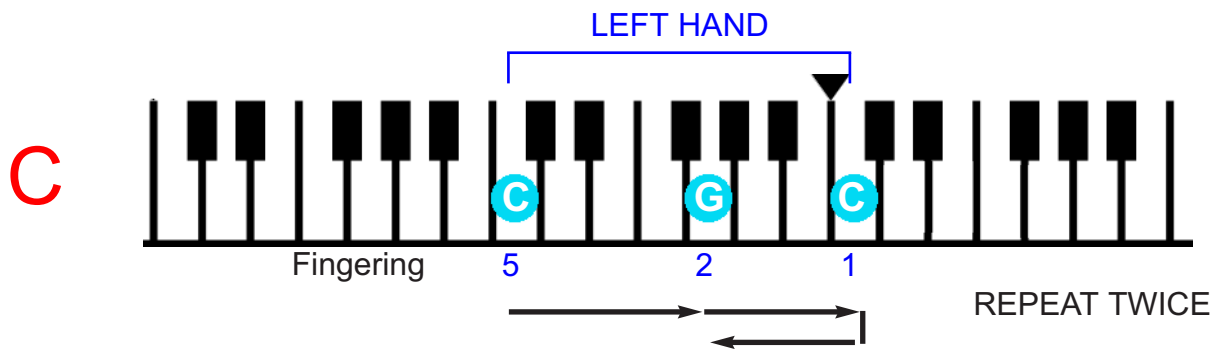
We will learn how each chord change can help us determine which notes will sound best in the Right Hand. This will give us more choice and will bring more structure to our arrangements.

BALLAD STYLE

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

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

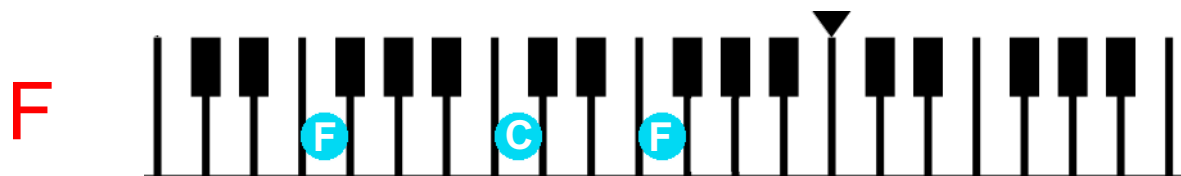
Keep the sustain pedal down throughout



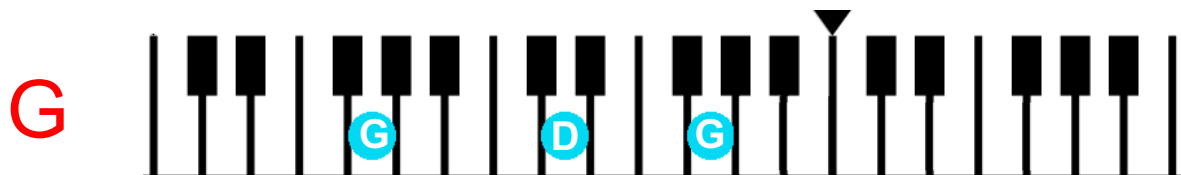
Now move the whole pattern TWO notes left based on the chord of Am



Then two notes left again to F



Then one note right again to G



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

BALLAD STYLE

EXERCISE 1

Left hand plays 8 half beats per bar

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

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

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

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

TAKE NOTE!

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

OR

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

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

Decisions...decisions?..