

THE PIANOFORALL INSTANT TRANSPOSER

At some stage in your playing, you will want to change a song to a different 'key' 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 a blues in the key of C and your chords were C, F, G

But you wanted to start with the chord of E instead of C because you could sing more easily over the E chord.

So if your C changes to an E what do the other chords - F and G change to.

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 5 notes to get from C to E (including C, E and all keys in between)

So to change the chords of F and G you need to go up 5 notes in the same way.

5 notes up from F is A

5 notes up from G is B

So your three new chords will be E - A - B

which are all exactly 5 notes away from C - F - G

Should one of the chords be a minor or a diminished you simply ADD that distinction to the new chord.

ie If the original chords had been C - Fm and G diminished

The new chords would be E - Am and B diminished

Try it now but use the INSTANT TRANSPOSER on the next page.

It saves you the bother of having to count your way up the keys

You simply count how far away your FIRST chord is and then you will know which column all the OTHER chords are going to be in because they all have to be that exact number of keys away from the original chords (which will be in the white column).

When you try it a few times you will see how simple it is.

INSTANT TRANSPOSER

Number of notes from original note

	1	2	3	4	5	6	7	8	9	10	11
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

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 Eb diminished

ADVANCED BLUES

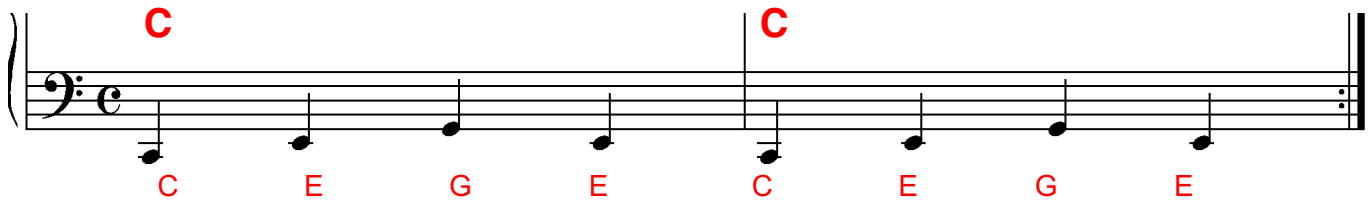


ADVANCED BLUES PIANO

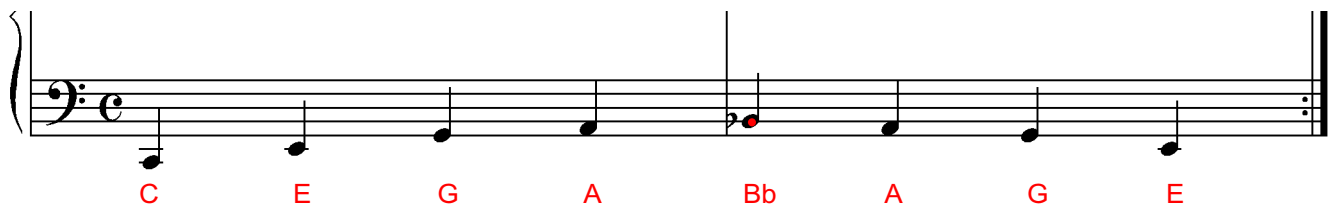
A RECAP ON BOOK 2

In BOOK 2 you learned various **LEFT HAND** Rhythms

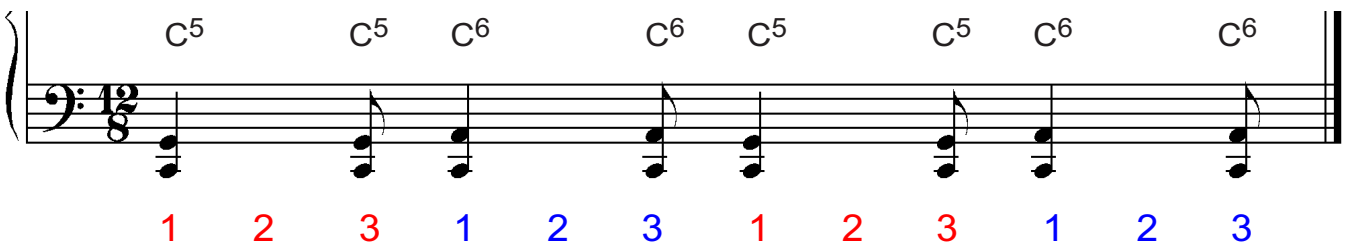
1. TRIAD BLUES



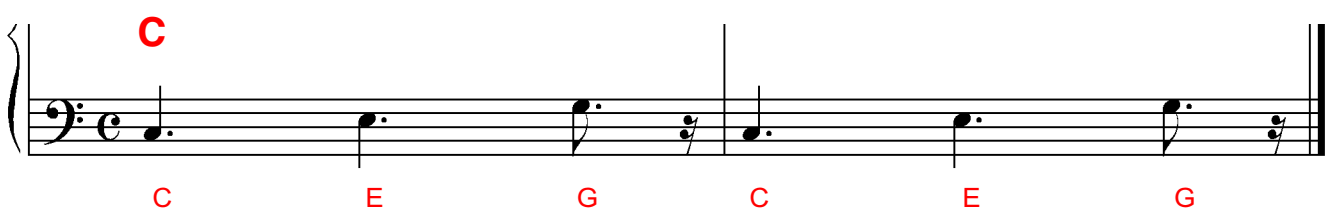
2. STRAIGHT EIGHT BOOGIE RHYTHM



3. THE 12/8 BOOGIE SHUFFLE RHYTHM



4. You can also use the TWIST RHYTHM you learned in book 1



ADVANCED BLUES PIANO

EXTENDING THE RIGHT HAND CHORDS

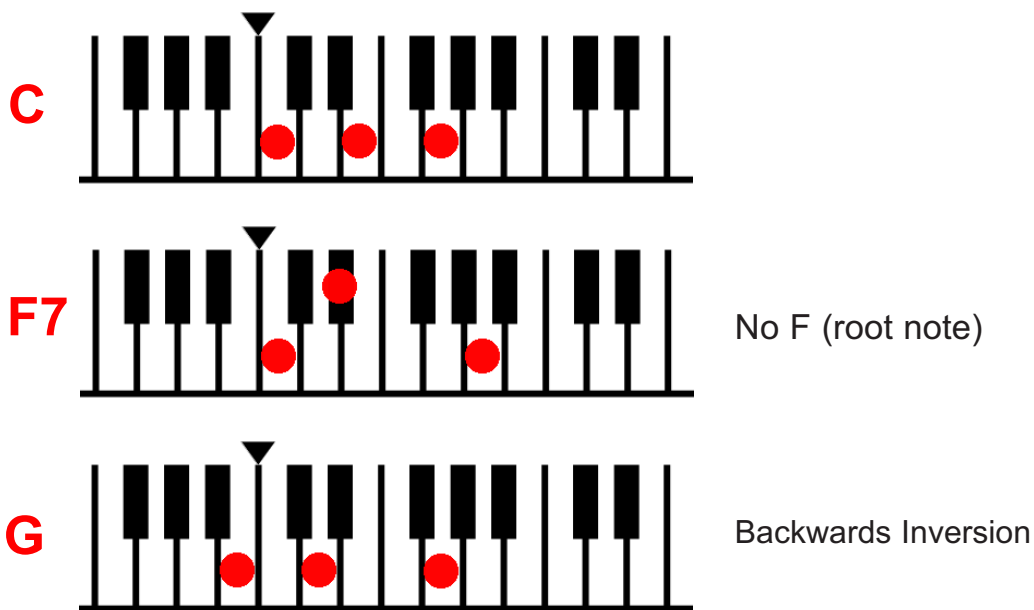
Don't be thinking that your RIGHT HAND has to be playing complicated riffs all the time. Blues is very rhythmic and because it is very often accompanying a song it needs to be rhythmic at times

You learned to add in a Right hand chord at the start of each bar in book 2

Now it's time to make Right Hand chords a bit more interesting.

First of all instead of just playing plain old basic triad chords in the right hand let's introduce some sevenths and some inversions

Find these three RIGHT HAND chords for the next practice tune



You're going to play them with what is called an 'OFF ON' rhythm.

The first beat is as if you are taking your hand quickly OFF the keys (you snap at the chord quickly) The second beat is as if you are placing the chord back ON the piano - and it is held for longer.

Notice that I have alternated where the FIRST Right Hand beat of each bar comes in so that you can practice both.

RIGHT HAND CHORD RIFFS

OFF-ON BLUES

TRIAD BLUES (Left Hand)

‘OFF’ ‘ON’

C

4

F7 (Middle)

7

C G (Backwards)

10

F7 (Middle) C

RIGHT HAND CHORD RIFFS
OFF-ON BOOGIE
STRAIGHT EIGHT BOOGIE (Left Hand)

'OFF' 'ON'

Measures 1-3 of the Off-On Boogie riff. The right hand plays a sequence of chords: C (measure 1), C (measure 2), F7 (measure 3). The left hand plays a steady eighth-note bass line. Red dashed lines indicate the 'OFF' and 'ON' points for the right hand chords.

4

Measures 4-6 of the Off-On Boogie riff. The right hand plays a sequence of chords: F7 (Middle) (measure 4), F7 (Middle) (measure 5), G (Backwards) (measure 6). The left hand continues the eighth-note bass line.

7

Measures 7-9 of the Off-On Boogie riff. The right hand plays a sequence of chords: C (measure 7), C (measure 8), G (Backwards) (measure 9). The left hand continues the eighth-note bass line.

10

Measures 10-12 of the Off-On Boogie riff. The right hand plays a sequence of chords: F7 (Middle) (measure 10), C (measure 11), C (measure 12). The left hand continues the eighth-note bass line.

RIGHT HAND CHORD RIFFS

OFF-ON SHUFFLE

12/8 SHUFFLE (Left Hand)

'OFF' 'ON'

C

F7 (Middle)

C

G (Backwards)

F7 (Middle)

C

RIGHT HAND CHORD RIFFS

THE DOUBLE SHUFFLE

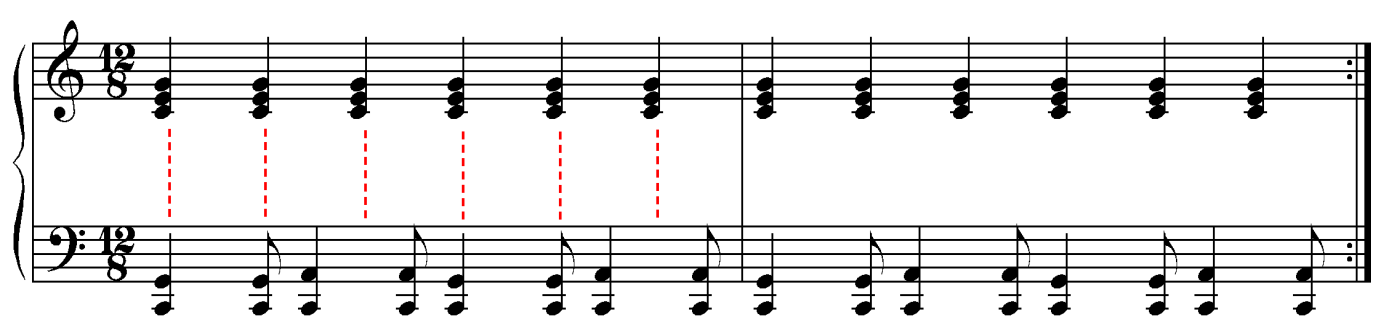
Try the DOUBLE SHUFFLE on the next page. This is a great rhythm that drives the beat forward like a train.

It LOOKS hard but once you 'get' it you won't forget it!
Listen carefully to the sound clip

Observe WHERE the RIGHT HAND chords fit into the LEFT HAND rhythm.

Play it **VERY** slowly to begin with

RIGHT HAND C CHORD



LEFT HAND 12/8 SHUFFLE RHYTHM

Now try it with a full 12 Bar Blues sequence

RIGHT HAND CHORD RIFFS

TRIPLETS SHUFFLE

12/8 SHUFFLE (Left Hand)

C
G Throughout

count 1 2 3 1 2 3 1 2 3 etc

C

4

F

7

C G

10

F C G

RIGHT HAND CHORD RIFFS
TRIPLETS & DOUBLE SHUFFLE MIX
12/8 SHUFFLE (Left Hand)

Measures 1-3. Measure 1: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3). Chord C is indicated in red. Measure 2: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3). Measure 3: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3).

Measures 4-6. Measure 4: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (F4, A4, C5). Left hand: eighth notes (F3, A3, C4). Chord F is indicated in red. Measure 5: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (F4, A4, C5). Left hand: eighth notes (F3, A3, C4). Measure 6: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (F4, A4, C5). Left hand: eighth notes (F3, A3, C4).

Measures 7-9. Measure 7: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3). Chord C is indicated in red. Measure 8: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3). Chord C7 is indicated in red. Measure 9: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (G4, B4, D5). Left hand: eighth notes (G3, B3, D4). Chord G is indicated in red.

Measures 10-12. Measure 10: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (F4, A4, C5). Left hand: eighth notes (F3, A3, C4). Chord F is indicated in red. Measure 11: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (C4, E4, G4). Left hand: eighth notes (C3, E3, G3). Chord C is indicated in red. Measure 12: Treble clef, 12/8 time signature. Right hand: triplet of eighth notes (G4, B4, D5). Left hand: eighth notes (G3, B3, D4). Chord G is indicated in red.

RIGHT HAND CHORD RIFFS

THE POPULAR I-IV RIFF

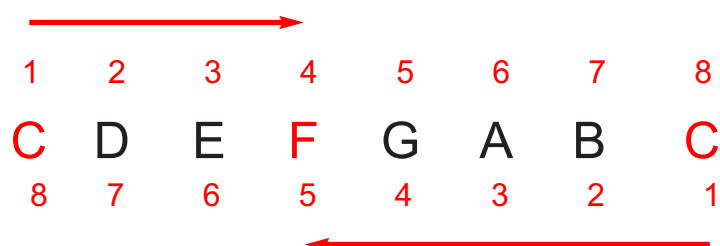
One of the most common occurrences in ALL types of music is the movement of one chord to another chord that is four steps above (using a major scale)

For instance

C to F D to G E to A F to Bb G to C A to D B to E

I know this will sound very confusing - but this movement is known as the CYCLE OF FIFTHS.

The reason for this is that the movement is often in a DOWNWARDS direction ie from C DOWN to F which is FIVE steps if you count it backwards on the scale



All you need to know for now is the movement to a chord FOUR steps above ie C to F F to Bb G to C

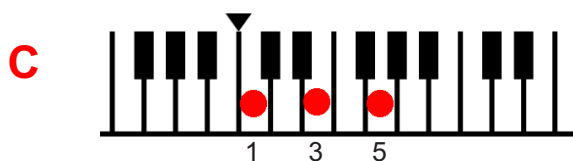
because you can make great use of this movement in your BLUES and GOSPEL playing.

Try the following sequence on the next page..

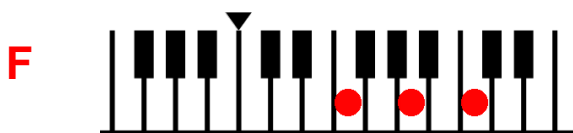
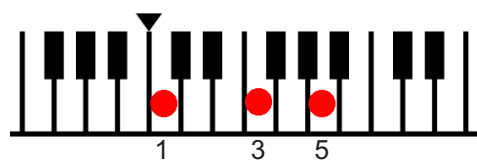
RIGHT HAND CHORD RIFFS

THE POPULAR I-IV RIFF

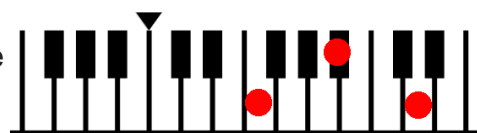
I CHORDS



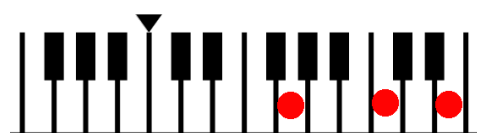
TO **F** Middle



TO **Bb** Middle



TO **C** Middle



RIGHT HAND I-IV BLUES

I	IV	I	IV	I	IV	I	I	IV	I	IV etc
C	F	C	F	C	F	C	C	F	C	F

4

C	F	C	F	Bb	F	Bb	F	Bb	F
---	---	---	---	----	---	----	---	----	---

7

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

10

F	Bb	F	Bb	C	F	C	F	C	F	C
---	----	---	----	---	---	---	---	---	---	---

RIGHT HAND CHORD RIFFS

I-IV SHUFFLE BLUES

1 4 1 4 1 4 1 1 4 1 4

C

4 1 4 1 1 4 1 4 1 4 1

F

7 1 4 1 4 1 4 1 1 4 1

C G

10 1 4 1 1 4 1 4 1 4 1

F C

RIGHT HAND CHORD RIFFS

I-IV SHUFFLE BLUES No.2

This version splits each chord up and alternates between thumb and 3rd & 5th fingers

I IV I IV I IV I I IV I IV

C

4 I IV I I IV I IV I IV I

F

7 I IV I IV I IV I I IV I

C **G**

10 I IV I I IV I IV I IV I

F **C**

RIGHT HAND CHORD RIFFS

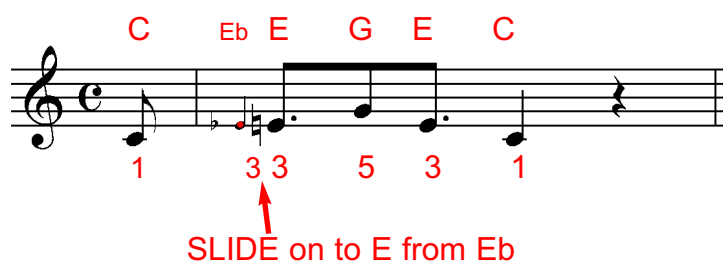
I-IV SLIDE

Blues often uses a device known as a SLIDE

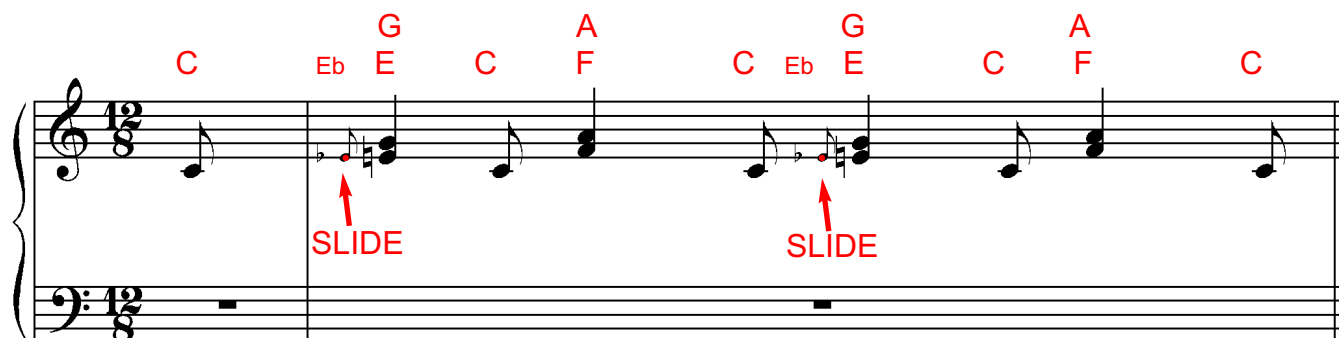
This is when you quickly bounce off one note onto another
For instance if you bounce off Eb onto E

It almost sounds as if you are 'bending' the note as you would on a Guitar.

Try the following riff. I call it the 'Bonnie & Clyde' Riff.



Now try a SLIDE with the split chord I-IV riff



Then try it with the Left Hand Shuffle Rhythm



Now try the I-IV SHUFFLE BLUES No 2 on the next page and use this SLIDE. Transpose it to the other two chords F and G.

RIGHT HAND CHORD RIFFS

I-IV SLIDE SHUFFLE

I didn't do the SLIDE in music notation because it would have been too fiddly

The musical score is written for piano in 12/8 time. It consists of four systems, each with a right-hand melody and a left-hand accompaniment. The right-hand melody features a repeating pattern of eighth notes with chords, and the left-hand accompaniment consists of a steady eighth-note bass line. Red text labels indicate the chords and the 'Slide' technique.

System 1: The right-hand melody starts with a C chord (labeled 'C' in red) and is followed by four measures of eighth notes with chords. Above the staff, the word 'Slide' is written in red above each of the four measures. The left-hand accompaniment is a steady eighth-note bass line.

System 2: The right-hand melody starts with a measure of eighth notes with chords, followed by a measure of eighth notes with chords (labeled 'F' in red). Above the staff, the word 'Slide' is written in red above each of the four measures. The left-hand accompaniment is a steady eighth-note bass line.

System 3: The right-hand melody starts with a C chord (labeled 'C' in red) and is followed by four measures of eighth notes with chords. Above the staff, the word 'Slide' is written in red above each of the four measures. The left-hand accompaniment is a steady eighth-note bass line.

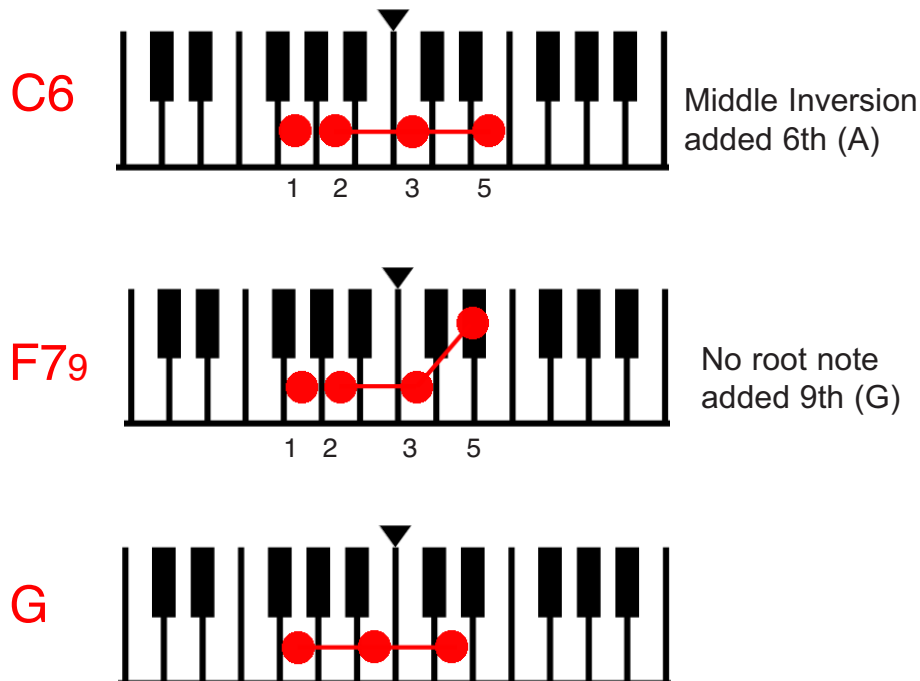
System 4: The right-hand melody starts with a measure of eighth notes with chords (labeled 'F' in red), followed by a measure of eighth notes with chords (labeled 'C' in red), and then a measure of eighth notes with chords. Above the staff, the word 'Slide' is written in red above each of the four measures. The left-hand accompaniment is a steady eighth-note bass line.

RIGHT HAND CHORD RIFFS

SOME COOL NEW RIGHT HAND CHORDS

We can extend the Right Hand chords even further and create some really Bluesy sounds.

Find these three chords and try the 'ON - OFF' rhythm again with the various left hand rhythms



RIGHT HAND CHORD RIFFS

OFF-ON RHYTHM

TRIAD BLUES (Left Hand)

OFF ON OFF ON

C6

4

F7

7

C6

G

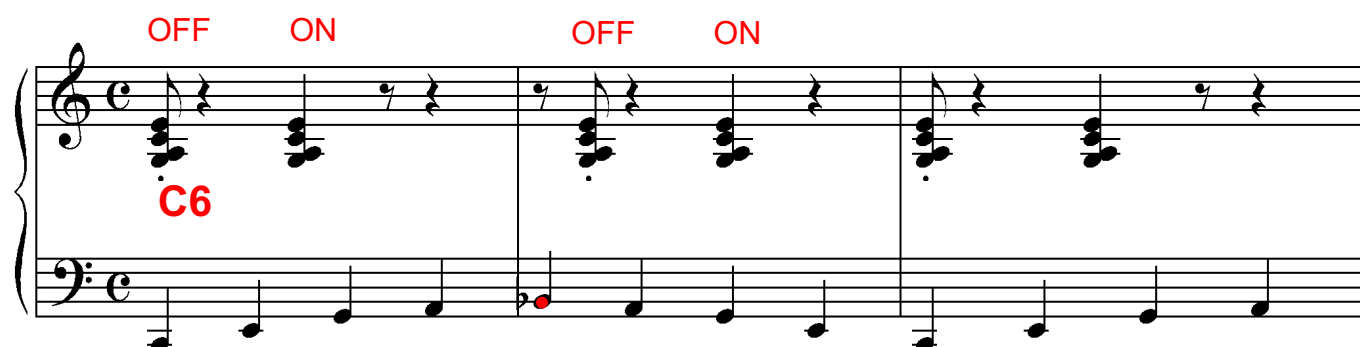
10

F7

C6

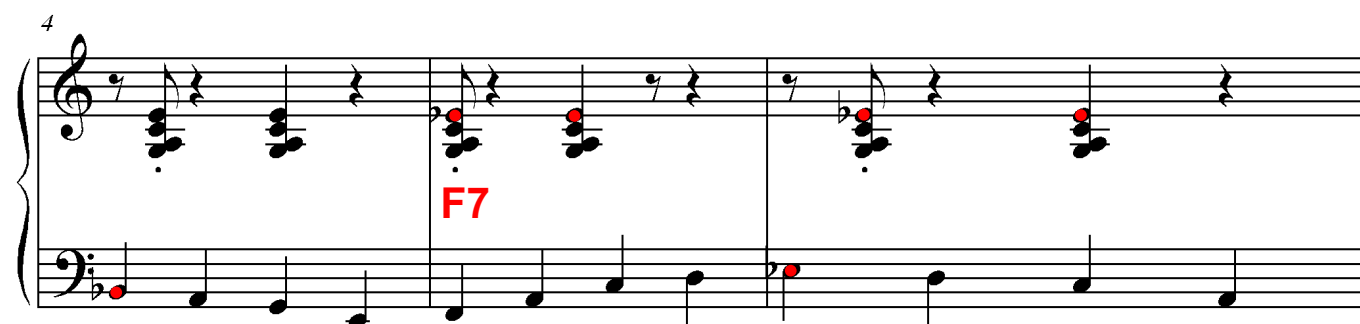
RIGHT HAND CHORD RIFFS
OFF-ON BOOGIE
STRAIGHT EIGHT BOOGIE (Left Hand)

OFF ON OFF ON



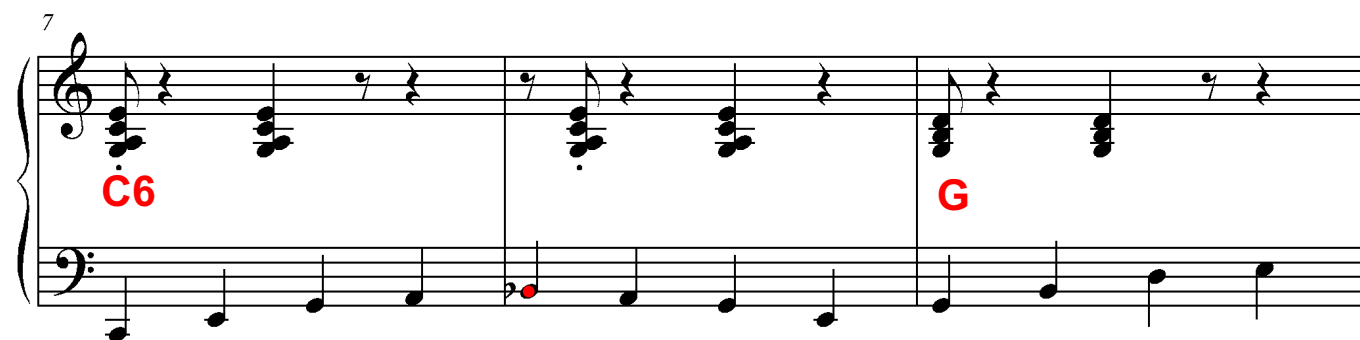
C6

4



F7

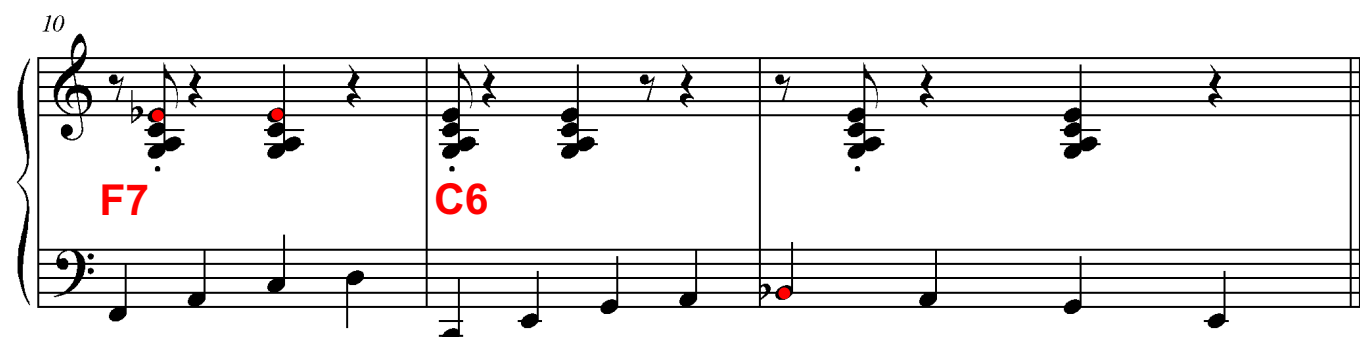
7



C6

G

10



F7

C6

RIGHT HAND CHORD RIFFS

OFF-ON SHUFFLE

12/8 SHUFFLE (Left Hand)

OFF ON OFF ON

C6

This system contains measures 1 through 3 of the right hand chord riff. The treble clef staff shows a 12/8 time signature. Above the staff, the words 'OFF' and 'ON' are written in red above the first and second measures respectively, and 'OFF' and 'ON' above the third and fourth measures. The first measure is labeled with a red 'C6' chord symbol. The right hand plays a series of chords: C6 in measures 1 and 3, and F7 in measures 2 and 4. The left hand plays a steady eighth-note shuffle pattern in the bass clef staff.

4

F7

This system contains measures 4 through 6. Measure 4 is marked with a red '4' at the beginning. The right hand continues the riff with F7 in measures 4 and 6, and C6 in measures 5 and 7. The left hand continues the eighth-note shuffle pattern.

7

C6 G

This system contains measures 7 through 9. Measure 7 is marked with a red '7' at the beginning. The right hand plays C6 in measures 7 and 9, and G in measures 8 and 10. The left hand continues the eighth-note shuffle pattern.

10

F7 C6

This system contains measures 10 through 12. Measure 10 is marked with a red '10' at the beginning. The right hand plays F7 in measures 10 and 12, and C6 in measures 11 and 13. The left hand continues the eighth-note shuffle pattern, ending with a double bar line in measure 13.

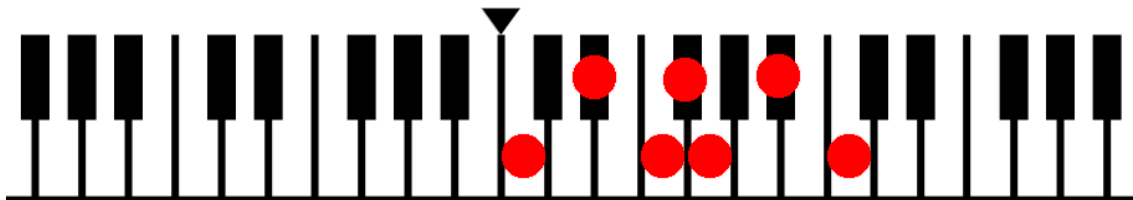
RIGHT HAND RIFFS AND LICKS

In book 6 you learned some Right Hand licks and patterns that you played over 'static' left hand seventh chords.

'STATIC' LEFT HAND CHORDS - 12 BAR BLUES

Diagram showing the static left hand chords for a 12 bar blues progression in the bass clef. The chords are: C7, F7, C7, C7, F7, F7, C7, C7, G7, F7, C7, G7. The first measure is marked with a '5' below the staff.

C BLUES SCALE



C BLUES SCALE - PATTERNS AND LICKS

Diagram showing a C blues scale lick in the treble clef. The notes are: C, Eb, E, G, E, C. The fingerings are: 1, 2 2, 3, 2, 1. A speaker icon and the text "7- 24.3" are shown to the right.

Diagram showing a C blues scale lick in the treble clef. The notes are: E, F, F#, G, Gb, F, E. The fingerings are: 5 3, C, D, D#, E, Eb, D, C.

ETC

ADVANCED BLUES PIANO

Putting it all together

Now it's time to try some RIGHT HAND patterns WITH the LEFT HAND Rhythms.

The key to success is REPEATED PRACTICE.

Experiment with all the patterns and licks. Start with the LEFT HAND and once you get into the rhythm add in the RIGHT HAND.

It's OK to make mistakes!

Let's start with a simple three note pattern.

The THREE NOTE JUMP

It's called a '3 1 2' pattern because your third finger plays the first note then your first finger (thumb) then your second finger. (3 1 2)

THREE NOTE JUMP

RIGHT HAND ONLY

Handwritten musical notation for the first system (measures 1-3). The treble clef is in C major. The notes are: E, C, D, Eb, C, D, E, C, D, Eb, C, D, D# E. The bass clef is empty. A red 'C' is written below the first measure.

Handwritten musical notation for the second system (measures 4-6). The treble clef is in C major. The notes are: C, A, G, Eb, C, D, Eb, C, D, Eb, C, D, Eb, C, D. The bass clef is empty. A red 'C6' is written below the first measure, and a red 'F7' is written below the second measure.

Handwritten musical notation for the third system (measures 7-9). The treble clef is in C major. The notes are: D# E, C, A, G, B, G, A, Bb, G. The bass clef is empty. A red 'C' is written below the first measure, a red 'C6' is written below the second measure, and a red 'G' is written below the third measure.

Handwritten musical notation for the fourth system (measures 10-12). The treble clef is in C major. The notes are: A, F, G, Ab, F, G, C, G, C. The bass clef is empty. A red 'F' is written below the first measure, a red 'C' is written below the second measure, and a red 'G' is written below the third measure.

THREE NOTE JUMP

TRIAD BLUES (Left Hand)

E C D Eb C D E C D Eb C D D# E

The score is written for the left hand in common time (C). It consists of four systems of two staves each. The first system shows a C triad (C-E-G) in the right hand and a C triad in the left hand. The second system shows a C6 triad (C-Eb-A-G) in the right hand and a C triad in the left hand. The third system shows a C triad in the right hand and a C triad in the left hand. The fourth system shows a F triad in the right hand and a C triad in the left hand. The score includes various musical notations such as notes, rests, and accidentals.

C
 C6
 C
 G
 F
 C
 C6

4
 7
 10

THREE NOTE JUMP SHUFFLE

12/8 SHUFFLE (Left Hand)

Measure 1: E C D Eb C D E C D Eb C D D# E

Measure 4: C A G Eb C D Eb C D Eb C D Eb C D

Measure 7: D# E C A G B G A Bb G

Measure 10: A F G Ab F G C

Chord symbols: C, C6, F, G, C, C6

THREE NOTE JUMP BOOGIE

STRAIGHT EIGHT BOOGIE (Left Hand)

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The right hand plays a melody with three-note jumps, and the left hand plays a steady eighth-note pattern. Chords are indicated by red letters above or below the notes.

System 1: Treble staff notes: E, C, D, Eb, C, D, E, C, D, Eb, C, D, D#, E. Bass staff notes: C, E, G, A, Bb, A, G, E, etc. Chords: C.

System 2: Treble staff notes: C, A, G, Eb, C, D, Eb, C, D, Eb, C, D, Eb, C, D. Bass staff notes: F. Chords: C6, F7.

System 3: Treble staff notes: D#, E, C, A, G, B, G, A, Bb, G. Bass staff notes: G, B, D, E. Chords: C, G.

System 4: Treble staff notes: A, F, G, Ab, F, G, C. Bass staff notes: F, A, C, D. Chords: F, C, C6.

THREE NOTE JUMP TWIST

TWIST (Left Hand)

The musical score is written for a piano in C major, 4/4 time. It consists of four systems, each with a treble and bass staff. The left hand (bass staff) plays a consistent pattern of eighth notes: C, E, G, C, E, G, C, E, G, C, E, G, C, E, G, C. The right hand (treble staff) plays a series of chords and single notes, with red markings indicating specific notes and chords.

System 1: Treble staff notes: E, C, D, Eb, C, D, E, C, D, Eb, C, D, D#, E. Bass staff notes: C, E, G. Chord symbols: C.

System 2: Treble staff notes: C, A, G, Eb, C, D, Eb, C, D, Eb, C, D, Eb, C, D. Bass staff notes: F, A, C. Chord symbols: C6, F7.

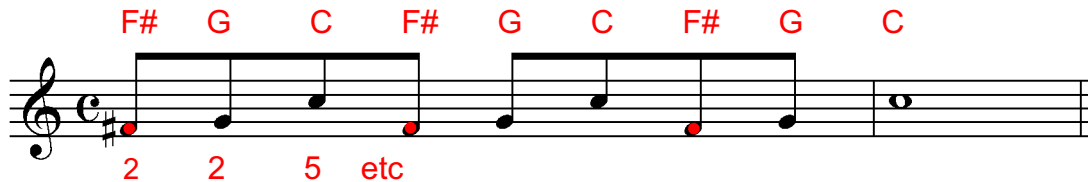
System 3: Treble staff notes: D#, E, C, A, G, B, G, A, Bb, G. Bass staff notes: C, E, G, G, B, D. Chord symbols: C, G.

System 4: Treble staff notes: A, F, G, Ab, F, G, C. Bass staff notes: F, A, C. Chord symbols: F, C, C6.

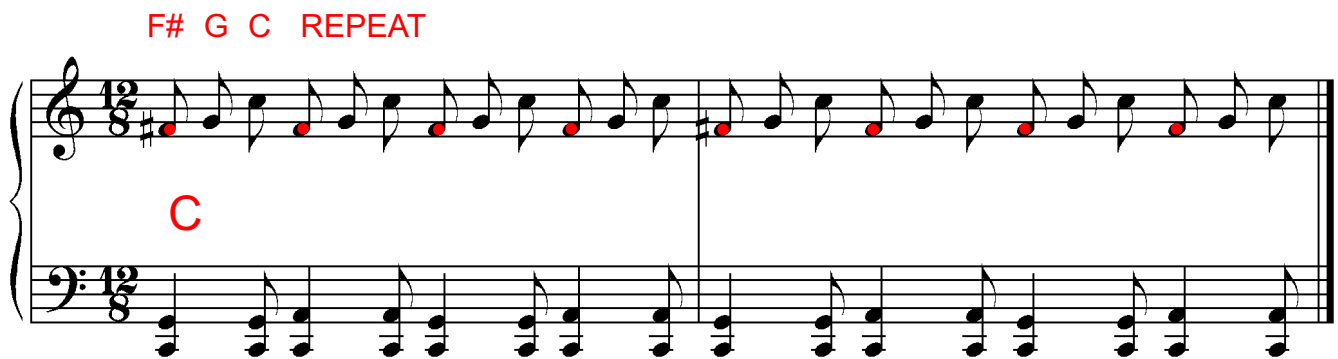
EXPERIMENT WITH VARIOUS RIFFS

You can see from the previous examples how to practice a riff or pattern.

1. Choose one of the RIGHT HAND patterns ie.



2. Play it repeatedly over one of the LEFT HAND rhythms ie.



Go through the entire 12 bar chord sequence so that you get used to playing a riff while you change chords.

Try the following riffs on the next page.

Then try them again with each of the other Left Hand rhythms -

the **Straight 8 Boogie**

the **Beginners Blues**

and the **Twist** rhythm

VARIOUS RIFFS

12/8 SHUFFLE (Left Hand)

1

G A C REPEAT

2

C Bb G REPEAT

3

A A
F# F

G G
Eb E

C

A A
F# F

G G
Eb E

C

4

A A
F# F

G G
Eb E

C Bb

G

A
F#

A
F

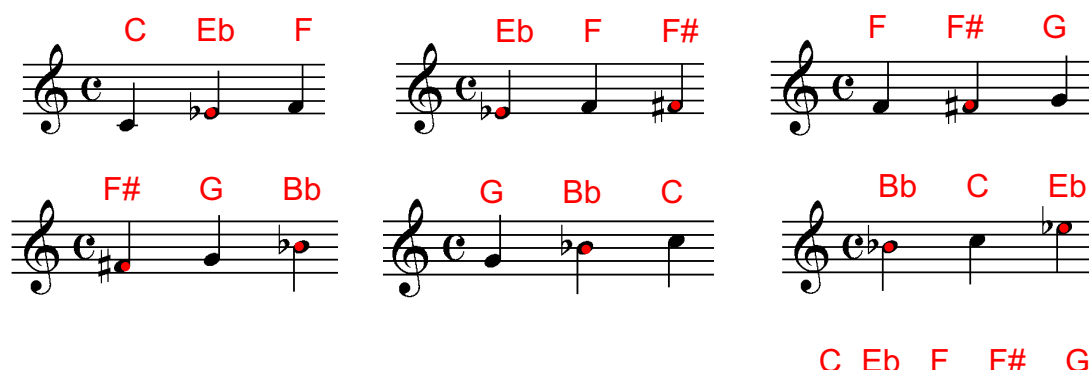
G
Eb

C

MORE RIFFS TO PRACTICE WITH

(from book 6)

These three note patterns are taken from the BLUES SCALE - experiment with them



This is a five finger position for the scale

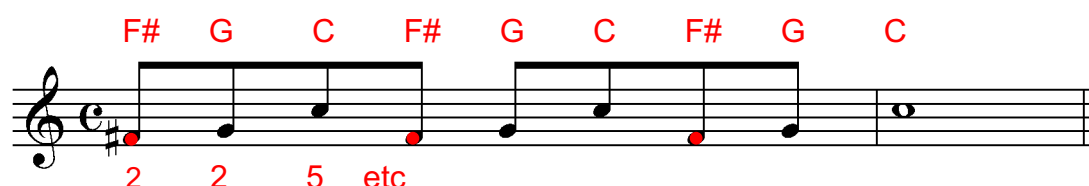


This is called a 'SLIDE' - you SLIDE onto the white key from the flat of the key



This sounds similar but stretches the sound out. Variety is good

Notice that the sharp # in front of the first F makes them ALL sharp in that bar.



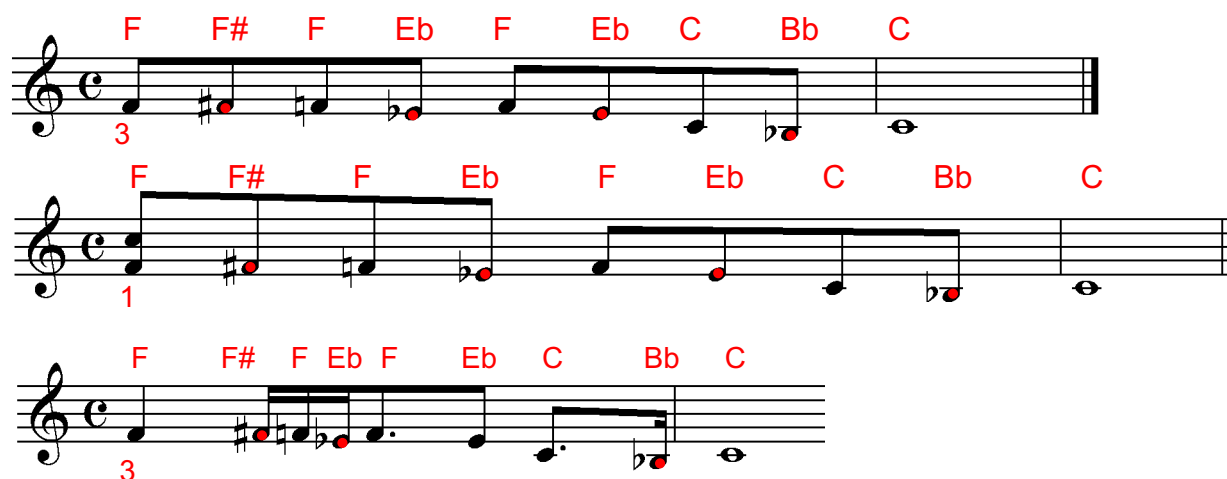
I call this the 'Bonnie & Clyde' Riff. It always reminds me of the song.



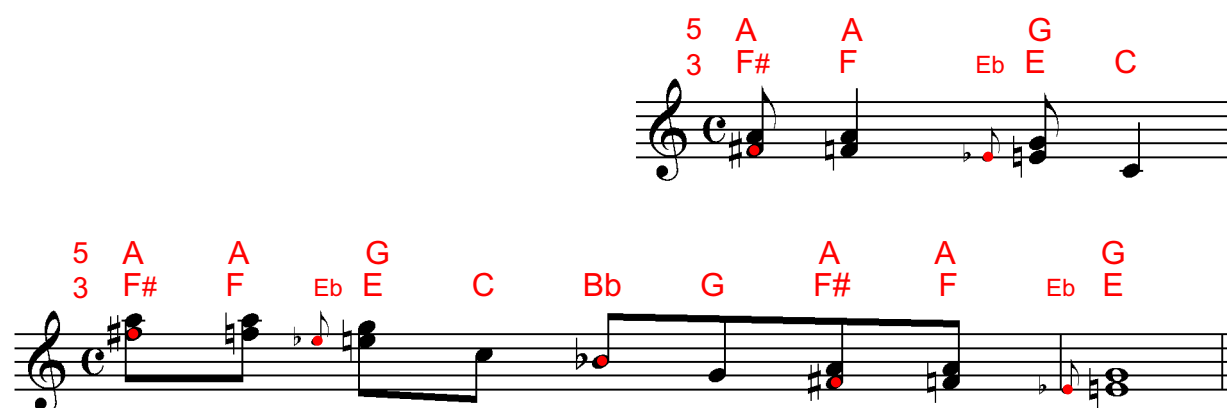
MORE RIFFS TO PRACTICE WITH

(from book 6)

The following 3 patterns are nearly the same. The second riff has just got an added C note on TOP of the first note. This is a common blues trick. In the third riff the 2nd to 5th notes are played very quickly which is a riff in itself. LISTEN to the recording!



Blues riffs very often use 'double' notes - this gives an extra 'ring' and you often SLIDE on to the notes from a flat note.



You will have heard the following riff a million times. Try transposing it to F and G for better effect.



This is the BLUES SCALE over two octaves up and down. The trick is getting the fingering right. Sounds great though doesn't it?



RIGHT HAND RIFFS

PICK UP's, SLIDE's & TREMELO's

Pick Up's, Hammer On's and Tremelo's are devices that are often used in Blues.

A **PICK UP** is a short riff that leads into a chord or pattern.

A **SLIDE** is when you very quickly slide off one note onto another note.
(almost as if you've hit the first note by accident)

This is a typical BLUES device which is trying to copy the sound of a string being 'bent' on a Guitar - as often happens in the Blues

A **TREMELO** is when two notes are alternated many times at high speed giving a vibrating sound. Listen to the sound clip.

Try the following two bars that use all three devices.

— PICK UP —

E Eb E G A TREMELO (between G and C)

The image shows a musical score for a 12/8 shuffle in C. It consists of two staves, treble and bass. The first staff has a pick-up riff in the first bar, followed by a tremelo between G and C in the second bar. The second staff has a slide on to E from Eb in the first bar, followed by a slide on to G from F# in the second bar. The tempo is 12/8 SHUFFLE in C.

SLIDE on to E from Eb SLIDE on to G from F#

12/8 SHUFFLE in C

In the following practice pieces I haven't put in any TREMELO's but you can try them yourself if you want to. For example in bars two, four, six etc you can either hold the G and C note for four beats or play them as a TREMELO. Experiment!

I also haven't written in all the notes for the HAMMER ON because there wasn't much room - I have written 'hammer on from Eb' underneath instead.

SLIDE SHUFFLE

12/8 SHUFFLE (Left Hand)

1 2 3 4 5 6 7 8 9 10 11 12

C E G A C E G A

Slide on to E from Eb Slide

C

4 5 6 7 8 9 10 11 12

C E G A (Try a TREMELO?) C E G A

Slide Slide

F

7 8 9 10 11 12

C E G A C E G A

Slide

C G

10 11 12 13 14 15 16 17 18 19 20 21 22

C E G A TRIPLETS

Slide

F C G

SLIDE ON BOOGIE

STRAIGHT EIGHT BOOGIE (Left Hand)

First system of music (measures 1-3). The right hand (treble clef) plays a melody with notes C, E, G, A, marked with a red "Slide" arrow. The left hand (bass clef) plays a bass line with notes C, E, G, A, Bb, A, G, E, etc. Chord symbols C and C E G A are indicated above the staff.

Second system of music (measures 4-6). The right hand (treble clef) plays a melody with notes C, E, G, A, marked with a red "Slide" arrow. The left hand (bass clef) plays a bass line with notes F, A, C, E, G, A, Bb, A, G, E, etc. Chord symbols F and C E G A are indicated above the staff.

Third system of music (measures 7-9). The right hand (treble clef) plays a melody with notes C, E, G, A, marked with a red "Slide" arrow. The left hand (bass clef) plays a bass line with notes C, E, G, A, Bb, A, G, E, etc. Chord symbols C and G are indicated above the staff.

Fourth system of music (measures 10-12). The right hand (treble clef) plays a melody with notes C, E, G, A, marked with a red "Slide" arrow. The left hand (bass clef) plays a bass line with notes F, A, C, E, G, A, Bb, A, G, E, etc. Chord symbols F and C are indicated above the staff.

12/8 SHUFFLE (Left Hand)

Try the following exercise and then introduce it into your 12 bar blues.

C E G A

Slide

Slide

Slide

C Bb G Gb F Eb

C Bb G Gb F

C Bb G F

3

1 3 1 3 1 3 1 3 1 3 1 3 2 1

C BLUES SCALE - downwards motion

ADVANCED BLUES PIANO

TURNAROUNDS

Blues tunes are normally made up of a repeated sequence of 12 chords.

When you get to the 12th bar there is usually a device called a 'turnaround' which is basically a chord, lick or pattern that gives you a strong 'audible' desire to return to the beginning and start again. This drives the tune forward and gives the listener a sense of involvement in the tune.

Try the examples on the following page for Blues in the key of C and then try to add them into your playing.

ADVANCED BLUES PIANO

TURNAROUNDS

(In the key of C)

BASIC TURNAROUND

10 F C C G

BAR 10 BAR 12

TURNAROUND CHORD

LEFT HAND TURNAROUND

10 F C C G

BAR 10 BAR 12

TURNAROUND

G C C# D
C F F# G

TWO HANDS TURNAROUND

10 F C G C G F# C G F C F C

BAR 10 BAR 12

TURNAROUND

2 5 2 1 5 2 1 5 1

G C C# D
C F F# G

ADVANCED BLUES PIANO

BLUES IN THE KEY OF G

TRANSPOSE - TRANSPOSE - TRANSPOSE

So far, we've looked at Blues in the key of C.

It's GREAT practice to TRANSPOSE all the exercises into as many different keys as possible - particularly F, G, and Bb

If a Blues tune in the key of C doesn't fit your vocal range then the next easiest key to try is G.

Over the next few pages I will give you some guidelines for the key of G but it's even better practice if you can transpose everything you have learned so far into the key of G by figuring it out for yourself

ADVANCED BLUES PIANO

LEFT HAND PATTERNS FOR THE KEY OF G

LEFT HAND STRAIGHT EIGHT BOOGIE

4

7

10

G B D E F E D B

C E G A Bb A G C

D F# A B

C E G A

12/8 SHUFFLE

LEFT HAND

4

7

10

G B D E F E D B

C E G A Bb A G C

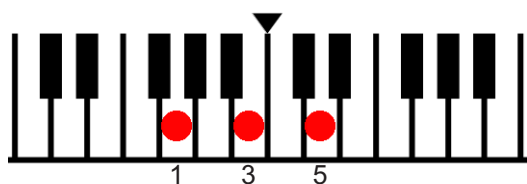
D F# A B

C E G A

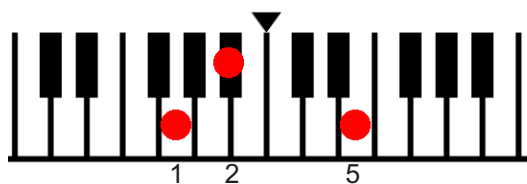
ADVANCED BLUES PIANO

RIGHT HAND CHORDS FOR THE KEY OF G

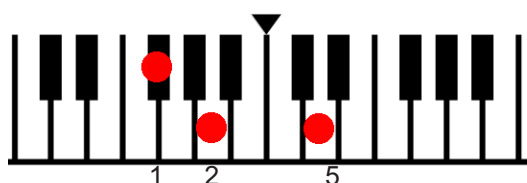
BASIC CHORDS



G

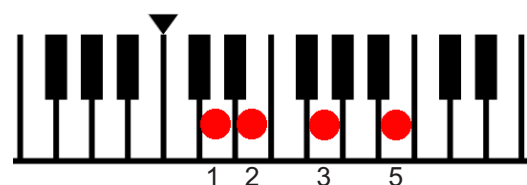


C7 (Middle - no root)



D7 (backwards)

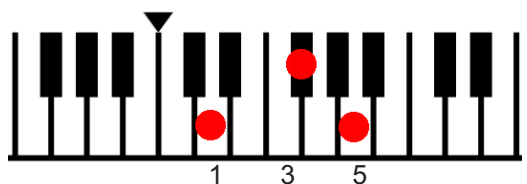
ADVANCED CHORDS



G6 (middle)



C79 (no root)



D

ADVANCED BLUES PIANO

THE G BLUES SCALE (RIGHT HAND)

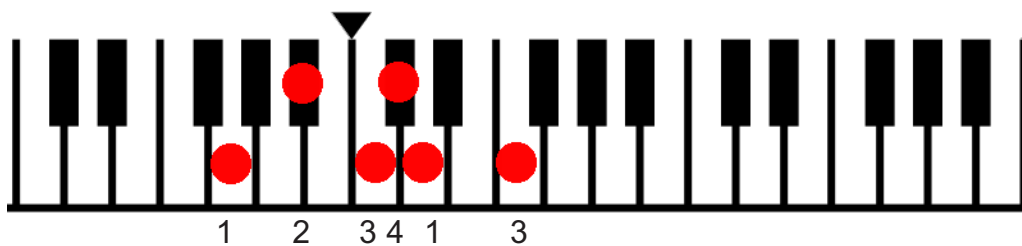
Remember how to construct a BLUES SCALE

Use the 4 notes of the MINOR SEVENTH (In Gm7 they are **G - Bb - D - F**)

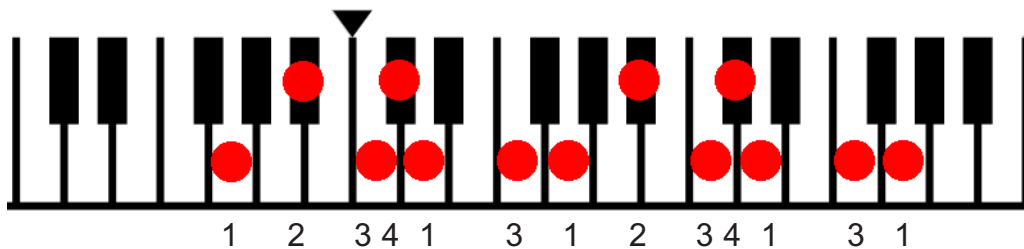
And add the 4th and the flattened 5th (In G these are **C - Db**)

THE G BLUES SCALE

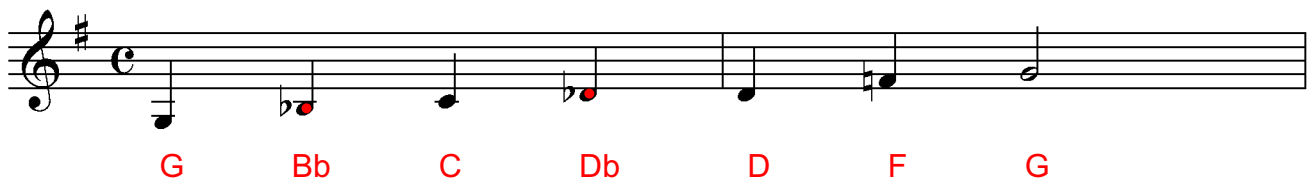
ONE OCTAVE



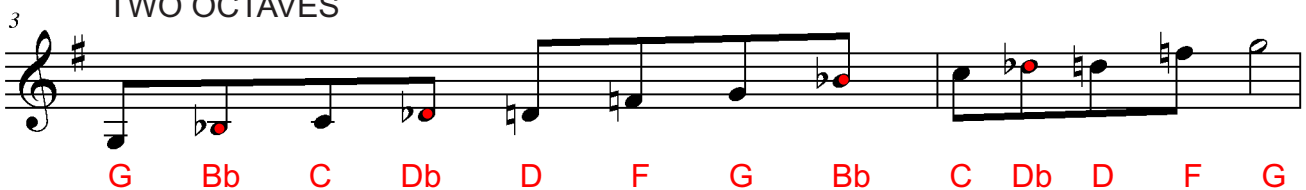
TWO OCTAVES



ONE OCTAVE



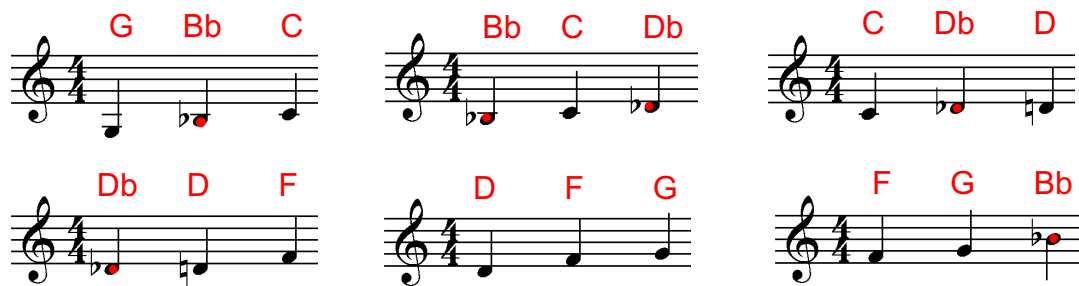
TWO OCTAVES



G BLUES SCALE RIFFS TO PRACTICE WITH

(Practice these higher up the keys as well)

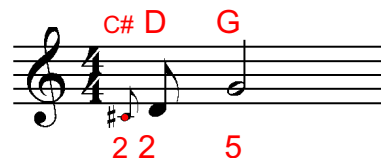
These three note patterns are taken from the BLUES SCALE - experiment with them



This is a five finger position for the scale

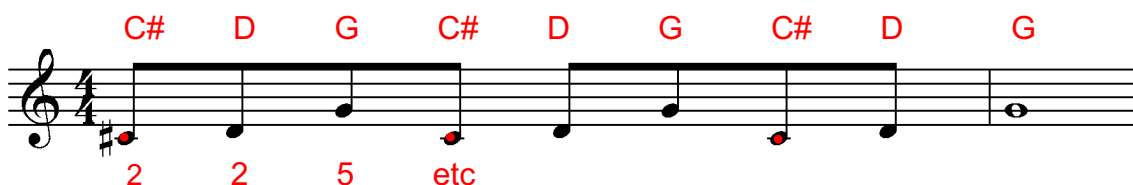


This is called a 'SLIDE' - very often you *slide* onto the white key from the flat of the key

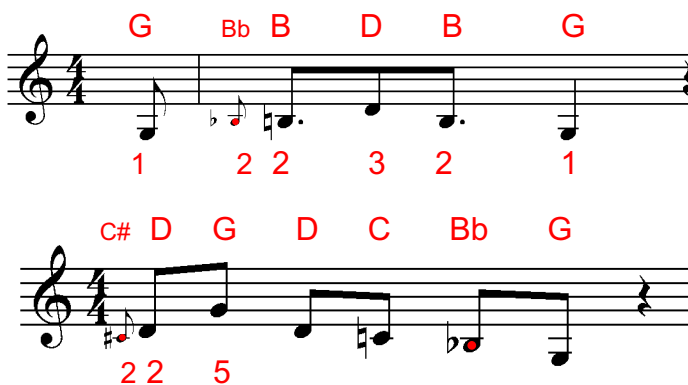


This sounds similar but stretches the sound out. Variety is good

Notice that the sharp # in front of the first C makes them ALL sharp in that bar.



I call this the 'Bonnie & Clyde' Riff. It always reminds me of the song.



G BLUES SCALE RIFFS TO PRACTICE WITH

(Practice these higher up the keys as well)

The following 3 patterns are nearly the same. The second riff has just got an added G note on TOP of the first note. This is a common blues trick. In the third riff the 2nd to 5th notes are played very quickly which is a riff in itself. LISTEN to the recording!

Blues riffs very often use 'double' notes - this gives an extra 'ring' and you often SLIDE on to the notes from a flat note.

You will have heard the following riff a million times. Try transposing it to C and D for better effect.

This is the BLUES SCALE over two octaves up and down. The trick is getting the fingering right. Sounds great though doesn't it?

1 2 3 4 1 3 1 2 3 4 1 3 1 3 1 4 3 2 1 3 1 4 3 2 1

ADVANCED BLUES PIANO

TURNAROUNDS

(In the key of G)

BASIC TURNAROUND

10 **C7** **G** **G** **D**

BAR 10 **BAR 12**

TURNAROUND CHORD

LEFT HAND TURNAROUND

10 **C7** **G** **G** **D**

BAR 10 **BAR 12**

TURNAROUND

D G G# A
G C C# D

TWO HANDS TURNAROUND

10 **C7** **G** **D G D C# G D C G C** **G** **D**

BAR 10 **BAR 12**

TURNAROUND

D G G# A
G C C# D

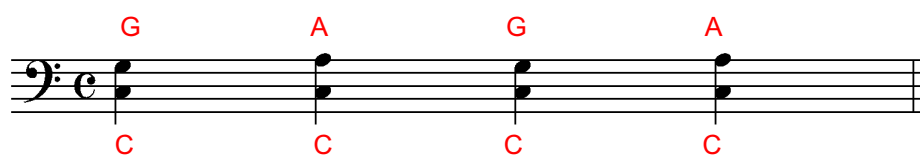
EXTRA LEFT HAND RHYTHMS

(one bar in the key of C - Transpose to all keys)

NEW ORLEANS (Like Blueberry Hill Rhythm with an added C note on top)



BARRELHOUSE



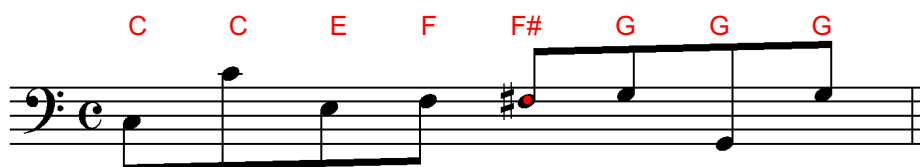
ROCKABOOGIE 1



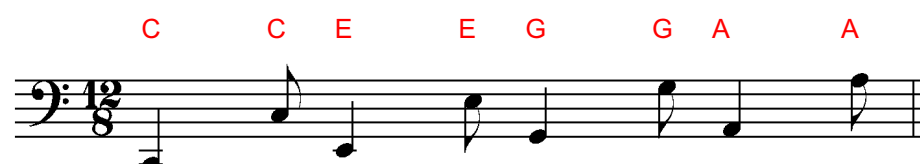
ROCKABOOGIE 2



BOOGIE WOOGIE



BROKEN OCTAVES



ADVANCED BLUES PIANO

TAKING IT FURTHER

Hopefully, you will now have a feeling for playing Blues Piano.

Obviously there is an infinite amount left to learn.

Keep transposing all you have learned into as many other keys as possible.

Buy more books on Blues Piano - listen to CD's - pick out the rhythms and the riffs.

Start adding all the various elements together - have fun - experiment - make mistakes - sing along - practice, practice, practice.

I hope you enjoyed the journey!

FAKE STRIDE



& The Entertainer

FAKE STRIDE

part 1 - 'real' stride

I'm sure you've seen a seasoned pianist playing stride piano. His or her left hand going smoothly from a low bass note up to a chord back down to a note up to a chord and so on. Looks easy but is actually very difficult.

The process for a 'real' stride is as follows

The ROOT note of the chord is played on beat ONE

The CHORD is played on beat TWO - higher up the keyboard

The 5th (below the ROOT) is played on beat THREE

The CHORD is played again on beat FOUR

Let's see how it might work with the **chord of C** - first find the notes

The diagram illustrates the 'real' stride pattern for the C chord. It consists of two parts: a piano keyboard diagram and a musical staff.

Keyboard Diagram: A simplified piano keyboard is shown with black keys. Red text labels 'LEFT HAND' appear above the keyboard. Blue circles represent notes: one on the G key (labeled '5th'), one on the C key (labeled 'ROOT'), and a group of three on the E, F, and G keys (labeled 'C CHORD Middle Inversion'). A horizontal line connects the three notes of the chord.

Musical Staff: A bass clef staff in 4/4 time. The notes and chords are as follows:

- Beat 1: A single note C (labeled 'C' and 'ROOT').
- Beat 2: A triad of E, F, and G (labeled 'C Middle Inversion' and 'CHORD').
- Beat 3: A single note G (labeled 'G' and '5th').
- Beat 4: A triad of E, F, and G (labeled 'C' and 'CHORD').
- Beat 5: A single note C (labeled 'C' and 'ROOT').
- Beat 6: A triad of E, F, and G (labeled 'C' and 'CHORD').
- Beat 7: A single note G (labeled 'G' and '5th').
- Beat 8: A triad of E, F, and G (labeled 'C' and 'CHORD').


FAKE STRIDE

part 2

'FAKE' stride produces a similar sound to 'real' stride but is much easier to perform. In fake stride the object is to keep the bass notes and chord notes in closer proximity so that your left hand doesn't have too far to travel.

Try this example for the **chord of C**

LEFT HAND




FINGERS 3 2 5 2 3 2 5 2


Can you see that the single bass notes are basically the same rhythm you played in the Oom Pah rhythm and the 1st and 2nd beats of the bar are a SPLIT CHORD

Transpose the rhythm to the chords of F and G and try the following chord progression - LEFT HAND ONLY


C



F **C**



G **C**



FAKE STRIDE

part 3

LET'S MAKE IT EVEN EASIER

Even the fake stride can be difficult to begin with (and tiring on the muscles)
To help you practise you can take out one of the CHORD notes (the 3rd). This
will help you get used to the movement of the notes without over-complicating
things.

Try the progression again and notice the missing notes. Much easier!

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

3 1 5 1 ETC

5 F C C C F C C C C G G G C G G G

3 1 5 1 ETC

9 G D D D G D D D C G G G C G G G

3 1 5 1 ETC

Now let's introduce an easy RIGHT HAND pattern.
Listen carefully to the recording. It may look complicated but you will play it
intuitively in no time at all.

FAKE STRIDE

part 4

RAGTIME RIFF (no left hand 3rd)

System 1: Treble staff: C E G C E G C E G C E G ETC. Bass staff: C G G G etc.

System 2: Treble staff: F A C etc. Bass staff: F C C C etc.

System 3: Treble staff: G B D etc. Bass staff: G D D D etc.

System 4: Treble staff: G C. Bass staff: G C.

FAKE STRIDE

part 5

RAGTIME RIFF (with left hand 3rd)

C E G C E G C E G C E G ETC

4 F A C etc

7 G B D etc

10 G C

The song you've been waiting for

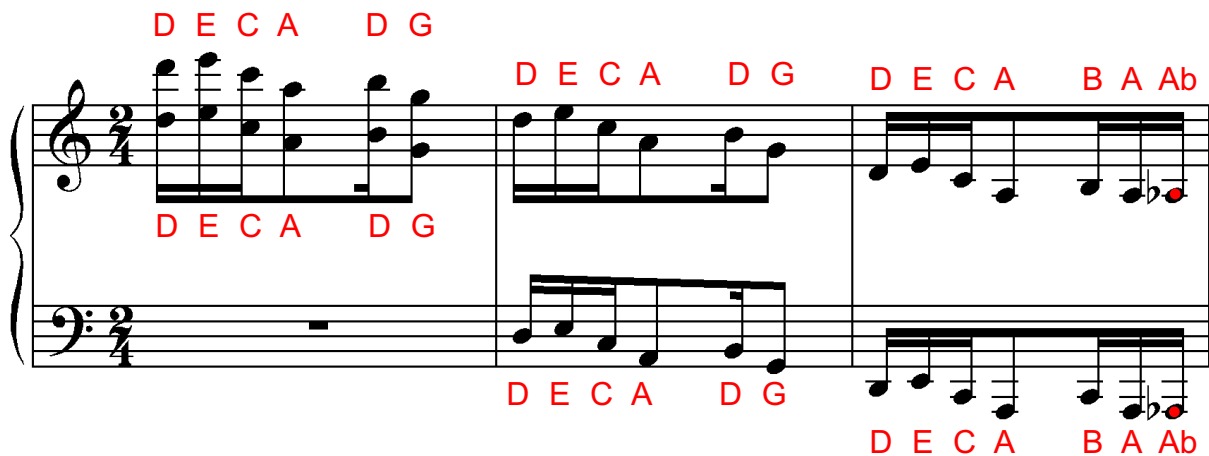
THE ENTERTAINER

by Scott Joplin

Now it's time to try the first part of the all-time classic Ragtime song -
The Entertainer - made famous in recent times in the film The Sting.

We're going to play it using the Fake Stride so it won't be too difficult.
There are a few extra things to look out for.

The classic three bar opening is played using OCTAVES. This is actually easy
if you just LOCK your hand and concentrate on ONE finger. Look at the 3 bar
pattern carefully and you'll see it is just ONE pattern repeated over three octaves.
(same notes - but 8 notes to the left) See if you can memorize it.



Look out for BASS RUNS either single note (bar 10) or Octave notes (bar 12)

There are two versions of the piece. The second one adds in some SIXTHS to fill
out the Right hand melody (Bars 6-7, 14-15, 17-19)

You played SIXTHS in book 5 when improvising in the key of Am (Snowman)

This piece needs a LOT of practice but it's worth it. Have fun!

The Entertainer (notes labelled)

Page 1

The Entertainer (notes labelled)

1 5

D E C A B A

D E C A B A

D E C A B A Ab G

G D B G

D D#

OCTAVES

OCTAVES

OCTAVES

2 3

5

E C E C E C

C D D#

E C D E B D

C

D D#

C

C7

F

G

C

Bb

3

3

3

2 3

9

E C E C E C

4 3

2 1 2 4 3 2 1

C

C7

F

Bass run

E Eb

D

G

Octave Bass run

1 2

G A B

13

E C E C E C

C D D#

E C D E B D

C

C D

C

C7

F

G

C

3

3

3

1 2

17

E C D E C D C

E C D E C D C

E C D E B D

C

E F F#

C

C7

F/A

Fm/Ab

Ab F

C/G

G

C

Octave Bass run

Bb

5

5

5

1 2 3

G A B

SCOTT JOPLIN

The Entertainer

Page 2

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

1 2 3 3 2 1 2 1 1 4

Measures 4-7 of the piano score. The treble clef contains a melody with eighth and sixteenth notes. The bass clef contains a bass line with eighth notes and triplets. Chords are indicated in red: C, C, F, Fm, C. Fingerings are shown with numbers 1-5. A triplet of eighth notes is marked with a '3'.

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

4 1 2 3 1 2 3 3 2 1 1

Measures 8-11 of the piano score. The treble clef continues the melody. The bass clef features an 'Octave Bass run' in measure 11, indicated by a red label. Chords are indicated in red: C, C, D, C. Fingerings are shown with numbers 1-5. A triplet of eighth notes is marked with a '3'.

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

4 1 3 2 1 2 1 1 2 1 2 1

Measures 12-15 of the piano score. The treble clef continues the melody. The bass clef features a C7 chord in measure 15, indicated by a red label. Chords are indicated in red: C, C, F, Fm, C, C7. Fingerings are shown with numbers 1-5. A triplet of eighth notes is marked with a '3'.

13 C A C A C A G C E G E C G A C E D C

3 2 3 2 1 2 3 5 1 2 4

Measures 16-19 of the piano score. The treble clef continues the melody. The bass clef features a 'C Middle' label in measure 17, indicating a middle C. Chords are indicated in red: F, D, C, D7, G, C, G, C. Fingerings are shown with numbers 1-5. A triplet of eighth notes is marked with a '3'.

YOU CAN NOW
TRY SECTION 8

