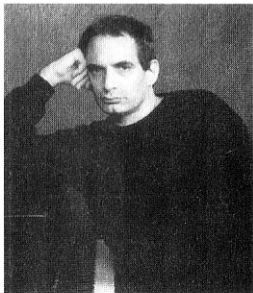


DONALD FAGEN

CONCEPTS FOR JAZZ/ROCK PIANO



Composer, pianist, vocalist and producer Donald Fagen was one of the two masterminds behind Steely Dan, the seminal jazz-pop band of the 70s. He and co-founder Walter Becker catapulted to fame with platinum albums such as "Aja" and "Gaucho." Donald's 1982 solo debut, "The Nightfly," was nominated for seven Grammys and received the Grand Prix du Disque de Montreaux. He released his second critically acclaimed solo album, "Kamakiriad," in 1993. In 2001 Steely Dan's "Two Against Nature" won the Grammy for Album of the Year and the duo was inducted into the Rock 'n' Roll Hall of Fame.

Jazz pianist Warren Bernhardt is an acclaimed solo recording artist who has toured with Steely Dan, Simon and Garfunkel, Carly Simon and many others.

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PLAYING, WRITING AND ARRANGING

with Warren Bernhardt

70 minutes

Music enclosed

This lesson provides rare insights into the musical thinking of one of the most influential songwriters and arrangers in modern American popular music. Steely Dan's Donald Fagen reveals how traditional twelve-bar blues and R&B structures can be the basis for unique and sophisticated compositions. Along with jazz pianist Warren Bernhardt, Donald breaks down the keyboard arrangements to three great Steely Dan hits penned with long-time partner Walter Becker—*Chain Lightning*, *Josie and Peg*—as well as solo works, *On the Dunes* and *Tea House on the Tracks*.

Play along with Donald and Warren as they take you through the grooves, chord changes and riffs that define these unique songs. Starting with straight-ahead blues ideas, they trace the development of each piece by altering the bass lines and chord voicings and exploring the harmonic and rhythmic characteristics that give each tune its singular structure.

By sharing his vast experience in popular music, Donald Fagen provides you with powerful tools to enhance your own playing, writing and arranging, giving you insights into the songs and musical ideas that inspired a generation of musicians.

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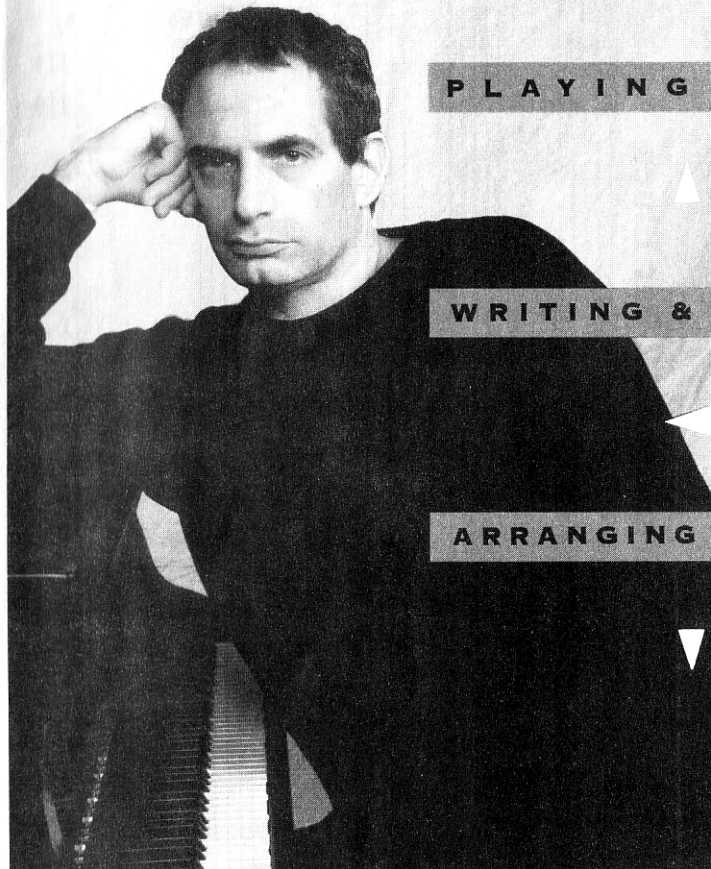
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DONALD FAGEN

CONCEPTS FOR JAZZ/ROCK PIANO



PLAYING

WRITING &

ARRANGING



Standard 12-bar Blues

(In A Major)

Arranged by
Donald Fagan

$\text{♩} = \text{♩} \text{ } \overset{-3-}{\text{♩}}$ (shuffle)

The first system of the 12-bar blues is written in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The bass line consists of a sequence of eighth notes: A2, C3, E3, G3, F#3, E3, C3, A2, G#2, E2, C2, A1. The treble clef is empty for the first two bars.

The second system continues the 12-bar blues. The bass line continues with eighth notes: G#2, E2, C2, A1, G#2, E2, C2, A1, G#2, E2, C2, A1. The treble clef is empty for the first four bars. In the fifth bar, there is a double bar line and the chord symbol **A7** is written above the staff. The treble clef contains a series of chords: A7, G#7, F#7, E7, D7, C7, B7, A7.

The third system continues the 12-bar blues. The bass line continues with eighth notes: G#2, E2, C2, A1, G#2, E2, C2, A1, G#2, E2, C2, A1. The treble clef contains a series of chords: A7, G#7, F#7, E7, D7, C7, B7, A7.

The fourth system continues the 12-bar blues. The bass line continues with eighth notes: G#2, E2, C2, A1, G#2, E2, C2, A1, G#2, E2, C2, A1. The treble clef contains a series of chords: A7, G#7, F#7, E7, D7, C7, B7, A7. The chord symbol **D7** is written above the staff in the fifth bar.

A7

E7

D7

1.
A7

2.

A7 A7/C# D7 D#° E7 A A7

Chain Lightning

Written by
Donald Fagen and Walter Becker

(shuffle)

A7 (6)

C#4

C/D

Gmaj7

First system of musical notation, measures 1-2. The key signature has three sharps (F#, C#, G#). The first measure is marked with a C/D chord and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord. The second measure is marked with a Gmaj7 chord and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord.

C/D

D7

Second system of musical notation, measures 3-4. The first measure is marked with a C/D chord and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord. The second measure is marked with a D7 chord and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord.

E7

E(6)

1.

A7(6)

Third system of musical notation, measures 5-6. The first measure is marked with E7 and E(6) chords and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord. The second measure is marked with an A7(6) chord and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord.

2.

A7 A7/C# D7 D#° E7 A A7

Fourth system of musical notation, measures 7-8. The first measure is marked with A7, A7/C#, D7, D#°, E7, A, and A7 chords and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord. The second measure is marked with A7, A7/C#, D7, D#°, E7, A, and A7 chords and contains a treble clef staff with a quarter rest followed by a half note chord, and a bass clef staff with a half note chord.

Peg

Written by
Donald Fagen and Walter Becker

Verse

A

Chords: Gmaj9, F#7 (#5, #9), Fmaj9, E7 (#5, #9), Ebmaj9, D7 (#5, #9), Cmaj7, G(2)/B, Cmaj7, G(2), Cmaj7, G(2), Cmaj7, G(2), Fmaj7, C(2), Fmaj7, C(2), Cmaj7, G(2), Fmaj7, C(2), Cmaj7, G(2), Gmaj7, D(2), Fmaj7, C(2), Cmaj7, G(2).

Chorus

Cmaj7 G(2) *no repeat on D.C.* **B** Cmaj7 G(2)

Am7 (sus4) Em7 (sus4) Cmaj7 G(2)

Am7 (sus4) Em7 (sus4) A(2)/C# Cmaj7 G8 F#7

Bm E7 (#5, #9) Am7 C/D *to Coda no repeat first time through* Cmaj7 G(2)/B

Interlude

Cmaj7 G(2) F#m7 Bm7 Em7 Bm7 Cmaj7 *D.C. al* ⊕

Coda

F#m7 Bm7 Em7 Bm7 Cmaj7 Cmaj7 G(2)

MUSIC

Josie

Written by
Donald Fagen and Walter Becker

Introduction

8ba

8ba

3 3 *loco* B \flat /E \flat E7 (#5, #9)

C/F D \flat (2)/G \flat Dm 7

A Verse
Dm 7

G/C F/B \flat C/F B \flat /E \flat Dm 7

Detailed description: The score is written in 4/4 time with a key signature of one flat (Bb). The introduction consists of two staves. The top staff is a melodic line with eighth and sixteenth notes, and the bottom staff is a bass line with eighth notes and rests. The first staff of the introduction is marked '8ba' and has a '7' above it. The second staff is also marked '8ba' and features two triplet eighth notes followed by a 'loco' section with a Bb/Eb chord and an E7(#5, #9) chord. The verse section begins with a guitar line (top staff) and a bass line (bottom staff). The guitar line has a '7' above it and is marked with chords C/F, Db(2)/Gb, and Dm7. The bass line is marked with a square box containing the letter 'A' and a double bar line with a repeat sign, followed by the text 'Verse' and 'Dm7'. The final staff of the score shows a sequence of chords: G/C, F/Bb, C/F, Bb/Eb, and Dm7.

G⁹ F/B^b C/F B^b/E^b Dm⁷

C/F D/G Dm⁷ Dm⁷ B^b/E^b **B** E7 (#5, #9) A7 (#5, #9)

Chorus

Dm⁷ E^bmaj⁹ E7 (#5, #9) A7 (#5, #9) Dm⁷ G⁹

Gm⁹ C13 C⁶/F B^bmaj⁹ E7 (#5, #9)

A7 (#5, #9) to Coda **C** Interlude

E7 (#5, #9) A7 (#5, #9) D. S. al \oplus

⊕ Coda

8ba

8ba

loco $E_b \text{maj}^9$

On the Dunes

Written by
Donald Fagen

Introduction

D D \flat C $C \text{maj}^9$ $F\sharp 7 (\sharp 5, \sharp 9)$ $F\sharp m^7$ $G\sharp m / C\sharp$

$E m^7$ $F\sharp m^7$ G^6 / A $D \text{maj}^7$ $C \text{maj}^9$ $F\sharp 7 (\sharp 5, \sharp 9)$

$F\sharp m^7$ $G\sharp m / C\sharp$ $E m^7$ $F\sharp m^7$ G^6 / A $D \text{maj}^7$ $C \text{maj}^9$ $A 13 (\sharp 5, \flat 9)$

Verse

A

Dmaj7 G⁹ (#11) G⁹ Bm⁷ B^b7 (b5)

Am⁷ A^b13 (#11) Fmaj⁷/G (no 3d) G⁷ Fmaj⁷/G (no 3d) Dm/G

Bm⁷ D13 (sus4) Gmaj⁹ C#7 (#9) F#7 (b9) Bm⁷ F# F bass bass

E bass E13 A7 (#5) 1. Dbass E/D F13 B^bmaj⁹ F/E^b A7 (b5, b9)

2.

Bridge

Dbass Dmaj7 C⁹ (add 6) Dmaj7 B D7 F/F#

G(6.9) G⁶ Gmaj⁷ G⁶ G13 F#13 F13 E13 F#m⁷ (sus)

F#7/G G° E7/B (sus4) E13 (b9) Gmaj7/B A13 (no 5th) Em7 (sus) Cmaj9 G/A A13 (b5, b9)

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

Last Verse
 [C] Dmaj7 G9 (#11) G9 Bm7 Bb7 (b5)

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

Am7 C/D Dbass C/D Ab9 (#11) Fmaj7/G G7 (no 3d) Fmaj7/G Dm/G (no 3d)

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

Bm7 D13 (sus4) Gmaj9 C#7 (#9) F#7 (b9) Bm7 F# bass bass

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

E bass E13 A7 (#5) Dmaj7 C9 Dmaj7 [D] repeat and fade C Cmaj9

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

F#7 (#5, #9) F#7 G#7/C# Em7 F#m7 G6/A Dmaj7 Cmaj9 (#11)

ritard last time

Musical staff with chords and notes. The notes are mostly eighth and quarter notes, with some rests. The chords are indicated above the staff.

Teahouse on the Tracks

Written by
Donald Fagen

Introduction

Fmaj7/G G7 Fmaj7/G G7 Fmaj7/G G7

Fmaj7/G G7 Fmaj7/G G7 Fmaj7/G G7

Bm7 (b5) E7 (b5) Fmaj7/Bb G7 **A1** Bbmaj7/C C7

Bbmaj7/C C7 Bbmaj7/C C7 Bbmaj7/C C7

Bbmaj7/C C7 Bbmaj7/C C7 Dm9 (maj7) Dm9

Dm(6)9 Dm9 **A2** Bbmaj7/C C7 Bbmaj7/C C7

B \flat maj7/C C7 **B \flat maj7/C C7** **B \flat maj7/C C7**

B \flat maj7/C C7 **E \flat maj7/F F7** **E \flat maj7/F F7**

B \flat (6, 9) **A \flat m⁶ A \flat m**

[B] Fmaj7/G G7 **Fmaj7/G G7** **Fmaj7/G G7**

Fmaj7/G G7 **Fmaj7/G G7** **Fmaj7/G G7**

Bm7 (\flat 5) **E7 (\flat 5)** **Fmaj7/B \flat G7** **[C] C13 G13**

C13 **F13** **E \flat maj9** **E7 (\flat 5, \flat 9)**

D \flat maj7/E \flat E \flat 7

D \flat maj7/E \flat E \flat 7

A \flat maj7/B \flat B \flat 7

A \flat maj7/B \flat B \flat 7



E \flat maj7/F \sharp F \sharp 7

E \flat maj7/F F7

1.
E \flat maj9 Am7 (#5)



D Vocal

E \flat 13

D13

2. E \flat maj7/F F7

E \flat maj7/F F7



B \flat (6, 9)

A \flat m 6 A \flat m



E Tag (repeat several times)

Fmaj7/G G7

Fmaj7/G G7

Fmaj7/G G7



Fmaj7/G G7

Fmaj7/G G7

Fmaj7/G G7



Bm7 (b5) E7 (b5)

Fmaj7/B \flat G7

\oplus G7



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