jamorama! piano

Advanced Book

Acknowledgments.

The Jamorama Piano series was created on behalf of Rock Star Recipes LTD.

Author & Music: Ashleigh Southam.

Edit & Graphic Design: Unica Design LTD

Multimedia Content: Rock Star Recipes Studios

Publisher: Rock Star Recipes LTD

Welcome to Advanced Techniques for Piano

The aim of this book is to follow on from the second book in the Jamorama Piano series. This book has a variety of different advanced musical concepts and songs that are designed to take the intermediate player through to the advanced level.

This book covers a variety of concepts that can be useful in many different piano learning contexts. A lot of the content can be applied to learning classical music with information on performance directions, unusual time signatures and more on triplet playing. This book will also be helpful to any student that's looking to go in another direction, maybe looking to play in a more contemporary style. This book also includes information on voice leading, soloing and reading chord symbols.

This book has been written in an easy to follow, straight forward way. There are, however, quite a few complicated musical aspects that may take a little longer to learn than previous concepts. The important thing is that you spend time practicing each of these new concepts.

Throughout the book there will be some references back to the earlier books and some of the concepts that are discussed in them. It may be helpful to keep the other books handy to use as a reference.

I've also included the Jamorama Piano Progress Tracker so that you can have a checklist of all the techniques you can expect to learn in the course. It is a reminder for yourself to show all the skills that you have learned, and how many more you've got to go.

As you go through the book simply tick off the corresponding lesson or skill on the Progress Tracker once you have mastered it, and move on to the next lesson! Commit yourself to ticking off the skills you learn as you go and see your improvement instantly!

Ruth

Hear a personal message from Ruth!

Table Of Contents

Welcome....3
Table of contents....4
Jamorama Piano Progress Tracker....5

Chapter 1. Where we left off....6
Minor scales and their chord progressions....6
B natural minor....7
B harmonic minor....7
B melodic minor....8
Primary chords of B harmonic minor....9

Chapter 2. Some new concepts....10
Playing bass lines with chords....10
Playing bass notes....10
Here is the bass line to a song....10
Adding chords....11
What it all means....13

Chapter 3. Chord symbols....14
Reading chord symbols....14
More about symbols....16
Reading chord symbols with music....17
Reading rhythm symbols with chord symbols....19

Chapter 4. Voice leading....20
More about chords....20
Voice leading continued....21
Voice leading with the melody....24

Chapter 5. Ledger lines....25
Beyond two ledger lines....25

Chapter 6. E major....26
Primary chords of E major....27

Chapter 7. Triplets....28
More triplets to learn....28
Quarter note triplet....28
Half note triplet....29
Sixteenth note triplets....30
Revision Test: Part Five....31
Revision Test: Part Five Answers....32

Chapter 8. More on time signatures....33
Some other time signatures to learn....33
Compound time....34

Chapter 9. Demi-semi quavers....35

Chapter 10. Transposition....37
What is transposition?....37

Chapter 11. More on intervals....38

Chapter 12. More on melodies....39
Repetition....39
Phrase structure....40
Phrase structure continued....41
Harmonic aspects of melodies....42

Chapter 13. Circle of fifths....44

Chapter 14. Performance directions....45
Performance directions continued....46
Performance directions continued....47
Performance directions continued....48
Revision Test: Part Six....49
Revision Test: Part Six continued....50
Revision Test: Part Six Answers....51

Every time you see these buttons, play the indicated track or video!

Jamorama Piano Progress Tracker

Lesson or Skill	Page #	Date	Signature
☐ B natural minor	.....	.....	.....
☐ B harmonic minor	.....	.....	.....
☐ B melodic minor	.....	.....	.....
☐ Primary chords in B harmonic minor	.....	.....	.....
☐ Playing bass notes	.....	.....	.....
☐ Playing bass lines with chords	.....	.....	.....
☐ Reading chords symbols	.....	.....	.....
☐ Reading chord rhythm symbols	.....	.....	.....
☐ Voice leading with chords	.....	.....	.....
☐ Voice leading with melody	.....	.....	.....
☐ Beyond the staff: ledger lines	.....	.....	.....
☐ E major key signature	.....	.....	.....
☐ Primary chords of E major	.....	.....	.....
☐ Quarter note triplets	.....	.....	.....
☐ Half note triplets	.....	.....	.....
☐ 6th note triplets	.....	.....	.....
☐ Duple time signatures	.....	.....	.....
☐ Compound time signatures	.....	.....	.....
☐ Demi-semi-quavers (32nd note)	.....	.....	.....
☐ Transposition	.....	.....	.....
☐ Minor 3rd interval	.....	.....	.....
☐ Melody: Repetition	.....	.....	.....
☐ Melody: Phrase structures	.....	.....	.....
☐ Circle of Fifths; To find a key signature	.....	.....	.....
☐ More Performance Directions:	.....	.....	.....

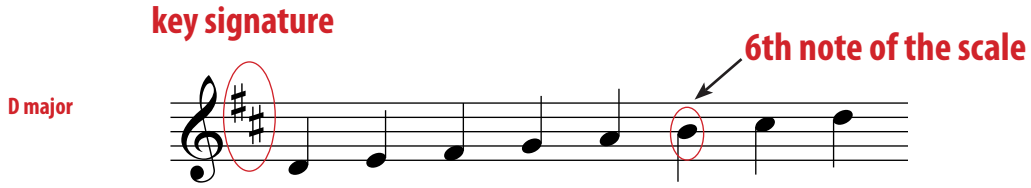
Chapter 1. Where we left off

Minor scales and their chord progressions.

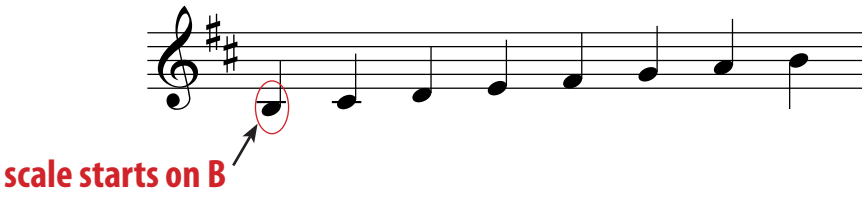
If you remember, the last thing we were looking at in book two were the chord progressions of a couple of minor keys.

The last minor key we were looking at was E minor. Next, we're going to take a look at B minor.

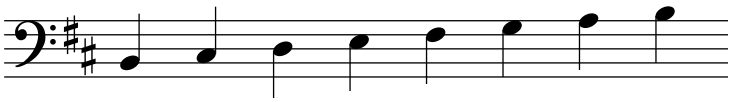
If you look back, you'll see how we get minor scales. The relative major key of B minor is D major. This is because B is the 6th note in the D major scale. So first we'll look at the D major scale. You will remember that D major has two sharps in it. F♯ and C♯



If you remember,we create the natural minor key using the same notes that are in D major, but we start the scale on the 6th note, B. This time the scale starts on B, except down an octave.



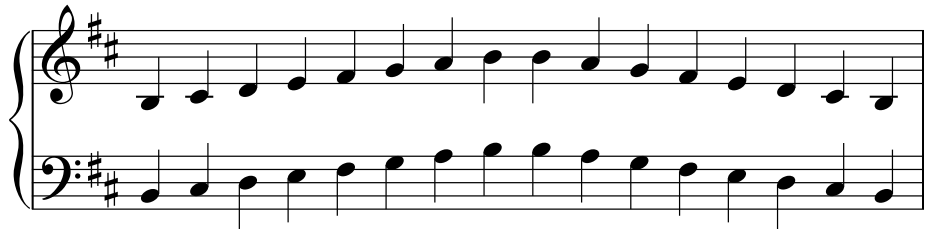
Here is the same scale played in the left hand.



B natural minor

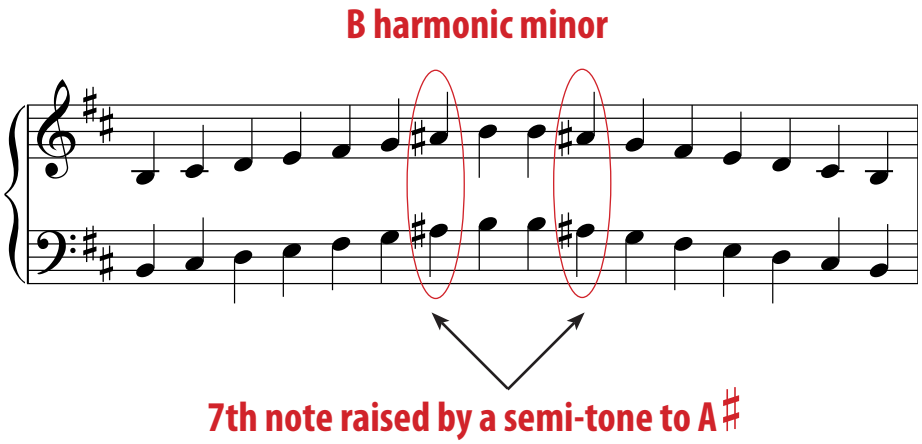
We learned that there are three types of minor scale: the natural minor, harmonic minor and the melodic minor. The **natural minor** we have just looked at.

Here is the B natural minor ascending and descending:



B harmonic minor

In the **harmonic minor** scale, the 7th note is raised up a semi-tone (or half step). So, in the B harmonic minor, the 7th note, the A, gets raised up to A♯.



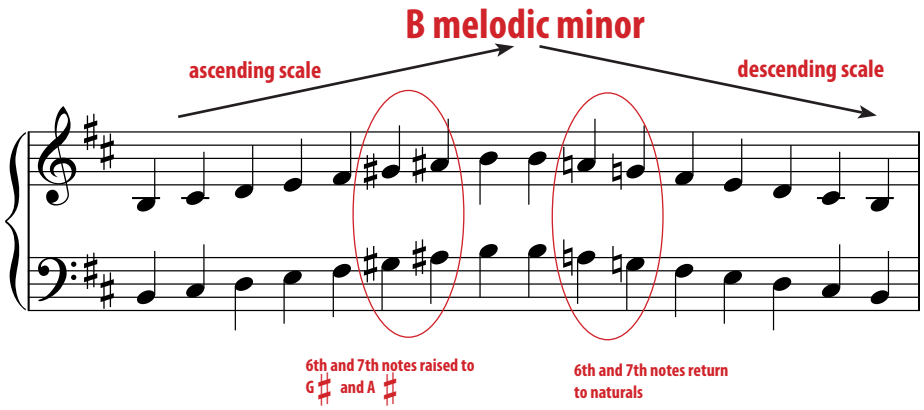
If you remember, the harmonic minor is the most commonly used minor scale. So, when we come to talking about the chords that are in the minor scale we mean the harmonic minor.

B melodic minor

The last of the minor scales for us to look at is the **melodic minor**. The melodic minor scale uses different notes depending on whether the scale is ascending or descending.

On the ascending scale, the 6th and 7th notes are raised a semi-tone (half step). The 6th note in the B melodic minor, G, is raised to G♯. While the 7th note, A, is raised to A♯.

On the descending scale the notes are the same as those you would play in the natural minor scale. So, on the way down you play the natural minor scale. This means that the 6th (G) and 7th (A) notes are now played as naturals.



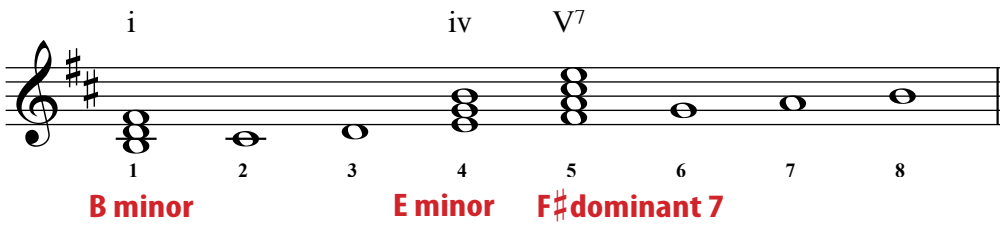
Primary chords of B harmonic minor

If you remember the previous books, after we looked at the minor scales we looked at the primary chords of the harmonic scale.

Now that we know the notes of the B harmonic minor we can form the three primary chords. We can use the same process we used earlier for getting the chords. This time we will play the V chord as a dominant 7 chord. If you want to, you can also practice playing your 7th chords by playing the other chords, the i and the iv chord, as 7th chords as well. This is up to your discretion.

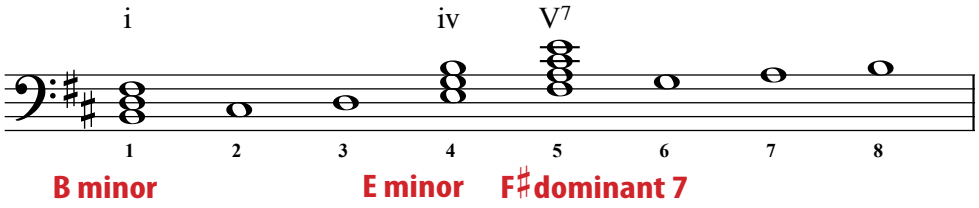
The primary chords of B minor are B minor, E minor and F♯7.

Position	Triad	Chord
1st note	B minor	i
4th note	E minor	iv
5th note	F♯ dominant 7	V7

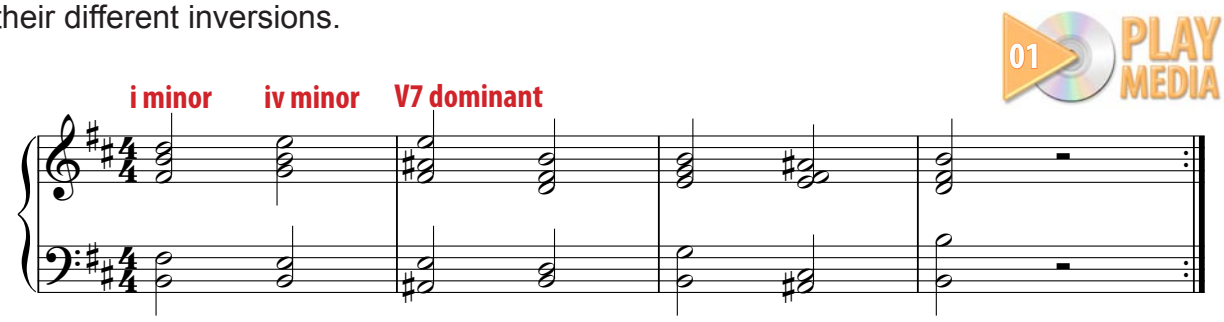


The V chord can be made into a dominant 7 chord to create the dominant pull toward the I chord creating a sense of movement within the progression.

Here is the same progression now for the left hand.



Now lets have a look at the same progression but try playing some of the inversions we've learnt and mix them up a bit to your own preference. Get used to playing the chords in their different inversions.



Chapter 2. Some new concepts

33 PLAY VIDEO

Playing bass lines with chords

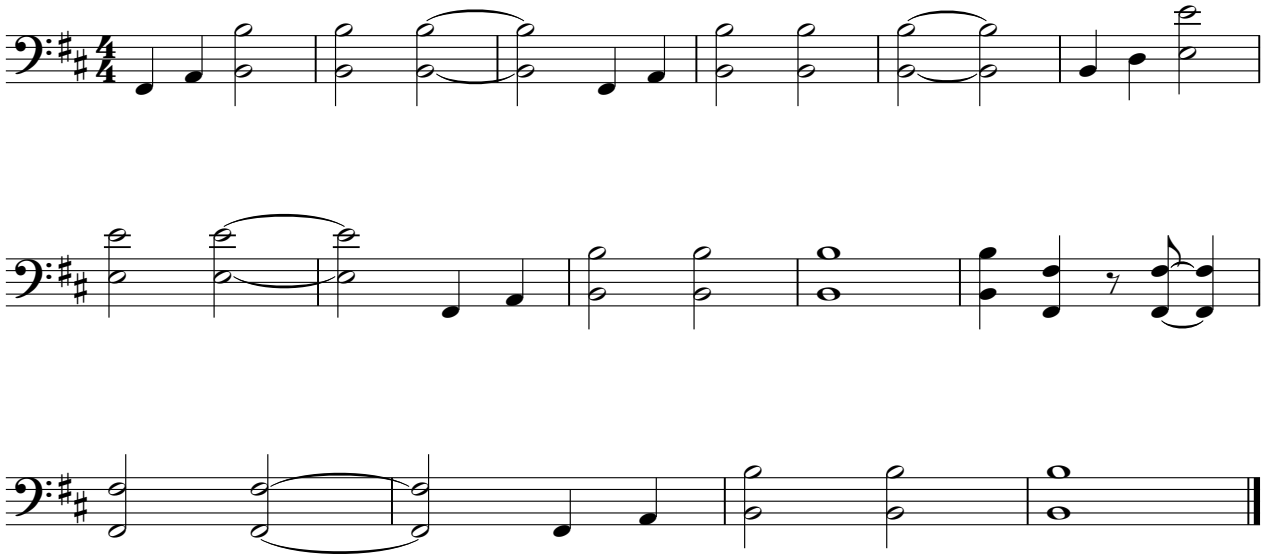
In a situation where you're playing with other people you might be required to play the bass notes of a song while still playing the chords. This may also be appropriate when playing solo piano as well.

Generally, instruments have certain roles. Some instruments are purely solo or lead instruments, some are purely rhythm instruments, and some can do several of these things. For example the saxophone is a lead instrument. It is capable of playing melodies of tunes, but by itself, it is incapable of playing harmonies or chords. The voice is the same. The piano however can play melody and harmony. So as an instrument it is very useful for what is called accompanying. Accompanying is where the piano plays the harmonic and rhythmic aspects while a lead instrument (e.g. a saxophone) plays the melody. A pianist can accompany a variety of different instruments. In circumstances where there is no bass player the piano is also capable of playing the bass notes as well as the harmonic structure. So if there is no bass then the piano can play the bass with the left hand and with the right hand play the chords. That way, when the piano is accompanying a lead instrument the full range and effect of the song is still there. This might be a lot to take in but the next example should make it easier to understand.

Playing bass notes

02 PLAY MEDIA

Here is the bass line to a song.



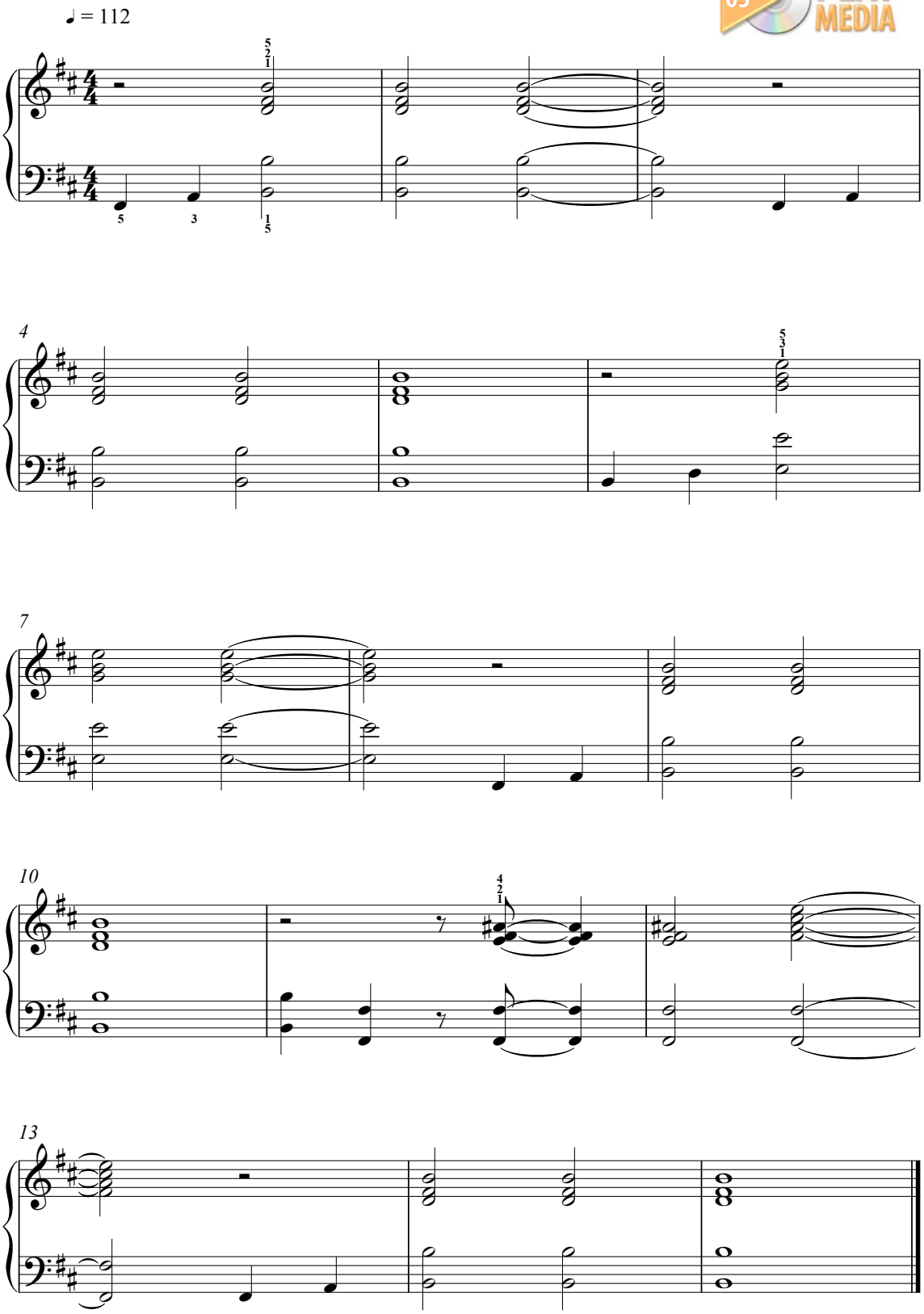
Play over this bass line several times so your left hand gets used to playing it. When you feel confident, we'll move on to the next step.

Adding chords

The next thing for us to look at now that we have the bass notes sorted out, is adding the right hand chords. This fills out the harmonic aspects of the song. You will also notice that the chords we are using are also the primary chords from the B harmonic minor scale. Take a look at the next page.

By learning to play bass notes with chords, you have the ability to play almost any standard pop song that you might hear on the radio!

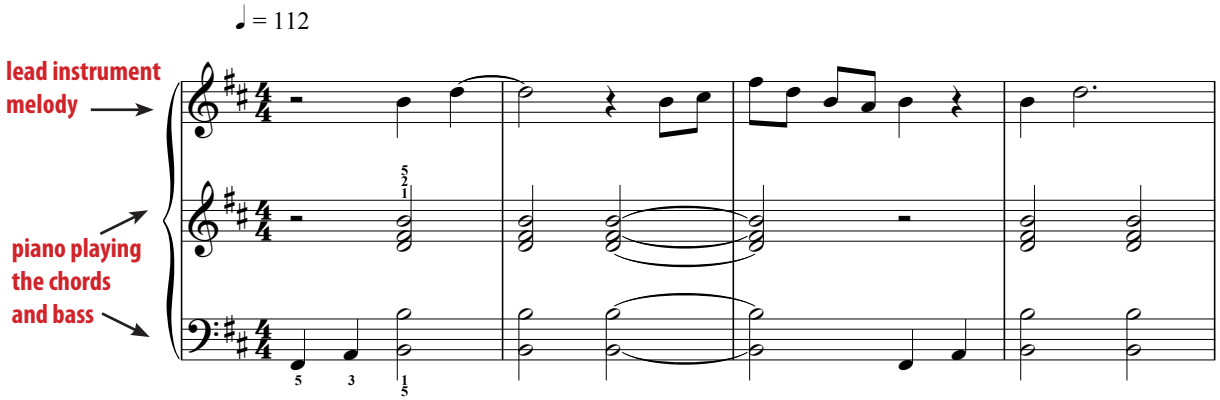

03
PLAY
MEDIA


♩ = 112
4
7
10
13

What it all means

Now that you can play the bass notes and the chords together, you can get another instrument to play the melody. What this means is that you can start to play with other musicians.

So, here is an example of music that has the bass line, the chords and the melody all together.



So now there are three staffs. The two bottom ones, the bass and one of the treble staffs, are for the piano. These bottom staffs have the bass notes and the chords. The very top staff is for the lead instrument and it has the melody in it.

This means that you can now play along with another instrument or singer.

A lot of music will appear like this; with the melody on a separate treble staff above the accompanying instrument.

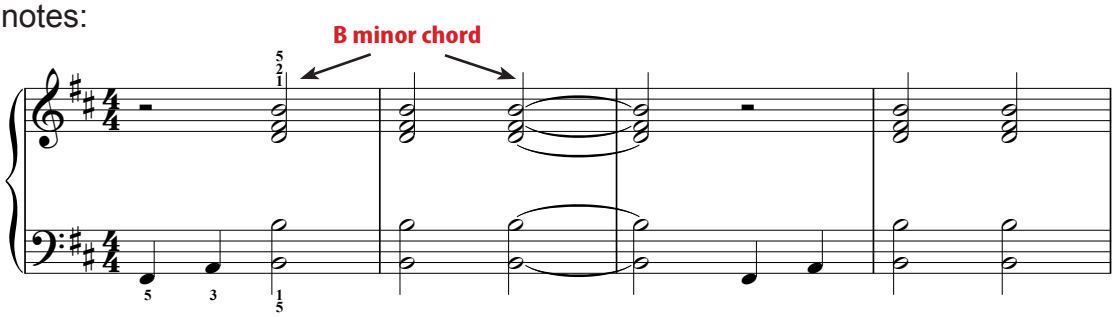
The next step for us now is to look at chord symbols.

Chapter 3. Chord symbols

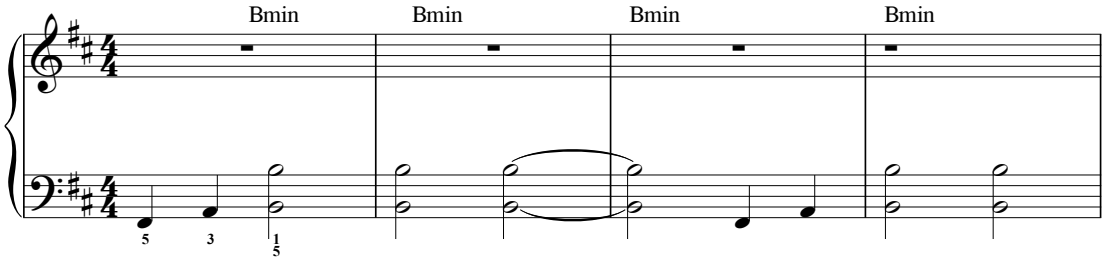
Reading chord symbols

What we'll do now is look at what to do when the music has chord symbols in it. Often music will be written with chord symbols rather than the chord written out as notes. For example, if there is a B minor chord in the music, there might be the B minor chord symbol instead of the actual B minor chord spelled out as notes.

Here's the same tune from the previous page with the B minor chord written out as musical notes:



Now we'll remove the B minor chord written out as notes and instead just have the B minor chord symbol:



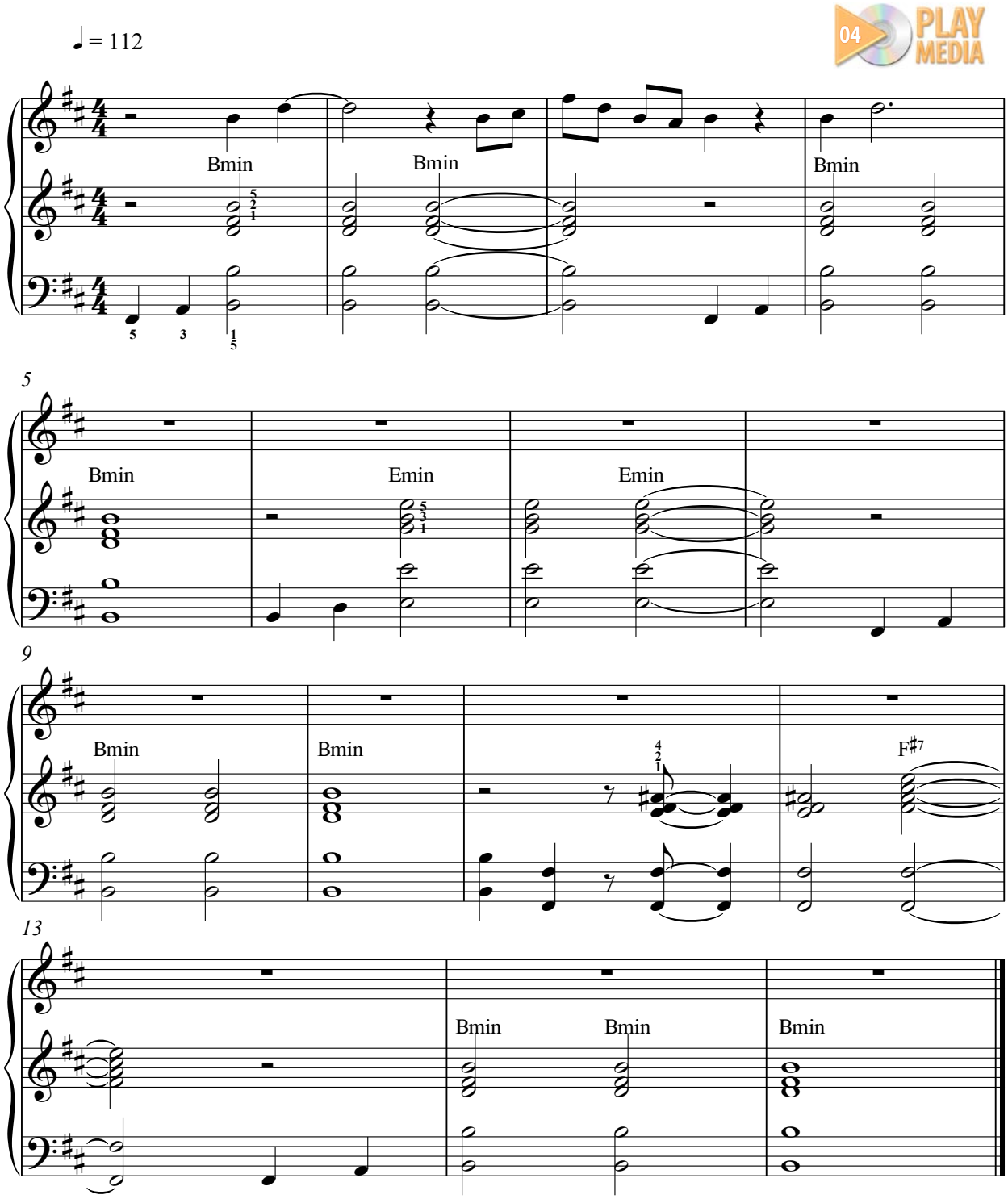
The 'Bmin' stands for the B minor chord.

What this essentially does is give the piano player more choice about how to play each chord. This way you get to choose the kind of inversion you want to play depending on how comfortable it is for you.

So now we will look at the same tune this time with the melody written out in the added treble staff as well as the chord symbols in the place where the notes would usually be.

The other chords to be aware of are the E minor chord and the F♯ dominant 7 chord. The E minor chord is represented as Emin, and the F♯ dominant 7 chord is represented simply as F♯7. If you need reminding of how these chords are made, look back a few pages. It's best to start memorizing all the chords we've looked at so far and all the separate inversions.

Here's the same song with the chord symbols added so you can see how the chord symbols relate to the notes played in the music.



More about symbols

A lot of music uses a variety of different symbols to represent the same chord. This usually depends on what the composer or publisher prefers. What this means for the student is that they need to be able to recognise all the various symbols that are used.

Here is a list of the various chord symbols. Have a look and try to remember which ones represent which chord.

Let's look at the chords we've played so far. We will use major, minor, and the subsequent 7th chords: dominant 7, major 7, minor 7 and the minor 7♭5. If you need a reminder about 7th chords, refer back to chapter 4 of the Intermediate book.

Here is how C major will sometimes appear. All of the following chord symbols stand for C major:

C, C$^{\Delta}$, Cmaj, Cma, CM

Now also the symbols for major 7:

C$^{\Delta 7}$, Cmaj^{7}, Cma^{7}, CM^{7}

The next chord to look at is the minor chord. All of the following chord symbols stand for minor:

C—, Cmin, Cmi , Cm

Now the symbols for minor 7:

C—^{7}, Cmin^{7}, Cmi^{7}, Cm^{7}

Next to look at are the dominant 7th chords:

C7 , Cdom^{7},

Lastly, we will look at the minor 7♭5 chord. All of the following chords stand for minor 7♭5:

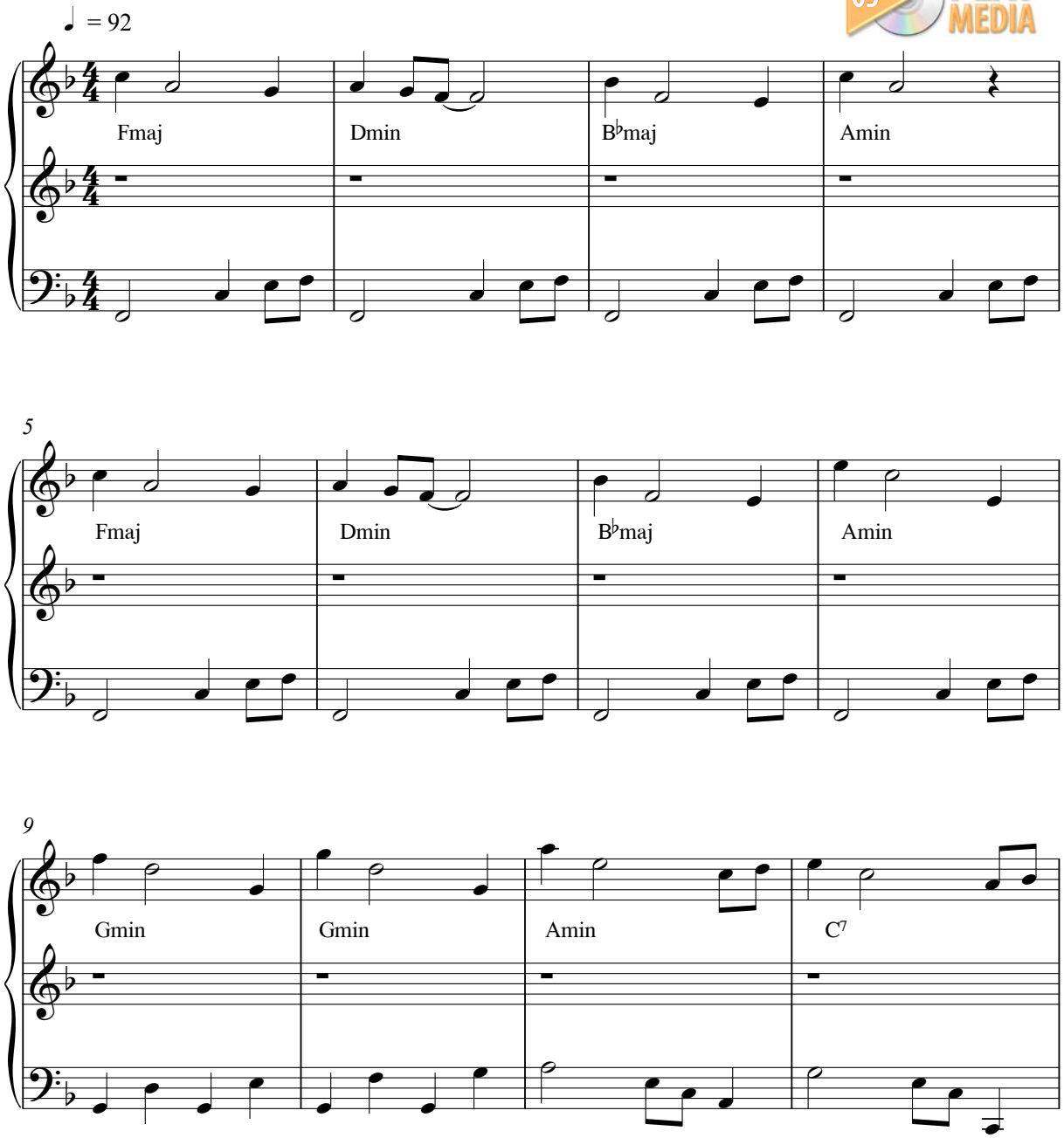
C—7♭5 , Cmin$^{7\,(\flat 5)}$, CØ7

Here are the chord symbols that will be used in the rest of the book (using C as an example):

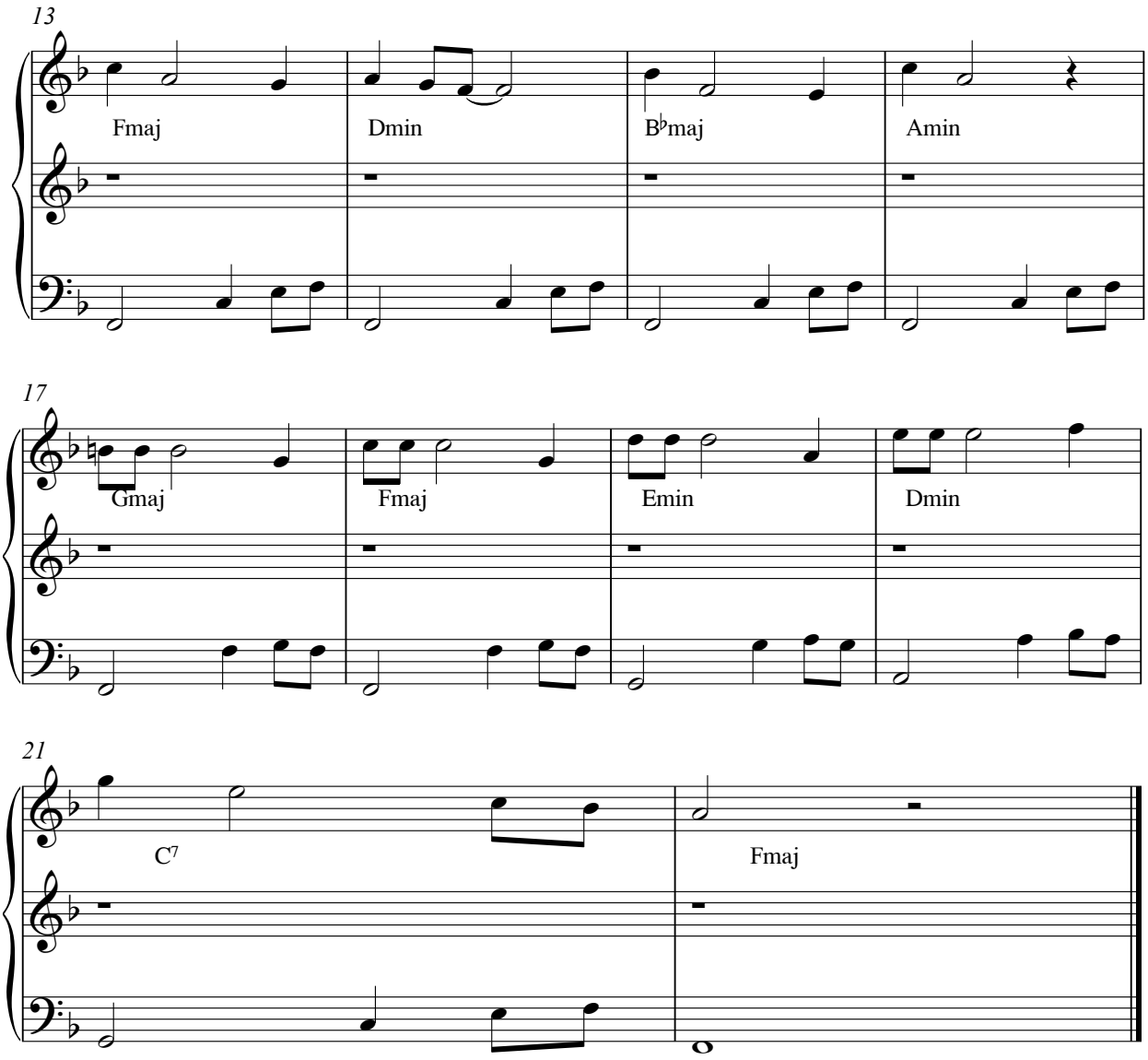
For C major	Cmaj	and C major7	Cmaj^{7}
For C minor	Cmin	and C minor7	Cmin^{7}
C dominant	C7	and C minor7♭5	Cmin$^{7\,(\flat 5)}$

Reading chord symbols with music

Here is a tune that has the melody and bass lines written and has chord symbols for you to read and learn. Take your time and figure out each chord. Each one of these chords have appeared in the piano books so far. If you need to, look back and find out how to play each one. Try using different inversions and see which ones you think suit the music best. Be careful of accidentals.



track five continued.



You're doing REALLY well!

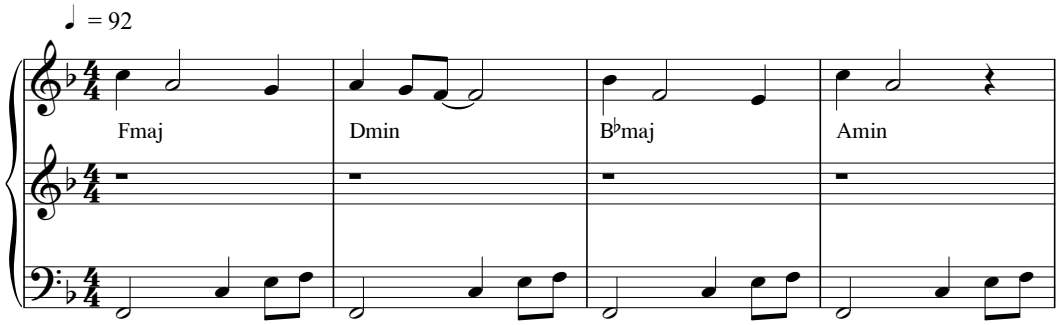
This stuff isn't easy....

keep up the good work

Reading rhythm symbols with chord symbols

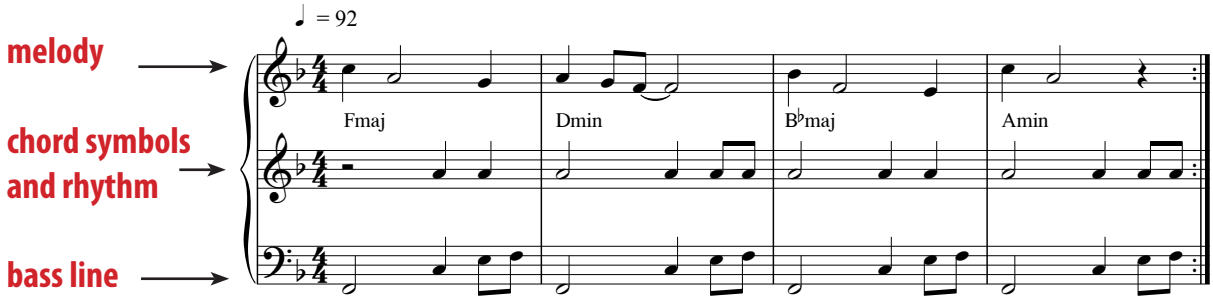
Sometimes in music the rhythmical placement of the chords are important to the song. In this case the chords are written as symbols, and rhythmic notation is used to show the rhythm to play.

For example, here is the tune you've learned with just the chord symbols:



Now we will put in the rhythm notation that indicates what rhythm to play. How to play the chords (which inversions you use) is still up to your discretion but where the rhythm of the chords is important to the tune, there will be rhythm notation showing the rhythm you play.

You will see that the rhythmic note appears as the note 'A' on the treble staff where the chord would normally be. This is just the rhythmic notation telling you what rhythm to play. So don't play the note 'A' but play the chord written using the rhythmic pattern shown in the treble staff.



A lot of contemporary music will be written this way, with only the most important aspects on the music and the rest down to the discretion of the pianist. It is important to recognise and master the various ways that music is written in order to play a piece the way the composer intended it to be played.

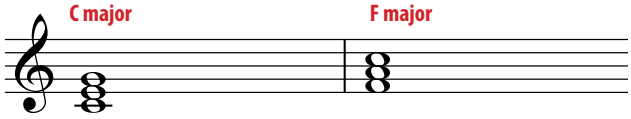
Chapter 4. Voice leading

More about chords

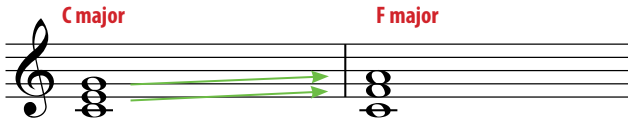
The next thing we're going to look at is voice leading. We've already touched on the basics of voice leading indirectly but now we'll have a look at what voice leading actually is.

To start with, it's about chords. Voice leading refers to the movements of notes that are within the chords. The idea behind it is that when you are changing chords in a piece of music, you play the inversions that require the least amount of hand movement. It's about trying to move smoothly from one individual chord to another without awkward jumps or leaps. The 'voice' part of the chord refers to the notes in respect to their placement in the inversion of the chord.

For example, lets look at a C major triad in root position moving to an F major triad in root position.



Now we'll play C major triad in root position moving to an F major triad in 2nd inversion.



When playing these chords you will notice the middle 'voices' (or notes) rise. So the middle voice of the C chord, the E, goes up to the F. Also the top 'voice' of the chord rises from G to A. In this way the voices are being 'led'.

So instead of thinking about chords purely as vertical and separate from each other, we are now looking at the notes as being horizontal and the notes linking across from one chord to another. This way the chord progression has its own kind of internal melody.

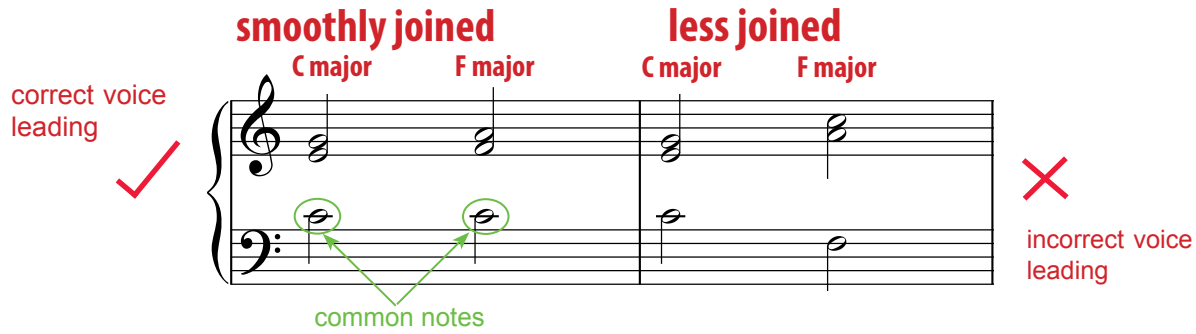
Voice leading is the internal movement between chordal notes in a chord progression. It is important that the individual chord voices move smoothly from one chord to another. This is achieved by using the inversions that require the least amount of movement.

Your hand position will stay in the same position and not jump around from chord to chord, so that the chords are all in a certain range within the keyboard.

Voice leading continued

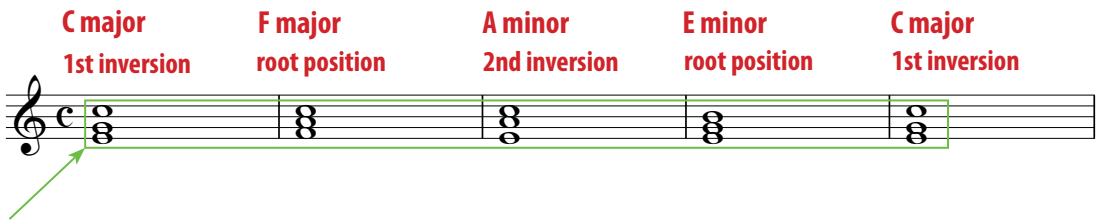
The next example is a chord progression that shows how to keep the chords in the same range using voice leading principles. When referring to range or register, we mean the range of notes that appear in the music, range being from the lowest notes to the highest in the music staffs. Range or register can also be referrering to the capabilities of an instrument or a voice.

The idea in this example is that when you change chords, you play the chord inversion that requires the least amount of movement between each voice (or notes). This idea keeps a smooth joined melody within each harmony.



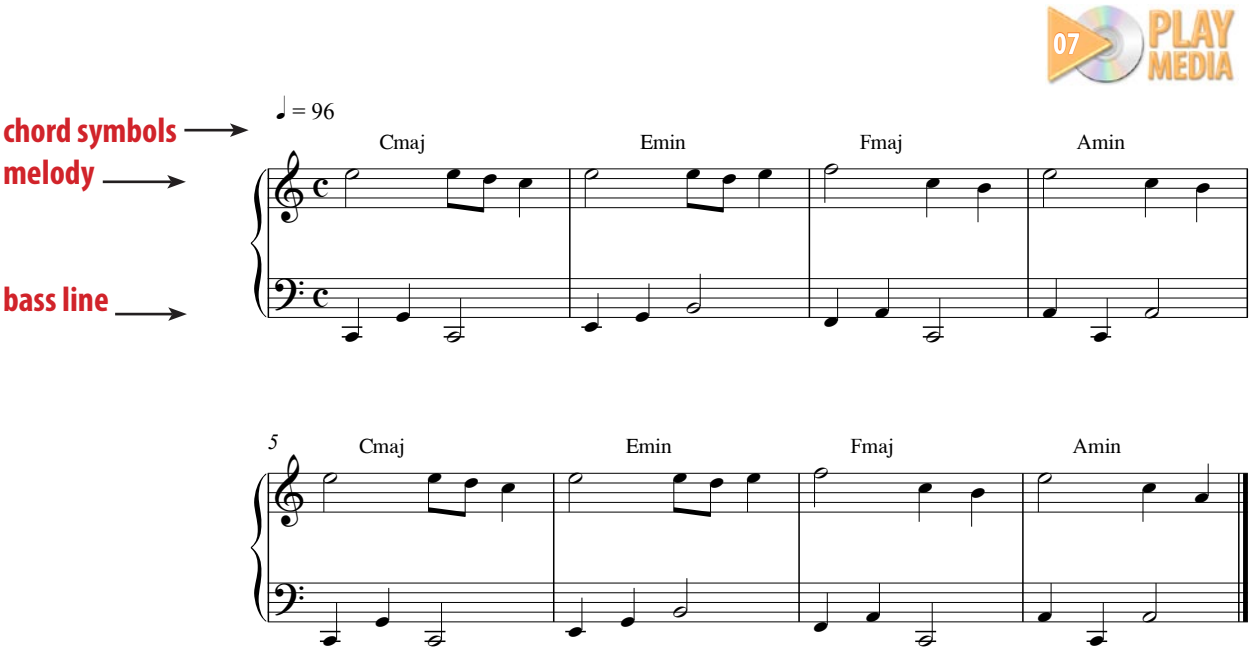
If the new chord has any notes in common with the chord before it, then often those notes should be repeated in the new voice. Basically, use common notes as frequently as possible. As you see in the example above, the first bar has the chords connected smoothly whereas the second bar is far less connected.

Here's an example of the inversions you would use for creating good voice leading. Notice each of the different inversions keep the notes in the same register. They are all smoothly joined from each chord to the next.



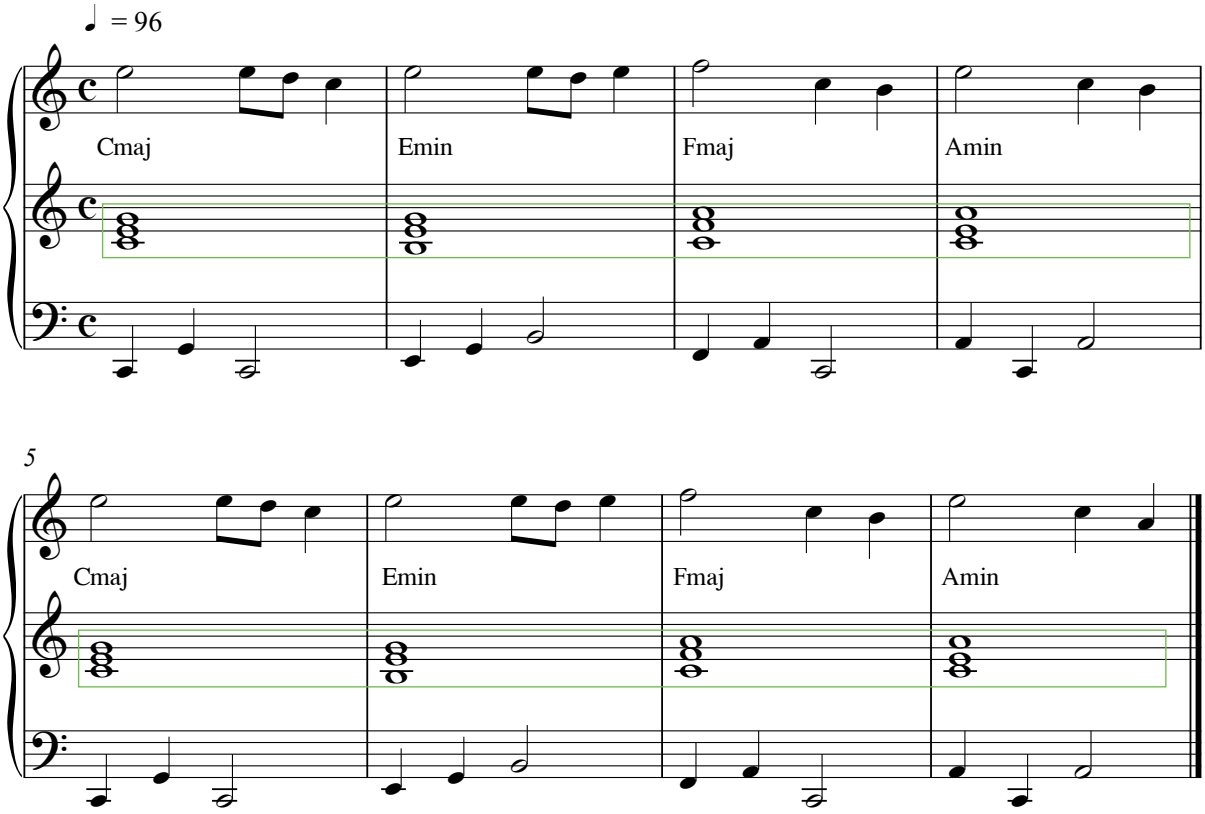
All the notes stay within the same register.

Here's a little chord chart with a melody line and bass line. See if you can use voice leading for the chords. Take your time and work out which inversions to use and which have the most interesting and nice sounding 'voices'.



Here's an example of how you might play the exercise from the previous page. This is just one way of playing the chords using good voice leading. You might have played the chords slightly different. There are several ways that these chords could be played using good voice leading. This is just an example.

The green box surrounding the chords show how they stay within a similar region.

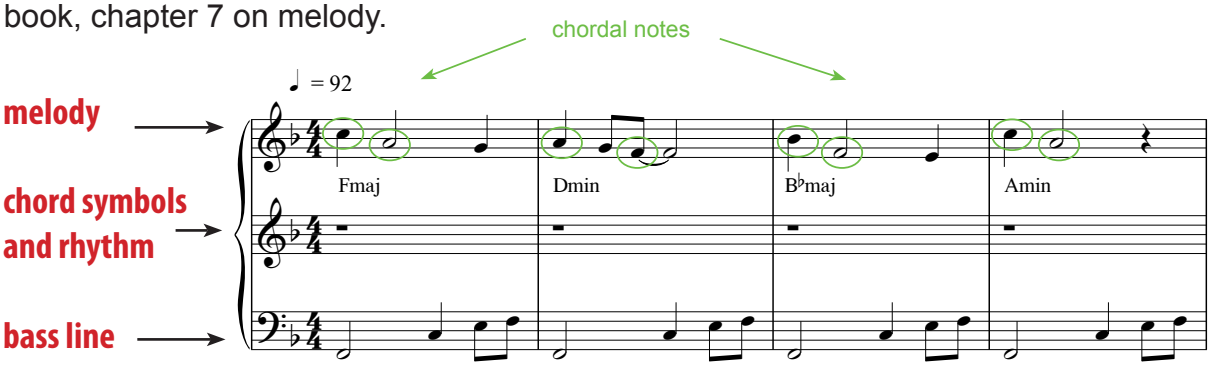


Voice leading with the melody

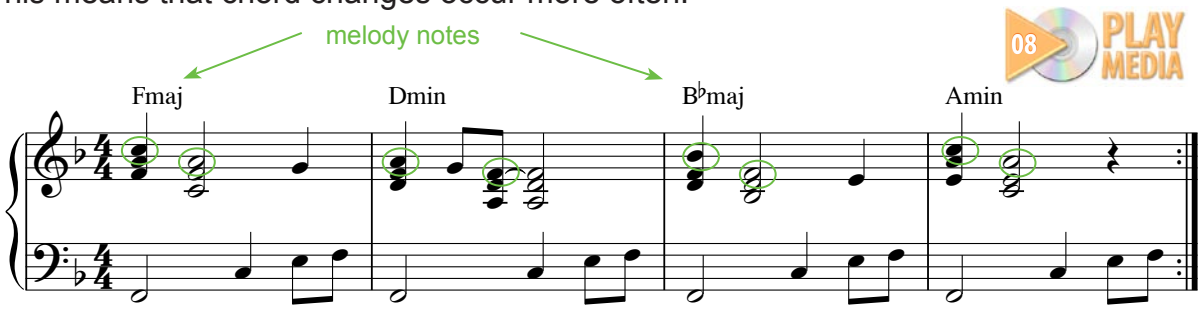
The next thing we're going to look at is a technique that lets you play the melody, the chords and the bass lines. This technique is very effective for playing solo piano. It is also a very common feature in piano music that accompanies vocals.

The idea is quite similar to voice leading. The principle here is that you voice the chord so that the melody note is always the top voicing.

Here are the first four bars of track five again, written with the melody, chord symbols and bass line. Notice, with the exception of a couple of notes, that all the melody notes are chordal notes. It might be helpful here to look back at your Introduction to Jazz piano book, chapter 7 on melody.



The next step is to voice chords the so that the melody line is played in the top voicing. This means that chord changes occur more often.



In places where the melody notes are also chordal notes you can play the chord voiced in such a way that the melody is in the top part of the chord.

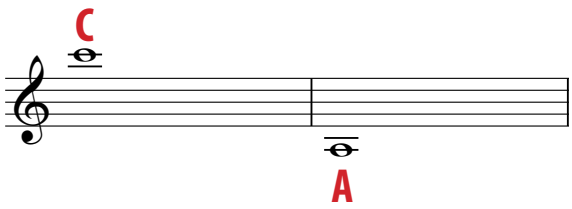
Where there is a non-chordal note, the note is played by itself. Most of these notes are passing notes. When you see a non-chordal passing note, for the moment just play it without the chord. Every time you see a chordal melody note, play the chord and voice it so the melody is at the top of the chord. Listen to track 8 and you will hear how much nicer it sounds than track 5. Compare the difference and try playing the rest of the song using the melody to lead the voicings. Take your time and be patient, this is quite a complicated skill to master.

Chapter 5. Ledger lines

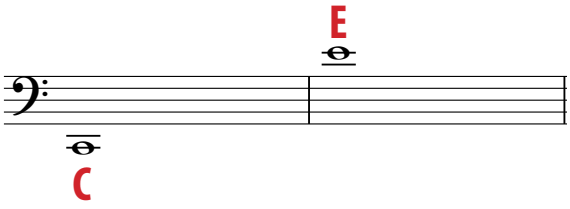
Beyond two ledger lines

We're now going to briefly look at notes that go beyond two ledger lines. So far most of the notes we've looked at have only gone to two lines above or below the staves.

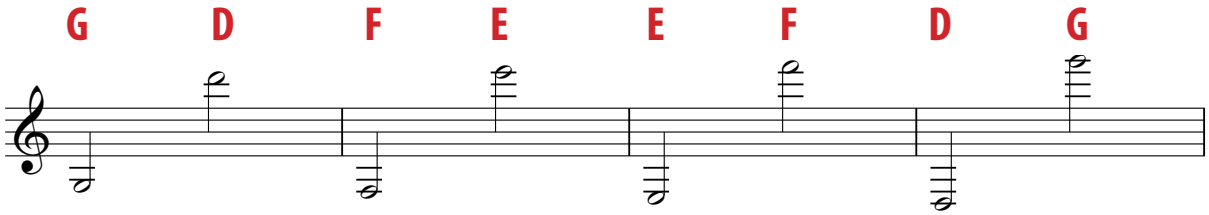
Here in the treble clef



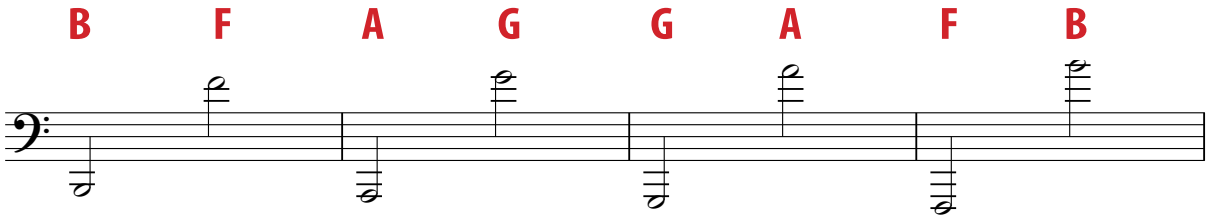
and here in the bass clef



Next, we're going to look at the notes that are beyond two ledger lines.
Here are a few notes that you might find on the extended treble clef:



Now the extended ledger lines in the bass clef.



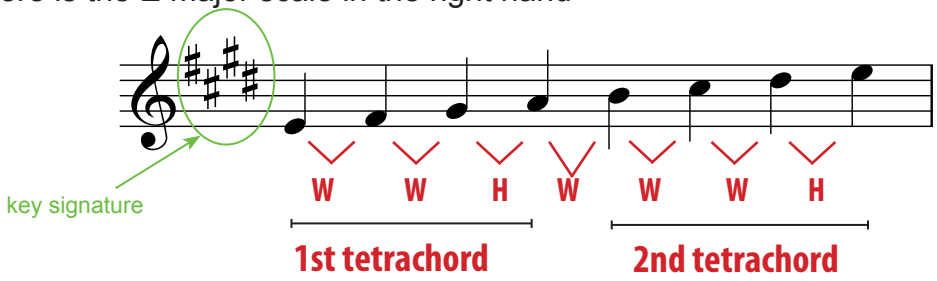
Usually what happens when the notes get low enough on the treble staff, the staff will change and you'll play the notes in the bass clef. When the notes are high enough in the bass clef, the staff will usually change also and the notes will be played in the treble staff. This staff changing occurs whenever the notes are out of the normal staff range for more then a few notes. This is to make it easier and quicker to tell which notes to play.

Chapter 6. E major

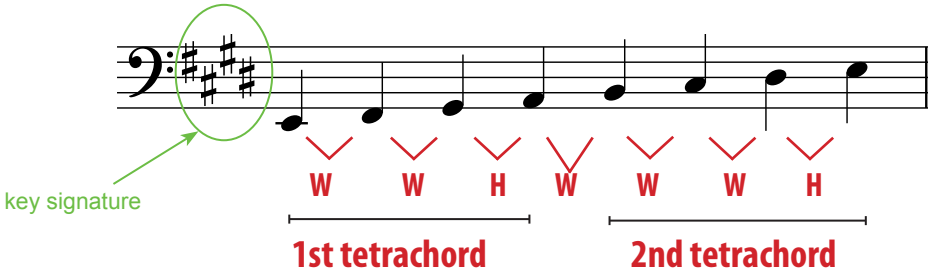
To get the major scale we will use the two tetrachords joined by a whole note method. Remember that a tetrachord goes; whole note, whole note, half note. A major scale will always go; whole note, whole note, half note, whole note, whole note, whole note, half note.

E major has four sharps. F♯, C♯, G♯, D♯.

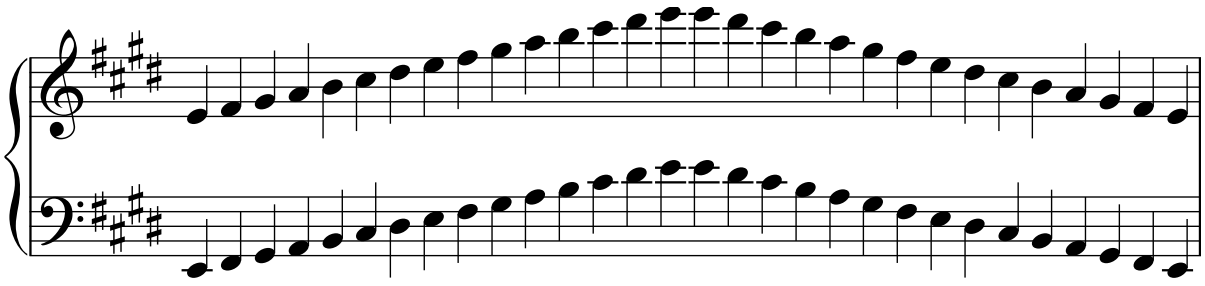
So here is the E major scale in the right hand



Here is E major in the left hand



Now play both hands together over two octaves.

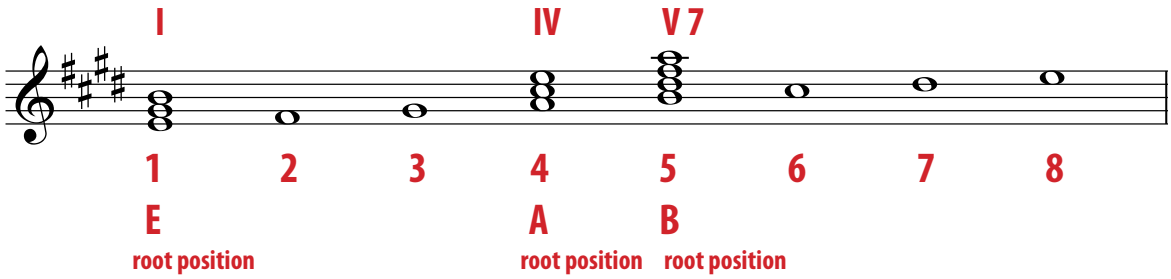


Primary chords of E major

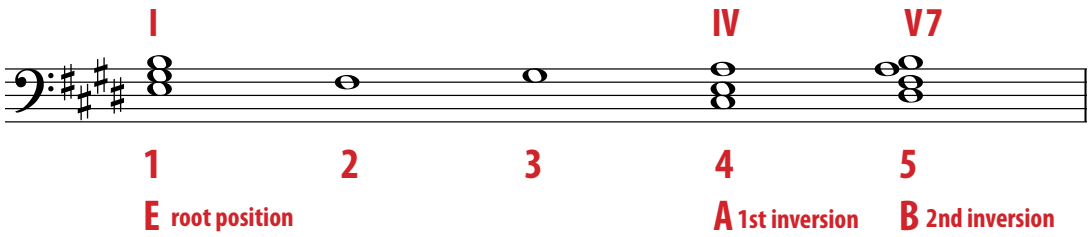
At this stage you can play the primary chords as 7th chords or just as triads. It's up to you as to which you prefer.

The three primary chords of E major are, E, A and B.

Position	Chord	Progression
1st note	E major	I
4th note	A major 7	IVmaj 7
5th note	B dominant 7	V 7



The next thing to look at is the same chord progression in the left hand with some inversions.



Chapter 7. Triplets

35 PLAY VIDEO

More triplets to learn.

So far, the only triplets we've looked at are eighth note triplets. There are also quarter note triplets, half note triplets and sixteenth note triplets.

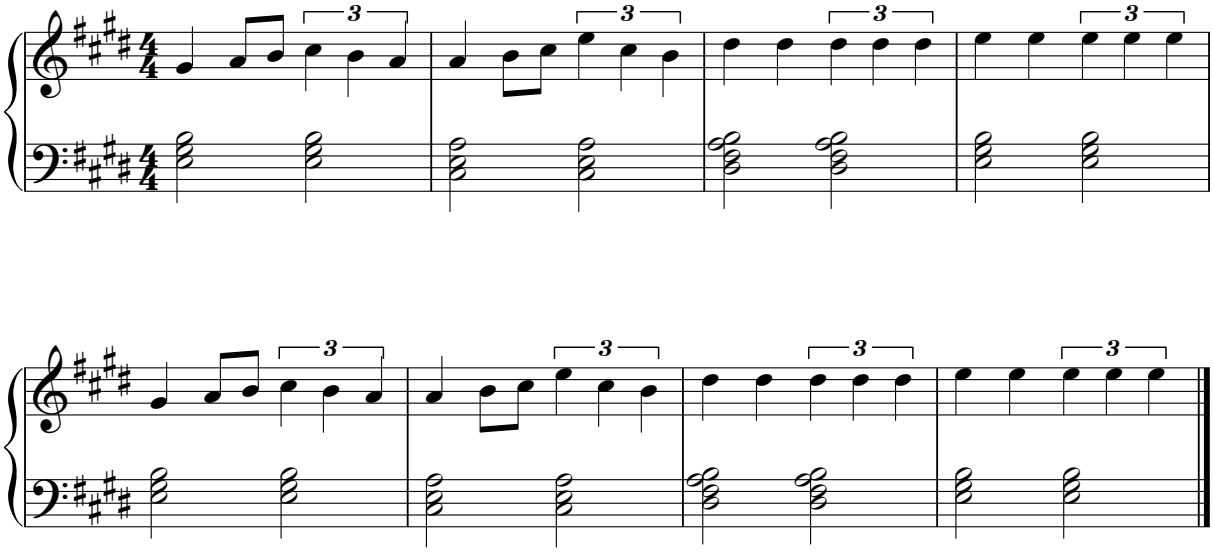
You will remember when studying triplets that the principle behind playing them is that you play them in the time of two normal notes. With the eighth note triplets you will recall that you play three eighth notes in the time you would usually play two normal eighth notes.

Quarter note triplet

First we'll look at the quarter note triplets. Here you play three quarter notes in the space you would normally only play two normal quarter notes, or one half note. The "3" above the notes means that they are played as triplets.

Here's a small exercise to look at and listen to so you can hear how a quarter note triplet sounds. Triplets sound most effective when they are in contrast to normal quarter notes.

09 PLAY MEDIA

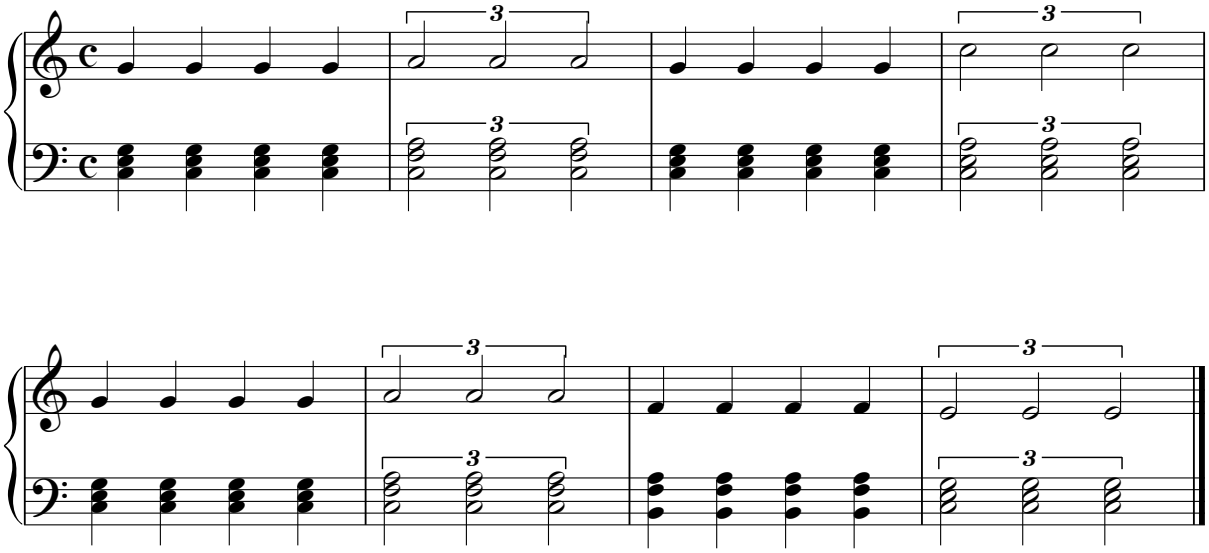


Half note triplet

Half note triplets use the principle that you play three half notes in the time you would play two normal half notes.

One way to think of it is this: In the bars where there are half note triplets, think of these bars as a bar of $\frac{3}{4}$ except played in the time you would play a normal bar. Try this exercise. Have a listen to the track carefully and you will hear how the chords are played.

10 PLAY MEDIA



Playing triplets is quite difficult so if you cant get it right away that's okay, they are quite complicated. I still have to concentrate when playing triplets!

You are doing really well.....

Triplets are hard to master and with all these techniques you're learning you'll be a pro in no time!!!!

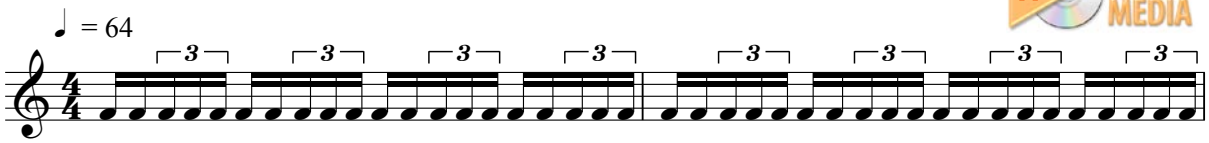
Keep it up.....

Sixteenth note triplets

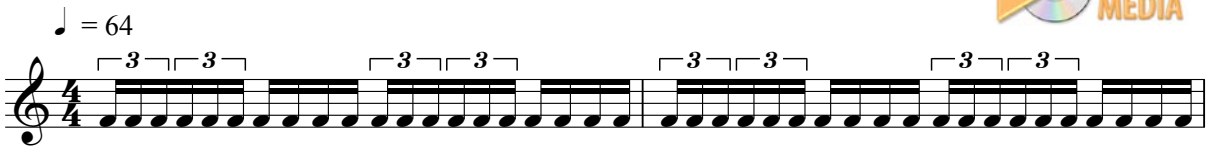
These are quite a bit harder because naturally they're a lot faster to play. The same principles apply with sixteenth note triplets as those taught in regards to eighth, quarter and half note triplets. You play three sixteenth note triplets in the time you would play two normal sixteenth notes, or one eighth note.

Because sixteenth note triplets are quite complicated due to their speed, there are a few exercises and examples here. Listen carefully to the next couple of tracks and try and play exactly what you hear. Take your time in listening. See if you can follow the music with your eyes while listening to the tracks.

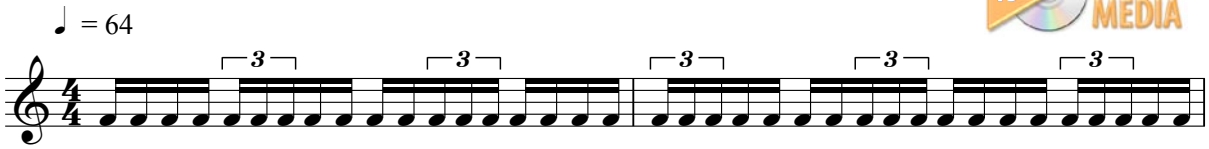
This track has very little harmonic information. This is so you get used to the timing of the triplets rather than worrying about which notes to play.



Here's another example of sixteenth note triplets so you can hear how they sound in a different rhythmic pattern.



By now you should be hearing the difference between normal sixteenth notes and sixteenth note triplets. It isn't easy so here's another example.



Sixteenth note triplets aren't very common but are still important to be able to play. As you practise more and more triplet notes you will find them easier to play.

Revision Test: Part Five

1. What does this symbol **C-7** stand for?

   a. Play the C scale beginning on C and descending 7 notes.
   b. Symbol for the C minor 7 chord
   c. Symbol for the C minor chord played 7 times
   d. Symbol for the C major chord played 7 times

2. What is the term used to describe the inversion of chords to provide smoother movement from one chord to the next?

   a. chord cohesion
   b. chord inversion
   c. inner voice inversion
   d. voice leading

3. What note is on the second ledger line up above the treble clef stave?

   a. A
   b. B
   c. C
   d. D

4. What is the key signature of E major?

   a. F#
   b. F# C#
   c. F# C# G#
   d. F# C# G# D#

5. How many triplet quarter notes fit in to a bar of 4/4?

   a. 3
   b. 4
   c. 6
   d. 12

6. How many triplet 16th notes fit into a half note?

   a. 8
   b. 12
   c. 16
   d. 32

Revision Test: Part Five Answers

1. (b) C-7 is the symbol for the C minor 7th chord.

2. (d) Voice leading is the term to describe when a chords original position is inverted and transposed to make the progression easier to play with less and smoother movement between chords.

3. (c) The 2nd ledger line above the treble stave is C.

4. (d) E major has 4 sharps.

5. (c) 3 triplet quarter notes fit into the duration of 2 normal quarter notes. So four quarter notes= six triplet quarter notes.

6. (b) 3 triplet 16th notes fit into the duration of 2 normal 16th notes. There are eight 16th notes in a half note.

Well done! What was your score out of 6?

If you got 4 or more correct then you are doing very well and can proceed to the next lesson with confidence! If you got less then 4 correct simply go back and try the test again..this time refer to your book to find the answers!

Chapter 8. More on time signatures

36 PLAY VIDEO

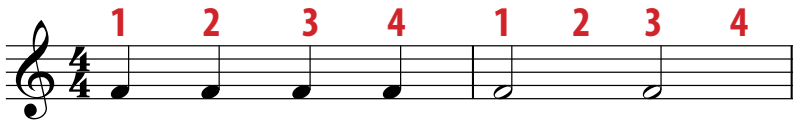
Some other time signatures to learn

The time signatures we have looked at so far are the most common. There are some others that need to be looked at in case you come across them.

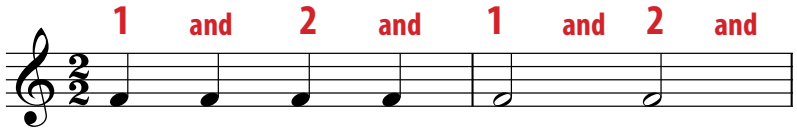
Music that has two beats per bar is said to be in 'duple' time regardless of whether the beats are whole notes, half notes or quarter notes. So if it can be divided up into two's, then it's in 'duple' time.
The same goes for music that has three beats per bar. We call that 'triple' time. Similarly if the music can be divided into four notes of any description, then we call that 'quadruple' time.

When a song is in $\frac{2}{2}$ it means it is in "cut time". So everything gets cut in half. This means there are the same number of quarter notes in each measure as in a normal measure of $\frac{4}{4}$ but you only count 2 beats per bar. So what that means is that a half note gets one beat and a quarter note counts as a half beat.

Here's a simple bar of $\frac{4}{4}$

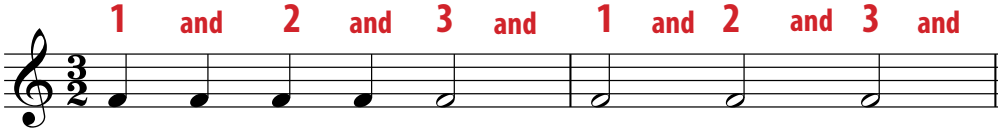


Here's the same phrase written in $\frac{2}{2}$



So it's almost exactly the same as the bar of $\frac{4}{4}$ except the way you count each bar is slightly different. What this means is that when you get into more complicated time signatures like $\frac{3}{2}$ then the differences are more noticable.

Here is a similar phrase written in $\frac{3}{2}$



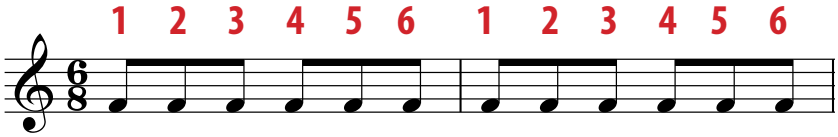
So the principle is that whenever the time signature has a $\mathbf{2}$ on the bottom, that every note gets halved. It's a fairly uncommon time signature and you probably won't encounter it for a while but when you start to play more complicated pieces you may come across it, that's why it's important to learn these principles.

Compound time

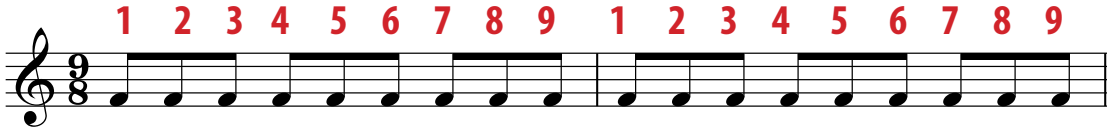
Compound time signatures are ones where the bar is divided up into three. We've already looked at $\frac{6}{8}$ as a time signature. There are couple of other compound time signatures to look at as well. Again, these are not very common but good to know.

The 8 at the bottom means you use the value of an 8th note to divide your bar. It also means the bars are now evenly divided into three's. So for $\frac{6}{8}$ you use six 8th notes in every bar.

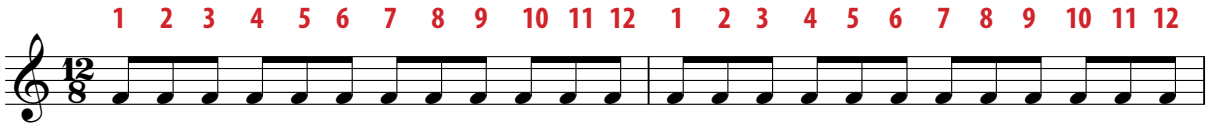
So here is a bar of 8th notes in $\frac{6}{8}$



Now a bar of $\frac{9}{8}$ The same principles apply it's just now there are nine 8th notes for each bar.



Similarly with $\frac{12}{8}$, there are now twelve 8th notes in each bar.



Chapter 9. Demi-semi quavers

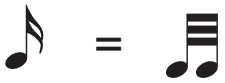
This is the lowest denomination a note can become. The demi-semi-quaver is quite difficult to play because of it's speed. You won't need to play any demi-semi-quavers in this book but it's important to know a little bit about them. They are a little scary at first but keep practising and be patient. If you can't play them at the right pace, don't worry. Speed is one of those things that comes with time and practise.

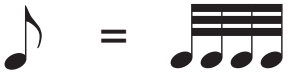
A demi-semi-quaver looks like this on it's own: 

Here is it's corresponding rest: 

More often they will appear in a group like this: 

So, a demi-semi-quaver is only half the length of a semi-quaver.

So two demi-semi-quavers equals one semi-quaver: 

Four demi-semi-quavers equals one eighth note: 

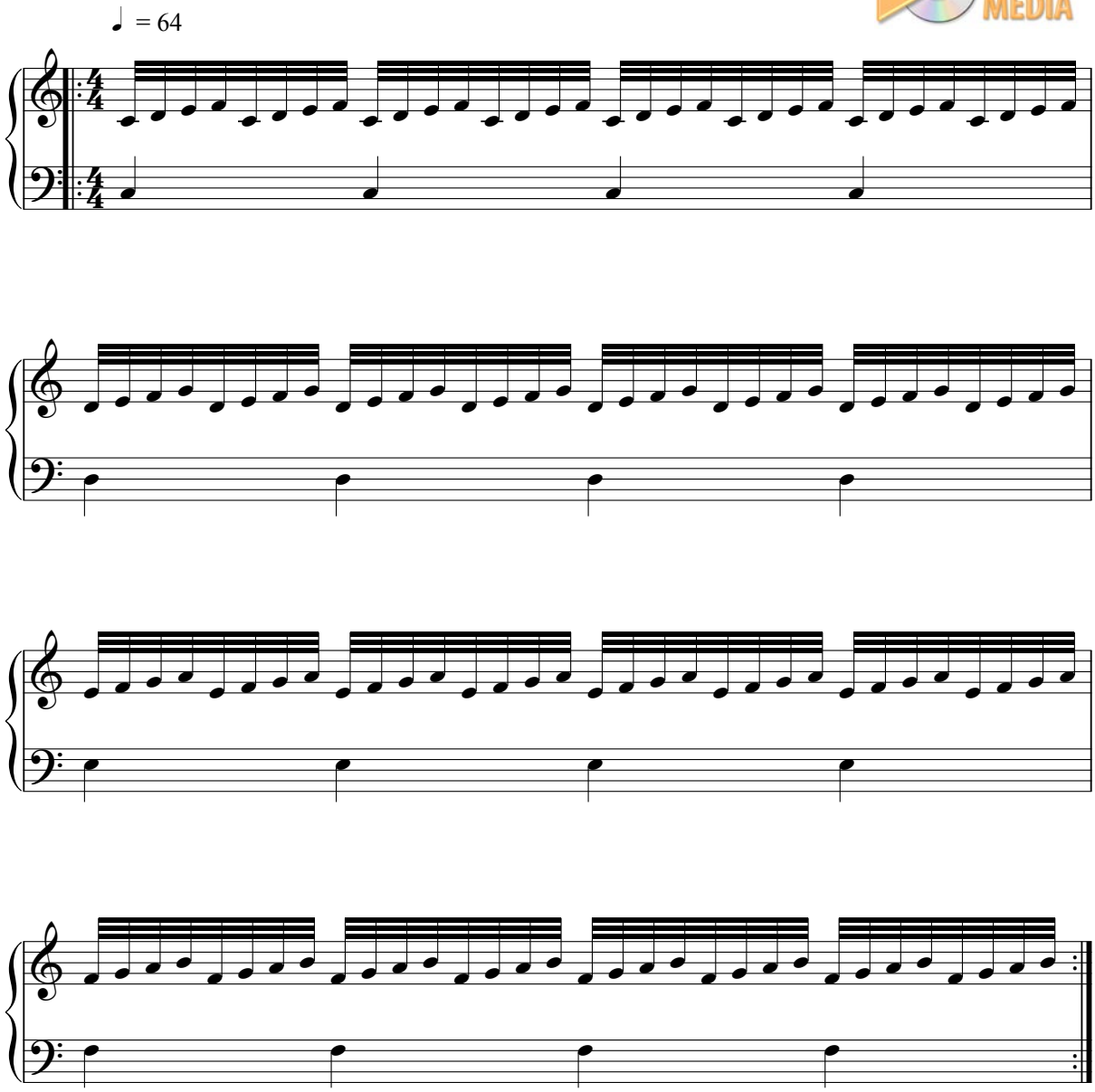
Eight demi-semi-quavers equals one quarter note: 

Have a listen to this next example. If you can, try and play along. It's also a good exercise to get your fingers playing faster.

It starts off quite slow at 64 beats per minute. Try it slower to begin with then gradually get faster and faster. It's important to be patient. Make sure you get every note evenly and cleanly before you try to play it faster.

To play 'cleanly' you need to play each note just as it is written. Be careful not to press any extra notes by accident.

14 PLAY MEDIA



Remember that the double bar line with two dots seen at the end of the piece is an indication for you to repeat the whole piece over again! The audio track plays through just once as an example.

Chapter 10. Transposition

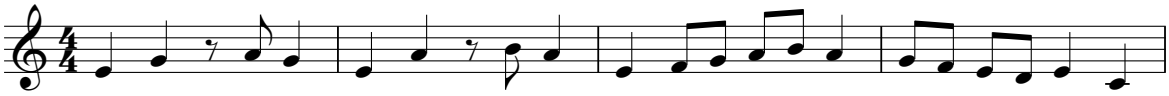
What is transposition?

If you transpose something it basically means that you shift the pitch of all the notes in the piece, both melodic and harmonic, evenly all at once.

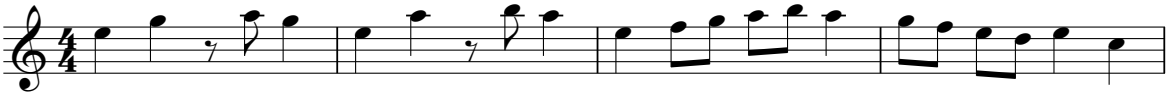
It also means to play the piece in a new key different to the original key. In doing this you change the pitch of the notes either up or down.

To start with we'll look at transposing notes an octave. This simply means that you take a note, or set of notes and move them eight notes (an octave) up or down.

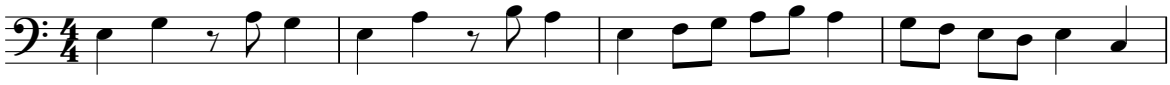
Here is a simple melody:



Now transposed up an octave:



Now the original melody transposed down an octave and this time it's played in the bass clef:



You can see that transposing is really quite simple. For the moment we'll leave transposing there. It does get a lot more complicated later on when you try to transpose melodies and chords into other keys. It sometimes means that you have to transpose a piece by a 5th or a 4th. That's when things can get a little tricky.

You can practice transposing pieces that you've learnt so far. Try transposing them by an octave to begin with. You will find that the melodies have been written specifically for the range they are already in. When you transpose them you change their effect. But as an exercise in learning how to transpose it is useful to play around with transposing pieces by an octave.

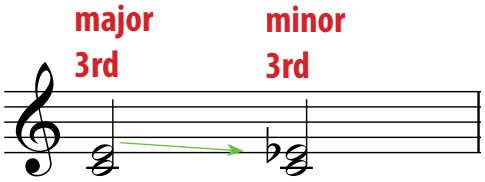
Chapter 11. More on intervals

We've already covered a lot on intervals but now we're just going to revise and look at the names of some we haven't covered.

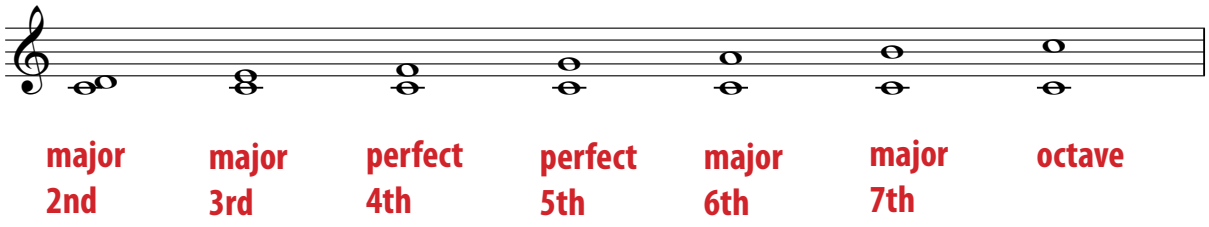
You will remember when looking at notes that are a fifth apart we call them a 'perfect' fifth. Notes that are a fourth apart are called a 'perfect' fourth. Notes that are an octave apart are also considered 'perfect', except we just call those intervals octaves. In the major keys the other intervals are 2nd, 3rd, 6th and 7th.

The other intervals we have looked at are the minor intervals. These are the intervals in the minor keys. To get minor intervals all you need to do is take the normal interval and flatten it by a semi-tone. So if you wanted to get a minor 3rd, you just play the major 3rd and flatten it by a semi-tone.

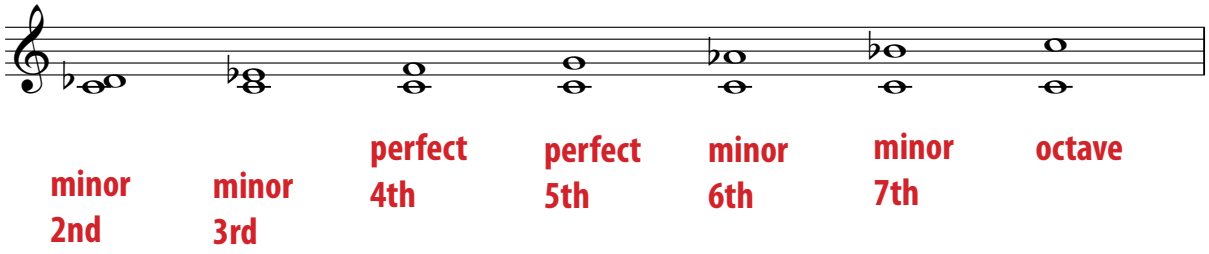
So here the E is the major 3rd of C, so to get the minor 3rd we just flatten it to E♭



Here is a table of all the major intervals. Using C as the key note.



Now the minor intervals using C as the key note. You will see that each interval can be obtained from the major interval by flattening it by a semi-tone.



There are still more intervals to look at but that will be later. For now these intervals cover everything you need to know about intervals.

Chapter 12. More on melodies

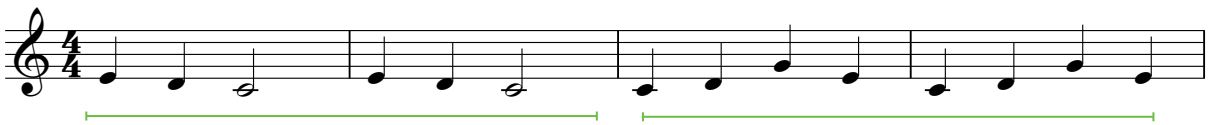
Repetition

In this chapter we're going to look at what constitutes melody. We now know about intervals and using chordal notes and non-chordal notes. The next thing to look at is extended melodies.

There are many different ideas about what good melodies are and why they are successful. To begin with we're going to look at the idea of repetition. Music seems to use repetition in a large amount of varying contexts. In chord progressions for example, we've seen many that repeat the progression every 4 bars or so. With melody it's similar. The idea is that listening to music is like learning a new language; if the words are repeated to you they are more memorable and their effect is greater.

Often the repetition of the music is not always exact. A lot of the time it's a development of the original idea or musical theme. There are many aspects that can be altered slightly. There is a fine line between keeping the repetition recognizable and interesting, and not having enough change and the music gets boring.

Here's a simple melody that uses repetition of the first two bars and then a different phrase for the second two bars.

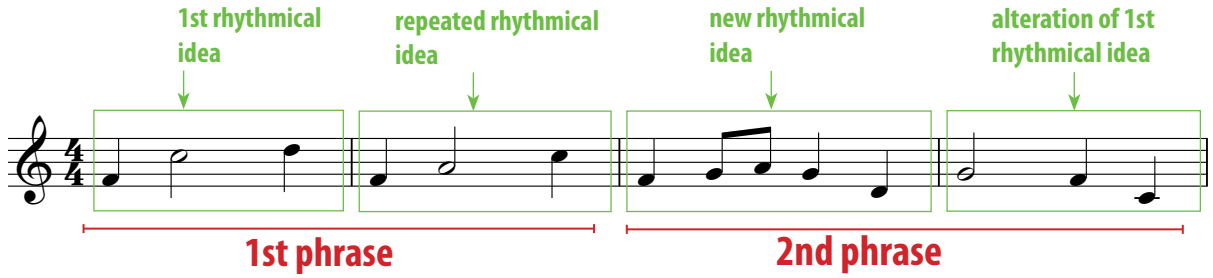


As you can see, the second part closely resembles the first part of the melody. This alteration is to make the music more interesting. More techniques for making melodies interesting will be explored in this next section.

Phrase structure

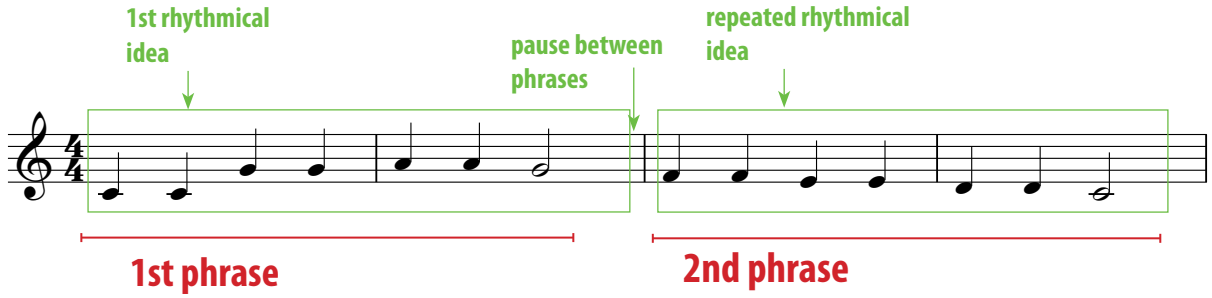
As you can see, the melody on the previous page is divided into two sections. All melodies are easily divided into different phrases. A musical phrase is like a phrase in language. It has pauses like comma's and endings like full stops. If you look at this sentence, it has a certain structure to it. Each sentence is separated by punctuation and the same thing occurs in music, there are separate sections.

Here in this simple melody you can see the repetition of the rhythm but also that it has two separate phrases. The second phrase introduces a new rhythmical pattern. The last half of the second phrase (bar four) is an alteration of the rhythmical pattern of the first phrase.



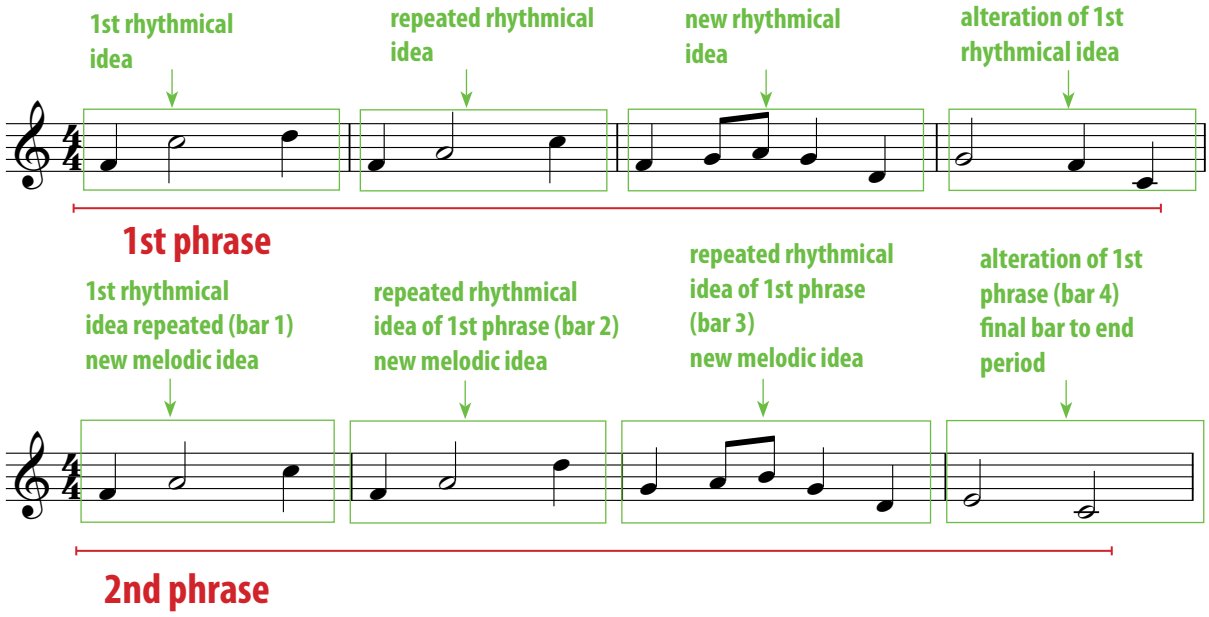
It is sometimes hard to identify where one phrase ends and one begins. Where there are pauses it's usually a good indication of where the phrase ends.

In this example, "Twinkle, twinkle little star" you can see the two phrases clearly.



Phrase structure continued

Phrases can also extend for several bars. In this next example we will use the example from the previous page but count that piece as one phrase. What you will notice is that the other phrase is a variation of the first phrase, both melodically and in the final bar, rhythmically. When there are several phrases together we call this a 'period'. A period is just a set of two or more phrases forming a group, with the last one having a sense of finality to it.

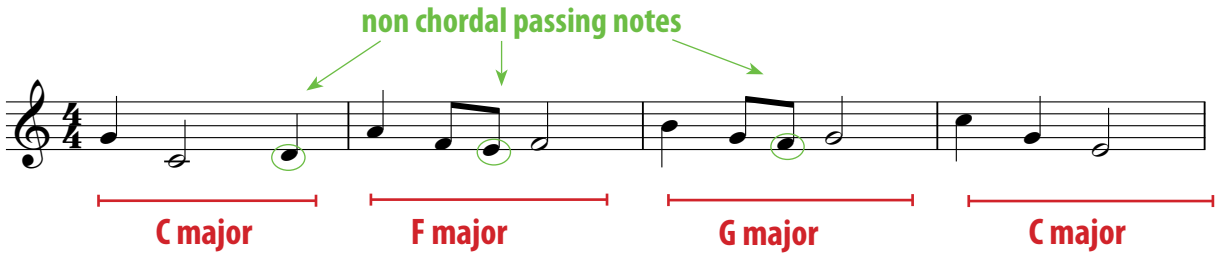


As you can see, melodies aren't as simple as they first appear. All these aspects may seem trivial but they are useful if you want to create your own melodies and also for understanding and appreciating good melodies. A good melody will always have you singing it in your head over and over. The points we have just covered are some of the techniques that are used in your favourite melodies.

Harmonic aspects of melodies

Any good melody will have harmonic implications. If you look back over the jazz piano book on melodies it talks about the melodies that are made up of chordal tones. This section is similar to that one. Often melodies are based upon the chords that are in the piece, but the reverse is true also. Try starting with the melody and then adding the chords. Good melodies use notes that are easy to apply the chords to afterwards. This can be done if the melody uses notes that 'spell' a chord, these are chordal notes.

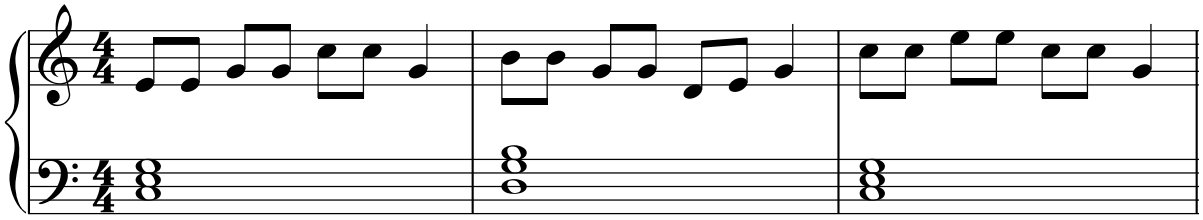
So let's start with a melody that uses notes that could be harmonised. This is just a simple I, IV, V chord progression in C major.



Most successful melodies will imply the chord progression by using alot of chordal notes. Knowing more about melodies and their harmonic implications will help you to create your own chord progressions to accompany your melodies. Also you can create melodies to lead a chord progression.

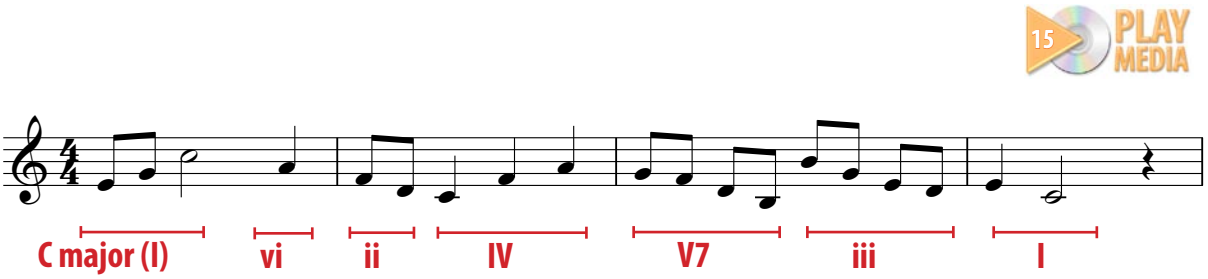
Sometimes in melodies it can be quite hard to work out which chord to use. In some places several chords may work well. A lot of the time the chords are quite easily identified by the melody moving in 3rds or 4ths.

In this example you'll see the chords spelled out quite obviously through the intervals of the melody being made up of mostly 3rds or 4ths.



In this next example some of the melody notes imply not so regular chords which can also belong in this progression. These chords fit in between the main chords. It's important to note that the obvious chord progression is usually going to be the right one to use.

Have a listen to the track and you will hear the chord changes with the melody. This progression works quite well with the added chords making it sound more interesting.



The main progression is I - ii - V - I. That's C major, D minor, G dominant 7, to C major.

The additional chords are to accompany the passing notes and bridge between the main chord progression.

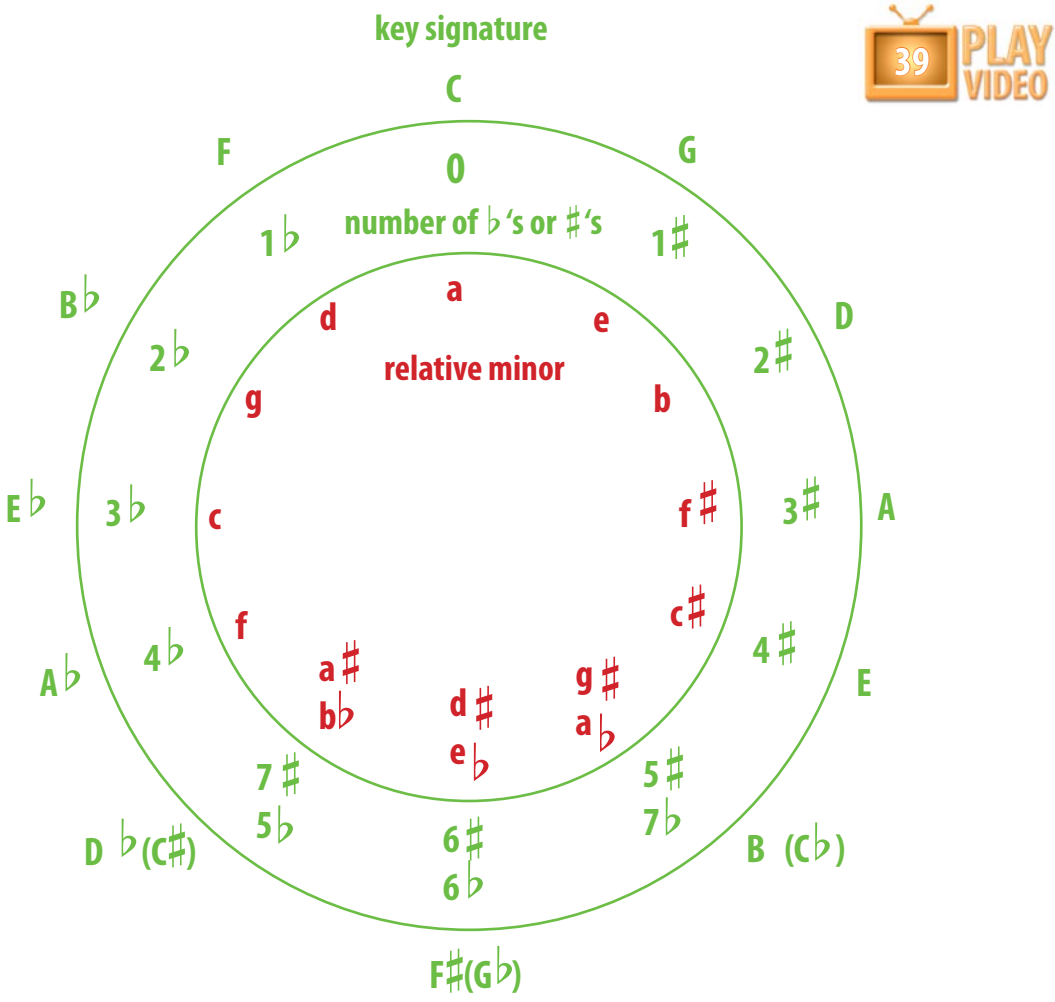
Chapter 13. Circle of fifths

The circle of fifths refers to all of the different major key signatures and their relative minor's and how to find out how many sharps and flats are in them.

The 'fifth' refers to the fact if you go from one key signature to one a fifth away you add a sharp. So, when moving in 5ths you add a sharp to the key signature each time.

Below is the diagram commonly used to show the cycle of fifths. Some of the key signatures we haven't looked at so far, but this way you can work out how many sharps or flats to play in the new key signatures. Moving clockwise (left to right), you'll see it moves up in 5ths, going anti-clockwise (left to right), it moves down in 5ths.

The outer circle shows the key signature. The middle circle shows how many sharps or flats the key has in it. The inner circle shows the relative minor key.



Chapter 14. Performance directions

Here is a list of some performance directions you should learn in order to know how to perform a piece when reading music. Some of these have been mentioned previously in this course.

a	at, to, by, for, in,in the style of
al, alla	to the, in the manner of (*alla marcia*: in the style of a march)
allargando	broadening (getting a little slower and probably a little louder)
andantino	slightly faster than *andante* (but may also mean slightly slower
assai	very (*allegro assai*: very quick)
con, col	with
dolce	sweet, soft
e, ed	and
espressivo (or *espress.* or *espr.*)	expressive
fp (= *fortepiano*)	loud, then immediately soft
giocoso	playful, merry
grave	very slow, solemn
grazioso	graceful
larghetto	rather slow (but not as slow as *largo*)
largo	slow, stately
ma	but
maestoso	majestic
meno	less
molto	very, much

Performance directions continued

mosso, moto	movement (*meno mosso*: slower; *con moto*: with movement)
non	not
piu	more
presto	fast (faster than *allegro*)
senza	without
sf, sfz (= *sforzando* or *sforzato*)	forced, accented
simile (or *sim.*)	in the same way
sostenuto	sustained
tenuto	held
troppo	too much (*non troppo*: not too much)
vivace, vivo	lively, quick

There are quite a few. You don't need to memorize them all at once but the more you practise them the more familiar they'll be. Use these pages as a reference.

adagietto	rather slow
ad libitum, ad lib.	at choice, meaning that a passage may be played freely
agitato	agitated
alla breve	with a minim beat, equivalent to 𝄵 ($\frac{2}{2}$), implying a faster tempo than the note values might otherwise suggest
amore	love (*amoroso*: lovingly)
anima or	soul, spirit (*con anima* can mean 'with feeling' 'spirited')
animato	animated, lively (*animando*: becoming more lively)

Performance directions continued

ben	well
brio	vigour (*con brio*: with vigour, lively)
comodo	convenient (*tempo comodo*: at a comfortable speed)
deciso	with determination
delicato	delicate
energico	energetic
forza	force
largamente	broadly
leggiero	light, nimble
marcato, marc.	emphatic, accented
marziale	in a military style
mesto	sad
pesante	heavy
prima, primo	first
risoluto	bold, strong
ritmico	rhythmically
rubato, tempo rubato	with some freedom of time
scherzando, scherzoso	playful, joking
seconda, secondo	second
semplice	simple, plain
sempre	always
stringendo	gradually getting faster

Performance directions continued

subito	suddenly
tanto	so much
tranquillo	calm
triste, tristamente	sad, sorrowful
volta	time (*prima volta*: first time; *seconda volta*: second time)

Revision Test: Part Six

1. What does the time signature 2/2 indicate?
   a. there are 2 quarter notes to each measure
   b. there are 2 half notes to each measure
   c. there are 2 whole notes to each measure
   d. there are 2 sharps and 2 flats in the key signature

2. A compound time signature means that each bar can be divided up into .....?
   a. compound notes
   b. 2
   c. 3
   d. 6

3. How many demi-semi quavers are in a full bar of 4/4?
   a. 8
   b. 16
   c. 32
   d. 64

4. Give the term used when a tune or chord progression is taken up or down an octave?
   a. transition
   b. transposition
   c. transportation
   d. Progressive Chord Interchange

5. Which note is a minor 3rd interval above C?
   a. A
   b. Ab
   c. Eb
   d. E

6. What is the passing note ascending between F and A?
   a. G
   b. F#
   c. Ab
   d. C

Revision Test: Part Six continued..

7. What are the chromatic passing notes ascending between the notes F and A?

   a. F#
   b. F#, G#
   c. F#, G, G#
   d. F, F#, G, G#, A

8. What is the name of the diagram used to figure out the key signatures of every major and minor scale?

   a. The Key Signature-o-gram
   b. The Flats and Sharps Determinator
   c. The Realm of Scales
   d. The Circle of Fifths

9. What does the term ***Grazioso*** mean?

   a. to play in a crazy manner
   b. to gradually slow down
   c. to play gracefully
   d. to play each note briefly= to “graze” on the notes

10. What does ***Sostenuto*** mean?

   a. to sustain the notes
   b. to mute the notes
   c. to pedal heavily
   d. to play softly

11. What does ***Scherzoso*** mean?

   a. play jokingly
   b. play easily, in a so-so manner
   c. play with feeling
   d. pedal heavily

Revision Test: Part Six Answers

1. (b) There are two half notes played to each measure. (pg 33)

2. (c) Compound time signatures are always able to be divided into three groups of notes per measure. (pg 34)

3. (c) There are 32 demi semi quavers in a bar of 4/4. Another name for the demi semi quaver is the 32nd note. (pg 35)

4. (b) Transposition is the term used when a note or group of notes is taken up or down an interval. It is 'transposed'. (pg 37)

5. (c) Eb is a minor third above C. (pg 38)

6. (a) The passing note between F and A is G. (pg 42)

7. (c) (pg 42)

8. (d) The Circle of Fifths. It is called this because each key is similar to another key and are seperated by an interval of a fifth. (pg 44)

9. (c) Grazioso means to play gracefully. (pg 45)

10. (a) Sostenuto means to sustain the note and hold it for a little longer then usual. (pg 46)

11. (a) Scherzoso means to play jokingly and playfully. (pg 47)

Good work! You have just finished your last Revision Test!

How did you get on?

Remember if you scored less then 50% then it is a good idea to go back and repeat the Revision Test and this time use your Advanced Course book to help you figure out the answers.

Well done! Congratulations!

Now you can go out and find music that YOU want to play!

You've done it! You have completed the Jamorama Piano Advanced Book. Just think of all the techniques you've learned, voice leading, chord symbols, triplets and lots more. You're on your way to becoming a musician ... all you need is more practice!

Now you're ready for my *Introduction to Jazz Piano*, where you'll learn even more about chord progressions and those tricky 7th chords. Jazz is a great passion of mine, and I found it an exciting genre to learn! I know you will too.

That's it for now.

Ruth