



Before you play your JUNO...

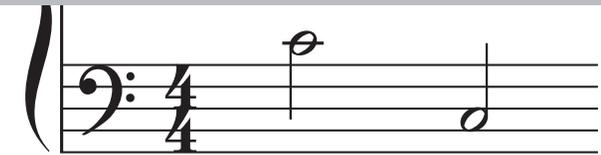
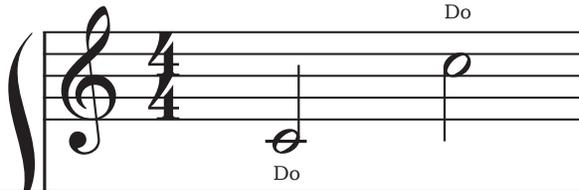
Reading sheet music is easier than reading newspaper. Writing scores is much easier than writing newspaper articles. Here's a simple reference for the person who doesn't read scores to get you started.



Which is Do?



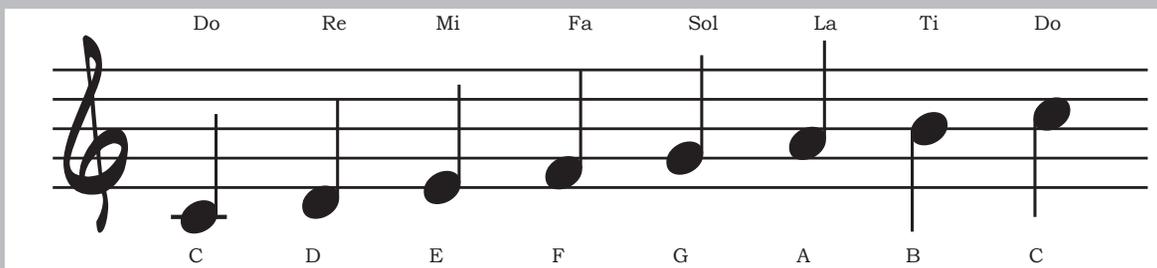
The treble clef



The bass clef



Do Re Mi Fa ... and C D E F ...





Notes and rests



whole note		whole rest
half note		half rest
quarter note		quarter rest
eighth note		eighth rest

Time in the measure is always constant.

The key signature: in this case, four quarter notes in a bar

Three quarter notes in a bar

six eighth notes in a bar

The rest is comprehensible when thinking as a silent note.



Others



whole step & half step

means half step up
b stands for half step down

& b

G# Ab

➔

Others

Annotations: The key signature, The time signature, dynamic indication, Repeat bars, segno, To Coda, dynamic indication, D.S. (dal segno), coda.

Lesson

0

How to use your fingers

Here we explain how your fingers should be placed on your JUNO keyboard before we start Lesson 1.

You can skip this page if this is something you already know.

The finger numbers

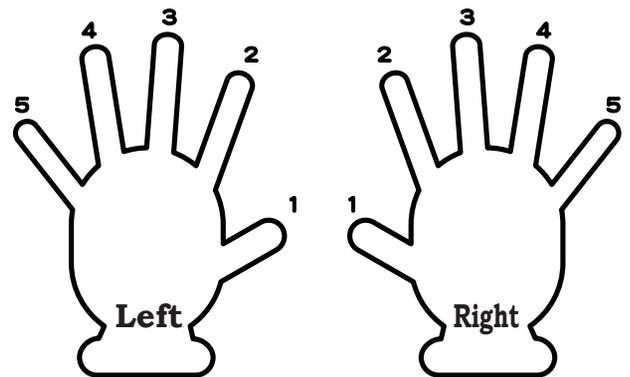
Fingering is important when you play Juno. See the figure on the right. Your fingers are numbered as 1 to 5 for each of your hands starting from your thumb. So the thumbs are numbered 1 (one), and for example your ring fingers are numbered 4 (four). We will refer to your fingers with these numbers throughout this booklet.

Do not try the impossible

What do you do when the notes C and G needs to be played at the same time with your left hand? Would you dare play those two keys with your little finger (5) and your ring finger (4)? Of course not. It's much easier and natural to play the keys with your little finger



above: 5 and 4. below: 5 and 1. below is better



(5) and thumb (1). Don't try to play with unreasonably painful finger combinations - take it easy.

How do you play "CDEFAGBC"

When playing the five keys CDEFG in this order with your right hand, it should come quite natural to you that you use fingers 12345. What would you do, then, when you play CDEFGABC? You should play "12312345". And if you're playing CBAGEDC, you play "54321321". This is a basic movement in playing the keyboard, so it would be great if you master it before moving on from Lesson 0!

- fingering -

Drill00-1

5
3
1

1
3
5

First of all, let's start with playing these chords. Always place just one finger on one key. In this case, the fingers you would use would be 135, and not 123, 245, etc. Try to play so that you hear all the notes at the same time.

Drill00-2

1 2 3 4 5 4 3 2 1 2 3 1 2 3 4 5 5 4 3 2 1 2 3 4 5 3 2 1 3 2 1

5 4 3 2 1 2 3 4 5 4 3 2 1 3 2 1 1 2 3 4 5 4 3 2 1 3 1 2 3 4 5

Practice playing the scale. Play slowly at first, and gradually increase the tempo as you get used to the movement.

Drill00-3

5
3
1

5 4 3 2 1 3 2 1 1 2 3 1 2 3 4 5

This one is a combination of the first two drills. It would be fun to play along the rhythms that JUNO produces. Practice so that you can play without looking at your hands. When you learn to do that, try playing the chords with your right hand and the scale with your left hand.

Lesson

1

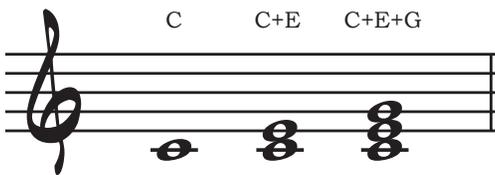
Let's play simple chords

The typical blues consist of just three chords, I, IV and V which respectively correspond to C, F and G in the key of C.

While the 7th chord is usually used in playing the blues, for now let's try with the three simple chords.

What are chords?

Chords are built from three or more notes in the scale. The simplest scale is what we know well as the C major scale (Do,,,,, DO). Here we'll call the notes C, D, E, F, G, A, B, C instead of "Do, Re, Mi" and so on, but they are the same things. The most basic chord is called "triad" and consists of three notes. You pile up the 3rd note and the 5th note on the lowest note we call "root". When the "root" is C, the 3rd note is E and the 5th note is G. Play these notes at the same time and we call this the "C major" chord, or simply, the "C" chord.



A chord is formed like this score. The 3rd and 5th note is joined to the first(bottom) note. By the way, the 2nd is D(Re). The first note is called "root", and the name of the chord and the name of the root become the same.

The chords of I, IV, and V is used in three chord progression.

Key in C, think about "C" as I, other chords become a way below.

C	Dm	Em	F	G	Am	Bm ⁻⁵	C
I	II	III	IV	V	VI	VII	I

In this case, the chords used become C, F, and G.

Three-chord progressions

Three-chord progressions, as the name suggests, uses three chords in music - "I", "IV" and "V". When you play the tune in C, the "I" chord corresponds to "C". Counting from the "C" note, the 4th note is F and the 5th note is "G". You can build chords based on the "F" and "G" notes by playing like you made the "C" chord.

- Blues with simple chords -

Drill01-1

The first system of the blues drill consists of four measures. The key signature is one flat (Bb) and the time signature is 4/4. The bass line is a simple eighth-note pattern: Bb2, Bb3, Bb4, Bb5 in the first measure; Bb3, Bb4, Bb5, Bb6 in the second; Bb4, Bb5, Bb6, Bb7 in the third; and Bb5, Bb6, Bb7, Bb8 in the fourth. The treble clef part features chords: C major (C4-E4-G4) in the first measure, F major (F4-A4-C5) in the second, C major (C4-E4-G4) in the third, and C major (C4-E4-G4) in the fourth. Each measure contains four chords, one for each quarter note.

The second system of the blues drill consists of four measures. The bass line continues the eighth-note pattern: Bb2, Bb3, Bb4, Bb5 in the first measure; Bb3, Bb4, Bb5, Bb6 in the second; Bb4, Bb5, Bb6, Bb7 in the third; and Bb5, Bb6, Bb7, Bb8 in the fourth. The treble clef part features chords: F major (F4-A4-C5) in the first measure, F major (F4-A4-C5) in the second, C major (C4-E4-G4) in the third, and C major (C4-E4-G4) in the fourth. Each measure contains four chords, one for each quarter note.

The third system of the blues drill consists of four measures. The bass line continues the eighth-note pattern: Bb2, Bb3, Bb4, Bb5 in the first measure; Bb3, Bb4, Bb5, Bb6 in the second; Bb4, Bb5, Bb6, Bb7 in the third; and Bb5, Bb6, Bb7, Bb8 in the fourth. The treble clef part features chords: G major (G4-Bb4-D5) in the first measure, F major (F4-A4-C5) in the second, C major (C4-E4-G4) in the third, and G major (G4-Bb4-D5) in the fourth. Each measure contains four chords, one for each quarter note. The system ends with a double bar line and repeat dots.

This is a core of a very simple blues. Try playing it with your Juno. Both the chords and the rhythm pattern are simple, so relax and practice until you can play it comfortably. If you can, try playing it with a "swing" feeling. It would be fun to sing some well-known blues as you play the score!

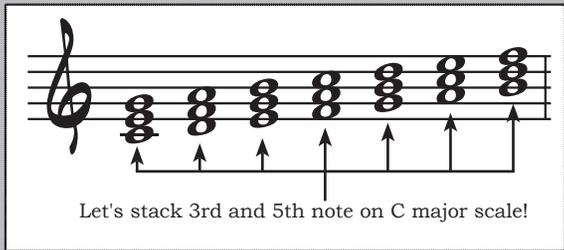
Lesson 2

Let's play triads

We played three chords progressions in lesson 1. However, there are still a lot of other chords in the world. Let's play other basic chords called triads.

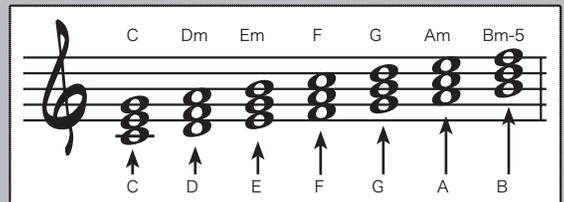
Interval

In the music scale, in this case of "CDEFGABC (C major scale)", the interval between C and D is 2nd. Likewise the interval between C and E is 3rd.



Let's stack 3rd and 5th note on C major scale!

To build a chord, you set the root note, and add a 3rd and a 5th to that. For example, when you set the root as C, its 3rd would be E and 5th would be G. This chord that consists of this C, E, and G is C major.



C Dm Em F G Am Bm-5
C D E F G A B

Triad

When the chord contains three notes, it is called a triad.

How to make triads

Starting from D, it would be D, F and A. This is D minor. The difference between major chord and the minor chord is difference between the root and the third at intervals. In a minor chord, the interval is semitone short from that of a major chord. In general, a major chord is bright, and a minor chord sounds sad.

-Triads in C-

Drill02-1

PIANO

C G Am F

Em Am Dm G

Em Am G F C Bm⁻⁵ Em

F Dm G F C

Lesson

3

Dynamics

Adding dynamics brings life to your expression on keyboard. You will see your music start to shine with good expressions.

Dynamic indications

Dynamic indications are as follows. .

dynamic indications

pianissimo	piano	mezzo piano	mezzo forte	forte	fortissimo
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
soft	←————→				loud

Accents

When you find accent marks in the score, play the note with accent marks louder!

^ and > mean almost the same thing.

A musical score snippet in 4/4 time with four measures. The chords are C, Dm, Am, and F. The first measure has an accent (>) over the second note. The second measure has an accent (^) over the second note. The third measure has an accent (>) over the second note. The fourth measure has an accent (>) over the second note. Arrows point from the word 'accent' to each of these three notes.

Gradual changes

cresc. and decresc. indicate gradual changes in volume in the song. < is cresc., it means to play gradually louder. > is decresc. and it to do the opposite of cresc.

A musical score snippet in 4/4 time with four measures. The chords are C, Dm, Am, and F. The first measure has a crescendo (<) over the second note. The second measure has a decrescendo (>) over the second note. Arrows point from the words 'cresc.' and 'decresc.' to these two notes.

work - dynamics -

Drill03-1

Musical notation for the first system (measures 1-4) in 4/4 time. The treble clef contains a series of chords: F (measures 1-2), C (measures 3-4), G (measures 5-6), Am (measures 7-8), and G (measures 9-10). The bass clef contains a single note (C) in each measure. Dynamics are indicated as *f* for measures 1-4, *mp* for measures 5-6, and *ff* for measures 7-10. Accents (>) are placed over the Am and G chords in measures 7-10.

Musical notation for the second system (measures 5-8) in 4/4 time. The treble clef contains a series of chords: F (measures 5-6), C (measures 7-8), G (measures 9-10), and Am (measures 11-12). The bass clef contains a single note (C) in each measure. Dynamics are indicated as *mp* for measures 5-6, *f* for measures 9-10, and *ff* for measures 11-12. A crescendo hairpin is shown between measures 7 and 8. Accents (>) are placed over the Am chords in measures 11-12.

Musical notation for the third system (measures 9-12) in 4/4 time. The treble clef contains a series of chords: Dm (measures 9-10), G (measures 11-12), F (measures 13-14), and C (measures 15-16). The bass clef contains a single note (C) in each measure. Dynamics are indicated as *mp* for measures 9-10, *mf* for measures 11-12, *p* for measures 13-14, and *ff* for measures 15-16. An accent (>) is placed over the C chord in measure 15.

This score is actually very different. You decide for yourself how loud the *f*, *ff*, *p* should be played. Dynamic marks do not appear in the scores used in an actual band. Be creative about how you want to play!

Lesson 4

Extending triads

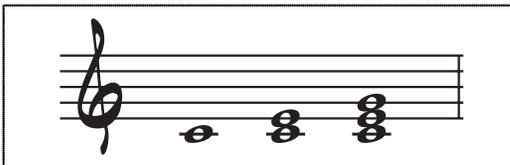
A simple triad produces pure harmony. They are good for music that require those harmonies.

In more refined music, using something a bit more complex is often required.

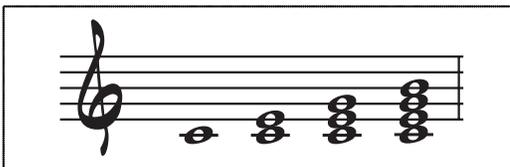
We will learn about the 7th chord in this chapter.

Expanding the triad to a 7th chord

This is how to build a triad.



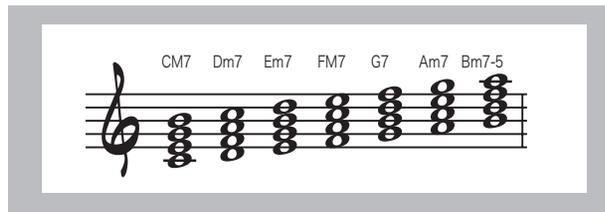
When you stack one more note on a triad like C major, that would be a 7th chord. That would be C major 7th.



There are two kind of 7th chords. Major 7th(M7) and minor 7th(7). 7 is semitone low from M7.

Let's see how 7th chords line up with the C major scale on the following score.

Making 7th chords based on the C major scale, they become like the following score. M7 sticks to major triads and 7 sticks to minor chords. The sole exception is G7, 7 sticks to the majors triad of G. This is called "dominant 7th chord." Dominant 7th chord is kind of special.



Putting up 7th to all triads, they become the following.

CM7 = C+M7
G7 = G+7
Am7 = Am+7

~~C = CM+7~~
~~Am7 = A+m7~~

The more you increase the number of notes, the more complex the sound becomes. These chords are used give music added variation.

work - 7th chords -

Drill04-1

CM7 Dm7 G7 Am7

Measures 1-4: CM7, Dm7, G7, Am7

5 Dm7 Em7 Fm7 G7

Measures 5-8: Dm7, Em7, Fm7, G7

9 Bm7-5 Am7 Dm7 G7

Measures 9-12: Bm7-5, Am7, Dm7, G7

13 Fm7 G7 CM7 C

Measures 13-16: Fm7, G7, CM7, C

You can always use the same fingers (1235) for all chords played on the right hand.

Lesson

5

Play one chord using both hands

Now we know the gorgeous sounds of 7th chords. However, it's not always easy to play four notes by just using your right hand.

Both hands, one chord

The following score is the same as the 7th chords of lesson 4.

Please read the music score below. Root performed by the left hand and the remainders

by the right hand. Then, an interesting phenomenon happens. When you play CM7, left hand plays C (root) and right hand plays Em chord!

CM7 Dm7 Em7 FM7 G7 Am7 Bm7-5

A part of the chord is performed by the left hand. You would typically play the root note with your left hand - i.e., the left hand plays the Bass.

Em F G Am Bm-5 C Dm

C D E F G A B

Play one chord using both hands

Drill05-1

CM7 Dm7 Em7 FM7

5 G7 Am7 Bm7-5 CM7

When the root sound is performed by the left hand, the sound becomes rich.

Drill05-2

CM7 Em7 Dm7 FM7 Em7 G7 FM7 Am7

5 G7 Bm7-5 Am7 FM7 Dm7 G7 CM7

Let's practice the movement to not the adjointed chord but a far chord.



About sustaining pedal



This is a sustaining pedal. You can also call it damper pedal. Pressing this pedal makes the sound sustain. When you want to play notes smoothly, you can use this!

When mark "Ped." appears on the score, you step the pedal.

When you see "*" comes, release it.

Release the pedal immediately before you change chords.

Ped.

Perhaps you often perform without a score - or, even if you



This is a sustaining pedal.

do the Ped. and * are not typically strictly adhered to when playing the score with a band. Decide for yourself when the pedal should be pressed in your tune.



ex-pedal C G Am G F

The first system of the musical score is in 4/4 time. It consists of five measures. The first measure has a C chord and a 'Ped.' marking below the bass line. The second measure has a G chord and a '*' marking below the bass line. The third measure has an Am chord and a 'Ped.' marking below the bass line. The fourth measure has a G chord and a 'Ped.' marking below the bass line. The fifth measure has an F chord and a 'Ped.' marking below the bass line. There is also a '*' marking below the bass line at the end of the system.

Dm G F C

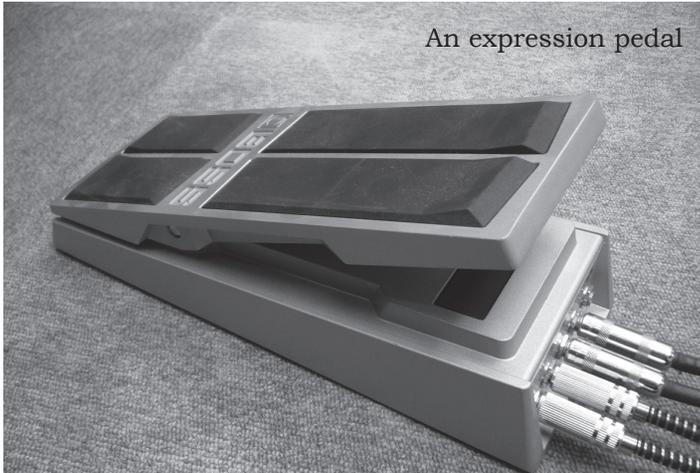
The second system of the musical score is in 4/4 time. It consists of four measures. The first measure has a Dm chord and a 'Ped.' marking below the bass line. The second measure has a G chord and a '*' marking below the bass line. The third measure has an F chord and a 'Ped.' marking below the bass line. The fourth measure has a C chord and a 'Ped.' marking below the bass line. There is also a '*' marking below the bass line at the end of the system.



Expression pedal



An expression pedal



volume 50



An expression pedal allows you control the volume of your keyboards. For example, when you use the continuous sound like organs, synthesizers, as well

as strings that your JUNO has, this pedal let you change the volume easily by your foot. You can't use this for the piano, as the

piano sound gradually diminishes. For the piano, you can apply dynamics to enhance your expression.



volume zero



volume max

By the way, you may use either the right foot or the left foot.

Musical notation showing a 4/4 chord progression: F, C, F, G. The notation includes a treble clef with chords and a bass clef with single notes. Arrows from the text above point to the F and G chords in the treble staff.

Lesson

6

Inversions

**A chord is composed of 3 or 4 notes.
Even when you change the order of the notes that
compose the chord,
the harmony is kept.
Let's make the chord easier to play
based on this idea.**

Inversions

When you invert the chord, the note of the root(bass) goes not to the bottom of the chord but somewhere different. Two inversions can be made for each triad. Three can be made for 7th chord. However, the 3rd inversion for a 7th chord will sound as a different chord so it can

be ignored.

Using inversions the distance you need to move your finger when moving from a chord to another can be shortened. This is a good way to avoid mistakes when playing.

The musical score shows two systems of chords in 4/4 time. The first system is for the C major triad (C), and the second system is for the C major 7th chord (CM7). Each system includes three columns: root position, 1st inversion, and 2nd inversion. The root position chords have the root note (C) in the bass. The 1st inversion chords have the third (E) in the bass. The 2nd inversion chords have the fifth (G) in the bass. The bass line for all chords is a whole note on the C2 line.

The music score above shows what the inversions look like. CEG has been inverted into EGC and GCE.

When inversions are applied to 7th chords played by both hands, they look like the score below.

The musical score shows two systems of 7th chords in 4/4 time. The first system is for CM7(C+Em), and the second system is for Em7(E+G). Each system includes three columns: root position, 1st inversion, and 2nd inversion. The root position chords have the root note in the bass. The 1st inversion chords have the third in the bass. The 2nd inversion chords have the fifth in the bass. The bass line for all chords is a whole note on the C2 line.

- inversions -

Drill06-1

Musical notation for Drill06-1, measures 1-4. The key signature is C major, and the time signature is 4/4. The bass line consists of four whole notes: C2, F2, G2, and Am2. The treble line shows four chords: C (C4-E4-G4), F (F4-A4-C5), G (G4-B4-D5), and Am (A4-C5-E5). Each chord is played in its root position.

When you are comfortable with this, try doing the same thing with Dm, Em and Bm-5.

Musical notation for Drill06-1, measures 5-8. The bass line continues with four whole notes: F2, G2, C3, and C3. The treble line shows four chords: F (F4-A4-C5), G (G4-B4-D5), C (C4-E4-G4), and C (C4-E4-G4). Each chord is played in its root position.

Drill06-2

Musical notation for Drill06-2, measures 1-5. The key signature is C major, and the time signature is 4/4. The bass line consists of five whole notes: C2, Dm2, Am2, FM2, G7, and Am7. The treble line shows five chords: CM7 (C4-E4-G4-B4), Dm7 (D4-F4-A4-B4), Am7 (A4-C5-E5-G5), FM7 (F4-A4-C5-G5), G7 (G4-B4-D5-F5), and Am7 (A4-C5-E5-G5). Each chord is played in its root position.

By moving between chords that are close to each other, the top note will start to sound like a melody.

Musical notation for Drill06-2, measures 6-10. The bass line continues with five whole notes: Em2, Am7, G7, FM7, Dm7, and CM7. The treble line shows five chords: Em7 (E4-G4-B4-D5), Am7 (A4-C5-E5-G5), G7 (G4-B4-D5-F5), FM7 (F4-A4-C5-G5), Dm7 (D4-F4-A4-B4), and CM7 (C4-E4-G4-B4). Each chord is played in its root position.

Lesson

7

Bass

**We haven't explained this to you yet,
but you already know it
because you have already done it.
Lesson 7 explains about "bass" that is played by
your left hand.**

What is the Bass?

The rock band without the bass guitar sounds shapeless. When you are only playing the chords with only your right hand, it's the same thing. Bass notes are necessary for music. The

keyboard player plays it by the left hand. Think about it as follows.

The lowest note of chord in root position = Bass

Bass = root of the chord

The root is literally a sound of the root. Why is CM7 CM7? Because this is the M7 chord that has C at the bottom. Am is the minor chord of the root of A. You only have to think the bass note is a root played in lower side of the

keyboard. In actual music, the bass sound moves like a melody (called bassline), but we concentrate practice to play only the root as the bass note today.

Relation between bass (= root) and chord. Of course, when left hand plays low C and right hand plays chord of C, the chord becomes C. However, when the left hand plays A and right hand plays chord C, it becomes Am7 (refer to P.20). The influence that the bass gives the chord is very strong like this.

The diagram illustrates the relationship between bass notes and chords. The top staff shows seven chords: CM7, Dm7, Em7, FM7, G7, Am7, and Bm7-5. The bottom staff shows the corresponding bass notes: C, D, E, F, G, A, and B. An arrow points from the F chord to the F bass note, indicating that the bass note is the root of the chord.

work -simple bass pattern-

Basic

Drill07-1

Chords: C, Am7, FM7, Dm7, G7

Drill 07-1: Basic. This section shows a piano drill in 4/4 time. The right hand plays chords for C, Am7, FM7, Dm7, and G7. The left hand plays a simple bass pattern: a whole note C in the first measure, a whole note G in the second, a whole note F in the third, and a whole note G in the fourth.

Octave

Chords: C, Am7, FM7, Dm7, G7

Octave: This section shows a piano drill in 4/4 time. The right hand plays chords for C, Am7, FM7, Dm7, and G7. The left hand plays a simple bass pattern: a whole note C in the first measure, a whole note G in the second, a whole note F in the third, and a whole note G in the fourth. A '5' is written above the first measure of the right hand.

Octave2

Chords: C, Am7, FM7, Dm7, G7

Octave2: This section shows a piano drill in 4/4 time. The right hand plays chords for C, Am7, FM7, Dm7, and G7. The left hand plays a simple bass pattern: a whole note C in the first measure, a whole note G in the second, a whole note F in the third, and a whole note G in the fourth. A '9' is written above the first measure of the right hand.

Beatly

Chords: C, Am7, FM7, Dm7, G7

Beatly: This section shows a piano drill in 4/4 time. The right hand plays chords for C, Am7, FM7, Dm7, and G7. The left hand plays a simple bass pattern: a whole note C in the first measure, a whole note G in the second, a whole note F in the third, and a whole note G in the fourth. A '13' is written above the first measure of the right hand.

Lesson

8

Variety of rhythm

Well, we are now able to play
the chords and the basses.
Now let's add some rhythm to spice up your
practices!

Rhythm is
important

The most important one in music is a
rhythm. Even my mother can instantaneously
distinguish an unskilled drummer. There's a
variety of rhythms in this world. Your music

becomes rich by performing them.
So, let's set going!

Syncopation in 8 beat like Hall & Oates

Drill08-1

Musical notation for Drill08-1, featuring syncopation in 8 beats. The piece is in 4/4 time and consists of four measures. The first two measures are marked with a C major 7th chord (CM7), and the last two are marked with an A minor 7th chord (Am7). The right hand plays a series of chords with accents, while the left hand plays a simple bass line with eighth notes and rests.

Beatly

Drill08-2

Musical notation for Drill08-2, featuring a steady beat. The piece is in 4/4 time and consists of four measures. The chords are C major (C), A minor (Am), F major 7th (FM7), and G major 7th (G7). The right hand plays a series of chords, and the left hand plays a bass line with quarter notes and eighth notes.

work - samples of rhythm -

70's west coast

Drill08-3

Musical notation for Drill08-3, 70's west coast style. The piece is in 4/4 time. The bass line consists of a steady eighth-note pattern. The treble line features a complex, syncopated rhythm with many beamed notes. Chords are labeled C, Am7, FM7, and G.

This is a so-called riff.

16 beat

Drill08-4

Musical notation for Drill08-4, 16 beat exercise. The piece is in 4/4 time. The bass line consists of a steady eighth-note pattern. The treble line features a complex, syncopated rhythm with many beamed notes, including a 16th note. Chords are labeled Dm7, FM7, Em7, and Am7.

The tune is heard with a detailed rhythm with a 16th note.

3/4 and 6/8

Drill08-5

Musical notation for Drill08-5, 3/4 and 6/8 time signatures. The piece is in 3/4 time. The bass line consists of a steady eighth-note pattern. The treble line features a complex, syncopated rhythm with many beamed notes. Chords are labeled Am7, FM7, and Dm7.

Triple time is triple time, but 6/8 is something like 2/4!

Drill08-6

Musical notation for Drill08-6, 6/8 time signature. The piece is in 6/8 time. The bass line consists of a steady eighth-note pattern. The treble line features a complex, syncopated rhythm with many beamed notes. Chords are labeled C, Am7, FM7, and G7.

Lesson

9

Tension Chords

You are moving to a much more advanced level from this chapter and on..

Let's play chords that are more complex than 7th chords today.

Enjoy the richer sound played by your fingers by adding the sound of tensions.

What's tension?

A plain chord has three notes, root, 3rd and 5th. 7th chord has one more note of 7th. A chord with flat 7th note is called "7th", with major 7th chord is called "maj7th".

You can stack more notes like 9th, 11th and 13th on 7th chord and those notes are called tensions.

Tensions used are b9th, 9th, #9th, 11th, #11th, 13th and b13th.

This is not very difficult, so enjoy playing!

Tensions ("+" stands for sharp, "-" means flat)

C CM7 C7 C9 C7-9

C7+9 C11 C7+11 C13 C7-13

Caug C6 Cm7-5

<--These are not tension chords but often used

Tension Chords

Drill09-1

C Em7-5 A7-9 Dm9 G13 G-13

Musical notation for Drill09-1, measures 1-6. The notation shows piano accompaniment for the chords: C, Em7-5, A7-9, Dm9, G13, and G-13. The bass line consists of single notes: C, G, F, C, G, F.

You need not play all the composition sounds of the chords like this.

5 Em7 G/A A9 Dm7 F/G G9

Musical notation for Drill09-1, measures 7-12. The notation shows piano accompaniment for the chords: Em7, G/A, A9, Dm7, F/G, and G9. The bass line consists of single notes: G, C, F, G, C, F.

Drill09-2

CM7 FM9 Bb9 Am7 G6

Musical notation for Drill09-2, measures 1-5. The notation shows piano accompaniment for the chords: CM7, FM9, Bb9, Am7, and G6. The bass line consists of single notes: C, F, Bb, G, C.

It can be said that the tension united the melody to the chord progressions like this.

5 AbM7 Dm7 F/G EbM7 Dm7 CM7

Musical notation for Drill09-2, measures 6-11. The notation shows piano accompaniment for the chords: AbM7, Dm7, F/G, EbM7, Dm7, and CM7. The bass line consists of single notes: F, C, G, Eb, C, F.

Lesson

10

performing chords by left hand

**Learn to play accompaniment chords
by the left hand
so you can play the melody by the right hand.
It's your solo performance time.**

The basses and the chords at the same time

Experiment by playing 7th chords by the left hand with JUNO. You will hear an unexpectedly gloomy sound. However, the harmony must go out when there are only

bass notes. Now, let's play two notes. One for bass, and another play one from the notes of the chord!

Musical notation for four measures of chords: C, Cm, F, and Fm. The right hand plays a melody, and the left hand plays the corresponding chord.

The score above : for plain chords. The note at the center of chord (3rd) is omitted. The score below : for 7th chords. Each root and the 7ths are performed. The chords change depending on the notes played by the right hand. It's interesting!

Musical notation for four measures of 7th chords: Dm7, Dm7-5, CM7, and CM7+11. The right hand plays a melody, and the left hand plays the corresponding chord.

left hand chords

root + 5th

Drill10-1

C Dm Em F G Am Bm-5

for 7th chords

Drill10-2

8 CM7 Dm7 Em7 FM7 G7 Am7 Bm7-5

reducing movement

Drill10-3

15 CM7 FM7 Em7 Am7 Dm7 G7 CM7

When you're playing in a band. Let your bassist play bass notes!

Drill10-4

22 CM7 FM7 Dm7 G7 Em7 Am7 FM7 G7



Performance example



Like brazilian music

ex-1

Am9

Dm9

E^bm9

F[#]m9

Fills

ex-2

C^M7

F^M7

D^m7

C

For warming up

ex-3

C^M7

D^m7

E^m7

F^M7

G7

A^m7(11)

Jazzy ending

ex-4

Ad. rit.



for improvisation



ex-5a

ex-5b

CM7 FM9 Dm9 G7

5 Em7-5 A7(-13) Dm9 Bb9

Let's play independently by the latter half!

9 Am7 D7 Dm7 G7

13 Em7 A7 Dm7 G7 CM7