

Welcome to...



“PATTERN PIANO”

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NOTE: After printing this book, go to the following link and listen to the 1st CD online!

www.playpianotoday.com/book/piano.htm

Whether you're brand new to the piano or have been playing the piano for years you're about to be surprised! Music is relatively simple if you understand it's basic patterns.

This course covers the basics from the ground up but progresses quickly. If you are an advanced student, take the time to go from the beginning, you'll find some amazingly simple techniques that can be expanded and used with any music. EXPERIMENT!!

This course is intended to be studied with it's accompanying audio files. Don't be afraid to review sections. Everything covered builds on previous sections, so make sure it sinks in!

Take this knowledge-

Experiment with it, wrestle with it, change it

Make it your own.

You will become a musician!

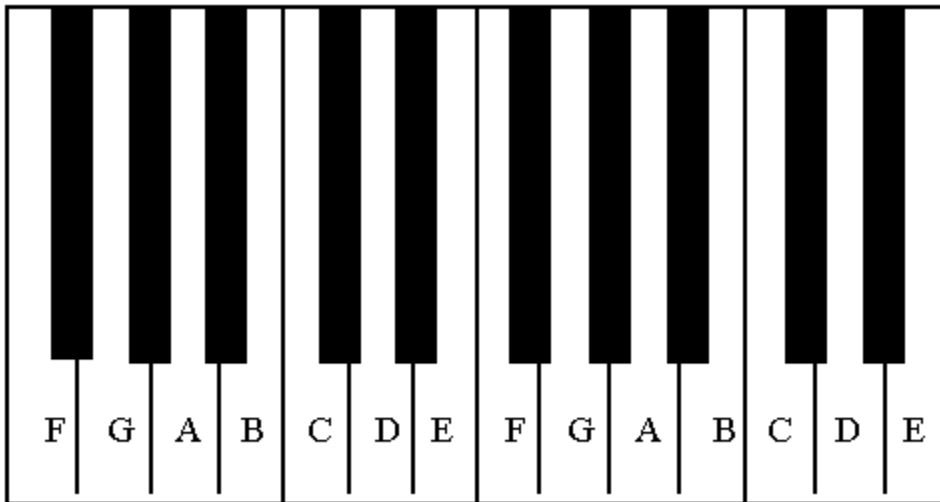
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BASIC INFORMATION

1) Names of notes:

This is the most basic of music knowledge,
stop here and get very familiar with note names.



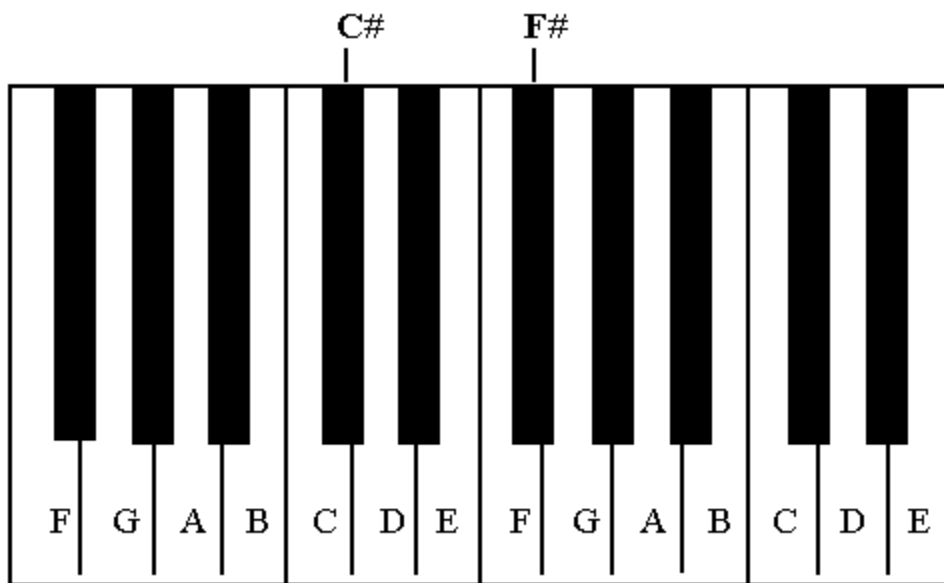
*When you hear
"SECTION TWO"
...go to the next page!*

Section #2:

Sharps (#)

"To make any note sharp, (i.e. C#) play the very next note to the right."

Find C# and F# (First find the notes C and F. Then play the next notes immediately to the right.)



Notice that C# and F# are **BLACK** notes.

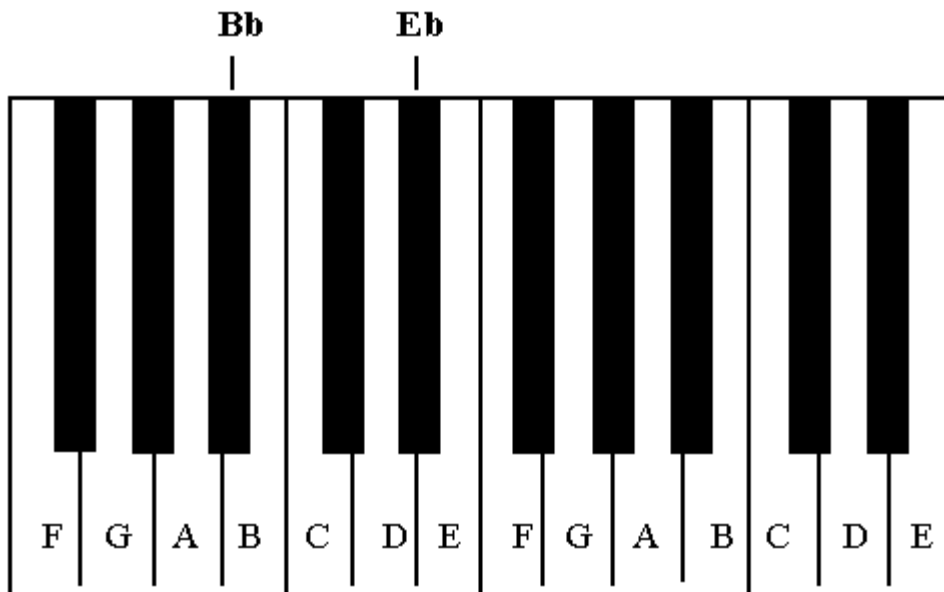
Section #3:

Flats (b)

"To make any note flat, (i.e. Bb) play the very next note to the left."

Find Bb, and Eb.

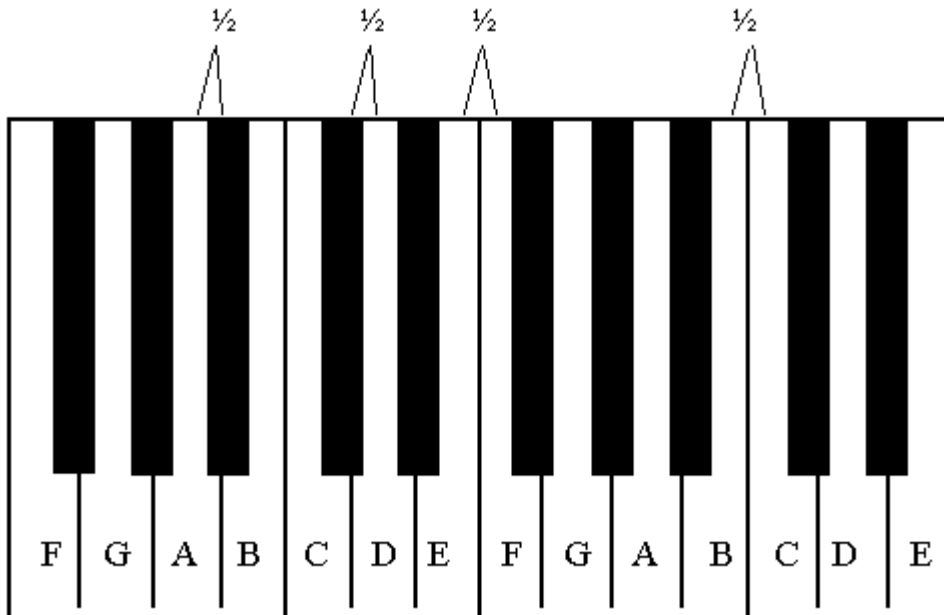
First find the notes B and E. Then play the notes immediately to the left.



Section #4:

Half Steps

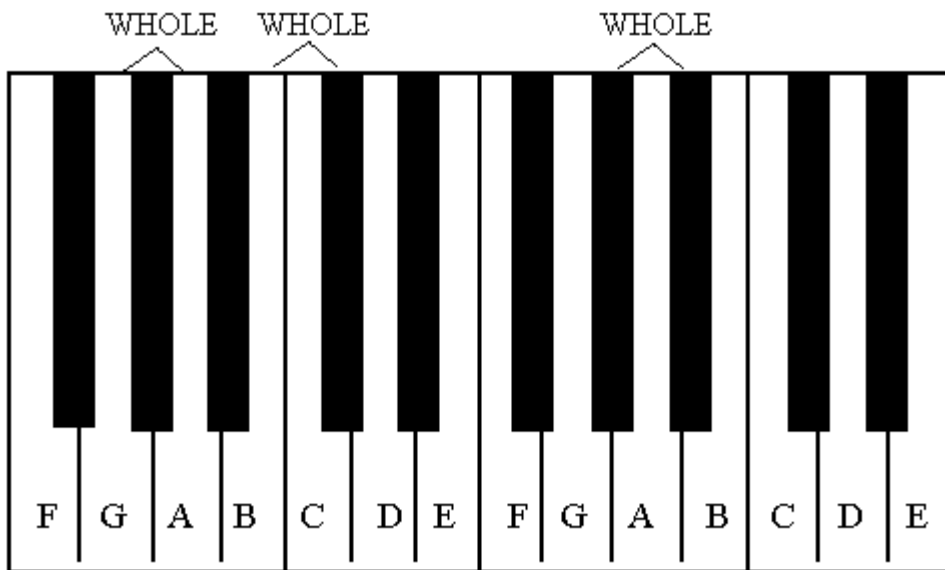
"A Half Step is any two notes next to each other"



NOTICE: BETWEEN "B" AND "C" IS A 1/2 STEP. ALSO "E" AND "F" (These are called "Natural" 1/2 steps)

WHOLE STEPS:

"A Whole Step is equal to two Half Steps added together."

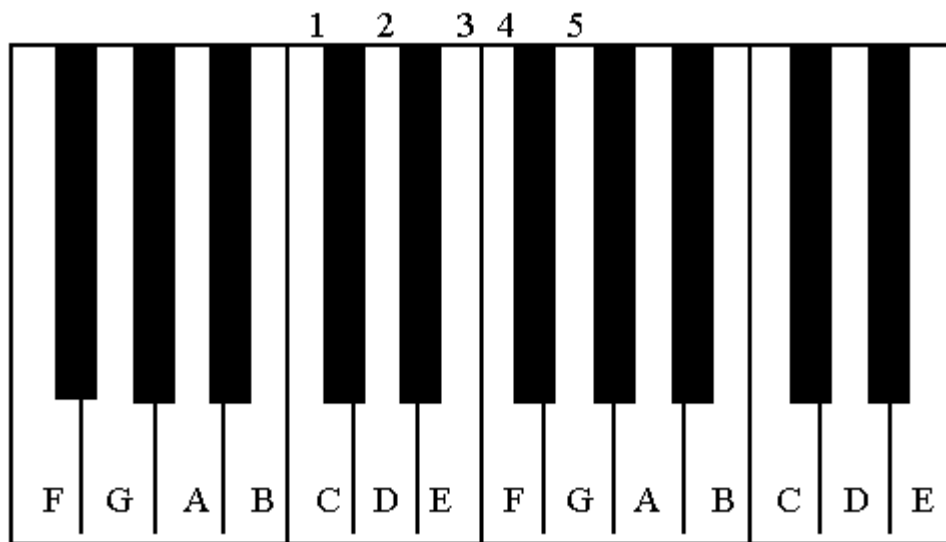


THE TETRACHORD:

The Tetrachord is simply a pattern of 5 notes. It can be started from any note on the piano. Between notes 1 & 2 is a **whole** step. Between 2 & 3 is a **whole** step. Between 3 & 4 is a **half** step. Between 4 & 5 is a **whole** step. *When you have found 1,2,3,4 & 5, pick out 1, 3 & 5 and you have a **Major chord**. SIMPLE!*

Find a C Major chord:

(Starting with your thumb on C, find it's Tetrachord:)

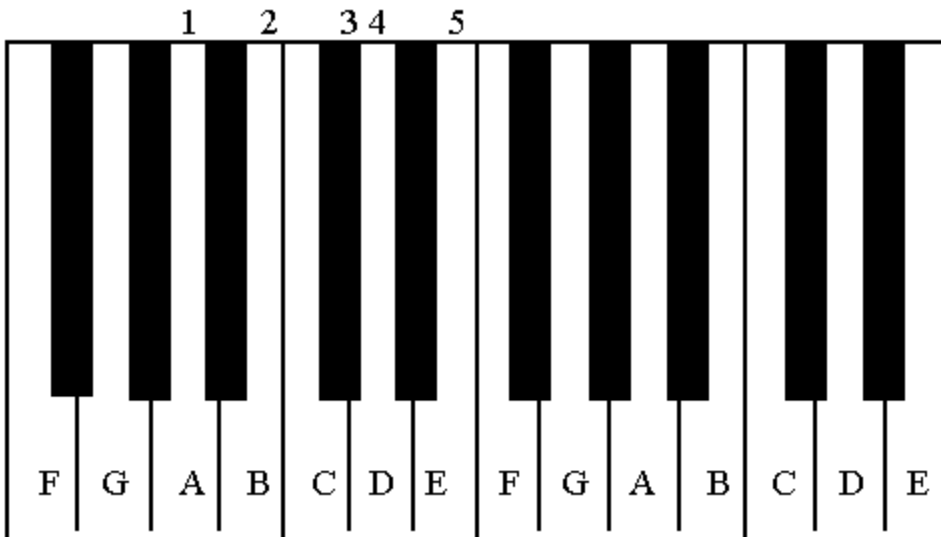


Notice that 1 is **C**, 3 is **E** and 5 is **G**. Play them together.

*You have played a **C Major chord**.*

BASIC INFORMATION**Find an A Major chord:**

Starting from A, find it's Tetrachord:

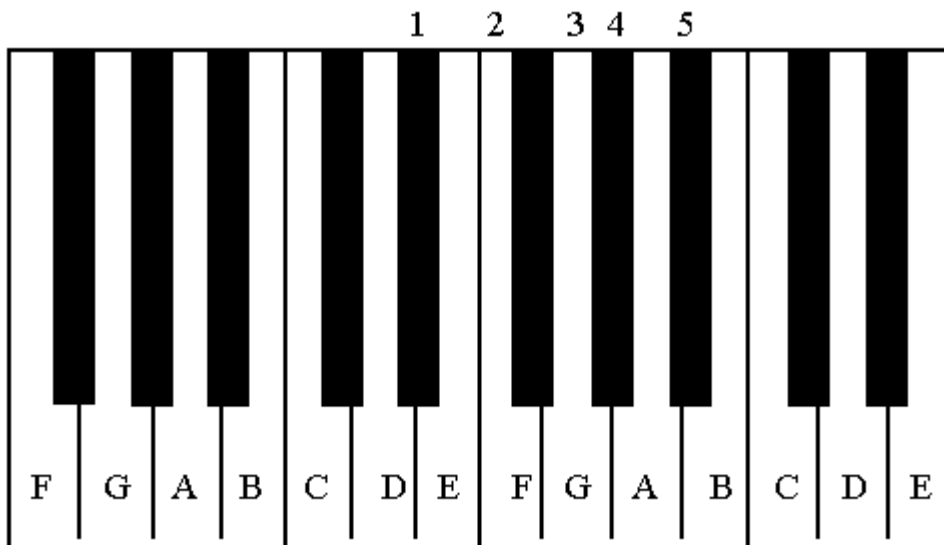


Notice that 1 is **A**, 3 is **C#**, and 5 is **E**. Play them together.

*You have played an **A Major** chord.*

Find an Eb Major chord:

Starting from Eb, find it's Tetrachord:



Notice that 1 is **Eb**, 3 is **G**, and 5 is **Bb**. Play them together.

You have played an **Eb Major** chord.

*****From now on, we will refer to 1 as the "Root".** Think of a tree, the roots are on the bottom, and **1** is on the bottom of the chord

Page 5b Audio tracks that accompany this page: **14- 16** (CD#1)

HOME ON THE RANGE

F F Bb Bb
O give me a home, where the buffalo roam.

F F C
Where the deer and the antelope play.

F F Bb Bb
Where seldom is heard a discouraging word.

F C F
And the skies are not cloudy all day.



This means right hand

Pattern: **R** Play chord indicated

L Play bottom note of same chord, but lower on piano

This means left hand

First Melody note: C

Why are we SINGING piano lessons?

See next page..

Stop and read!

Traditional old-style piano lessons require you to play the melody in the right hand and chords in the left. As a result, the right hand is forever obligated to "plunk out" the melody while the left hand must carry the bulk of the chords.

With these old techniques, there is a limit to how full your arrangements will sound, because your primary hand is taken up with the duty of always playing the melody.

There's a better way!

Professionals learn to play complimentary PATTERNS "around" the melody and let a 2nd instrument (or voice) take the melody, staying out of it's way. This is where creative, full arrangements come from. This is what I will teach you.

So for the beginning of the course, I'll teach you to simply SING the melody while your hands play full, rich patterns!

A whole lot of fun and you can do it right away!

When you become an accomplished "pattern" player and you would like to play solo piano, (no singing or other instruments), you will be able to insert the melody back into your patterns and maintain full, rich arrangements.

GREENSLEEVES

Em Em D D Em Em B B
What child is this who laid to rest, on Mary's lap is sleeping?

Em Em D D
Whom angels greet with anthems sweet,

C B Em Em
While shepherds watch are keeping.

G G D D
This, this is Christ the King,

Em C B B
Whom shepherds guard and angels sing.

G G D D C B Em Em
Haste, Haste to bring Him laud- the babe, the son of Mary.



Pattern: **R** Play chord indicated

L Play root of same chord, but lower on piano

First Melody Note: **E**

VITAL INFORMATION:

*To build a minor chord, first use the Tetrachord to find a Major chord then **LOWER** the 3rd 1/2 step*

MICHAEL ROW THE BOAT ASHORE

C C F C
Michael, row the boat ashore, halle -lu -jah.

C G G C
Michael, row the boat ashore, halle -lu -jah.

C C F C
Michael, row the boat ashore, halle -lu -jah.

C G G C
Michael, row the boat ashore, halle -lu -jah.

2) "River Jordan is chilly and cold, hallelujah.
Chills the body, but not the soul, hallelujah." etc.

Pattern:

(Play root of chord, holding it for the whole measure)

First Melody note: C

 = Quarter note (1 beat)

 = Whole note (4 beats)

ALL THROUGH THE NIGHT

F Bb *Gm C Bb C F
 Sleep my child and peace attend thee, all through the night.

F Bb Gm C Bb C F F
 Guardian angels God will send thee, all through the night.

Gm Gm Bb Bb
 Soft the drowsy hours are creeping,

Gm Gm C C
 Hill and vale in slumber sleeping.

F Bb Gm C Bb C F F
 I my loving vigil keeping, all through the night.



Pattern:

R	5 3	1	5 3	1	
L	1 ^o				

First Melody Note: **F**

**Remember: To change a chord from Major to minor,
 lower the **3rd** note of the **TETRACHORD** pattern 1/2 step.*

ST. LOUIS BLUES

(Some chords ↓ start before the words do - listen to the CD's)

G C G G
I hate to see the evening sun go down.

D C G G
'Cause my baby, she done wear a frown.

C C G D
Hate to see, the evening sun go down.

G C G G
Feeling tomorrow, like I feel today,

C C G G
Feel tomorrow like I feel today.

D C G G
Only those blues, take my pain away.

Gm Cm D D
St. Louis woman, that's who she's gonna be,

D D Gm D
She'll pull this man round by her apron strings.

Gm Cm D D
I'll buy her powder, I'll buy store bought hair

D D Gm D
I know that I would, take her anywhere. (repeat)



St Louis Blues (continued)

Pattern:

First melody note: **B**

Remember: HALF notes get 2 beats each

POOR WAYFARING STRANGER

VERSE:

I'm just a poor, wayfaring stranger.

Traveling through this world of woe.

But there's no sickness, toil or danger.

In that bright land to which I go.

CHORUS:

I'm going there to see my mother-

I'm going there, no more to roam.

And I know Jesus, He'll go before me,

To that bright land I call my home.

Remember to use the far right pedal on your piano to smooth out these chords. Each time there is a new chord, let pedal up for just a moment.

IMPORTANT!! This 1 refers to the **root** of the chord, but you will not play it with your 1st finger (or thumb) any longer! Now you'll play this root with your pinky.

Don't confuse finger numbrs with tetrachord note numbrs!!!

Read this box 5 times!

First Melody note: D

MARY ANN

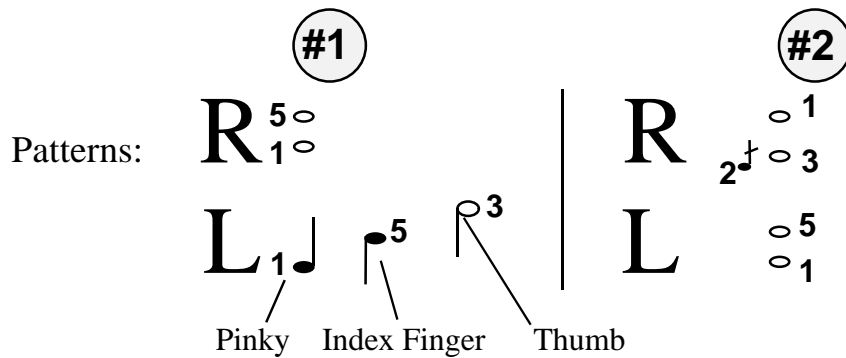
Bb Eb Bb Gm
O fare thee well, my own true love.

Bb Bb C F
O fare thee well my dear.

Bb Bb Eb Gm
For the ship is a-waiting, the wind blows high.

Bb Eb Gm C
And I am bound far away for the sea,

Bb F Bb Bb
And I am bound for the sea.



First Melody note: **C**

- First learn song with pattern #1 only, then **alternate** pattern #1 and pattern #2 for a fuller arrangement. The tiny note in pattern #2 is called a "grace note", and it is played for just a second before the other notes to give a "country" feel.

RED RIVER VALLEY

G D G G
From this valley they say you are going,

G G D D
We will miss your bright eyes and sweet smile.

G G C C
For they say you are taking the sunshine

G D G G
That has brightened our pathways a-while.

G D G G
Come and sit by my side if you love me.

G G D D
Do not hasten to bid me a-dieu.

G G C C
Just remember the Red River Valley,

G D G G
And the one who has loved you so true.

Patterns:

	#1		Alternate Pattern
R	2 3 5 1 5	R	2 3 5 1 5
L	1 0	L	1 0 3 5

First Melody note: **D**

Play **pattern #1** if chord is followed by a **different** chord.

Play **alternate pattern** if chord is followed by the **same** chord.

DEEP RIVER

D D G G D G D A
 Deep -River. My home is over Jordan, Lord.

D D G G D G D D
 Deep, -River. I want to cross over into campground.

Patterns:

#1

R 5 3 | 1 | 5 3 | 1

L 1 1

8va #2

R 1 2 5

L 3

Only play this pattern if chord repeats. (All notes in this measure are played at the same time!)

First Melody note: **F#**



A note on hand exercises:

As you've been going along, you've probably had quite a time getting your hands going. Have no fear! Your fingers are operated by muscles, just like the rest of your body. And, like an athlete, you can get them in shape.

Here's a simple exercise to do every day that will really get you in shape:

Starting with your right hand, place your thumb on a C. In consecutive order, play fingers 1,2,3,4 and 5. This would correspond to notes C,D,E,F and G.

Then, play 5,4,3,2 and 1 (or G,F,E,D and C)

Obviously, this is a very simple exercise to grasp. However, it can get very challenging! Try the same exercise again, but now with the following fingers:

1,3,2,4,3,5,4,2 (wow!)

1,2,3,4,5,3,4,2 (ouch!)

When you get great at the above, try each exercise with the following addition: Each time you complete the cycle, start one note higher.

Then if you're an olympian, try the same exercises with you left hand doing exactly what your right hand does.

These are great warm ups to do every day!

SEVENTH CHORDS

So far, we've learned to build chords using 1, 3, and 5. Whether major or minor, these are called “**TRIADS**”. (For example, C is a Major **TRIAD**, and Cm is a minor **TRIAD**.)

1) **DOMINANT 7th** chord: TRIAD is **Major**, added note is a **whole-step** below the root. (Written "C7")

Different

Same

2) **MINOR 7th** chord: TRIAD is **minor**, added note is a **whole step** below the root. (Written "Cm7")

Here's the oddball chord:

3) **MAJOR 7th** chord: TRIAD is **Major**, added note is **1/2** step below the root! (Written “CM7”)

REVIEW:

- 1) What's the difference between Cm7 and C7?
- 2) What's the oddball chord CM7 and how is it made?

If you can accurately answer these two questions, you've got 7ths mastered!

7th CHORDS WITH "GUITAR" PICKING PATTERN

GO TELL AUNT RHODIE

FM7 C7 FM7 FM7 C7 C7 FM7 FM7
Go tell aunt Rho -die, Go tell aunt Rho -die,

FM7 FM7 Dm7 Dm7 Gm7 C7 FM7 FM7
Go tell aunt Rho -die, that the big grey goose is dead.

FM7 C7 FM7 FM7 C7 C7 FM7 FM7
He died by the mill -pond. He died by the mill -pond.

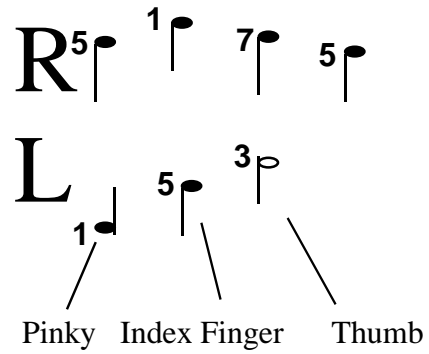
FM7 FM7 Dm7 Dm7 Gm7 C7 FM7 FM7
He died by mill -pond, the big grey goose is dead. (Repeat)

Pattern: **R** 5♮ 1♮ 7♮ 5♮
L 1^o


First Melody note: **A**

Optional Advanced version of "Go tell Aunt Rhodie"

Pattern:

First Melody note: **A*****Remember:***

 = Quarter Note (1 Beat)

 = Half Note (2 Beats)

Patterns for "WHITE CHRISTMAS"

	#1		#2
R		R	
L			
S			
	#3		#4
R		R	
L		L	

Are you remembering to use the far-right pedal to smooth out all these chords? Remember that the rule of thumb for the pedal is to hold down the pedal through all chords that are the **same**. When you come to a new chord, let the pedal up for just a moment then hold down again.

MULTIPLE PATTERN ARRANGEMENT**WHITE CHRISTMAS**

CM7 C Dm G
I'm dreaming of a white Christmas ,

FM7 F C F
Just like the one I used to know.

CM7 C F Fm7 CM7
Where the treetops glisten, and children listen to hear-

Am Dm G
Sleighbells in the snow.

CM7 C Dm7 G
I'm dreaming of a white Christmas,

FM7 F C F
With every Christmas card I write.

CM7 C F Fm7
May your days be merry and bright,

Am7 G C C
And may all your Christmas' be white.

1st Melody note: **E**



WHEN YOU AND I WERE YOUNG

D G D A
I wandered today to the hill, Maggie- To watch the scene below.

D G
The creek and the creaking old Mill, Maggie,

*D *A D
As we used to long ago.

G D
The green grove is gone from the hill, Maggie,

*A *E A
Where first the daisies sprung.

D G *D *A D
The creaking old Mill is still, Maggie, since you and I were young.

G D
And now we are aged and gray, Maggie.

*A *E A
And the trials of life nearly done.

D G
Let us sing of the days that are gone, Maggie,

*D *A D
When you and I were young.

WHEN YOU AND I WERE YOUNG (continued)

Pattern :



First Melody note: **A**

R 3 5 1 2 5 2 1

L 1_o

*Play only half of the pattern for these chords, thereby giving them 2 beats.

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REVIEW OF HALF PATTERNS

SWEET BY AND BY

*F *Bb F
There's a land that is fairer than day,

F C
And by faith we can see it afar.

*F *Bb F
For our Father waits over the way,

*Dm *C F
To prepare us a dwelling place there.

F C *Gm *C F
In the sweet by and by, we shall meet on that beautiful shore.

F Bb *F *C *F
In the sweet by and by, we shall meet on that beautiful shore.

Pattern:

*Play only half of the pattern for these chords, thereby giving them 2 beats.

CREATING YOUR OWN ARRANGEMENTS

"NOBODY KNOWS THE TROUBLE I'VE SEEN"

#1

R 5
2 3

L 5
1

#2

R 5
2 3 5
2 1

L 1

#3

R 1 2 5
1 1

L 1 5 3

#4

R 5 2 5
3 2 2

L 1

Spread hands apart for this pattern!

If you have trouble looking from the song on the next page to the patterns on this page:

Discipline yourself to memorize the patterns.

Then you can use them easily in other music...

..And that's the whole point of this course!

Creating your own arrangements...

NOBODY KNOWS THE TROUBLE I'VE SEEN

①④○
F

②①○
Bb

③③○
F

④①○
F

Nobody knows the trouble I've seen.

①④○
F

②①○
Bb

③③○
C

④②○
Bb

Nobody knows my sorrow.

①④○
F

②②○
Bb

③①○
A

④③○
Dm

Nobody knows the trouble I've seen,

①①○
Bb

②④○
C

③①○
Bb

④①○
F

Glory, hal -le -lu.

First Melody Note: A

In the first two circles above each chord I have written a pattern number from the previous page. I want you to get the point that any pattern can work with almost any chord! In the last circle, try your own combination of pattern numbers from the following page and play your arrangement.

CREATING YOUR OWN ARRANGEMENTS

”GREENSLEEVES”

#1

R 2 3 5 1

L 1

Dotted Half notes get 3 Beats!

#2

R 3 5

L 1 5 3

Watch out! 3 is on the top this time...

#3

R 5 3 5 3 5 2 5

L 1 1

#4

R 5 3 4 2 3 1 5

L 1 1

#5

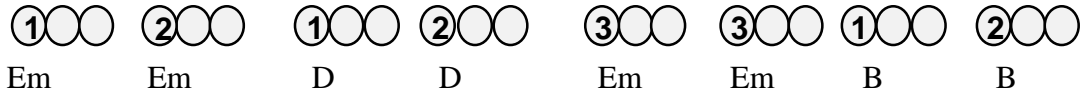
R 3 2 1

L 1 5 1 2 3

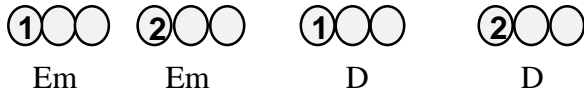
Pinky Index Finger Thumb Middle Finger Index Finger

Creating your own arrangements...

GREENSLEEVES



What child is this who laid to rest, On Mary's lap is sleep -ing?



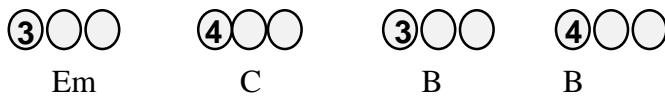
Whom angels greet with anthems sweet,



While shepherds watch are keep -ing.



This, this is Christ the King,

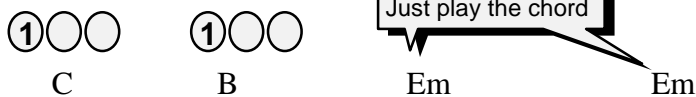


1st Melody Note: **E**

Whom shepherds guard and angels sing.



Haste, Haste to bring Him laud-



the babe, the son of Ma -ry.

CREATING YOUR OWN ARRANGEMENTS

"Merrily We Roll Along"

#1

R 3 1 5 2

L 1 5 1 2 1 5 5

#2

R 5 1 2 3 5 2 1

L 1 3

R.H. pinky holds this note

R.H. index finger then thumb

#3

R 1 5 1 3

L 5 1 3 3

#4

R 2 5 2 1 1

L 1 1

CREATING YOUR OWN ARRANGEMENTS

“Merrily We Roll Along”

Merrily we roll along, roll along, roll along,



Merrily we roll along, ‘Or the deep blue sea.

1st Melody Note: **A**

This is your time to EXPERIMENT! Try several arrangements until you are comfortable going between patterns.

CREATING YOUR OWN ARRANGEMENTS

"Down in the Valley"

#1

R 1. 2. 3. 5. 1.

L 1. 0.

#2

Yes, this is a stem full of dotted half notes (3 beats)

R 3. 1. 5. : 2.

L 1. 5. 1. 5. 2. 5.

#3

R 5. 3. 5. 5. 3. 5. 4. 2. 5.

L 1. p.

CREATING YOUR OWN ARRANGEMENTS
"DOWN IN THE VALLEY"

①○
F

①○
F

①○
F

②○
C

②○
C

Down in the val -ley, the valley so low,

②○
C

③○
Gm

③○
Gm

①○
C

②○
F

②○
F

Late in the even -ing, hear the wind blow.

②○
F

①○
F

①○
F

①○
F

②○
C

②○
C

Hear the wind blow dear, hear the wind blow.

②○
C

③○
Gm

③○
Gm

①○
C

②○
F

①○
F

Late in the even -ing, hear the wind blow.



1st Melody Note: C

PATTERN REVIEW

CONGRATULATIONS! You've progressed a long way in a short time! Here is a listing of patterns given in the previous sections, APPLY THEM TO MUSIC THAT YOU KNOW!:

PATTERNS FOR SONGS WITH 4 BEATS IN EACH MEASURE:

From Michael Row the Boat... (Page 8)

R $\begin{matrix} 5 \\ 3 \end{matrix} \downarrow \quad \downarrow \quad \begin{matrix} 5 \\ 3 \end{matrix} \downarrow \quad \downarrow$

L $1 \circ$

From St. Louis Blues...(page 10)

R $\begin{matrix} 5 \\ 3 \end{matrix} \downarrow \quad \downarrow \quad \begin{matrix} 5 \\ 3 \end{matrix} \downarrow \quad \downarrow$

L $\downarrow \quad \overset{\circ}{5}$

From Poor Wayfaring Stranger...(Page 11)

R $\begin{matrix} 1 \\ 3 \end{matrix} \downarrow \quad \downarrow \quad \begin{matrix} 1 \\ 3 \end{matrix} \downarrow \quad \downarrow$

L $1 \circ$

From Mary Ann... (Page 12)

R $\begin{matrix} 5 \circ \\ 1 \circ \end{matrix}$

L $\downarrow \quad \overset{\circ}{5} \quad \overset{\circ}{3}$

From Mary Ann... (Page 12)

R $\begin{matrix} \circ 1 \\ 2 \downarrow \circ 3 \end{matrix}$

L $\begin{matrix} \circ 5 \\ \circ 1 \end{matrix}$

From Red River Valley... (Page 13)

R $\begin{matrix} 2 \downarrow 3 \\ 5 \downarrow \end{matrix} \quad \begin{matrix} 5 \\ 1 \end{matrix} \downarrow \quad \downarrow$

L $\downarrow \quad \downarrow$

PATTERNS FOR SONGS WITH 4 BEATS IN EACH MEASURE:

From Deep River...(Page 14)

R 1^o 5^o
1^o 2^o

L 3^o

From Go Tell Aunt Rhodie...(Page 16)

R 5^o 1^o 7^o 5^o

L 1^o

From When You and I were Young...(Page 18)

R 3^o 5^o 1^o 2^o 5^o 2^o 1^o

L 1^o

From Sweet By and By... (Page 19)

R 3^o 5^o 1^o 2^o 5^o 2^o 1^o

L 1^o 5^o 3^o

From Nobody Knows...(Page 20)

R 2^o 5^o
3^o

L 5^o
1^o

R 2^o 5^o 3^o 5^o 2^o 1^o

L 1^o

PATTERNS FOR SONGS WITH 4 BEATS IN EACH MEASURE:

From Nobody Knows...(Page 20)

<p>R </p>	<p>R </p>
<p>L </p>	<p>L </p>

From Merily We Roll Along...(Page 22)

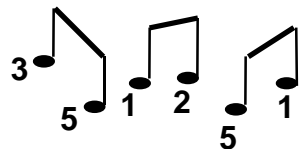


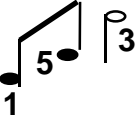
<p>R </p>	<p>R </p>
<p>L </p>	<p>L </p>

From Merrily We Roll Along...(Page 22)





<p>R </p>	<p>R </p>
<p>L </p>	<p>L </p>

PATTERNS FOR SONGS WITH 3 BEATS IN EACH MEASURE:

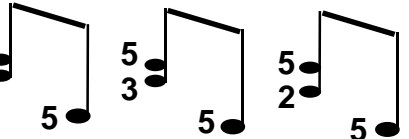
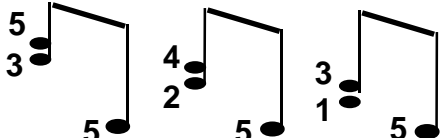
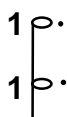
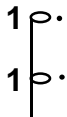
From Morning has Broken...(Page 15)

R		R	
L		L	

From Greensleeves/Advanced Version ...(Page 21)


R		R	
L		L	

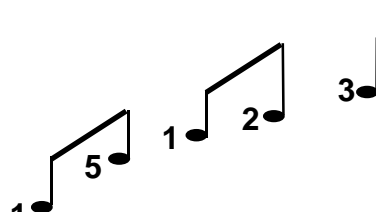
From Greensleeves/Advanced Version ...(Page 21)

R		R	
L		L	

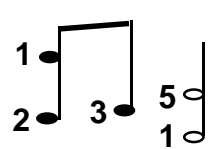
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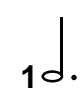
From Greensleeves/Advanced Version ...(Page 21)

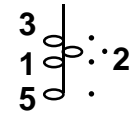
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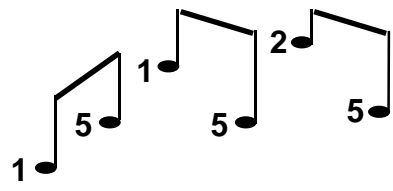
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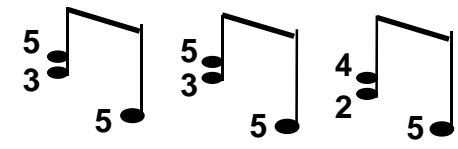
From Down In the Valley...(Page 23)

R 

L 

R 

L 

R 

L 