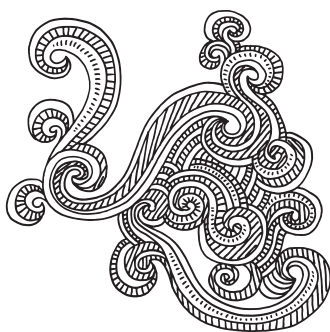


Pro Pi@no SKILLS

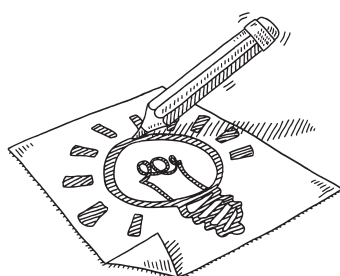
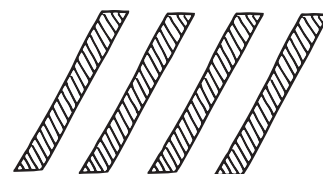
Level 4

Lead Sheets

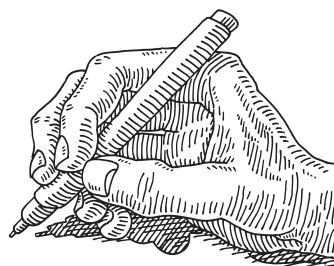


Improvisation

Chord Charts



Composition



Notation

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 carol
matz
PIANO®

A Note to Students

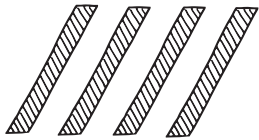
Have you ever wanted to play piano or keyboards in a band with friends? Write down your own songs? Play piano for a singer in a school talent show? The **Pro Piano Skills** section will help you learn to do all these things and take your piano studies to the next level! You'll learn:

Lead Sheets



LEAD SHEETS - You'll learn how to play several pieces by reading chord symbols and a RH melody.

Chord Charts

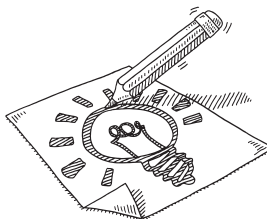


CHORD CHARTS - When you know how to play from chord charts, you can sit down at the piano and start playing just by looking at the chord names on sheet music, such as pop or rock sheet music. You need this skill to play in a band, sing songs while you play piano, or accompany other singers.

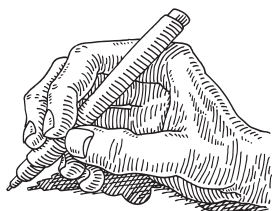


Improvisation

IMPROVISATION - Did you ever hear a pianist in a band "jamming" and making up the music as they went? That's improvisation! You'll learn blues, rock, and other types of improvisation.



Composition



Notation

COMPOSITION and **NOTATION** - Learn to compose your own pieces of music and properly write it all down (notation). This way, you can remember what you composed and even have other people play your pieces!

A Note to Teachers

Pro Piano Skills takes students beyond the printed page and puts them on the path to becoming well-rounded musicians. Some of the skills help develop a more social type of musicianship—such as playing in a band or accompanying a friend by using chord charts. Going further than reading traditional music notation gives students a greater overall appreciation and understanding of music, and makes playing the piano even more enjoyable and relevant to students’ everyday lives.

About the Lead Sheets and Chord Charts

Before each **lead sheet**, a **Chord Review** provides a quick refresher of the specific chords used in the lead sheet (in the order that the chords appear). Various LH rhythm patterns are suggested to expand the student’s lead-sheet-reading abilities. Consider these suggested patterns jumping off points. Students should feel free to improvise other rhythms and patterns when they are comfortable doing so.

Each **chord chart** has an optional teacher part, which provides the melody to be played above the student’s *comping* (chord accompaniment). The lyrics, given in both the student part and teacher part, can be sung by the student, teacher, or both. Students should be encouraged to sing or hum the familiar melodies as they practice comping.

Triad *inversions* are used to allow for smoother chord progressions in the comping activities. (Inversions are formally introduced in the Lesson Book.) Chords in *1st inversion* are indicated by a superscript **1** next to the chord symbol in the chord chart; chords in *2nd inversion* are indicated by a superscript **2**. Note that this shorthand notation applies *only to the RH chord*; the student should play the root of the chord in the LH. *Slash chords* are also used, allowing the student to play notes in the bass other than the root of each chord.

About the Improvisation Activities

Five of the units contain an improvisation activity to be played with the teacher in the lesson. Students are given a set of notes plus several stylistically appropriate “licks” that serve as a starting point for their improvisation. Stress the importance of repeating various rhythm patterns and note combinations while improvising. Accompaniments for these improvisations are written out. Feel free to simplify or expand upon them. To begin each improvisation, start the accompaniment and have the student jump in at any point when they’re comfortable.

So that students may continue practicing improvisation at home or in a lab setting, there are also *Improvisation Play-Along Tracks* that can be found along with the MP3 recordings for the level. There are no count-off clicks. Students hit play (▶), feel the beat of the music, and begin improvising when they’re ready. Students don’t have to improvise all the way through the tracks; the recordings give ample time for experimentation and practice, as the music loops for a few minutes.

For full flexibility controlling the play-along track tempos, import the MP3s to a device, and use an app that allows you to vary the speed while retaining the same pitches. Variable-speed playback apps are available for various operating systems and devices.

About the Composition and Notation Pages

The **Composition** and **Notation** pages develop and add to the skills students learned in prior levels. Students should apply the skills they learn in the notation sections to the pieces they write in the composition sections.



Notation

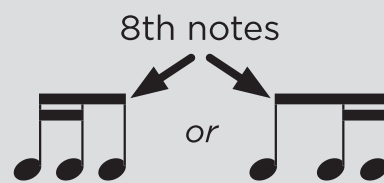
Writing 16th Notes

- Complete each measure with a group of 16th notes (♫). Then, tap while counting out loud.



Remember:

Two 16th notes plus one 8th note can be combined together to form 1 beat:



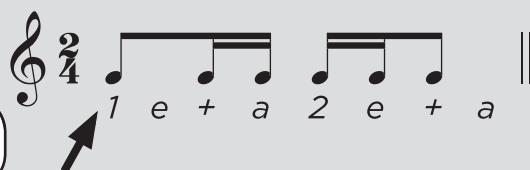
- Write the correct notation below each measure. Hint: two tied 16th notes equal one 8th note.

(Example)

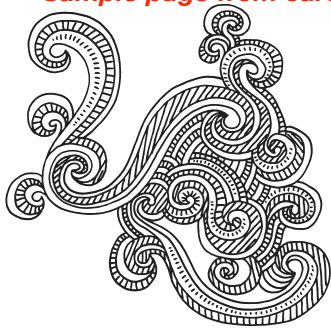
PRO TIP



When writing 16th notes and 8th notes together, make sure to use proper spacing:



8th note gets the space of two 16ths.



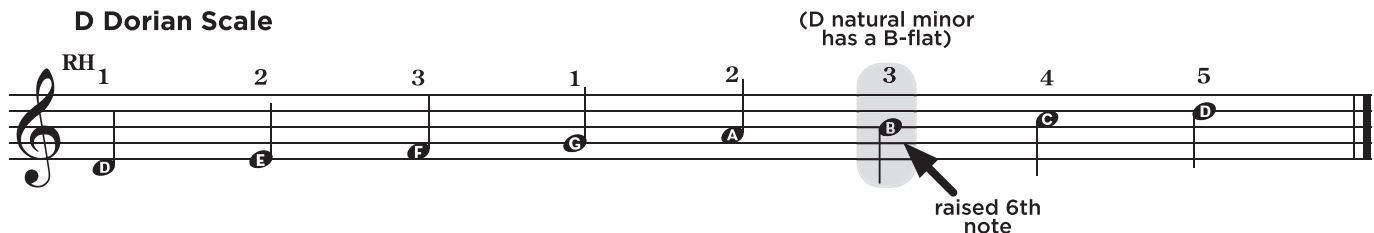
Improvisation

Latin Rock Improv



This improvisation uses a scale called **DORIAN** (DORE-ee-in).
It is the same as a natural minor scale, but the 6th note is raised a half step.
Play this dorian scale:

D Dorian Scale

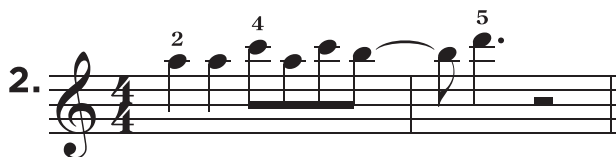


For this Latin rock improvisation, you'll use **LICKS** from the dorian scale.



A **LICK** is a common pattern, phrase, or other short musical idea used during improvisation. Musicians practice different licks, then link them together, along with other ideas they come up with while improvising.

Practice these licks until you can play them from memory.



How to Use the Licks

Think of these licks as starting points for your improvisation.
Play different combinations of the licks you learned. For example:

- ✓ play each lick twice in order = **1 1 2 2 3 3 4 4**
- ✓ play each lick once in order = **1 2 3 4**
- ✓ experiment by mixing up the order = **3 3 1 2 4 4 etc.**

Next, make changes to the licks and/or add your own ideas. For example:

Lick 1 - same rhythm, different notes



Lick 2 - same notes, different rhythm



(Student part, continued)

Improvise!

Use the licks you learned and feel free to add some of your own ideas! As your teacher starts playing the accompaniment, *feel the beat of the music*. Start playing whenever you're ready!

Latin Rock Improv

Teacher Duet



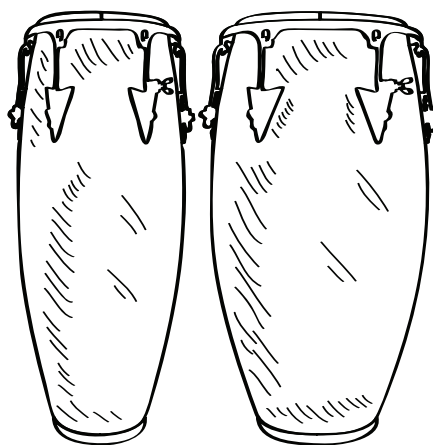
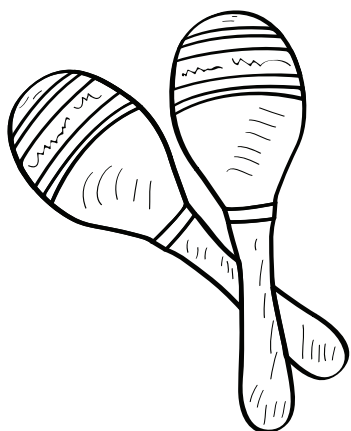
(Student notes)

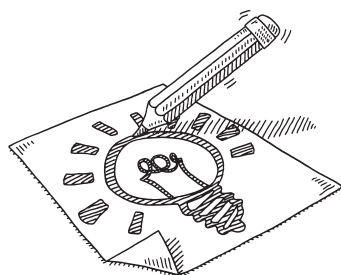
Teacher Duet (Student plays *higher than the teacher*.)

Moderately fast (even 8ths)

Dm⁹ **G13**

3 **Dm⁹** **G13** *repeat ad lib.*





Composition

Not Scared of Scherzos!

A **SCHERZO** (SCARE-tsoh) is a light, playful piece. Compose a scherzo in $\frac{6}{8}$ time.

- ✓ First, write in all of the LH chords. Use the same rhythm pattern as measure 1, and follow the Roman numerals given.
- ✓ Complete the RH melody by choosing notes from the **E minor scale**. The small notes above each measure tell you the rhythm to use.
- ✓ Add *slurs*, *staccatos*, and *dynamics* to make your scherzo light and playful.
- ✓ Play your scherzo, and add a title.

Scherzo

By _____

Allegro

(dynamic)

1 3 5

i iv i V7

Key of
E Minor

to Coda

5

i iv i V7 i

Warm-Up:

Practice hands together.

This pattern uses the Basic LH Accompaniment Pattern.



Inversions

$C^2 = G C E$

$F^1 = A C F$

$Am^1 = C E A$

$G^1 = B D G$

- ✓ For each chord in the chord chart below, use the following rhythm and the **Basic LH Accompaniment Pattern**.

- ✓ Use this rhythm pattern in the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on each new chord.

Swing Low, Sweet Chariot

Traditional

Singer/Teacher: C^2 F^1 C^2 Am^1 G^1

Swing low, sweet char - i ot, com-in' for to car-ry me home. Swing

5 C^2 F^1 C^2 Am^1 G^1 F^1 C^2

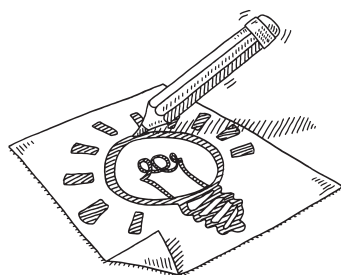
low, sweet char - i - ot, com-in' for to car-ry me home. I

9 F^1 C^2 Am^1 G^1

looked o-ver Jor-dan and what did I see com-in' for to car-ry me home? A

13 C^2 F^1 C^2 Am^1 G^1 F^1 C^2

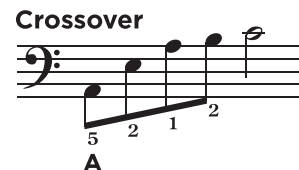
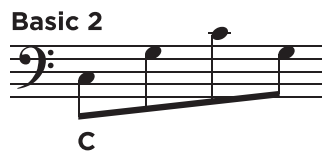
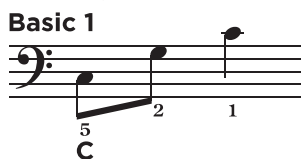
band of an - gels com-in' af-ter me, com-in' for to car-ry me home.



Composition

Compose with LH Accompaniment Patterns

- ✓ First, write in all of the LH notes. Follow the letter names given below the bass staff, as well as the type of LH accompaniment pattern:



- ✓ Complete the melody by choosing notes from the **C major scale** that sound good with the LH part. The small notes above each measure tell you the rhythm to use.
- ✓ Add *slurs* and *dynamics*.
- ✓ Play your piece and add a title.

(Song title.)

By _____

Moderately slow

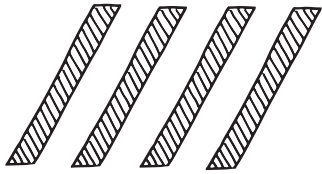
(Example)

Basic 1 →

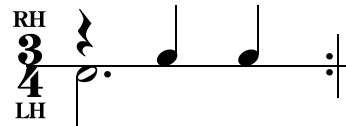
4

Basic 2 → Basic 1 →

Chord Charts



- ✓ Tap this rhythm with both hands, and repeat it several times without stopping.



- ✓ Play that rhythm pattern with a RH **B♭ major triad** and a LH single-note **B♭** or **B♭** octave (optional).
- ✓ Use this rhythm pattern in the chord chart below. Change the chords and LH notes at each new chord symbol.
- ✓ Add pedal. Change the pedal on each new chord.

Inversions

F¹ = A C F

G¹ = B D G

E♭² = B♭ E♭ G

NEW

Take Me Out to the Ball Game

Words by Jack Norworth
Music by Albert Von Tilzer

Moderately

Singer/Teacher: **3/4** **B♭** Take me out to the ball game, take me out to the crowd. **F¹** Buy me some peanuts and **G¹** **G¹/B** Crack - er Jack... **C** I don't care if I **F¹** nev - er get back. Let me **B♭** root, root, root for the **F¹** home team! If they don't **E♭²** win it's a shame. For it's one, two, **B♭** three strikes you're **G¹** out at the **C** old **F¹** ball **B♭** game!

Play hands together and hold for two beats.



Notation

Clef Changes



When the **RH** plays low notes, change to bass clef. Put the new clef *before* the bar line.



When the **LH** plays high notes, change to treble clef. Put the new clef *before* the bar line.



1. In each blank measure, write the same music using a *different clef*.
Place the new clef *before* the bar line.



If the clef changes:

- ✓ in the middle of a measure, place the clef right before the note.
- ✓ after a rest, place the clef right before the *first* note.



2. Put an **X** through the examples that have clef changes in the wrong place.





Blues Shuffle Improv

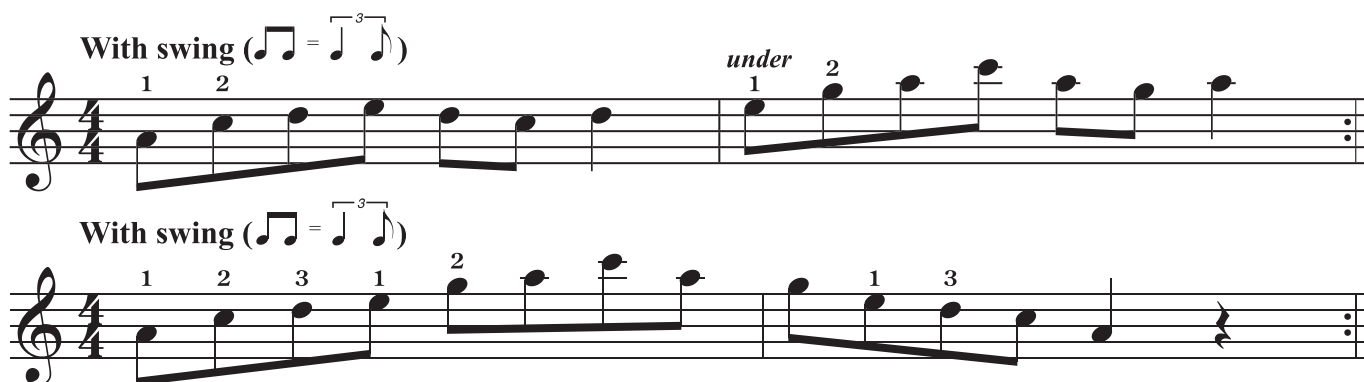


Improvisation

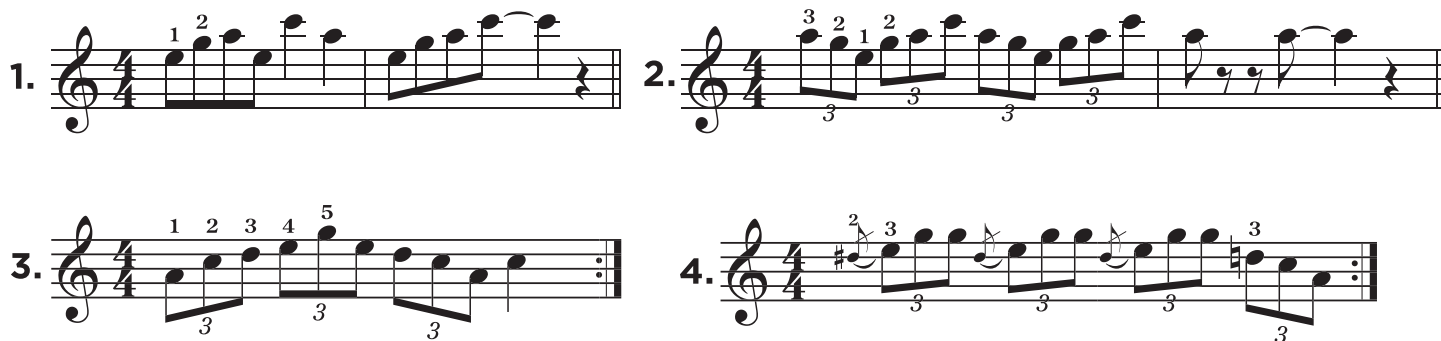
This improvisation uses **SWING RHYTHM** and the **A MINOR PENTATONIC** (5-note) scale.
When played in a row, the notes are: **A C D E G**

Warm-Ups in A Minor Pentatonic

Play three times. Be sure to play the 8th notes with an uneven long-short pattern.



Practice these licks until you can play them from memory.
Be sure to play with swing rhythm.



How to Use the Licks

Think of these licks as starting points for your improvisation.
Play different combinations of the licks you learned. For example:

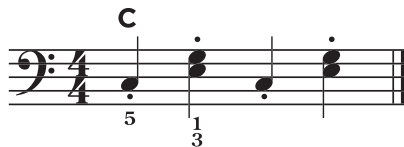
- ✓ play each lick once in order, then repeat = **1 2 3 4 1 2 etc.**
- ✓ experiment by mixing up the order = **1 2 1 2 4 1 etc.**

**(Go on to
next page!)**

Lead Sheets



- ✓ Practice the RH melody.
- ✓ Play the lead sheet hands together, using this **LH RHYTHM PATTERN**:



Bass Walk-Down Patterns



- ✓ Play through the lead sheet with the LH only, using the **Bass Walk-Down Pattern** for each chord that has an asterisk (*).
- ✓ Finally, play hands together using the Bass Walk-Down Patterns where indicated.

Alexander's Ragtime Band

Irving Berlin (1888-1989)

Moderately, with swing (♩ = $\frac{3}{4}$)

