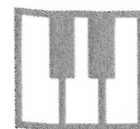


MODERN BAND METHOD

Keyboard



Book 1

Scott Burstein
Spencer Hale
Mary Claxton
Dave Wish

Contributors:

Tony Sauza, Clayton McIntyre, Lauren Brown, Joe Panganiban

To access audio and video visit:
www.halleonard.com/mylibrary

Enter Code
8390-8528-4883-4884

ISBN 978-1-5400-7671-7



Copyright © 2020 by HAL LEONARD LLC
International Copyright Secured All Rights Reserved

No part of this publication may be reproduced in any form or by
any means without the prior written permission of the Publisher.

Visit Hal Leonard Online at
www.halleonard.com

Contact us:
Hal Leonard
7777 West Bluemound Road
Milwaukee, WI 53213
Email: info@halleonard.com

In Europe, contact:
Hal Leonard Europe Limited
42 Wigmore Street
Marylebone, London, W1U 2RN
Email: info@halleonardeurope.com

In Australia, contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: info@halleonard.com.au

| | | | |
|--|-----------|---|-----------|
| Introduction | 4 | Section 6 | 25 |
| The Keyboard; Basic Technique; Iconic Notation | | Legato and Staccato; Notes on the Staff | |
| Section 1 | 7 | Full Band Repertoire: <i>Land of a Thousand Dances, Someone Like You</i> | |
| Emi, C, and G Chords; Two-Note Solo; The Song Chart; Reading Chords over Lyrics, Composing with Three Chords | | Section 7 | 30 |
| Full Band Repertoire: <i>Can't Stop the Feeling, Without You, Send My Love, Wake Me Up, I Gotta Feeling</i> | | Composing an Introduction; Transposition | |
| Section 2 | 12 | Full Band Repertoire: <i>Oye Como Va</i> | |
| Ami, E, and A Chords; Balancing the Fingers; Naming the Black Keys; Four-Note Solo; Whole Notes and Half Notes | | Section 8 | 34 |
| Full Band Repertoire: <i>Low Rider, Heathens</i> | | Melodic Note Reading; Syncopated Patterns | |
| Section 3 | 16 | Full Band Repertoire: <i>Waka Waka</i> | |
| Separate Hands; D Chord; Quarter and Eighth Notes; Major Pentatonic Scale; Composing a Riff | | Section 9 | 37 |
| Full Band Repertoire: <i>Dazed and Confused, Imagine, Best Day of My Life</i> | | Notating Riffs; Inversions; Composing a Verse and Chorus; Major Pentatonic Scale | |
| Section 4 | 20 | Full Band Repertoire: <i>Halo, Hey There Delilah, Haiti, Wild Thing, The Edge of Glory, Best Day of My Life</i> | |
| The E Chord; Writing Lyrics | | Section 10 | 44 |
| Full Band Repertoire: <i>We Will Rock You, Back in Black, What Makes You Beautiful, Stir It Up</i> | | Pentatonic Melodies; Ledger Lines and Bass Clef; Playing Bass Lines | |
| Section 5 | 23 | Full Band Repertoire: <i>Kick, Push</i> | |
| Arpeggios; Notes, Chords, and Scales; Minor Pentatonic Scale | | Section 11 | 49 |
| | | Blues Scale; Common Tones; Composing with Inversions | |
| | | Full Band Repertoire: <i>Umbrella</i> | |
| | | Section 12 | 55 |
| | | Full Band Repertoire: <i>Zombie</i> | |
| | | Jam Cards | 57 |

Introduction

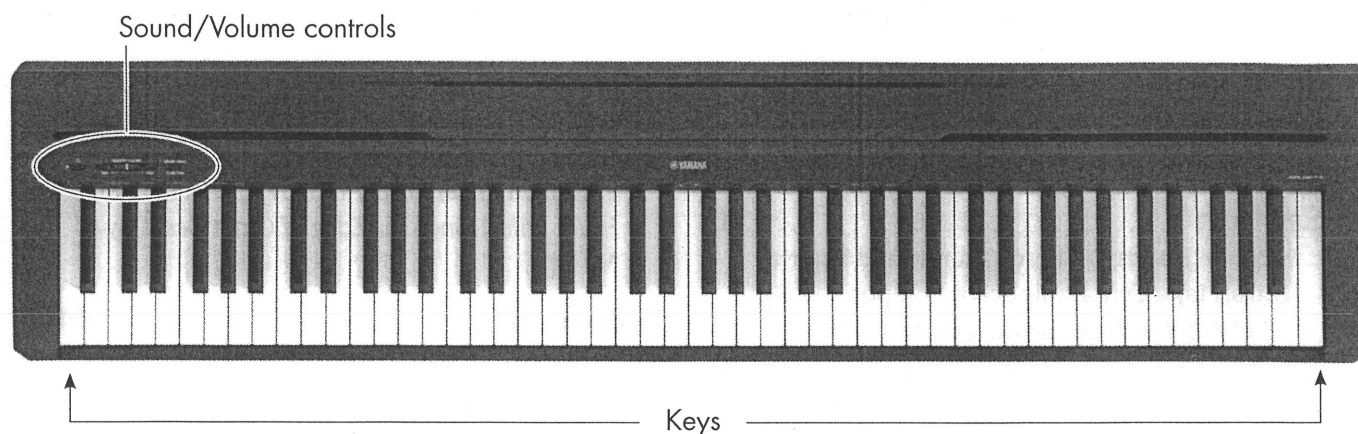
Welcome!

If you are reading this, you have already made the decision to learn to play keyboard so you can play some of your favorite songs. One of the best things about playing in a Modern Band is that you don't need much time to start jammin', but there are also plenty of skills to learn and master over time too. This method book is designed to teach you skills to play keyboard and create music in a variety of popular music styles—pop, rock, R&B, funk, hip-hop, and more. Let's get started!

Jam Tracks and Video Lessons

Use the audio Jam Tracks throughout this book to practice the songs and exercises. Also be sure to watch the included video lessons that demonstrate many of the techniques and concepts. To access all of the audio and video files for download or streaming, just visit www.halleonard.com/mylibrary and enter the code found on page 1 of this book.

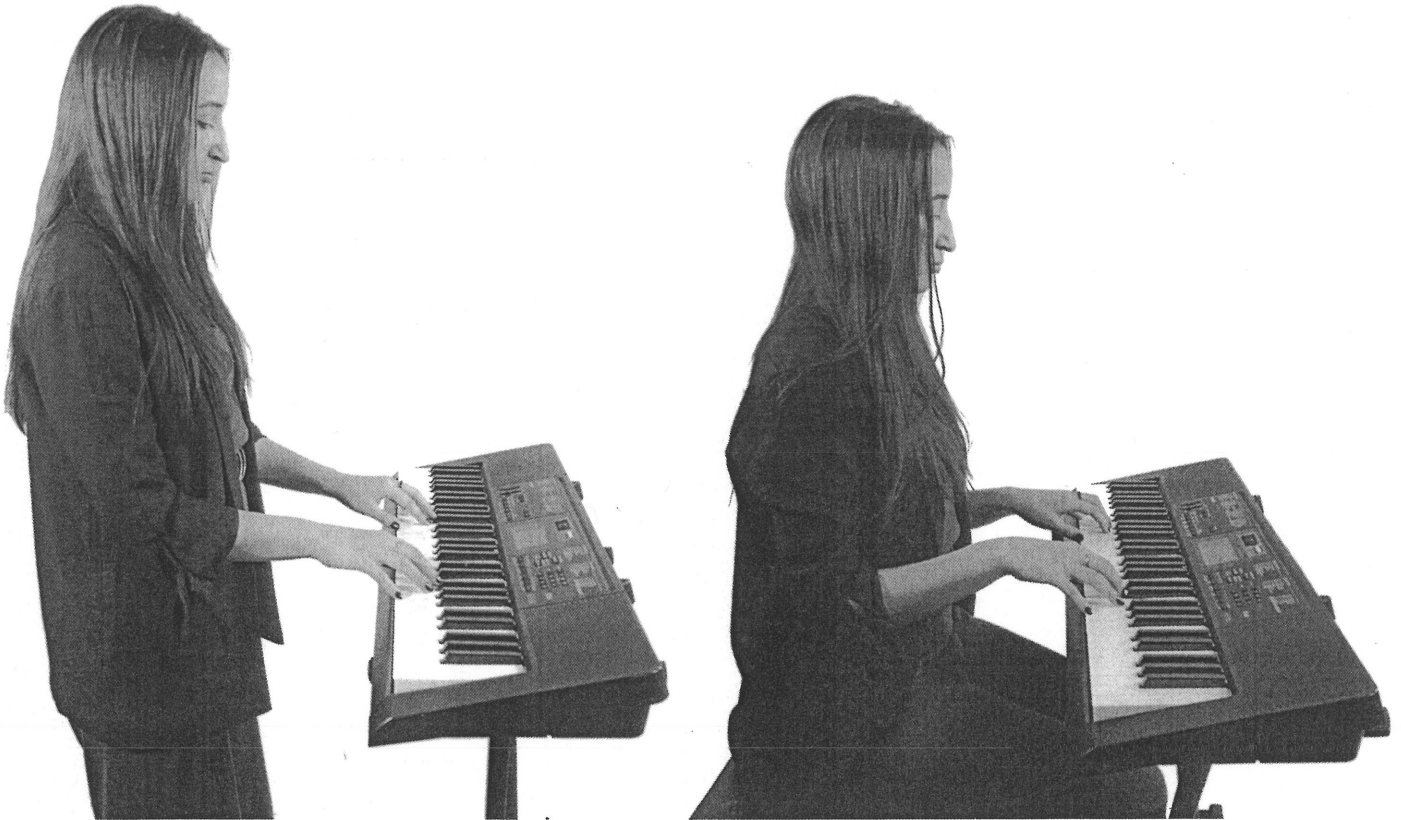
The Keyboard



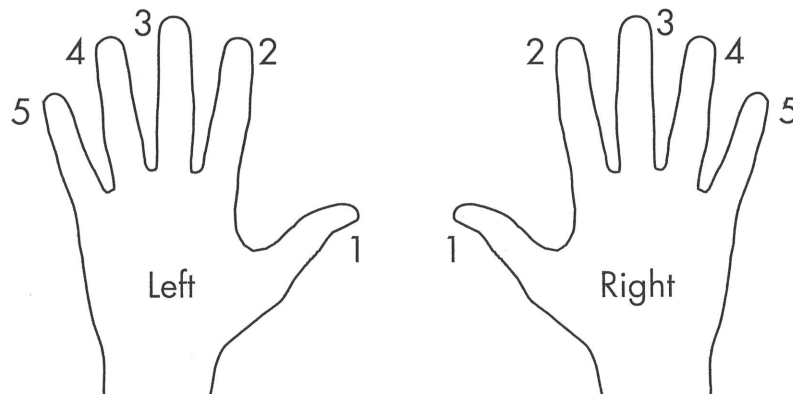
Some keyboards come with simple controls that allow you to increase and decrease your overall volume. Others are more complex, with several buttons, knobs, dials, and switches that allow you to shape the tone of the instrument. In this book, you only need to use a basic, natural sound of a real piano. However, if you happen to have a keyboard with several options to work with, then feel free to experiment in the songs throughout the book!

Basic Technique

You can sit or stand to play the keyboard. The keyboard stand and bench (if you're sitting) should be adjusted for your height.

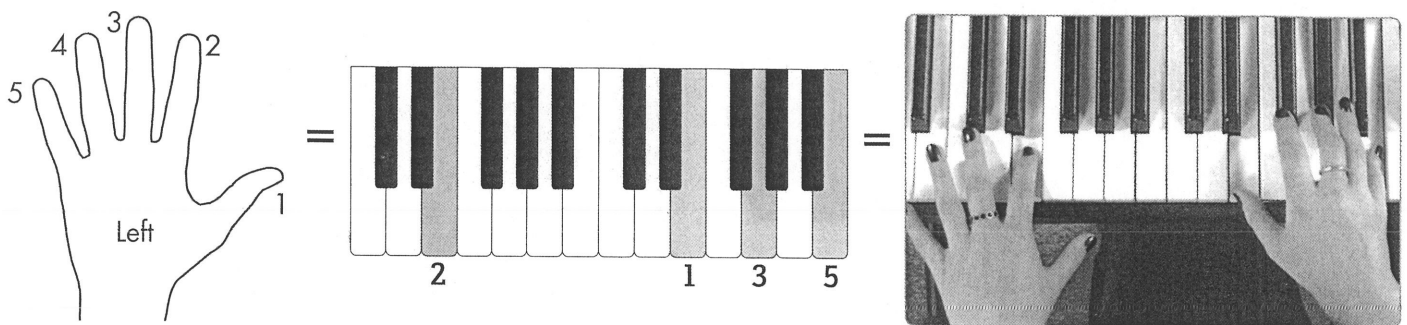
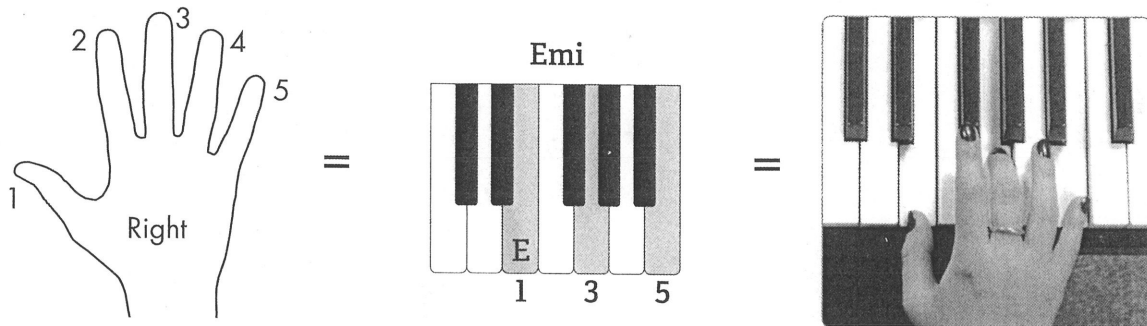


The musical alphabet uses seven different letters, from A to G, and then repeats. You can easily find these on the white keys of our keyboard. On the keyboard, we have consistent numbers for the fingers:



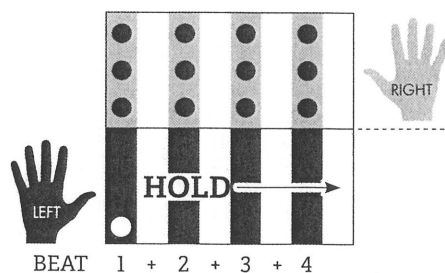
Iconic Notation

Here are a few graphics that will show up throughout each section. The first is a chord diagram showing the white and black keys. The keys that are shaded in are the keys that should be played to perform the labeled chord. You can press down at the same time to play a full chord or play them in different combinations to create various **comping** patterns (improvised rhythmic accompaniment to a melody), which we will discuss later in the book. This first graphic is the E minor (Emi) chord. The numbers below each shaded key refer to your finger numbers:




Rhythms in **iconic notation** are read left to right. All of the music used in this book is counted in groups of four. Count these numbers steadily ("1 + 2 + 3 + 4 +"). The "+" sign stands for the word "and." The black dots represent the three notes of the chord. The white dot represents a single bass note.

In the case of the Emi chord, for example, your right hand would play all three notes on every beat while your left hand only plays the note E on beat 1.



This iconic notation will aid you in your comping. **Comping** means using your musical knowledge to make up rhythms over a chord progression that fits a song's style. Throughout this book, we will give examples of these rhythms to increase your comping vocabulary.

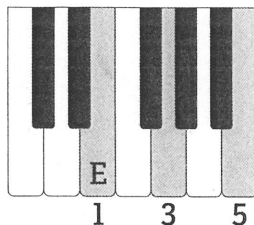
This book is designed for you to learn alongside other Modern Band musicians so you can jam with your friends and classmates, but it can also be used as a stand-alone book to learn to play the keyboard. Though some of the skills that you will be working on during each section will be different from those of the other instruments, all of the Full Band Songs  are designed to be played by a whole band together. Now it's time to start playing some music!

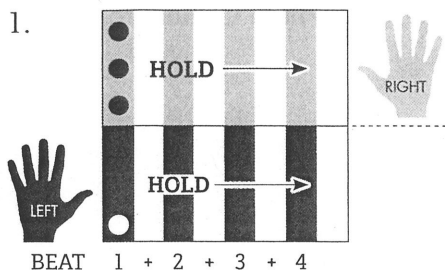
SECTION 1

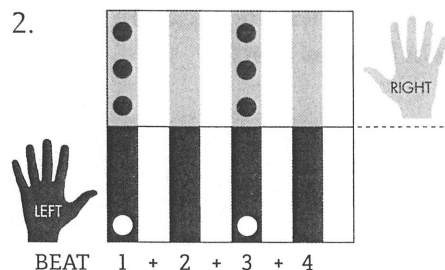
Playing Chords: One-Chord Jam and Adding Bass Notes

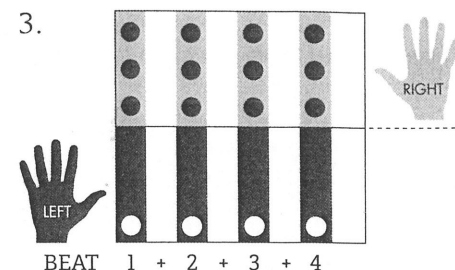
Play the Emi chord with your right hand using the rhythms below (1, 2, and 3), and play the bass note E with your left hand.

Emi



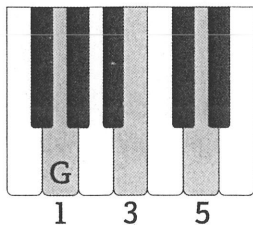
1. 

2. 

3. 

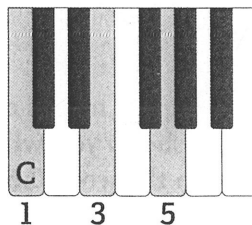
Now, try the activity with a new chord, G:

G



Play the same activity with another new chord, C:

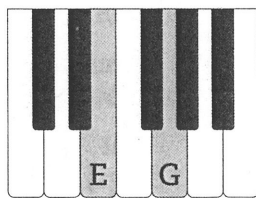
C



Notice that all of these chords have the same shape: three notes on the white keys with a skipped note between each finger.

Improvisation: Two-Note Solo

These two notes, E and G, can be used to take a solo. Unlike the chord diagrams, this image shows two notes that you can play on the keyboard, one after the other:



Practice playing these two notes in a variety of ways by mixing up the rhythm and order. Here are some ideas for improvisation:

- Start by playing the E twice and then switching to the G.
- Alternate between the two notes rapidly and then slowly. Then, try changing speeds.
- Focus on creating distinct rhythms and lock in with the Jam Track.
- Play a rhythm on just the E, and then repeat that rhythm on the G.

Music Theory: The Song Chart

The most common way popular music is written is in the form of a **lead sheet**, which is a type of **song chart**. A lead sheet is broken into **measures** (or **bars**) which are divided by thick vertical lines. The dashes between those lines represent beats of music. This song has four beats per measure because there are four **slashes** (/) between each vertical line. The signs at the beginning and end of the example are called **repeat bars**; the two dots mean to repeat those chords in those measures over and over again.



The next part of the lead sheet is the chords.

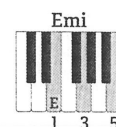
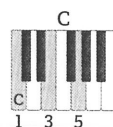
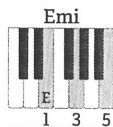
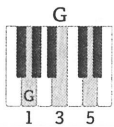
This song plays a G chord for four beats (one measure), then an Emi chord for four beats, a C chord for four beats, and then another Emi chord again for four beats.



CAN'T STOP THE FEELING!



Justin Timberlake



Another way music is written is writing the names of chords over the lyrics. This chart doesn't tell you how many beats to play each chord, but it shows you which lyrics to sing when the chords change. Play G when you sing "feeling" and switch to Emi on the word "bones."

| | |
|--|------------|
| G | Emi |
| I've got this feeling inside my bones. | |
| C | Emi |
| It goes electric, wavy when I turn it on. | |
| G | Emi |
| All through my city, all through my home, | |
| C | Emi |
| We're flying up, no ceiling, when we in our zone. | |
| G | Emi |
| I got that sunshine in my pocket, got that good soul in my feet. | |
| C | Emi |
| I feel that hot blood in my body when it drops, ooh. | |
| G | Emi |
| I can't take my eyes up off it, moving so phenomenally. | |
| C | Emi |
| Room on lock the way we rock it, so don't stop. | |

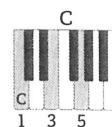
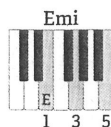
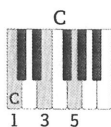
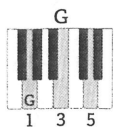
Here are some other songs that use these three chords: Emi, G, and C.



WITHOUT YOU



David Guetta ft. Usher



G **C** **Emi** **C**
I can't win, I can't reign. I will never win this game without you, without you.

G **C** **Emi** **C**
I am lost, I am vain. I will never be the same without you, without you.

G **C** **Emi** **C**
I won't run, I won't fly. I will never make it by without you, without you.

G **C** **Emi** **C**
I can't rest, I can't fight. All I need is you and I, without you, without you.

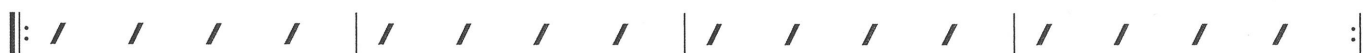
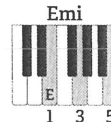
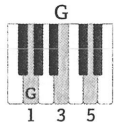
Words and Music by Usher Raymond, Taio Cruz, Rico Love, Giorgio Tuinfort, David Guetta and Frederic Riesterer
Copyright © 2011 EMI April Music Inc., UR-IV Music, EMI Music Publishing Ltd., EMI Foray Music, Rico Love Is Still A Rapper, Sony/ATV Songs LLC, What A Publishing Ltd. and Rister Editions
All Rights on behalf of EMI April Music Inc., UR-IV Music, EMI Music Publishing Ltd., EMI Foray Music, Rico Love Is Still A Rapper and Sony/ATV Songs LLC Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights on behalf of What A Publishing Ltd. and Rister Editions Administered by Shapiro, Bernstein & Co., Inc.
International Copyright Secured All Rights Reserved



SEND MY LOVE (TO YOUR NEW LOVER)



Adele



G **Emi**
This was all you, none of it me. You put your hands on, on my body and told me,
you told me you were ready

G **Emi**
For the big one, for the big jump. I'd be your last love, everlasting, you and me.
That was what you told me.

G **Emi**
I'm giving you up, I've forgiven it all. You set me free.

G
Send my love to your new lover, treat her better.

Emi
We've gotta let go of all of our ghosts. We both know we ain't kids no more.

G
Send my love to your new lover, treat her better.

Emi
We've gotta let go of all of our ghosts.
We both know we ain't kids no more.

Words and Music by Adele Adkins, Max Martin and Shellback
Copyright © 2015 MELTED STONE PUBLISHING LTD. and MXM
All Rights for MELTED STONE PUBLISHING LTD. in the U.S. and Canada
Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.
All Rights for MXM Administered Worldwide by KOBALT SONGS MUSIC PUBLISHING
All Rights Reserved Used by Permission

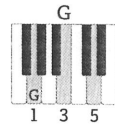
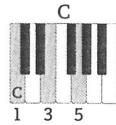
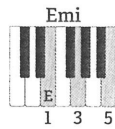
In this next chart, the first two chords last two beats each while the chord that follows last for four beats.



WAKE ME UP



Avicii ft. John Legend



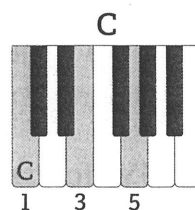
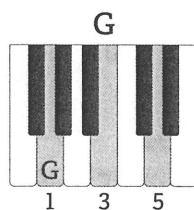
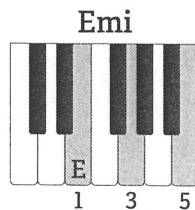
Emi C G
Feeling my way through the darkness,
Emi C G
Guided by a beating heart.
Emi C G
I can't tell where the journey will end,
Emi C G
But I know where to start.
Emi C G
They tell me I'm too young to understand.
Emi C G
They say I'm caught up in a dream.
Emi C G
Well, life will pass me by if I don't open up my eyes.
Emi C G
Well, that's fine by me.

Emi C G
So wake me up when it's all over,
Emi C G
When I'm wiser and I'm older.
Emi C G
All this time I was finding myself
Emi C G
And I didn't know I was lost.

Words and Music by Aloe Blacc, Tim Bergling and Michael Einziger
Copyright © 2011, 2013 Aloe Blacc Publishing, Inc., EMI Music Publishing Scandinavia AB, Universal Music Corp. and Elementary Particle Music
All Rights for Aloe Blacc Publishing, Inc. Administered Worldwide by Kobalt Songs Music Publishing
All Rights for EMI Music Publishing Scandinavia AB Administered by Sony/ATV Music Publishing LLC,
424 Church Street, Suite 1200, Nashville, TN 37219
All Rights for Elementary Particle Music Administered by Universal Music Corp.
All Rights Reserved Used by Permission

Composition: C, Emi, and G

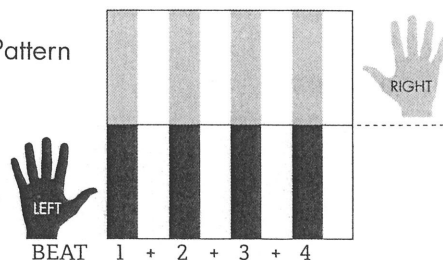
Compose (write) a progression using the Emi, G, and C chords with any of the comping patterns you have used so far. Place them in the song chart grid below to create a new song:



Chords



Comping Pattern





Full Band Song: I GOTTA FEELING

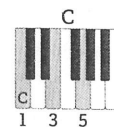
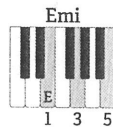
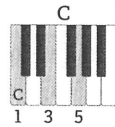
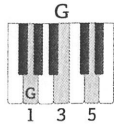


The Black Eyed Peas

Form of Recording: Intro-Chorus-Verse-Chorus-Verse-Chorus

In this song, we introduce **melodic notation** for the keyboard. Melodic notation is used to show melodies with single notes rather than chords. Each letter means to play that note once. The letters move up and down to show you whether to move up (to the right) or down (to the left) on the keyboard.

||: D D D D | C C B B | C C C C | C C C C | B B B B | B B B B | C C C C | C C C C :||

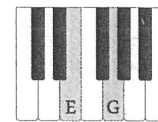
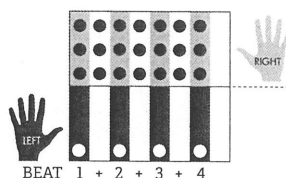
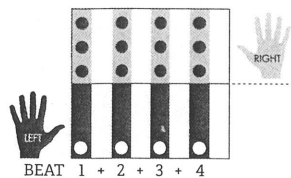


||: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / :||

Use this rhythm for the Chorus:

And this rhythm for the Verse:

You can use these notes to take a solo in this song:



CHORUS

G **C**
I gotta feeling that tonight's gonna be a good night,
Emi **C**
That tonight's gonna be a good night, that tonight's gonna be a good, good night.

VERSE

G **C**
Tonight's the night, let's live it up. I got my money, let's spend it up.
Emi **C**
Go out and smash it, like, oh my God. Jump off that sofa, let's get, get off.

VERSE

G **C**
I know that we'll have a ball if we get down and go out and just lose it all.
Emi **C**
I feel stressed out, I wanna let go. Let's go way out, spaced out, and losing all control.

VERSE

G **C**
Fill up my cup, Mazel Tov! Look at her dancing, just take it off.
Emi
Let's paint the town, we'll shut it down.
C
Let's burn the roof, and then we'll do it again.

Words and Music by Will Adams, Allan Pineda, Jaime Gomez, Stacy Ferguson, David Guetta and Frederic Riesterer
Copyright © 2009 BMG Sapphire Songs, I Am Composing LLC, Jeepney Music Publishing, Tab Magnetic Publishing,
EMI April Music Inc., Headphone Junkie Publishing, Square Rivoli Publishing and Rister Editions
All Rights for BMG Sapphire Songs, Will.I.Am Music Inc., Jeepney Music Publishing and Tab Magnetic Publishing
Administered by BMG Rights Management (US) LLC
All Rights for EMI April Music Inc. and Headphone Junkie Publishing
Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
All Rights for Square Rivoli Publishing and Rister Editions in the U.S. Administered by Shapiro, Bernstein & Co. Inc.
All Rights Reserved Used by Permission

Going Beyond: Singing and Playing

An important skill for a popular musician is to not only play songs, but also to sing along. Here are a few tips for singing and playing:

- Make sure you have the keyboard part down well enough that you can play it without thinking about changing chords, and then try speaking the lyrics (in rhythm) over it.
- Sing the lyrics while playing the chords with just the right hand. Only move your hand when it's time to change chords.
- Don't worry too much about singing the correct pitches (notes) at this point; just practice the skill of

SECTION 2

Playing Chords: One-Chord Song

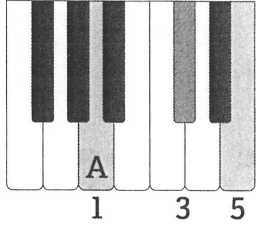
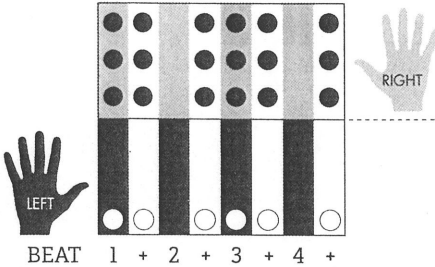
It's time to learn a new chord! This chord, A, uses a black key in addition to two white keys. Use the diagram to learn it, and then try it with the rhythm pattern below to play "Low Rider" by War.



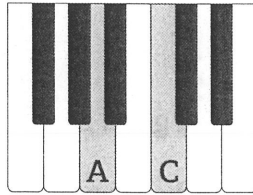
LOW RIDER

War

A

You can also practice a different two-note solo:



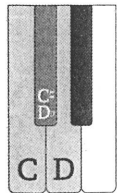
Music Theory: Naming the Black Keys

Play the note C. Now play one black key to the *right*. This note is C-sharp (C#). To name a black key, add "sharp" (#) to the name of the white key just to its left.

Play the note D. Go one black key to the *left*. This note is D-flat (D \flat). To name a black key, you can also add "flat" (\flat) to the name of the white key just to its right.

Therefore, each black key has two names. C# and D \flat are the same note, but they have different names:

Now that you know some new notes, you can play this riff:



DARK HORSE

Katy Perry

||: D \flat D \flat D \flat D \flat | C C B \flat F :||

Words and Music by Katy Perry, Jordan Houston, Lukasz Gottwald, Sarah Hudson, Max Martin and Henry Walter
 © 2013 WHEN I'M RICH YOU'LL BE MY B****, UNSUB PUB LLC, PRESCRIPTION SONGS, MXM MUSIC AB, KASZ MONEY PUBLISHING, ONEIROLOGY PUBLISHING, ITALIANS DO IT BETTER and DEEETTA MUSIC
 All Rights for WHEN I'M RICH YOU'LL BE MY B**** and UNSUB PUB LLC Administered by WC MUSIC CORP.
 All Rights for PRESCRIPTION SONGS, MXM MUSIC AB, KASZ MONEY PUBLISHING, ONEIROLOGY PUBLISHING and ITALIANS DO IT BETTER Administered by KOBALT SONGS MUSIC PUBLISHING
 All Rights for DEEETTA MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC
 All Rights Reserved Used by Permission

Some songs are based on chords, some on riffs, and some use both.

Here is another riff that sounds best when played with the lower notes of the keyboard:

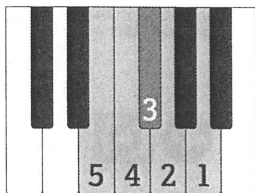
25 OR 6 TO 4

Chicago

||: A A A A A | G G G G G | G \flat G \flat G \flat G \flat G \flat | F F F F E E E E :||

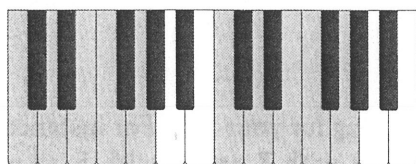
Words and Music by Robert Lamm
 Copyright © 1970 Laminations Music and Spirit Catalog Holdings, S.a.r.l.
 Copyright Renewed
 All Rights for Laminations Music Administered by BMG Rights Management (US) LLC
 All Rights for Spirit Catalog Holdings, S.a.r.l. Controlled and Administered by Spirit Two Music, Inc.
 International Copyright Secured All Rights Reserved

Which fingerings work best for this riff? Since you are playing five different notes, you can use all five fingers. Start with your left-hand thumb (1) on A and your pinky (5) on E.

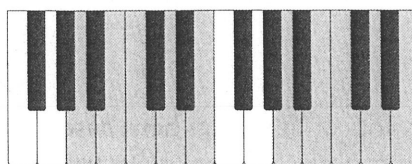


Instrument Technique: Balancing the Fingers

It's important that your fingers are equally as strong to play all types of music. To help get you there, you can play the following exercises starting with just one hand at a time and then together:



LH 5 4 3 2 1 RH 1 2 3 4 5



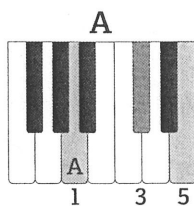
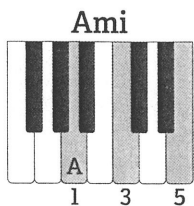
LH 5 4 3 2 1 RH 1 2 3 4 5

C D E F G F E D C D E F G F E D C A B C D E D C B A B C D E D C B A
 RH 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 RH 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1
 LH 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 LH 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5

Begin slowly, and then speed up. Go back and forth until you can play each note clearly.

Music Theory: Minor vs. Major

Compare the Ami and A chord. What is different?



What is the difference in sound? How would you describe it?

The A chord's full name is really "A major" (it's assumed that a chord is a major chord unless told otherwise). All major chords have a similar quality of sound, and all minor chords do, too. Moving between them is always the same: the middle note moves one key to the left to go from major to minor.

Try playing a bar of each chord using these suggested rhythm:

Here is another song where you can practice moving from a major chord to a minor chord:

SHOUT

The Isley Brothers

C

1 3 5

Ami

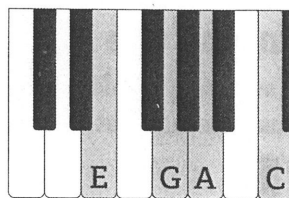
1 3 5

||: / / / / | / / / / :||

Words and Music by O'Kelly Isley, Ronald Isley and Rudolph Isley
 Copyright © 1959 EMI Longitude Music
 Copyright Renewed
 All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
 International Copyright Secured All Rights Reserved

Improvisation: Four-Note Solo

Improvise with these four notes:



You can try lots of fingerings here based on which notes you are using for your solo. For instance, if you want to use all four notes in a row, then try playing E with 1, G with 2, A with 3, and C with 5, all with the right hand. However, if you want to alternate quickly between the A and C and then move down to E and G, you might use 1 and 3 for both and move your hand up and down the range of the keys.

Music Theory: Whole Notes and Half Notes

So far in each measure of our music, you have counted four beats. A single note played for four beats is called a **whole note**. If you cut it in half, it becomes two **half notes**. Each whole note is four beats long and each half note is two beats long.

Below are how whole notes and half notes appear in both iconic rhythmic notation and traditional **staff notation**:

BEAT 1 + 2 + 3 + 4

BEAT 1 + 2 + 3 + 4

Using everything you have learned in this section (sharps, flats, half and whole notes), you can play through the Verse and Chorus of "Heathens" by Twenty One Pilots.



Full Band Song: HEATHENS



Twenty One Pilots

SECTION

Form of Recording: Chorus-Verse-Chorus-Verse-Chorus-Chorus

Using the chord diagrams and staff notation provided, you can play the Verse and Chorus of the second Full Band Song! This song has new chords in it. Use the diagrams to learn which notes to play for each:

For many Modern Band charts, the keyboard player has many options for what they can play. They can play the chords, the melody, a bass line, or a combination of all of these. Do what works best for you.

Melody Phrase 1

$B^C B_G B^C B_G | E$

Melody Phrase 2

$B^C B_G B^C B_G | E \quad || E | D_C E D_C E | E B \quad E | D_C E D_C E | E B \quad ||$

The only other part of the song that is different from this is the last two bars of every Verse. This chord looks different than previous chords, but you can use your knowledge of the chord diagrams to play it.

Chorus



Verse



CHORUS

C **Ami** **E C** **Ami** **E**
 All my friends are heathens, take it slow. Wait for them to ask you who you know.

C **Ami** **E** **C** **Ami** **E**
 Please don't make any sudden moves. You don't know the half of the abuse.

VERSE

C
 Welcome to the room of people who have rooms of people
Emi
 that they loved one day docked away.

Ami
 Just because we check the guns at the door doesn't mean
Emi
 our brains will change from hand grenades.

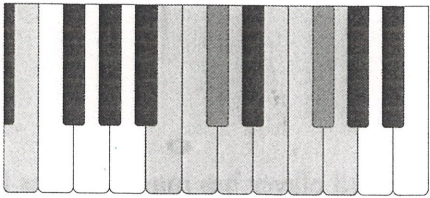
C **Ami** **Emi**
 You'll never know the psychopath sitting next to you.
 You'll never know the murderer sitting next to you.

C **Ami** **B**
 You'll think, "How'd I get here, sitting next to you?"
 But after all I've said, please don't forget.

SECTION 3

Instrument Technique: Separate Hands

To play this next riff, line up your hands in two different places on the keyboard, keeping space between them. Shift your pinky finger from the G note to D between the measures. The darkened keys below are the ones you'll need to play this riff (listen to the original recording to determine the rhythm):



DAZED AND CONFUSED



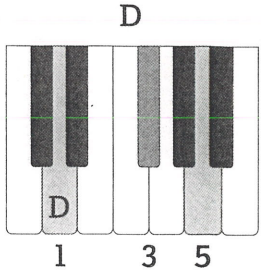
Led Zeppelin

||: G G^b F E | D D^b C B E :||
E

Words and Music by Jimmy Page and Robert Plant
 Inspired by Jake Holmes
 © 1969 (Renewed) FLAMES OF ALBION MUSIC, INC.
 All Rights Administered by WC MUSIC CORP.
 Exclusive Print Rights for the World excluding Europe Administered by ALFRED MUSIC
 All Rights Reserved Used by Permission

Playing Chords: The D Chord

When you combine the D chord with the A chord, you can play a variety of songs. Try playing these two chords with both your right and left hands. Here are a few songs to practice playing the new chord:



IMAGINE



John Lennon

In this first example, the notes in the comping pattern are "broken." This means that you must play the top two notes of the chord, and then the bottom note, alternating back and forth.

A D A D
 Imagine there's no heaven. It's easy if you try.

A D A D
 No hell below us. Above us only sky.

A D A D
 Imagine there's no countries. It isn't hard to do.

A D A D
 Nothing to kill or die for, and no religion, too.

Words and Music by John Lennon
 © 1971 (Renewed) LENONO MUSIC
 All Rights Administered by DOWNTOWN DMP SONGS/DOWNTOWN MUSIC PUBLISHING LLC
 All Rights Reserved Used by Permission

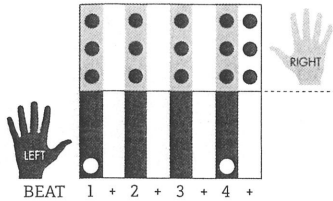
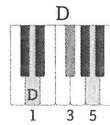
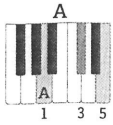


BEST DAY OF MY LIFE



American Authors

Notice that the left hand and right hand play different rhythms here. Practice them separately, and then together.



A

I had a dream so big and loud, I jumped so high I touched the clouds.

D

Whoa-o-o-o-oh. Whoa-o-o-o-oh.

A

I stretched my hands out to the sky. We danced with monsters through the night.

D

Whoa-o-o-o-oh. Whoa-o-o-o-oh.

A

Wo-o-o-o-oo! This is gonna be the best day of my life, my life.

D

A

Wo-o-o-o-oo! This is gonna be the best day of my life, my life.

D

Words and Music by Zachary Barnett, James Adam Shelley, Matthew Sanchez, David Rublin, Shep Goodman and Aaron Accetta
Copyright © 2013 Round Hill Copyrights, Zachary Barnett Publishing, James Adam Shelley Publishing, Round Hill Works, Dave Rublin Publishing, Owl And Fox Publishing, EMI April Music Inc., DRAWOC, Sony/ATV Allegro and Needledown Publishing
All Rights on behalf of itself, Zachary Barnett Publishing and James Adam Shelley Publishing Controlled and Administered by Round Hill Copyrights (SESAC)
All Rights on behalf of itself, Dave Rublin Publishing and Owl And Fox Publishing Controlled and Administered by Round Hill Works (BMI)
All Rights on behalf of EMI April Music Inc., DRAWOC, Sony/ATV Allegro and Needledown Publishing Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

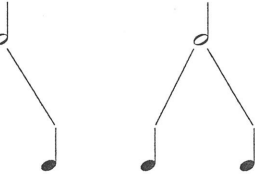
Music Theory: Quarter and Eighth Notes

Half notes can be broken into two quarter notes. Each quarter note gets one beat.

whole note:



half notes:

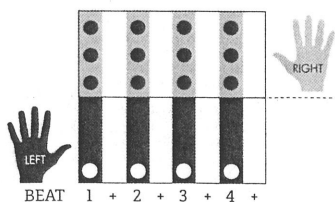


quarter notes:



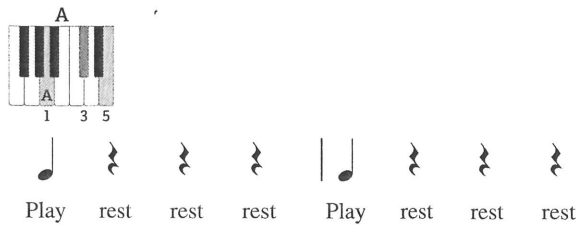
This comping pattern uses only quarter notes:

Here is the same pattern in standard rhythmic notation:




Playing and Resting a Chord

You can also use a quarter rest when you want to stop the chord and leave some space. Try this on the A chord:

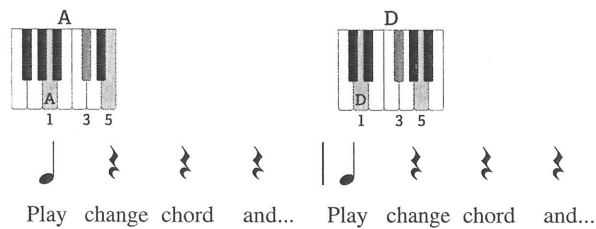


Play rest rest rest Play rest rest rest

You can use a **half rest** to take the place of two quarter rests: 


Sometimes, you'll see a symbol called a **whole rest**; it's used to let you know when no notes or chords will be played for the entire measure: 


This comping pattern is useful to practice when changing chords:



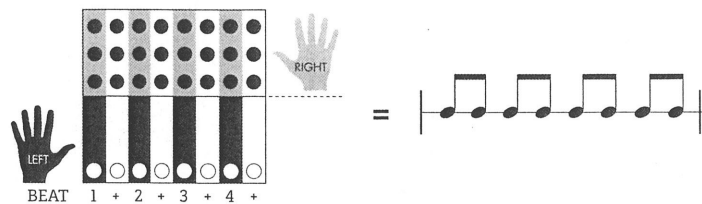
Play change chord and... Play change chord and...

Quarter notes can be broken into eighth notes. Each note gets half a beat.

quarter notes: 

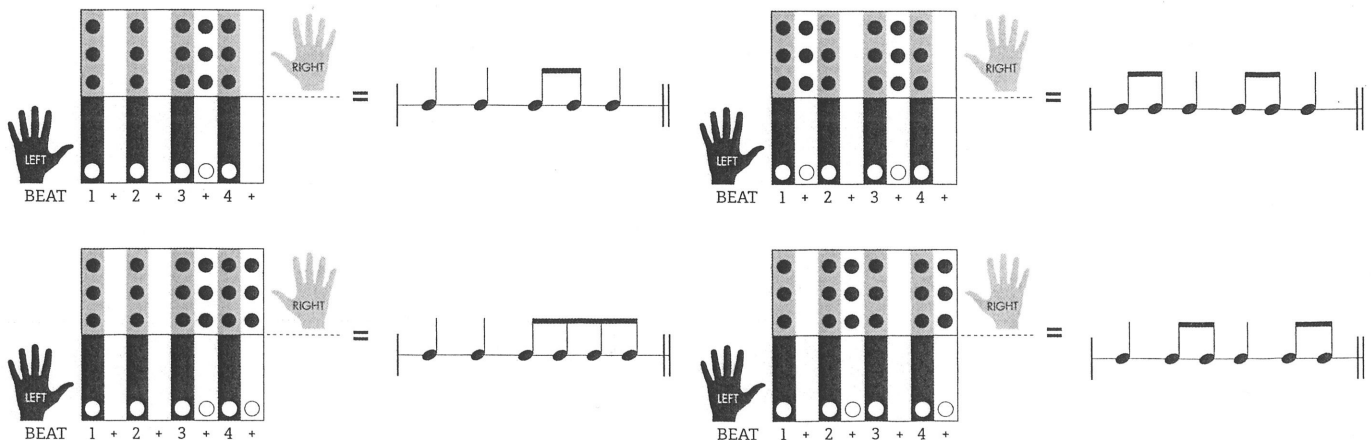
eighth notes: 

This represents a full measure of eighth notes:



BEAT 1 + 2 + 3 + 4 +

These rhythms combine quarter notes with eighth notes. Try counting along as you play:



BEAT 1 + 2 + 3 + 4 +

Improvisation: The Major Pentatonic Scale

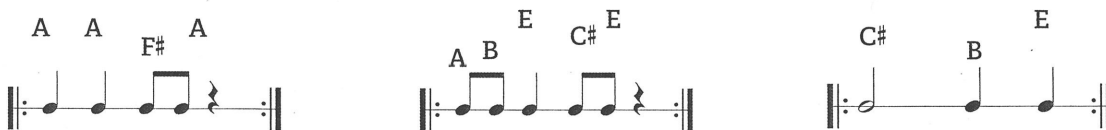
The Jam Card is a tool you can use to learn chords and scales on the keyboard. There are many Jam Cards in the Modern Band Method, but we've only included a handful of them in Book 1. Locate Jam Card #4a, which looks like a piano keyboard with different, shaded vertical bars. Then, place the card behind the keys of the keyboard, lining the root bars up with the note A.



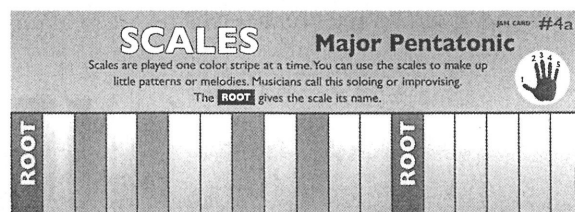
This Jam Card shows you which notes are used in the major pentatonic scale. Use the gray notes to play the complete scale and solo. You can practice improvising over the Jam Track.

Composition: Composing a Riff

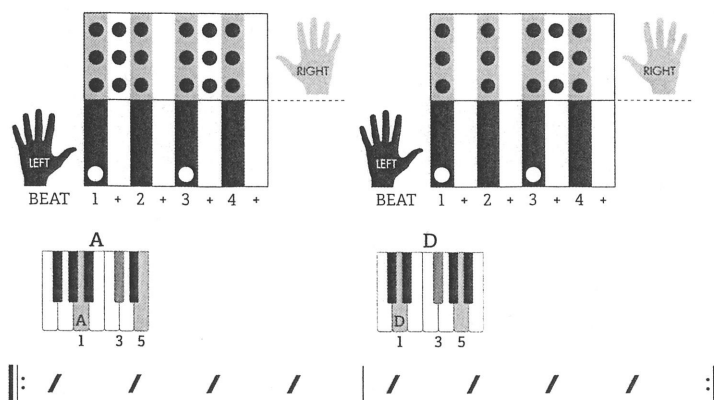
Here are some sample riffs, with rhythms underneath. Practice them first by playing each measure separately, and then play them all together. These use only the notes highlighted by the Jam Card.



Write your original two-bar riff here; you can use the Jam Card as a reference if you'd like:



You can play your composed riff over the A-to-D chord progression. Here are some new comping patterns you can use:



SECTION 4

Instrument Technique: Learning New Riffs

KIDS MGMT

Musical notation for a riff. Notes above the staff: A, B, C#, E, F#, G#, F#, E, C#, B. Rhythmic values below: 1, 2, 3, 4, 1, 2, +, (3), +, (4), +, 1.

Words and Music by Ben Goldwasser and Andrew VanWyngarden
Copyright © 2008 Sadguitarious Music and Old Man Future
All Rights Administered by BMG Rights Management (US) LLC
All Rights Reserved Used by Permission

In the second measure of the example above, the melody has several notes that land on the upbeats (the “+” between the beats). This is called a **syncopated rhythm**. **Syncopation** is when there is an accent on the upbeats. “Take on Me” by aha has a melody that rises up and descends down a scale with syncopation:

TAKE ON ME aha

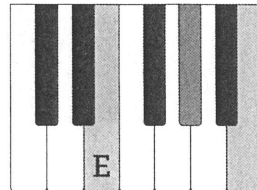
Musical notation for a riff. Notes above the staff: F# F# D B, B E, E E G# G# A B, A A A E, D F#, F# F# E E F# E. Rhythmic values below: 1 + 2 + (3) + (4) +, (1) + (2) + 3 + 4 +, 1 + 2 + (3) + (4) +, (1) + (2) + 3 + 4 +.

Music by Pal Waaktaar and Magne Furuholmne
Words by Pal Waaktaar, Magne Furuholmne and Morton Harket
Copyright © 1984, 1985 Sony/ATV Music Publishing LLC
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

Playing Chords: Chord Review and New Songs

You played the E chord in “Heathens”:

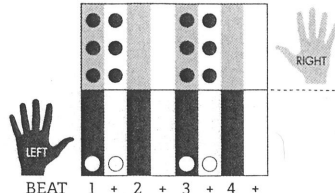

E



Here are some more songs that use the E chord:



WE WILL ROCK YOU Queen

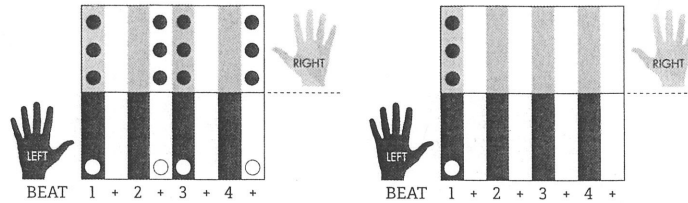
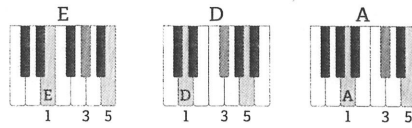



In these next two songs, you'll play some rhythms starting on downbeats and others on upbeats. Listen to the Jam Tracks if you need help counting the rhythms.



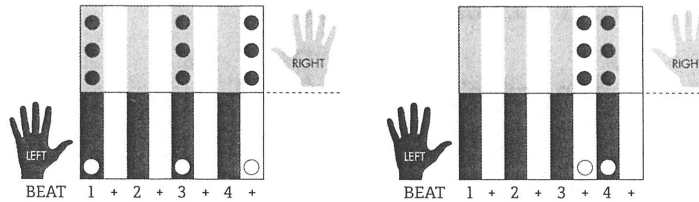
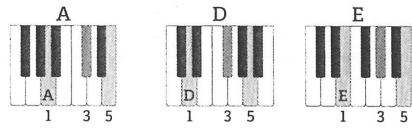
BACK IN BLACK

AC/DC



WHAT MAKES YOU BEAUTIFUL

One Direction



Composition: Writing Lyrics

Here are three steps you can take to help you write lyrics:

- Pick a theme—lyrics can be easy to write when you have something you want to say. Think of something you care about and write based on that, such as friends, family, hobbies, or dreams.
- Choose two words that rhyme, such as “great” and “late” or “thrill” and “chill.” Then, choose another pair of words.
- Turn your pairs of words into sentences, and then try to speak the words in rhythm and sing them along with the Jam Track. Here’s an example of a verse for a song written about songwriting:

Writing lyrics is so fun, can be done by any - one.
 / / / / / / / /

Think of what to write a - bout; play some chords, and sing or shout!
 / / / / / / / /



Full Band Song: STIR IT UP



Bob Marley & the Wailers

Form of Recording: Intro-Chorus-Verse-Chorus-Verse-Chorus

Diagram showing guitar chord fingerings for A, D, and E chords, and two strumming patterns. The first pattern is a simple down-strum on beats 1, 2, 3, and 4. The second pattern is a more complex strumming pattern: down on 1, up on 2, down on 3, up on 4, and a final down-strum on the plus sign.

Improvisation Scale

A Major Pentatonic

Diagram showing the A Major Pentatonic scale on a piano keyboard. The notes are A, B, C, E, and F#. The fingerings are 1 for A, 2 for B, 3 for C, 1 for E, and 3 for F#.

CHORUS

A D E A D E
Stir it up. Little darlin', stir it up. Come on, baby.

A D E A D E
Come on and stir it up. Little darlin', stir it up. O-oh!

VERSE

A D
It's been a long, long time, yeah (stir it, stir it, stir it together).

E A D E
Since I got you on my mind (ooh-ooh-ooh-ooh).

A D E
Now you are here (stir it, stir it, stir it together). I said, it's so clear.

A D E
To see what we could do, baby (ooh-ooh-ooh-ooh). Just me and you.

Words and Music by Bob Marley
Copyright © 1972 Fifty-Six Hope Road Music Ltd. and Odnil Music Ltd.
Copyright Renewed
All Rights in North America Administered by Blue Mountain Music Ltd./Irish Town Songs (ASCAP) and throughout the rest of the world by Blue Mountain Music Ltd. (PRS)
All Rights Reserved

SECTION 5

Instrument Technique: Arpeggios

Another way you can play chords is by playing **arpeggios**. Instead of playing all the notes at once, split the chord up, playing each note one at a time. Here are three ways you might arpeggiate new chords:

BEAT 1 + 2 + 3 + 4 +

BEAT 1 + 2 + 3 + 4 +

BEAT 1 + 2 + 3 + 4 +

Dmi

B

Gmi

Here is a song that uses arpeggios:

CLOCKS

Coldplay

G

Dmi

Ami

BEAT 1 + 2 + 3 + 4 +

BEAT 1 + 2 + 3 + 4 +

BEAT 1 + 2 + 3 + 4 +

Words and Music by Guy Berryman, Jon Buckland, Will Champion and Chris Martin
Copyright © 2002 by Universal Music Publishing MGB Ltd.
All Rights in the United States Administered by Universal Music - MGB Songs
International Copyright Secured All Rights Reserved

Music Theory: Notes, Chords, and Scales

All music is made up of the notes of the musical alphabet. All the riffs and chords you have been playing are made up these individual notes. There are seven natural notes: A-B-C-D-E-F-G.

Chords are a combination of notes played together. The chords you've played are each made of three notes.

Chord:
multiple notes
played
together

C

1 3 5

Scale:
a series of notes
played one at
a time

C Major Pentatonic

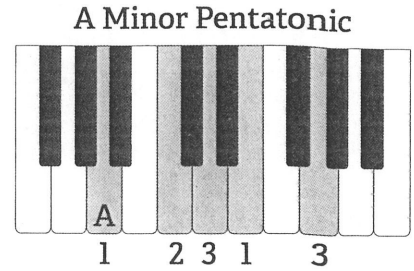
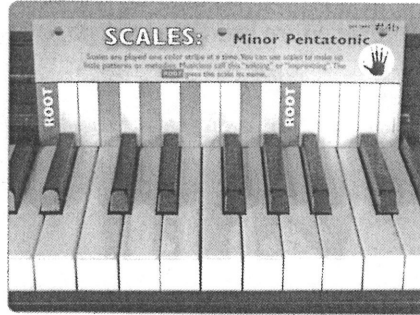
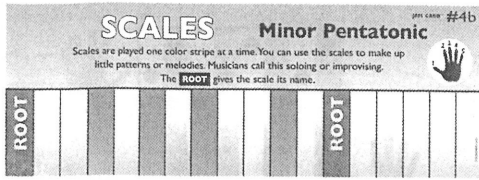
1 2 3 1 2

Note: an individual pitch or sound that makes up music

A scale is a series of notes. The collection of notes we've been using to solo is an example of a scale. The combination of notes, chords, and scales put to rhythms creates all the music we experience.

Improvisation: The Full Minor Pentatonic

The next scale is the **minor pentatonic scale**. If you place the root bar of Jam Card #4b on A, then you can play an A minor pentatonic scale with the notes A, C, D, E, and G.



How is this different from the **major pentatonic scale**? What are the different notes? How does it sound different?

This scale can be played with songs that are in the **key** (a collection of notes that form the basis of a song) of A minor or have a bluesy or funky sound, such as "Low Rider" by War. Since this scale spans a lot of space on the keyboard, you'll need to shift your hand. Here are a few different melodic ideas that show you how to shift your fingers:

Stepwise and Skipping Motion

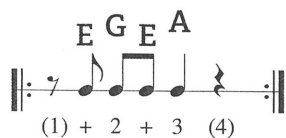
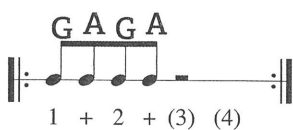
Stepwise motion:

A C D C D E D E G E G A
1 2 3 1 2 3 1 2 3 1 2 3

Skipping motion:

A D C E D G E A
1 3 1 3 1 4 1 4

Here are some riffs that use the pentatonic scale:



Now, try composing your own riff:



SECTION 6



LAND OF A THOUSAND DANCES



Wilson Pickett

When playing this one-chord song, listen carefully to your bandmates or the Jam Track to make sure you're locking in with the groove:

D

BEAT 1 + 2 + 3 + 4 +

Instrument Technique: Phrasing—Legato and Staccato

One of the best ways to create interest with very few notes is with **phrasing** and **articulation**, particularly how long and connected (**legato**) or separated and short (**staccato**) you play a note.

In music, when there is a **slur** or **tenuto** marking over or under a series of notes, play them smoothly:

Slur Tenuto marking

When there is a dot included with one or multiple notes, play them staccato:

Here are a few riffs that demonstrate this; listen to each and play them with the appropriate phrasing:

FUNKY TOWN

Lipps Inc.

C C B \flat C G G C F E C

1 + 2 + (3) + (4) + 1 + 2 + (3) (4)

Words and Music by Steven Greenberg
© 1980 RICK'S MUSIC, INC. and RED SEA SONGS
All Rights Administered by RIGHTSONG MUSIC, INC.
All Rights Reserved Used by Permission

MOVES LIKE JAGGER

Maroon 5

B C \sharp D B A F \sharp E D D E B

1 + 2 + 3 + 4 + 1 2 + (3) (4)

Words and Music by Adam Levine, Benjamin Levin, Ammar Malik and Shellback
Copyright © 2010, 2011 by Universal Music - Careers, Sudgee Music, Matza Ball Music, Where Da Kasz At, Maru Cha Cha and MXM
All Rights for Sudgee Music Administered by Universal Music - Careers
All Rights for Matza Ball Music Administered by DTCM Blvd.
All Rights for Where Da Kasz At and Maru Cha Cha Administered Worldwide by Songs Of Kobalt Music Publishing
All Rights for MXM Administered Worldwide by Kobalt Songs Music Publishing
International Copyright Secured All Rights Reserved

Here is a riff that alternates between long and short articulations:

SUMMER

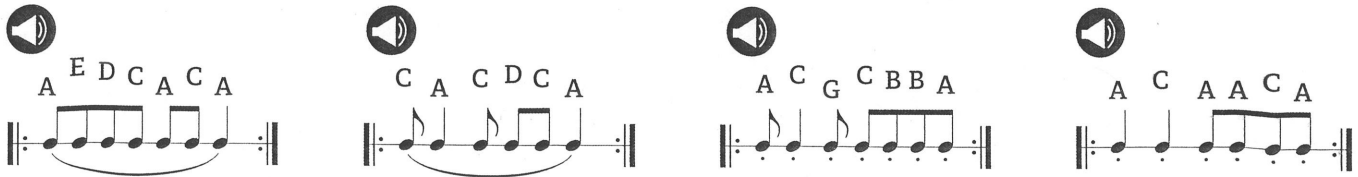
Calvin Harris

G G G A A B B G G F \sharp F \sharp E E D D G

Words and Music by Calvin Harris
Copyright © 2014 TSJ Merlyn Licensing B.V.
All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219
International Copyright Secured All Rights Reserved

Improvisation: Applying Legato and Staccato

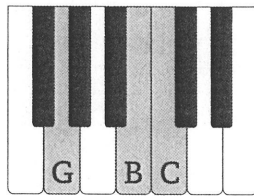
When improvising during the jams, be sure to mix in legato and staccato phrasing. Here are some riffs to try out with legato and staccato articulations:



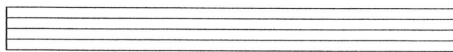
Music Theory: Notes on the Staff

You've learned how to play several melodies so far using letter name notation. But this notation is sometimes not perfectly clear. For instance, which A should you use when there are seven different ones to choose from? This is where **standard staff notation** can be helpful.

To start, look at a familiar melody from a song you have already learned, "Heathens" by Twenty One Pilots. The song begins with the notes B, C, and G, but where do we find them on the piano? Here is where these pitches are located on the keyboard:



Each note on the keyboard has an exact place it appears on a **music staff**. A music staff has five lines and four spaces, and it looks like this:



The next important feature on a staff is the **clef**. There are quite a few of these in the music world, but for now, we will just use the **treble clef**. Here is what the treble clef looks like on the staff:



You have already seen noteheads in standard staff rhythms. Here, they are placed on the staff in the lines and spaces to let the musician know which notes to play. The notehead's vertical placement determines which specific pitch it is. Here is the vocal melody in staff notation:

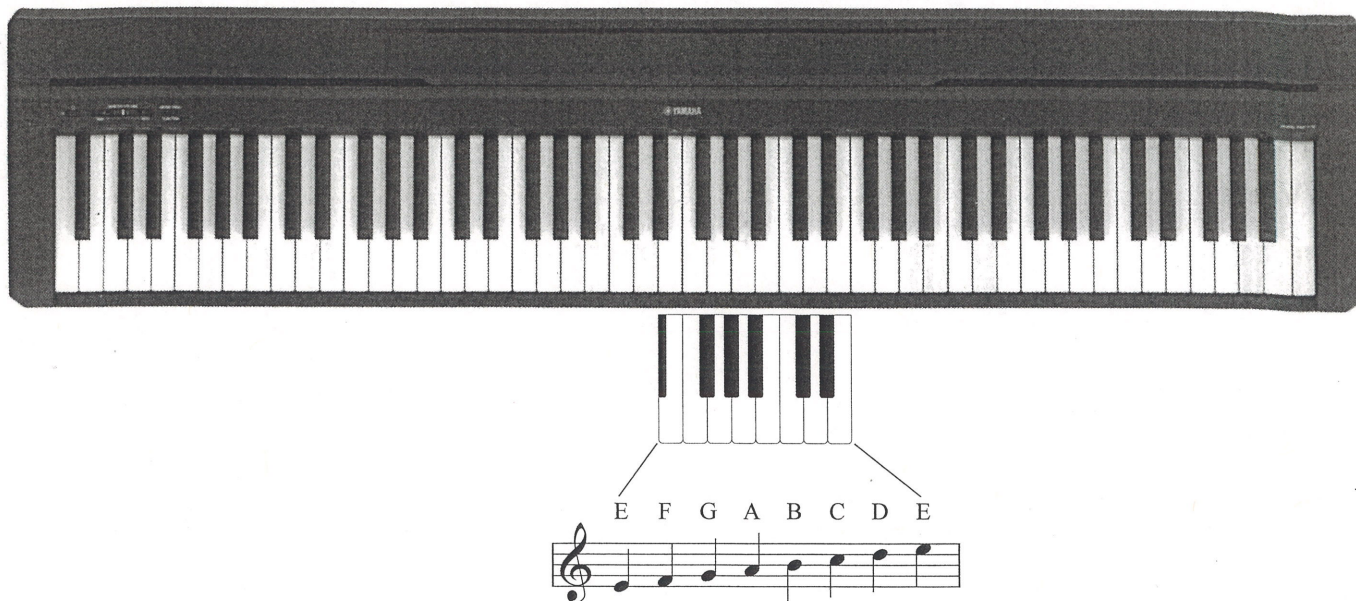


Finally, add in the rhythms you learned earlier to show the rhythm in the same place as the notes. In the case of this song, there is a full measure of eighth notes followed by a measure filled entirely by one whole note:



Words and Music by Tyler Joseph
 © 2016 WARNER-TAMERLANE PUBLISHING CORP. and STRYKER JOSEPH MUSIC
 All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.
 All Rights Reserved Used by Permission

Each note corresponds to one of the seven letters of the musical alphabet. While every note name can be found in multiple places, each specific name for the note is only in one place on the staff. Look at the notes on the staff that take us from the bottom line to the top line and their location on the keyboard:



Write the melody in the staff below for the first two measures and the last part of the fourth measure. Then, write the note names over the single-line notes for the third and fourth measures. We have slightly changed the rhythm so it only uses the note values we have discussed so far.

BAD ROMANCE

Lady Gaga


C D E C
F F E F E D
C D E C

Now, try playing your example by reading the staff notation.

To play the next melody from the song, you'll need to know the **eighth rest**: 7

This rest is the same value as one eighth note. When combined with another eighth note or eighth rest, it makes up a full beat. Listen to a recording of the song to hear the original rhythms. This melody happens at the 0:29 mark:





Full Band Song: SOMEONE LIKE YOU

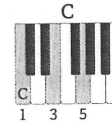
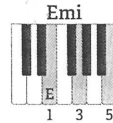
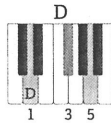
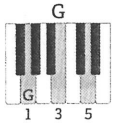


Adele

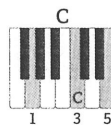
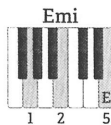
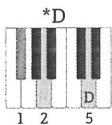
Form of Recording: Intro-Verse-Pre-Chorus-Chorus-Verse-Pre-Chorus-Chorus-Bridge-Chorus

This song has a riff with a **sixteenth-note** syncopated rhythm. Sixteenth notes work in a similar way to how eighth notes relate to quarter notes, in that two sixteenth notes are equal to one eighth note. They are counted as: "1-e-+a," etc.

Intro/Verse

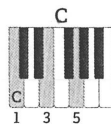
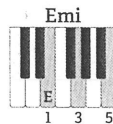
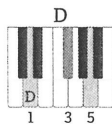
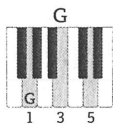


Pre-Chorus



*These chords are spelled differently than you've seen so far, but you'll learn more about them in Chapter 9.

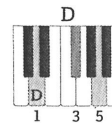
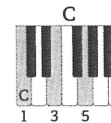
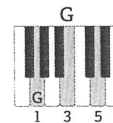
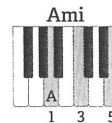
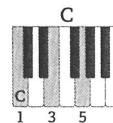
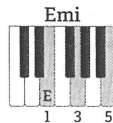
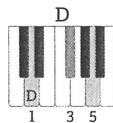
Chorus



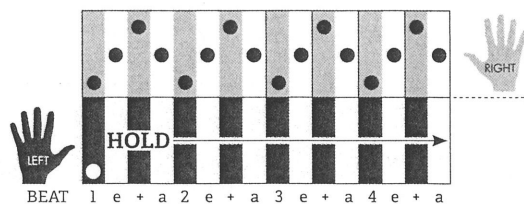
(skip before Bridge)



Bridge

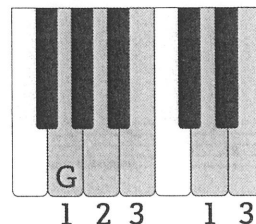


You can use this comping pattern over each section of the song:



You can also use this scale to solo over the song:

G Major Pentatonic



VERSE

G **D** **Emi** **C**
I heard that you're settled down, that you found a girl and you're married now.

G **D** **Emi** **C**
I heard that your dreams came true. Guess she gave you things I didn't give to you.

G **D** **Emi** **C**
Old friend, why are you so shy? Ain't like you to hold back or hide from the light.

PRE-CHORUS

D **Emi** **C**
I hate to turn up out of the blue uninvited, but I couldn't stay away, I couldn't fight it.

D **Emi** **C**
I had hoped you'd see my face and that you'd be reminded that for me it isn't over.

CHORUS

G **D** **Emi** **C**
Never mind, I'll find someone like you.

G **D** **Emi** **C**
I wish nothing but the best for you two.

G **D** **Emi** **C**
Don't forget me, I beg. I'll remember you said,

G **D** **Emi** **C**
"Sometimes it lasts in love, but sometimes it hurts instead,

G **D** **Emi** **C**
Sometimes it lasts in love, but sometimes it hurts instead."

BRIDGE

D
Nothing compares, no worries or cares,

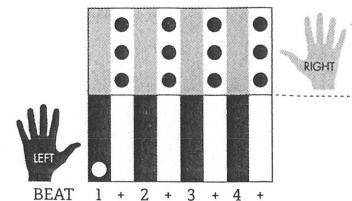
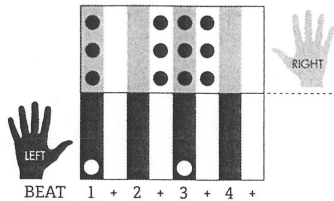
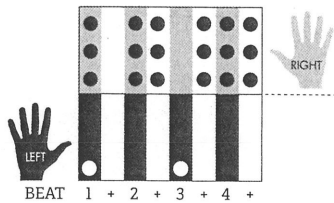
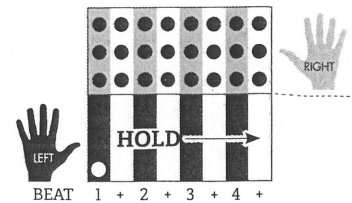
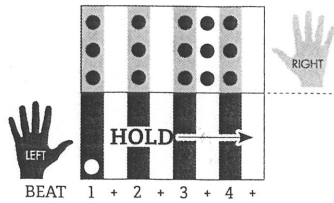
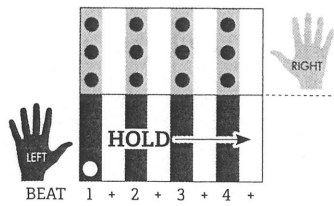
Emi
Regrets and mistakes, they're memories made.

C **Ami** **G** **C** **D**
Who would have known how bittersweet this would taste?

SECTION 7

Playing Chords: Various Comping Patterns

Practice playing through these patterns while staying on the chord of your choice. Then, try changing the chord for each pattern:



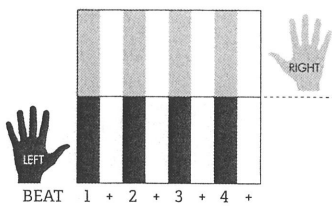
Composition: Introduction

Many songs have an **introduction**. An introduction is often the instrumental section that happens before the vocalist begins to sing. To compose the introduction, write four bars, being sure to use at least one minor chord:

Chords

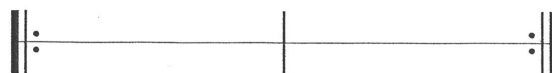
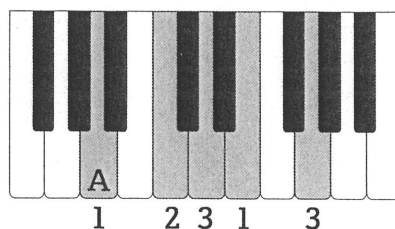


Comping Pattern



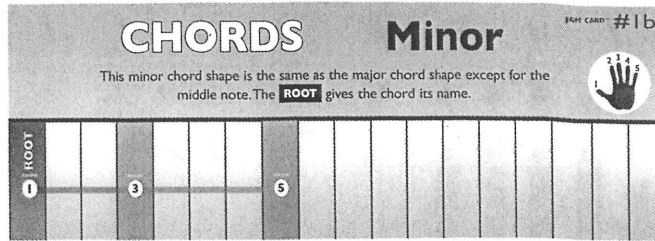
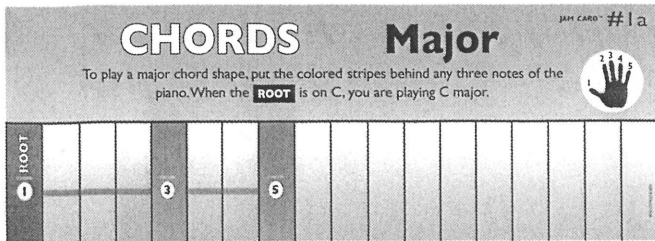
Now, add a riff to your introduction using this scale:

A Minor Pentatonic



Music Theory: Transposition

Now that you are familiar with a variety of chords, you can play songs in any key through a process of **transposition**, moving the entire song up or down in pitch. To play songs in new keys, you'll need to learn more chords. Below are two Jam Cards you can use to learn new chords:



Place the root bar behind the root note of your chord, and the other shaded bars will show you which notes to use to play that chord:



Guitarists typically like to play in keys such as G, D, and A, whereas brass players often favor keys such as F, Bb, and Eb. By using your Jam Cards on the piano, all chords are easily accessible.

Here is the same chord progression in three different keys. Use the Jam Card to learn any chords you don't already know.



BEST DAY OF MY LIFE

American Authors

Here's the original key:

