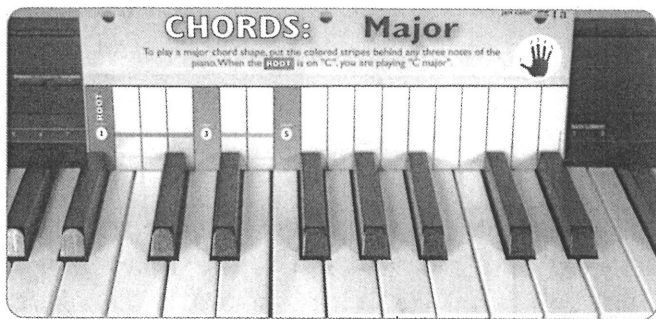
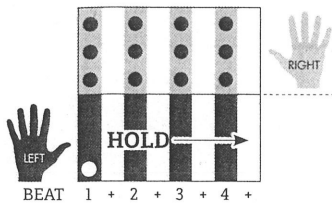
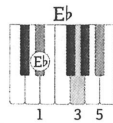
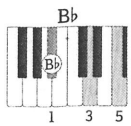
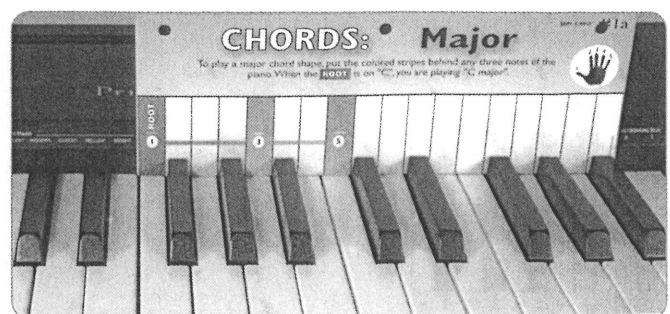
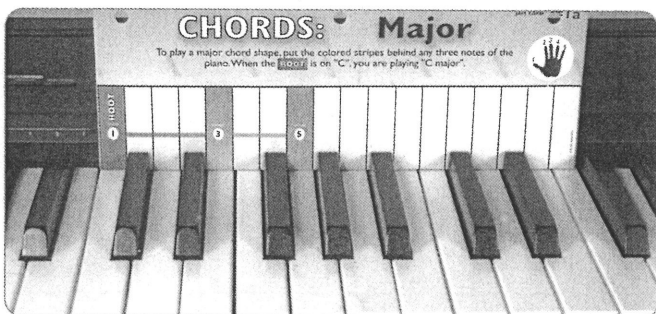
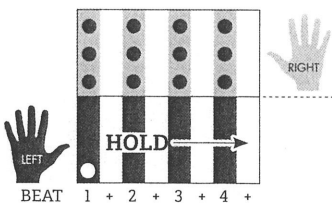
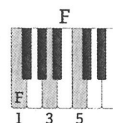
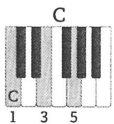


Here's the same song, transposed to a key that brass players might prefer:



And here's a key for singers who may want to transpose it down, making it more comfortable to sing:





Full Band Song: OYE COMO VA



Santana

Form of Recording: Intro-Verse-Breakdown 1-Verse-Breakdown 1-Verse-Breakdown 1-Verse-Breakdown 2-Verse

Here's the main keyboard riff:

Verse

Ami

D

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

Here's the keyboard breakdown that happens periodically throughout "Oye Como Va." You can hear it first at the 0:30 mark of the original recording. Sometimes when this rhythm figure is played, you only play the first two bars:

Breakdown 1

Ami

D

Ami

D

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

Here's the last section, which is played over an E chord. As before, the main riff alternates with this section in the Jam Track.

Breakdown 2

E

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

VERSE

Ami D
Oye como va, mi ritmo.

Ami D
Bueno pa gozar, mulata.

Ami D
Oye como va, mi ritmo.

Ami D
Bueno pa gozar, mulata.

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SECTION 8

Music Theory: Melodic Note Reading

One way to keep practicing your reading is to learn more riffs. With these riffs, you can focus on some new rhythmic concepts. This song has rhythms we haven't yet read in this book. However, you can use your ear to listen to the song to learn the rhythms.

BURN

Ellie Goulding



Words and Music by Noel Zancanella, Ryan Tedder, Brent Kutzle, Gregory Kurstin and Elena Goulding
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This example has many notes played on the upbeats. We've added counting underneath the notes:

PUSH IT

Salt-N-Pepa



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 -contains elements of "You Really Got Me"

Music Theory: Syncopated Patterns

Here is a new comping pattern with syncopation; the Jam Track features only a drumbeat:

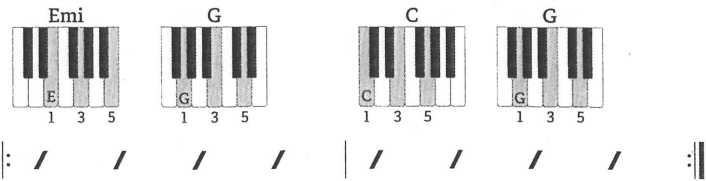
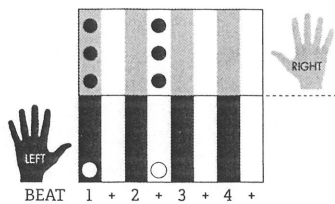
If you take that same comping pattern but change the chords (two chords per bar), then you can play some other songs:

HELLO

Adele

SEE YOU AGAIN

Wiz Khalifa ft. Charlie Puth

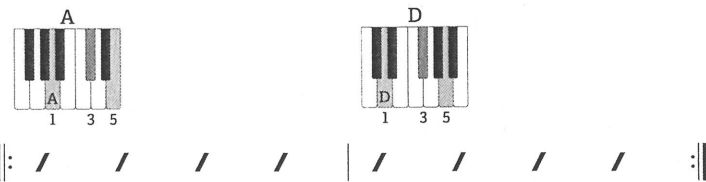
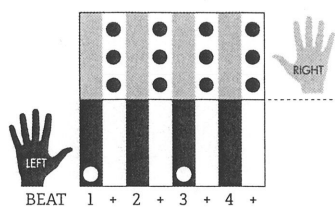


This last song features a reggae pattern; the Jam Track includes only drums for you to play with:



WAITING IN VAIN

Bob Marley & the Wailers



Notice that the left hand always plays on beats 1 and 3 while the right hand plays on the upbeats.

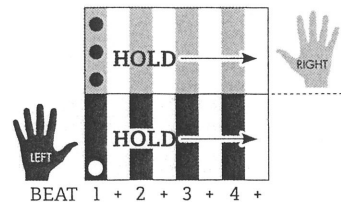
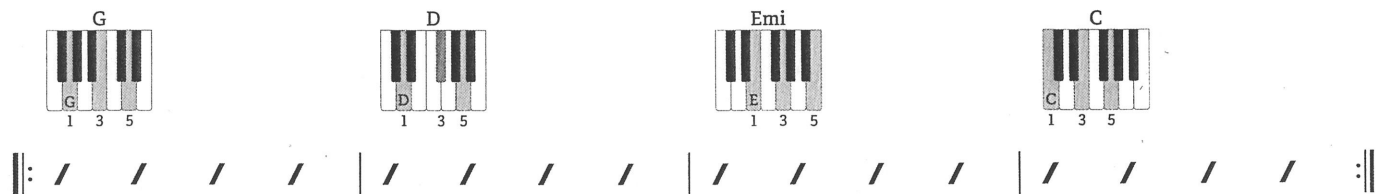


Full Band Song: WAKA WAKA (THIS TIME FOR AFRICA)

Shakira

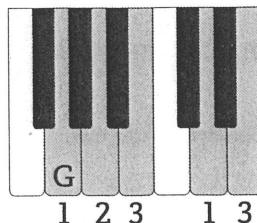
Form of Recording: Intro-Verse-Pre-Chorus-Chorus-Interlude-Verse-Pre-Chorus-Chorus-Bridge-Chorus

Every section of this song uses the same chord progression (save for the Bridge), and through most of the recording, the keyboard player outlines the chords with whole notes. To expand this performance, you can change the tones on the keyboard in different sections or play the chords in different registers (using higher or lower notes).



You can use this scale to solo over the song:

G Major Pentatonic



VERSE

G **D**
You're a good soldier, choosing your battles.

Emi **C**
Pick yourself up and dust yourself off and get back in the saddle.

G **D**
You're on the front line, everyone's watching.

Emi **C**
You know it's serious, we're getting closer, this isn't over.

G **D** **Emi** **C**
The pressure's on, you feel it. But you got it all, believe it.

PRE-CHORUS

G **D**
When you fall get up, oh, oh. And if you fall get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, 'cause this is Africa.

CHORUS

G **D** **Emi** **C**
Tsamina mina, eh, eh. Waka waka, eh, eh. Tsamina mina zangalewa, this time for Africa.

VERSE

G **D** **Emi**
Listen to your God. This is our motto. Your time to shine,
C
don't wait in line, y vamos por todo.

G **D** **Emi**
People are raising their expectations. Go on and feed them,
C
this is your moment, no hesitation.

G **D** **Emi** **C**
Today's your day, I feel it. You paved the way, believe it.

PRE-CHORUS

G **D**
If you get down get up, oh, oh. When you get down get up, eh, eh.

Emi **C**
Tsamina mina zangalewa, this time for Africa.

BRIDGE

G
Awabuye lamajoni, ipikipiki mama wa A to Z.

Bathi susa lamajoni, ipikipiki mama from East to West.

Bathi waka waka ma eh eh,

Waka waka ma eh eh,

Zonk' izizwe mazibuye, 'cause this is Africa.

SECTION 9

Music Theory: Notating Riffs

Play through this melody of "Little Talks" by Of Monsters and Men. The first four measures are written in notation. Write in the correct letter name above the rhythms:

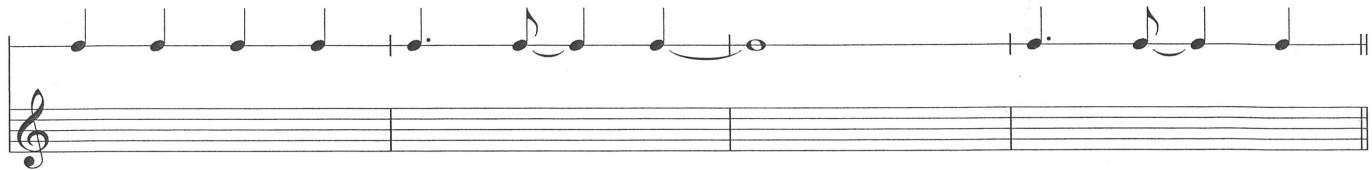
LITTLE TALKS

Of Monsters and Men



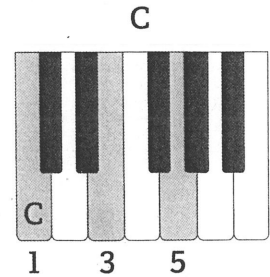
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In that last example, we added a new type of rhythm: the **dotted note**. The dot adds half the value of the note back to itself. In this case, the dotted quarter notes equal one and a half beats. The last four measures of this melody are written using note names and rhythms. Rewrite the melody in the staff below:

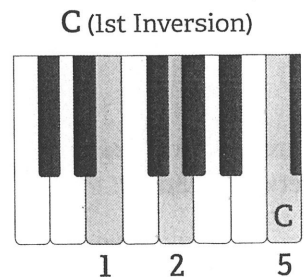


Music Theory: Inversions

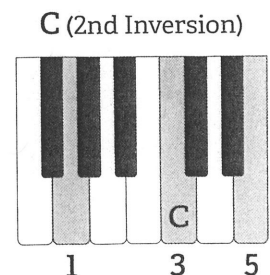
So far, when you've played chords on the piano, you have used three notes, and the lowest note has always been the note the chord is named after (the **root**). However, you can play those same three notes in a different order, and it would still be the same chord. Here is the C chord with C as its lowest note:



You can **invert** the C chord by taking the C note up an **octave** (same note name in a different spot on the keyboard). This shape is called **1st inversion**, reading E-G-C, from left to right:



You can do this one more time by moving the E up an octave, ending up with the **2nd inversion** shape, reading G-C-E, from left to right:



Typically, the left hand will stay on the same root note, or the note the chord is named after, while the right hand plays an inversion. Apply inversions to the progression below. Here is a progression with the chords in root position:



HEY THERE DELILAH



Plain White T's

BEAT 1 + 2 + 3 + 4 +

C

1 3 5

Ami

1 3 5

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

Try moving from a C chord to an Ami in 1st inversion. Note how two of the notes stay in the same place between chords:

BEAT 1 + 2 + 3 + 4 +

C

1 3 5

Ami (1st Inversion)

1 2 5

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

In this next example, do the same thing with a G to Emi progression, starting with the G chord in root position:



HAITI



Arcade Fire

BEAT 1 + 2 + 3 + 4 +

G

1 3 5

Emi

1 3 5

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

Next, try moving from a G to an Emi in 1st inversion. Note how two of the notes stay in the same place between chords:

BEAT 1 + 2 + 3 + 4 +

G

1 3 5

Emi (1st Inversion)

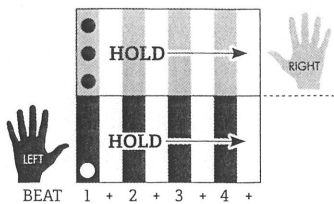
1 2 5

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

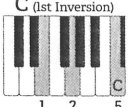
You can use different combinations of inversions and comping patterns for any song. Many professional keyboard players will use different inversions all the time, improvising which ones they want to use on the spot.

MY GIRL

The Temptations

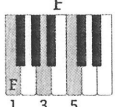


C (1st Inversion)



1 2 5

F



1 3 5

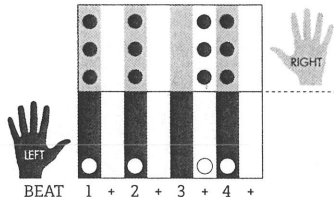
||: / / / / | / / / / :||

The following examples feature a common progression in popular music, giving you an opportunity to move around the keyboard with inversions.

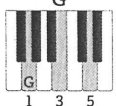
Play the G chord on beats one and two, and then by beat 3, move to C and play "+ 4." Try it first in root position, and then play it with some inversions. Here are all the chords in root position:

WILD THING

The Troggs

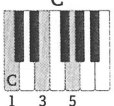


G



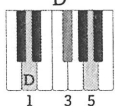
1 3 5

C



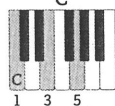
1 3 5

D



1 3 5

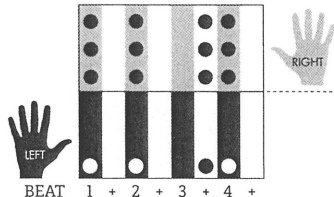
C



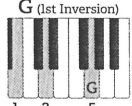
1 3 5

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

Here's a slightly easier way to play it, starting with G in 1st inversion:

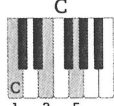


G (1st Inversion)



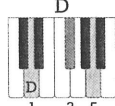
1 2 5

C



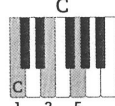
1 3 5

D



1 3 5

C



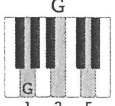
1 3 5

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

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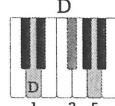
Below is one of the most common chord progressions in all of popular music:

G



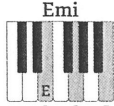
1 3 5

D



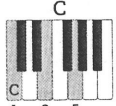
1 3 5

Emi



1 3 5

C



1 3 5

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

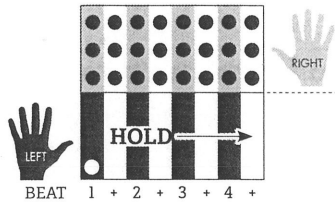
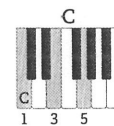
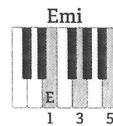
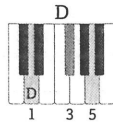
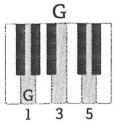
This progression can be found in many songs from the last 60 years, including: "Where Is the Love?" "Bored to Death," "Demons," "Apologize," "The Edge of Glory," "Trouble," "Someone Like You," "Poker Face," and hundreds of others. Try it with the Chorus of the pop song "The Edge of Glory" by Lady Gaga:



THE EDGE OF GLORY



Lady Gaga



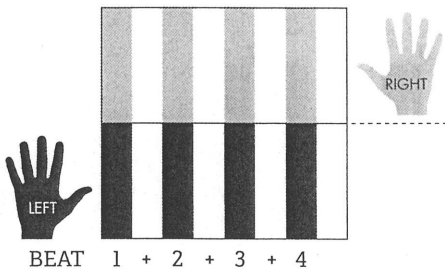
Composition: Verse and Chorus

Now that you know more chords, you can use them to compose songs. Create a new four-chord verse and chorus, using any of these seven chords you have already learned (A, Ami, C, D, E, Emi, G). Try using a syncopated rhythm for either the verse or chorus.

Verse Chords



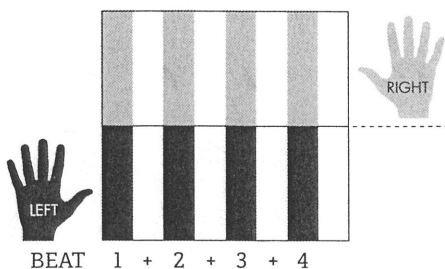
Comping Pattern



Chorus Chords



Comping Pattern



Improvisation: Comparing Major and Minor Pentatonic Scales

The major pentatonic scale looks a lot like the minor pentatonic scale. These two scales actually have the exact same notes (A, C, D, E, G). The only difference between the two scales (for now) is which note feels like home, or which is the tonic.

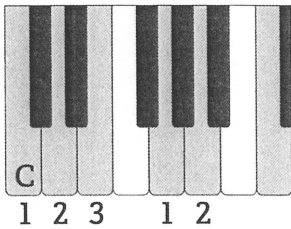
SCALES Major Pentatonic JAM CARD #4a

Scales are played one color stripe at a time. You can use the scales to make up little patterns or melodies. Musicians call this soloing or improvising. The **ROOT** gives the scale its name.

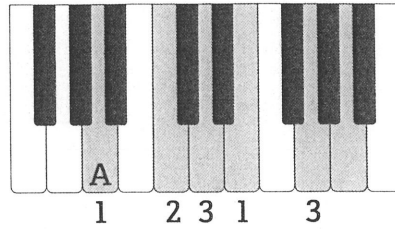
SCALES Minor Pentatonic JAM CARD #4b

Scales are played one color stripe at a time. You can use the scales to make up little patterns or melodies. Musicians call this soloing or improvising. The **ROOT** gives the scale its name.

C Major Pentatonic



A Minor Pentatonic



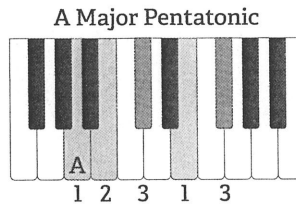
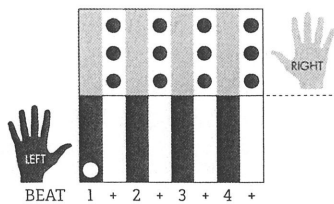
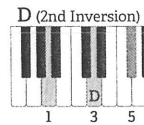
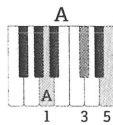
The notes in these two scales are exactly the same. The root is just on a different tonic note.



WAITING IN VAIN



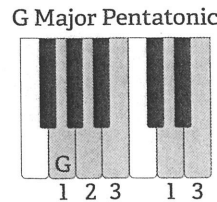
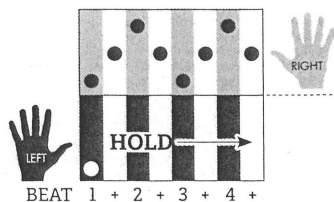
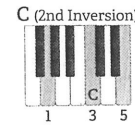
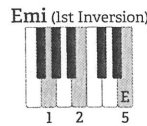
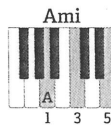
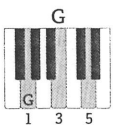
Bob Marley & the Wailers



HALO



Beyoncé





Full Band Song: BEST DAY OF MY LIFE



American Authors

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

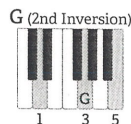
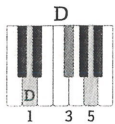
Intro Riff



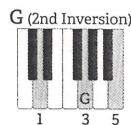
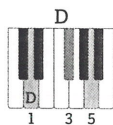
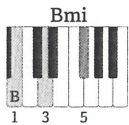
In the fourth bar of the Pre-Chorus, there is a measure with no chord. Make sure to not play during that measure of music.

Chord Progressions

Verse/Chorus



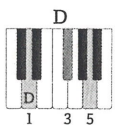
Pre-Chorus



No Chord

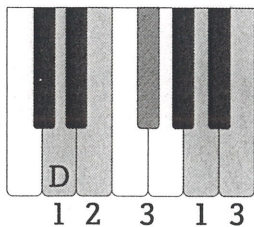


Bridge



This song doesn't have a dedicated keyboard solo, but it's in the key of D major, so you can use the D major pentatonic scale to solo. Throw a keyboard solo in at the end over the last Chorus!

D Major Pentatonic



VERSE

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

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

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

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

PRE-CHORUS

D I'm never gonna look back, whoa. I'm never gonna give it up, no. **Emi** Please don't wake me now.

CHORUS

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

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

VERSE

D
I howled at the moon with friends. And then the sun came crashing in.

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

D
But all the possibilities, no limits just epiphanies.

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

BRIDGE

D
I hear it calling outside my window.

I feel it in my soul, soul.

The stars were burning so bright,

The sun was out 'til midnight.

I say we lose control, control.

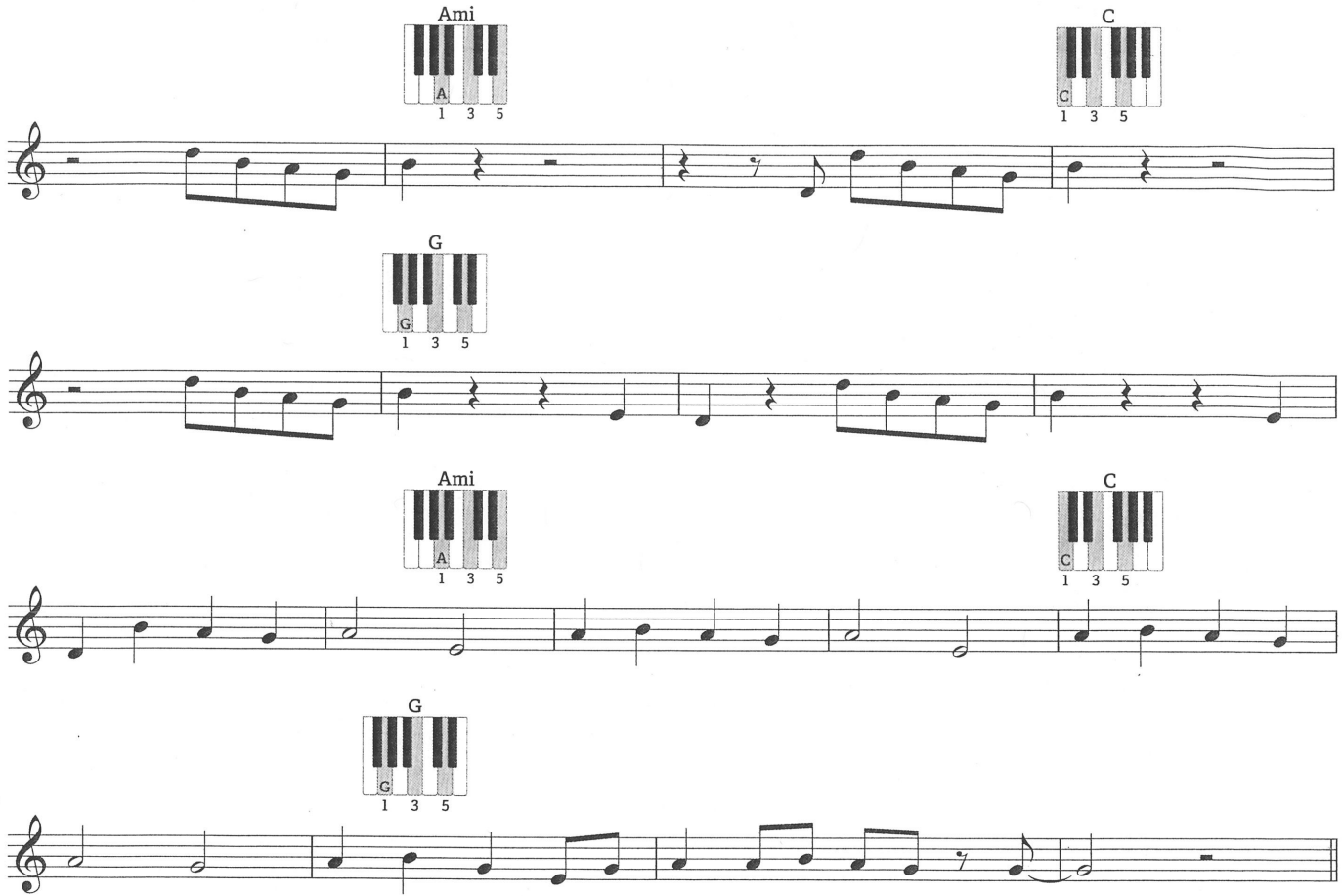
SECTION 10

Music Theory: A Pentatonic Melody

Here is an example of a melody that uses the pentatonic scale:

SHAKE IT OFF

Taylor Swift



The image shows four staves of musical notation for the song 'Shake It Off' by Taylor Swift. Each staff contains a melody line in treble clef. Above the first two staves are chord diagrams for Am and C. Above the third and fourth staves are chord diagrams for Am and G. The chord diagrams show the fingerings for the notes: Am (1, 3, 5), C (1, 3, 5), and G (1, 3, 5).

Words and Music by Taylor Swift, Max Martin and Shellback
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Music Theory: Ledger Lines and Bass Clef

Here is a pentatonic riff from "Closer" by the Chainsmokers. In this first example, play it using only staff notation:

CLOSER

The Chainsmokers ft. Halsey



The image shows a single staff of musical notation for the song 'Closer' by The Chainsmokers ft. Halsey. The notation is a pentatonic riff written on a single staff with a treble clef and repeat signs at both ends.

Words and Music by Andrew Taggart, Frederic Kennett, Isaac Slade, Joseph King, Ashley Frangipane and Shaun Frank
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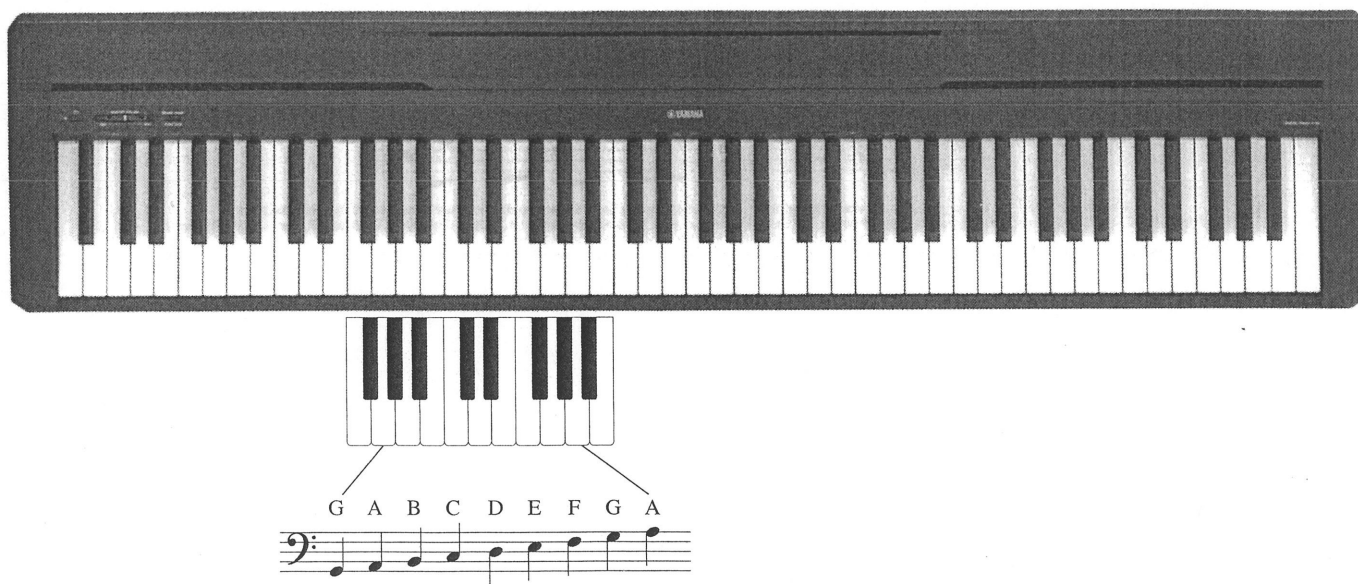
This sounds higher than the recording, so you can play it down an octave. However, by moving it down an octave, it doesn't fit on the staff, so you'll need to use **ledger lines**. Ledger lines are used to extend the staff with more lines and spaces. Here is what it would look like starting on **middle C**, or the C that lies in the middle of the keyboard:



But perhaps you want to play this with even lower notes, in which case this would be written in the **bass clef**: bass clef . The piano is one of the few instruments with a range wide enough to play very low and very high notes, and all those notes can be shown using two clefs and staves, one for lower notes (bass clef) and one for higher notes (treble clef). These two clefs are connected by the middle C:



Here are the notes of the bass clef:



And here's the melody for "Closer" written in the bass clef, starting on the note C:



We will use both clefs a lot more in the future, but for now, just keep in mind that knowing them is another way to be a fluent musician at the keyboard.

Instrument Technique: Playing Bass Lines

We have now introduced the concept of bass clef reading, but how does it relate to the piano itself? For the most part, we have treated the left hand on the piano as part of the comping patterns, but sometimes it can be used to create more interesting and memorable bass lines.

Here are a few examples to try out. First, just play the bass line with your left hand, and then try playing the chords above in your right hand, with whole notes:

HAITI Arcade Fire

Bass Clef

B

G

Emi

G

Emi

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UPTOWN FUNK Mark Ronson feat. Bruno Mars

Dmi

G

Words and Music by Mark Ronson, Bruno Mars, Philip Lawrence, Jeff Bhasker, Devon Gallaspy, Nicholas Williams, Lonnie Simmons, Ronnie Wilson, Charles Wilson, Rudolph Taylor and Robert Wilson
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Full Band Song: KICK, PUSH Lupe Fiasco

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

Main Keyboard Part

The last two measures of this figure show a bold, wavy line next to the half-note chords. This simply means to play each note separately and let them ring together. (These chords are new and different, but they will be covered in more detail in later books.)

* These notes are played at the same time.

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VERSE

First got it when he was six, didn't know any tricks. Matter fact,
First time he got on it he slipped, landed on his hip and bust his lip.
For a week he had to talk with a lisp, like this.
Now we can end the story right here,
But shorty didn't quit, it was something in the air, yea.
He said it was somethin' so appealing. He couldn't fight the feelin'.
Somethin' about it, he knew he couldn't doubt it, couldn't understand it,
Brand it, since the first kickflip he landed, uh. Labeled a misfit, abandoned,
Ca-kunk, ca-kunk, kunk. His neighbors couldn't stand it, so he was banished to the park.
Started in the morning, wouldn't stop till after dark, yea.
When they said "it's getting late in here, so I'm sorry young man, there's no skating here."

CHORUS

So we kick, push, kick, push, kick, push, kick, push, coast.
And the way he roll just a rebel to the world with no place to go.
So we kick, push, kick, push, kick, push, kick, push, coast.
So come and skate with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

VERSE

Uh, uh, uh. My man got a lil' older, became a better roller (yea).
No helmet, hell-bent on killin' himself, was what his momma said.
But he was feelin' himself, got a lil' more swagger in his style.
Met his girlfriend, she was clappin' in the crowd.
Love is what was happening to him now, uh. He said "I would marry you but I'm engaged
to These aerials and varials, and I don't think this board is strong enough to carry two."
She said "beau, I weigh 120 pounds. Now, lemme make one thing clear, I don't need to ride
yours, I got mine right here." So she took him to a spot he didn't know about,
Somewhere in the apartment parking lot, she said, "I don't normally take dates in here."
Security came and said, "I'm sorry there's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.
And the way they roll, just lovers intertwined with no place to go.
And so they kick, push, kick, push, kick, push, kick, push, coast.
So come and skate with me, just a rebel looking for a place to be.
So let's kick, and push, and coast.

VERSE

Yea uh, yea, yea. Before he knew he had a crew that wasn't no punk

In they Spitfire shirts and SB Dunks. They would push, till they couldn't skate no more.

Office buildings, lobbies wasn't safe no more.

And it wasn't like they wasn't getting chased no more,

Just the freedom is better than breathing, they said.

An escape route, they used to escape out when things got crazy they needed to break out.

(They'd head) to any place with stairs, and good grinds the world was theirs, uh.

And they four wheels would take them there,

Until the cops came and said, "There's no skating here."

CHORUS

So they kick, push, kick, push, kick, push, kick, push, coast.

And the way they roll, just rebels without a cause with no place to go.

And so they kick, push, kick, push, kick, push, kick, push, coast.

So come roll with me, just a rebel looking for a place to be.

So let's kick, and push, and coast.

SECTION 11

Music Theory: The Blues Scale

Both of these riffs use the blues scale; it simply adds a passing note between the third and fourth notes of the minor pentatonic scale:

BAD

Michael Jackson



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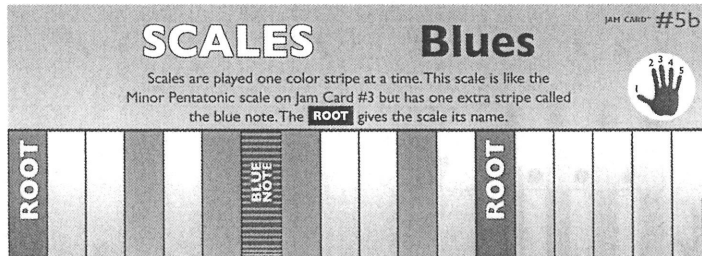
SUNSHINE OF YOUR LOVE

Cream



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Here is the blues scale on a Jam Card:

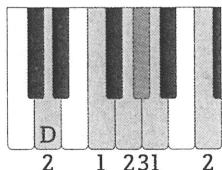


Try this scale with this next song, which also uses the Dmi chord from the last section:

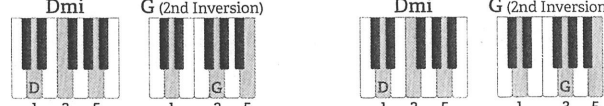
EVIL WAYS

Santana

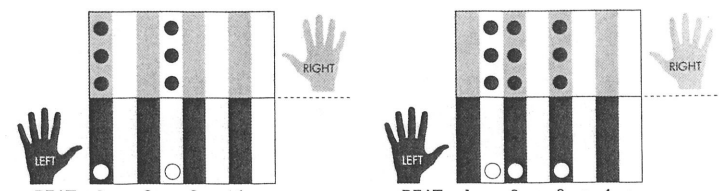
D Blues Scale



Dmi **G (2nd Inversion)** **Dmi** **G (2nd Inversion)**



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



BEAT 1 + 2 + 3 + 4 +

Music Theory: Common Tones

Look at the chord progression C–Ami, which is used in the Intro to “Hey There Delilah”:



HEY THERE DELILAH

Plain White T's

C

Ami

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

LEFT

RIGHT

BEAT 1 + 2 + 3 + 4 +

What are the notes in each chord? Answer: C–E–G and A–C–E. Now, which notes are in common? Answer: C and E, which are called **common tones**. To move easily between chords, keep the common tones and only move the changing note. You can play these three different ways:

C

Ami (1st Inversion)

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

LEFT

RIGHT

BEAT 1 + 2 + 3 + 4 +

You may find that starting with an inverted chord is the easiest way to play a progression:

LEFT

C (1st Inversion)

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

LEFT

Ami (2nd Inversion)

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

LEFT

C (2nd Inversion)

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

LEFT

Ami

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

Try playing the root of each chord with your left hand while playing the inverted chords with your right:



G Emi (1st Inversion)

1 3 5 1 2 5

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

BEAT 1 + 2 + 3 + 4 +

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Composition: Composing with Inversions

Now it's your turn to make up a song based on inversions:

- Using this Jam Card, choose four chords, in any key you'd like. We've picked D, Bmi, G, and Emi in the key of D as an example:

- Write the notes of each chord above the chord name, and then figure out the common tones between them:

D: D-F#-A

Bmi: B-D-F#

G: G-B-D

Emi: E-G-D

D

shares D and F# with

Bmi

Bmi

shares D and B with

G

G

shares G and B with

Emi

- Write in the inversions you could use that keep the most common tones from chord to chord. Here is an example solution:

D Bmi (1st Inversion) G (2nd Inversion) Emi

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

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



Full Band Song: UMBRELLA



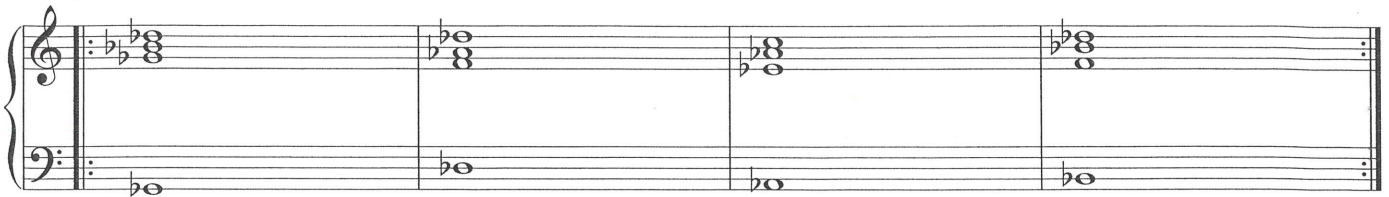
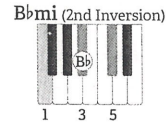
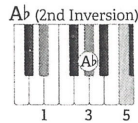
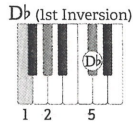
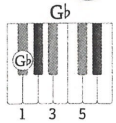
Rihanna

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

Verse

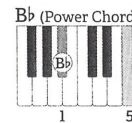
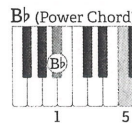
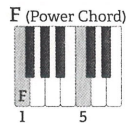
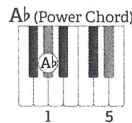
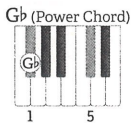


Chorus



Verse 2

Material is often repeated in music, but with different endings. To show this, we write **first** and **second endings**. These are the measures in the staff labeled 1 and 2. To play this, perform the first four measures and then repeat. Then, when playing it the second time, skip the first ending and play the second ending. This verse also uses **power chords**. Power chords are chords that have only a root and 5th, no 3rd.



Bridge

The Bridge features a chord that can cause some confusion, but don't worry, it's easy to understand! The first chord of the bridge is $C\flat$, and you might be wondering: "Why not call this a B major chord?" This is because this particular chord has to be labeled as a $C\flat$ major chord according to music theory rules, which we will cover more in the next book.

The Bridge also has a first and second ending. Play the four measures before the repeat sign the first time, and then during the second time, skip measure 4 and move to the second ending:

You can use the B \flat blues scale to solo:

B \flat Blues Scale

VERSE

G \flat 5 **A \flat 5**
You have my heart, and we'll never be worlds apart.

F5 **B \flat 5**
Maybe in magazines, but you'll still be my star.

G \flat 5 **A \flat 5**
Baby, 'cause in the dark you can't see shiny cars.

F5 **B \flat 5**
And that's when you need me there, with you I'll always share, because...

CHORUS

G \flat **D \flat** **A \flat**
When the sun shines, we'll shine together. Told you I'd be here forever.

B \flat
Said I'll always be your friend. Took an oath, I'mma stick it out 'til the end.

G \flat **D \flat** **A \flat**
Now that it's raining more than ever, know that we'll still have each other.

B \flat **G \flat**
You can stand under my umbrella. You can stand under my umbrella.

D \flat **A \flat**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B \flat **G \flat**
(Ella, ella, eh, eh, eh.) Under my umbrella.

D \flat **A \flat**
(Ella, ella, eh, eh, eh.) Under my umbrella.

B \flat
(Ella, ella, eh, eh, eh, eh, eh, eh.)

VERSE

These fancy things, will never come in between.

You're part of my entity, here for infinity.

When the war has took its part, when the world has dealt its cards,

If the hand is hard, together we'll mend your heart.

BRIDGE

You can run into my arms. It's OK, don't be alarmed.

Come here to me. There's no distance in between our love.

So go on and let the rain pour.

I'll be all you need and more, because...

SECTION 12



Full Band Song: ZOMBIE



The Cranberries

Form of Recording: Intro-Verse-Chorus-Verse-Chorus-Bridge/Outro

Note that during the Chorus, we recommend using power chords instead of full triads.

Intro/Verse



Emi

C (1st Inversion)

G (1st Inversion)

D (2nd Inversion)

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

Chorus



E5

C5

G5

D5

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

Bridge/Outro



Emi (1st Inversion)

C (1st Inversion)

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

There is only one more section needed—the simple guitar riff at the end of the Chorus, which we can also play on piano:

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VERSE

Emi C G D
Another head hangs lowly, child is slowly taken.

Emi C G D
And the violence caused such silence. Who are we mistaken?

Emi C G D
But you see it's not me, it's not my family. In your head, in your head they are fighting,

Emi C
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are crying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie, hey, hey, hey?

VERSE

Emi C G D
Another mother's breakin' heart is taking over.

Emi C G D
When the violence causes silence, we must be mistaken.

Emi C G D
It's the same old theme since nineteen-sixteen. In your head, in your head they're still fighting,

Emi C
With their tanks, and their bombs, and their bombs, and their guns.

G D
In your head, in your head they are dying.

CHORUS

E5 C5 G5 D5
In your head, in your head, zombie, zombie, zombie, hey, hey.

E5 C5 G5 D5
What's in your head, in your head, zombie, zombie, zombie. Hey, hey, hey?