

YOU CAN TEACH YOURSELF PIANO BY EAR

By Robin Jarman

To my wife, Celia, who took piano lessons for seven years from teachers who never taught her the joys of being able to play the piano by ear.

A stereo cassette tape of the music in this book is now available. The publisher strongly recommends the use of this cassette tape along with the text to insure accuracy of interpretation and ease in learning.



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FOREWORD

It is amazing how many people (including piano teachers) who, when asked to play the piano in a classroom, church, or at a party, reply by saying:

- a) I can't, because I haven't got the music;
- b) I can't, because the music is too difficult to read;
- c) I can't, because I can't transpose.

Yet many of these people have had years of formal lessons.

If you are one of these people, then this book is especially for YOU!

Throughout the years, it has come to my attention that a large number of students, teachers and members of the community have taken piano lessons for a few years – then quit! Somewhere along their journey of piano lessons, these people became unmotivated. In many cases, the student was not taught how to play the piano by ear.

This book evolved out of a course which was prepared for pre-school and elementary school teachers in Canada. It was developed to enable teachers to function at the piano during classroom singing, and be able to:

- a) Accompany songs without music.
- b) Transpose up when the song was too low, and down when the song was too high.
- c) Provide accompaniment, even when the melody or chords only, were available.

This book is ideal for teachers, students, parents and members of the community who would like to accompany "singalongs".

Those who have taken this course seriously, have acquired skills which will give them a great deal of fun and pleasure.

I sincerely trust you, too, will have a lot of fun and pleasure.

Robin Jarman

ABOUT THE AUTHOR

Robin Jarman was born in South Australia

He received a Bachelor of Arts Degree at the Adelaide University, and a Teaching Degree (with a major in music education), at Adelaide Teachers' College

Robin has been directly involved in music education for over twenty years

In 1968, Robin moved to Canada, where he taught instrumental and choral music in several schools

In 1974 he became the Co-ordinator of Fine Arts in School District 23, Kelowna, British Columbia, Canada. In this position Robin was involved in music education from kindergarten to grade 12. As part of this position, Robin was responsible for the training of both classroom teachers in music, and music specialists.

His knowledge and expertise in music have made him sought after as a clinician, adjudicator and lecturer.

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Prerequisites:

Students must be able to:

- sing in tune
- read simple rhythm and notation
- be familiar with the treble and bass clefs and the piano keyboard
- have a sense of humour and a desire to learn.

Now that you have passed the prerequisites, let's move into Lesson 1.

LESSON 1
The Concept of
Key and Scale

LESSON 2
One-Chord Songs

LESSON 3
Chord Inversions

LESSON 1

The concept of Key and Scale

To play the piano by ear, an understanding of all the major scales and their corresponding key signatures is essential. Every melody is based on a scale which has a key signature.

A scale gives a song its 'key'. (The word key has nothing to do with a piano key which you press. The word key, in this course, refers to the scale on which a song is based). A song in the key of C is based on the scale of C. There are several types of scales. Initially we will only be concerned with the **major scale**.

Here are some common major scales and their corresponding key signatures.

Major Scales

diagram (a)

C 
c d e f g a b c

F 
f g a b \flat c d e f

D 
d e f \sharp g a b c \sharp d

G 
g a b c d e f \sharp g

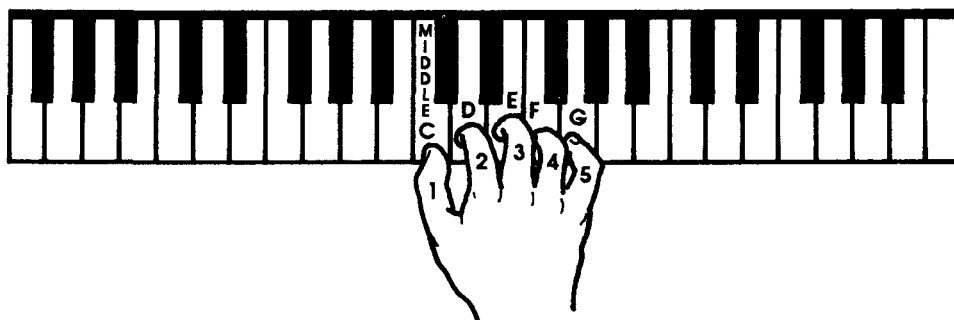
Practice these scales with the right hand.

For more major scales see appendix.

Fingering for Piano

Place your right hand on the keyboard so that your thumb (Finger Number One) is on Middle C. Let Fingers 2 through 5 rest naturally on the next four white keys.

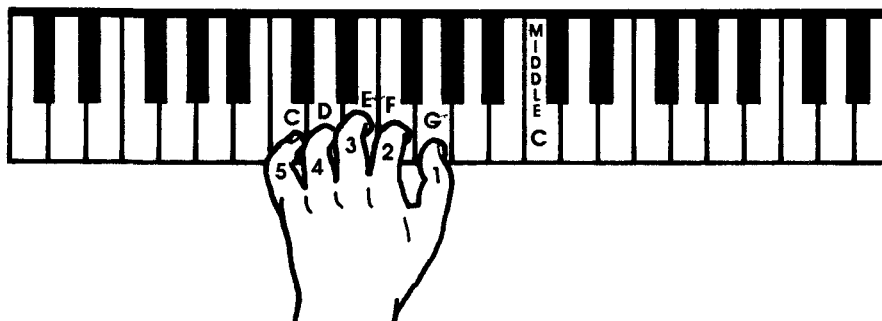
Remember: Always keep your fingers curved and relaxed.



Your finger position should match the above illustration. Your fingers are now on Keys C (1), D (2), E (3), F (4), and G (5).

Place your left hand on the keyboard so that your "little" finger (Finger Number Five) is on the C below (to the left of) Middle C. Let Fingers 4 through 1 rest naturally on the next four white keys.

Remember: Always keep your fingers curved and relaxed.



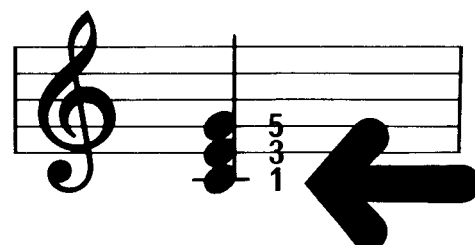
Your finger position should match the above illustration. Your fingers are now on Keys C (5), D (4), E (3), F (2), and G (1).

Example
Left hand



These numbers correspond to finger numbers

Example
Right hand



For purposes of simplification, the left hand will play in the bass clef, and the right hand will play in the treble clef.

LESSON 2

One Chord Songs

A chord is a combination of notes played at the same time.

- There are some songs which are based on just one chord.
- Example: In the key of C a one chord song will use the C chord.

The C chord is based on the 1st, 3rd and 5th notes of the scale of C. (All major chords are based on the 1st, 3rd and 5th notes of the major scale).

C scale

C chord

Right hand (RH)

Left hand (LH)

Fingering

Practice playing chords based on the 1st, 3rd and 5th notes of the scale for each scale mentioned in the previous lesson in diagram (a).

Let's try **vamping** a C chord. "Vamping" is the term used to provide bass and chordal accompaniment to a song. Both right and left hands are used. (The melody is sung or played by another instrument).

Vamping on chord C

C / / / | C / / / |

RH

LH

beats 1 2 3 4 | 1 2 3 4

accent

Diagram (b)

When writing chords without using the music staff, the above exercise would look like this:

4 | C / / / | C / / /

4 |

Measure C chord repeated

Practice the previous exercise with the left hand using the second finger on C. Play the C chord with the right hand on beats 2 and 4. Accent slightly the right hand chord. This will help the music to be more rhythmic.

Exercise

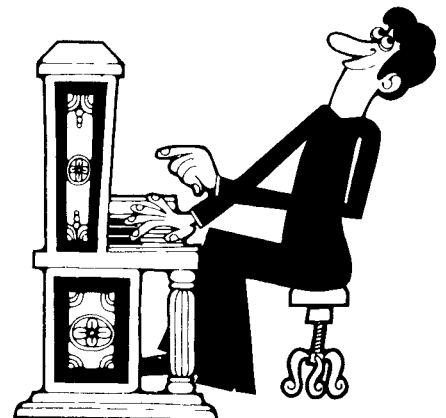
Now try singing a song while vamping C chord. Example: **“THE FARMER IN THE DELL”**; **“ROW, ROW, ROW YOUR BOAT”**.

Try the same songs in other keys, for example D. (Remember, the D chord is based on the 1st, 3rd and 5th note of the D scale). If you are not sure of the D scale, look at diagram (a) on page 1.

An important reminder

If you have difficulty singing the right note to start the song, play one of the notes of the chord as a starting note to sing on. If it doesn't sound right to your ear, try another note of the same chord. Keep doing this, until it sounds right. One of three notes of the chord will be right. (If you are still not sure, ask an understanding friend or relative to help you!)

The pedal. For practical purposes, the pedal need not be used for this course.



LESSON 3

Chord Inversions

Sometimes a song may sound better when the chord is played in a different location on the keyboard. This can be done easily when you know the **inversions of a three note chord**, there are three inversions - root, 1st inversion and 2nd inversion.

C chord	Root position	1st Inversion	2nd Inversion

You may find that the “**FARMER IN THE DELL**” sounds better using this inversion.

beats 1 2 3 4 1 2 3 4

Try as many 1 chord songs as you can using:

1. Different key signatures (scales). Turn to diag. (a), page 1, and work out the chord (1st, 3rd and 5th notes of the scale).
2. Different inversions (for 1 chord songs, see appendix).

Note: Each lesson has exercises. It is **essential** that you practice the exercises and master them before going onto the next lesson.

If you wish to master only a few keys and thereby progress through this book faster, we would suggest the keys of **C D F** and **G**. However it is better in the long run to master all keys.

LESSON 4
2-Chord Songs

LESSON 5
3-Chord Songs

LESSON 6
Alternating Bass

LESSON 4

2 Chord Songs

There are many songs with just two chords.

- For every key (scale), there are 2 chords which relate to each other.
- Example: In the key of C, a 2 chord song will use a C chord and the G7 chord. (Remember, the C chord is based on the 1st, 3rd and 5th note of the scale of C).
- The G7 chord is based on the 1st, 3rd, 5th and 7th note of the G scale, however, the 7th note is lowered one semitone (half step). i.e. F# becomes F.

The diagram shows three musical staves. The first staff, labeled 'C Scale', shows the notes C, D, E, F, G, A, B, C with fingerings 1, 3, 5, and a final C chord. The second staff, labeled 'G. Scale', shows the notes G, A, B, C, D, E, F#, G with fingerings 1, 3, 5, and a triangle under the F# note. The third staff, labeled 'G7 Chord Inversions', shows four chord diagrams: Root (G-B-F), 1st (B-G-F), 2nd (F-G-B), 3rd (F-B-G), and Root (G-B-F).

△ This note is usually F# but when it is used to make up a G7 chord, it is lowered one semitone to F.

Let's vamp using these two chords.

The exercise is in 4/4 time. The notation shows a sequence of chords: C / / / C / / / G7 / / / G7 / / / etc. The bass line consists of quarter notes: C2, G2, F2, C2, G2, F2, C2, G2, F2, C2, G2, F2, C2, G2, F2, C2.

Now try the same exercise using the second inversion for the chord C, i.e

The notation shows a C chord in second inversion (C-E-G) on a treble clef staff, followed by the text 'instead of' and a C chord in root position (C-E-G).

Now you are ready to vamp 2 chord song in the key of C. The note to start singing on is E.

ROCK MY SOUL

C / / /	C / / /
Rock my soul in the	bosom of Abra ham
G7 / / /	G7 / / /
Rock my soul in the	bosom of Abra ham
C / / /	C / / /
Rock my soul in the	bosom of Abra ham
G7 / / /	C / / /
Oh Rock of my	soul

SKIP TO MY LOU

C / / /	C / / /
Lost my part ner	what will I do
G7 / / /	G7 / / /
Lost my part ner	what will I do
C / / /	C / / /
Lost my part ner	what will I do
G7 / / /	C / / /
Skip to my Lou my	dar ling

In these examples, we assume you know the tune!

Now try "HE'S GOT THE WHOLE WORLD IN HIS HANDS", "TOM DOOLEY" and "IN A CAVERN" (in 3) and you work out, yourself, when the chords should change.

HINT: The first and last chord are usually the same. If the song is in the key of C the first and last chord will be in C.

Knowing when to change the chord from C to G7 and back to C is a matter of practice. If the chord doesn't sound right as you are singing, try another chord. The more ear training you do in this regard, the better you'll become.

If you continue to have difficulty in knowing when to change chords, obtain song sheets (or books) which have the chords marked on them. Play and sing at the same time as many two chord songs as possible and eventually your ear will tell you when to change chords.

Roman Numerals When referring to related chords in a song, we often use Roman Numerals. A 2 chord song is based on a I chord and a V7 chord. The I chord is based on the first note of the scale and V7 chord is based on the fifth note of the scale.

Every scale (key) has its own related chords.

Diagram (c)

ROMAN NUMERALS	KEY	RELATED CHORDS
I	C	I V7
C	D	C G7
D	E	D A7
E	F	E B7
F	G	F C7
G	A	G D7
A	B	A E7
B	B \flat	B F \sharp 7
B \flat	E \flat	B \flat F7
E \flat	A \flat	E \flat B \flat 7
A \flat		A \flat E \flat 7

A musical staff in treble clef showing the C major scale. The notes are C, D, E, F, G, A, B, C. Roman numerals 1 through 8 are placed below the notes. Above the first note (C) is the letter 'C', and above the fifth note (G) is 'G7'. The notes are represented by quarter notes.

Roman numerals of the C scale showing chord C and G7

Before going on to the next step, become thoroughly familiar with the root positions of the related chords in diagram (c). This takes time, but it's worth it. Have fun. When you have worked out 2 related chords in a key, try singing a song. (For 2 chord songs, see appendix).

Economy of Hand Movement

This next step is important:

You need to develop the ability of going from one chord to another with very little hand movement. In order to do this, you need to know the inversions of all I and V7 chords. Here are some examples for practice.

Key of D

Inversions of D.

Inversions of A7

The key of D has 2 main chords - D and A7

Here are examples of D and A7 chords requiring a minimum of hand movement.

D A7 D D A7 D D A7 D

Key of F.

In the key of F there are 2 chords - F and C7

Inversions of F.

Inversions of C7

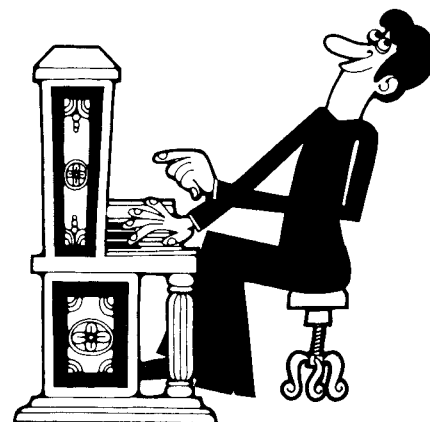
Here are examples of F and C7 chords requiring a minimum of hand movement.

F C7 F F C7 F F C7 F

Now work out the inversions for all the chords in diagram (c) on page 3. Then work on the inversions which require a minimum of hand movement.

This takes time, but let me assure you it will pay off for you in the long run. Hang in there!! Practice 2 chord songs in different keys using different inversions. (See appendix for 2 chord songs). When you have mastered this exercise you can be proud of yourself, because you have accomplished an important step in this course.

- HINT:**
1. Make sure you know the melody.
 2. Practice the chords in the right hand using different inversions such that there is a minimum of hand movement. Then add the left hand.
 3. Sing the song and try to work out the chords. If you have difficulty in knowing when to change chords, refer to page 7.
 4. Sometimes a song may have a time signature of 3/4 instead of 4/4. See Rhythm Chart in the appendix for ways of handling 3/4.



LESSON 5

3 Chord Songs

There are hundreds of songs based on 3 chords. For every key there are 3 main chords which are related to each other. In terms of Roman Numerals, these are known as I, IV and V7 chords because they are based on the 1st note, 4th note and 5th note of the scale. For example, in the key of C a 3 chord song will use C, F and G7 chords.

The C chord is based on the 1st, 3rd and 5th note of the C scale.

The F chord is based on the 1st, 3rd and 5th note of the F scale.

The G7 chord is based on the 1st, 3rd, 5th and 7th note of the G scale. (The 7th note of the G scale is lowered 1 semitone).

Here is an example in the key of C using the root position for each chord.

C / / / F / / / G7 / / / C / / /

L.H. fingering

Roman Numerals of the C scale showing C, G7 and F chords in their root positions.

C F G7
I IV V7

F Chord Inversions

root 1st Inversion 2nd Inversion

Now let's change the chords from the root position to other inversions. It will sound better, and there is less hand movement from one chord to another.

C / / / F / / / G7 / / / C / / /

HINT: When moving from 1 chord to another, the less hand movement there is the better.

HINT: The first and last chord of a song are usually the same. That is, if a song is in the key of C, the first and last chord will be C. The second to last chord of a song is usually the dominant 7th or V7 chord. That is, if a song is in the key of C, the second to last chord will usually be G7.

The following chart shows the 3 principle related chords for each key (major scale).

KEY	3 RELATED CHORDS		
ROMAN NUMERAL I	I	IV	V7
C	C	F	G7
D	D	G	A7
E	E	A	B7
F	F	Bb	C7
G	G	C	D7
A	A	D	E7
B	B	E	F#7
Bb	Bb	Eb	F7
Eb	Eb	Ab	Bb7
Ab	Ab	Db	Eb7
etc.	etc.		

N.B.: It is very important that the inversions of these chords be known so that the 3 related chords can be played in sequence with a minimum of hand movement. Here are some examples showing a minimum of hand movement.

Key of C C Inversions F Inversions G7 Inversions

Inversions which require a minimum of hand movement

C F G7 C C F G7 C C F G7 C

Key of B \flat B \flat Inversions E \flat Inversions F7 Inversions

Inversions which require a minimum of hand movement

B \flat E \flat F7 B \flat B \flat E \flat F7 B \flat B \flat E \flat F7 B \flat

Practice:

1. The 3 chords of each key.
 2. Inversions which don't require a lot of hand movement for each key.
- Try these 3 chord songs.

CAMPTOWN RACES

Key of D 4 4	D / / /	D / / /	A7 / / /	A7 / / /
	Camptown races	sing this song	Dooda	Dooda
	D / / /	D / / /	A7 / / /	D / / /
	Camptown race track	five miles long	Ah Dooda	Day
D / / /	D / / /	G / / /	D / / /	
Go'na to run all	night	go'na to run all	day	
D / / /	D / / /	A7 / / /	D / / /	
bet my money on a	Bob tail nag	Somebody bet on the	bay	

The note to start singing on is F#. **Always sing as you play.**

SHE'LL BE COMING ROUND THE MOUNTAIN

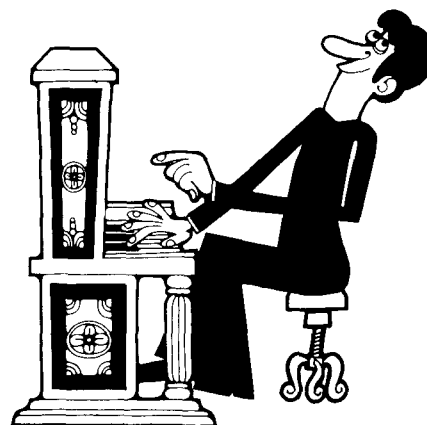
Key of G 4 4	G / / /	G / / /	G / / /	G / / /
	She'll be coming round the	mountain when she	comes	she'll be
	G / / /	G / / /	D7 / / /	D7 / / /
	coming round the	mountain when she	comes	she'll be
G / / /	G / / /	C / / /	C / / /	
coming round the	mountain she'll be	coming round the	mountain she'll be	
G / / /	D7 / / /	G / / /	G / / /	
coming round the	mountain when she	comes		

3. **"OH WHEN THE SAINTS"** –in the key of B \flat Start vamping on the word "Saints". Sing the song and work out the chords yourself.
4. **"ON TOP OF OLD SMOKEY"** – in the key of F. This piece has a feeling of three beats to a measure, that is, waltz time. To see how to vamp waltz time, refer to the Rhythm Patterns in the appendix. Try this song and other 3 chord songs. (For other 3 chord songs, refer to the appendix).

Note: Many of the songs in these lessons are in different keys. A knowledge of all keys is essential if you wish to do well at functioning at the piano by ear.

HINT: When practicing 3 chord songs, follow this sequence:

1. know the tune;
2. practice the 3 chords of the key first;
3. practice inversions which don't require a lot of hand movement;
4. work out the time signature (metre);
5. sing the song and work out the chords;
6. thoroughly master 3 chord songs before going to the next lesson.



LESSON 6

Alternating Bass

The bass can be made very interesting by playing more than one note for each chord. **An alternate note is simply the 5th note of the scale on which the chord is based.** eg. C chord can have the note C and G as bass notes. Similarly a G7 chord can have the note G and D as bass notes.

G Scale



C Scale



It is not necessary that the first bass note of a measure (bar) be the 1st note of the scale on which the chord is based. In this example the note D (5th note) is used for the chord G7 because it sounds better.

C / / / C / / / G7 / / / G7 / / /

Practice several 3 chord songs in different keys and rhythms using the alternate bass notes. To work out the alternate bass note (that is the 5th note of the scale) refer to the scale diagram in Lesson 1.

LESSON 7
4-Chord Songs
(Part I)

LESSON 8
4-Chord Songs
(Part II)

LESSON 9
The Minor Chord

LESSON 10
Augmented and
Diminished Chords

LESSON 7

4 Chord Songs (Part 1)

The use of the I7 chord. The rule is simple – whenever you go from a I chord to a IV chord, go via the I7 chord. The I7 chord of the C scale is made up of the 1st, 3rd, 5th and 7th note of C scale. (The 7th note however is lowered one semitone, i.e. from B to B \flat).

C Scale showing the I7 Chord

C7 F G7

I7 IV V7

eg. "SWANNEE RIVER"

instead of	I	C	C	C	C	IV	F	F	F	F
		Way	down	upon	the	Swan	ee	Riv	er	
use	I	C	C	I7	C7	IV	F	F	F	F
		Way	down	upon	the	Swan	ee	Riv	er	

"I'VE BEEN WORKIN' ON THE RAILROAD"

Vamp this song, except whenever the chord changes from D to G go via D7, i.e.

instead of	I	D	/	/	/	I	D	/	/	/	IV	G	/	/	/	I	D	/	/	/
		I've	been	working	on	the	rail	road	all	my	life	long	days							
use	I	D	/	/	/	I7	D7	/	/	/	IV	G	/	/	/	I	D	/	/	/
		I've	been	working	on	the	rail	road	all	my	life	long	days	etc.						

"THERE IS A TAVERN IN THE TOWN"

There	A	/	/	/	A	/	/	/
	is	a	tavern	in	the	town	in	the
	town	and						
	A	/	/	/	E7	/	/	/
	There	my	true	love	sits	him	down	sits
	him	down	and					
	A	/	A7	/	D	/	/	/
	drinks	of	wine	all	laughter	free	and	
	E7	/	/	/	A	/	/	/
	ne	ver	never	thinks	of	me		

Practice 3 chord songs and then, where possible, add the I7 between the I chord and the IV chord.

Practice the alternate bass notes for each chord as well.

HINT: Always practice the exercises before proceeding to the next lesson.

By now you will be discovering that 3 chord songs are fun!

LESSON 8

4 Chord Songs (Part II)

The use of the II7 chord. The II7 chord is based on the second note of the scale of the key the song is written in. For example, a song in the key of C will have D7 as its II7 chord because D is a second note of the C scale.

C D7 F G7

I II7 IV V7

The following chart shows the 3 principle chords of a key with a II7 chord added.

ROMAN NUMERALS	Key	Related Chords			
I	C	IV	II7	V7	I
C	D	F	D7	G7	C
D	E	G	E7	A7	D
E	F	A	F#7	B7	E
F	G	Bb	G7	C7	F
G	A	C	A7	D7	G
A	B	D	B7	E7	A
B	Bb	E	C#7	F#7	B
Bb	Eb	Eb	C7	F7	Bb
Eb	Ab	Ab	F7	Bb7	Eb
Ab	Db	Db	Bb7	Eb7	Ab
Etc.			Etc.		

The sequence of II7 V7 I is very common in a 4 chord song.

In the following, you will note that each example uses a different set of inversions to avoid a lot of hand movement.

Key	(a)	(b)	(c)
of F	II7	II7	II7
	G7	G7	G7
	V7	V7	V7
	C7	C7	C7
	I	I	I
	F	F	F

Practice II7 V7 I sequences using different inversions and different keys. Now you are ready for songs using II7 V7 I sequences.

JINGLE BELLS

	4	I		I		I		I	
Key of F	4	F	/ / /	F	/ / /	F	/ / /	F	/ / /
	4		Jingle bells		Jingle bells				
		I		I		I		II7	
		F	/ / /	F	/ / /	F	/ / /	F7	/ / /
			Jingle all the		way				
		IV		I		I		I	
		Bb	/ / /	F	/ / /	F	/ / /	F	/ / /
			Oh what fun it		is to ride in a				
		II7		V7		V7		C7	/ / /
		G7	/ / /	C7	/ / /	C7	/ / /	C7	/ / /
			one horse o pen		slei gh				
		I		I		I		I	
		F	/ / /	F	/ / /	F	/ / /	F	/ / /
			Jin gle bells		Jin gle bells				etc.

Now try I'VE BEEN WORKING ON THE RAILROAD

	4	I		I7		I7		I7	
Key of D	4	D	/ / /	D7	/ / /	D7	/ / /	D7	/ / /
	4		I've been workin on the		rail road				
		IV		I		I		I	
		G	/ / /	D	/ / /	D	/ / /	D	/ / /
			All my life long		days				
		I		I		I		I	
		D	/ / /	D	/ / /	D	/ / /	D	/ / /
			I've been workin on the		rail road just to				
		II7		V7		V7		A7	/ / /
		E7	/ / /	A7	/ / /	A7	/ / /	A7	/ / /
			pass the time a		way				
		V7		I		I		II7	
		A7	/ / /	D	/ / /	D	/ / /	D7	/ / /
			Can't you hear the whistle		blow ing				
		IV		I		I		I	
		G	/ / /	D	/ / /	D	/ / /	D	/ / /
			rise up so early in the		morn				
		IV		I		I		I	
		G	/ / /	D	/ / /	D	/ / /	D	/ / /
			can't you hear the captain		cal ling				
		I		I		I		I	
		D	/ / /	D	/ / /	D	/ / /	D	/ / /
		V7		I		I		I	
		A7	/ / /	D	/ / /	D	/ / /	D	/ / /
			Dinah blow your		horn				etc.

Try another song in the key of E . Sing the melody and vamp the chords.

Now try **RUDOLF THE RED-NOSED REINDEER** in the key of your choice.

Work out the chords yourself. In this song, there is a II7 V7I sequence.

For more II7 V7 I songs, see appendix.

NOTE: Many of the songs given in these lessons are in different keys. This is deliberate. A knowledge of all keys is essential if you wish to do well at functioning at the piano by ear.

LESSON 9

The Minor Chord

So far we have covered two types of chords, a major chord (I chord) and a dominant 7th (V7) chord. The minor chord is based on the 1st, 3rd and 5th notes of a harmonic minor scale. It is easy to work out the notes of a minor chord if you know the notes of the major chord. You simply lower the 3rd note of the major scale one half step (semitone) to change the chord from a major to a minor. eg.:

The image shows a grand staff with two staves. Above the treble clef staff, eight chord symbols are written: C, Cm, F, Fm, D, Dm, G, and Gm. Below the treble clef staff, the notes of each chord are written. The bass clef staff shows the root notes of each chord: C, C, F, F, D, D, G, and G.

- The small m means minor, i.e. Cm = C minor.
- Practice minor chords using different inversions. (See appendix for minor scales).

Now let's put the minor chords into songs. There are many 3 and 4 chord songs which can be enhanced by a minor chord.

MICHAEL ROWED THE BOAT ASHORE

Key of C

/ /	I C / / /	I7 C7 / / /	IV F / / /
Michael	Rowed the boat a	shore Al le	lu
	I C / / /	III ^m Em / / /	V7 G7 / / /
	jah Mi chael	row ed the boat a	shore Al le
	I V7 C / G7 /	I C /	
	lu	jah	

Generally, the following minor chords relate to the following keys:

ROMAN NUMERALS	I	III ^m	VI ^m
Key of C	Em	Am	
	D	F [#] m	B [#] m
	E	G [#] m	C [#] m
	F	Am	Dm
	G	Bm	Em
	A	C [#] m	F [#] m
	B ^b	Dm	Gm
	E ^b	Gm	Cm
	A ^b	Cm	Fm

Etc.

You can use the above chart in the following manner:

If you feel that a minor chord would enhance a song and if you are playing in the key of C, Em or Am are usually the most likely chords which would sound right. Try them and see which one sounds right.

In this song, F#m and Bm are the possible chords. F#m sounds better than Bm.

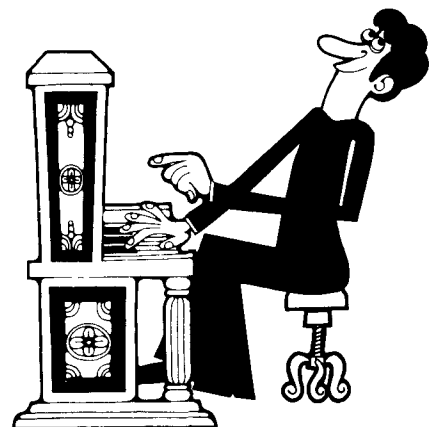
KUM BAY YA

Key of D 4	D /	D / / /	D7 /	G /	
	Kum bay	ya my lord		kum bay	
		D / / /	D /	D /	
		ya		kum bay	
	F#m / / /	/ / / /			
	ya my lord		Kum bay		
	A7 / / /	/ /	D /		
	ya		Kum bay	etc.	

When to use a minor chord. Here's a suggestion. Change to a minor chord whenever a note within a tune is repeated.
eg.



For more information on the minor scale and how it is constructed, see Appendix.



LESSON 10

Augmented and Diminished Chords

Augmented chords are produced by raising the 5th note of the scale a 1/2 step (semitone).

Diminished chords are produced by lowering the 3rd and the 5th notes of the scale a 1/2 step (semitone) and then adding, as well, the 6th note of the scale.

C Cm C⁺(Aug) C^o(Dim)

The image shows a musical staff with two systems. The first system shows the C major scale notes: C (1), D (2), E (3), F (4), G (5), A (6), B (7), C (8). The second system shows four chords: C (C4, E4, G4), Cm (C4, E♭4, G4), C+(Aug) (C4, E4, G♯4), and C°(Dim) (C4, E♭4, G♭4). The bass line for each chord is shown as a single note: C, C, C, C.

If an alternate bass note is used, it should be one of the notes of the chord.

Practice augmented and diminished chords in different keys using different inversions. When a chord has 4 notes, there are more inversions.

Here is an exercise using these chords.

C / / /	Cm / / /	C ⁺ / / /	C ^o / / /
D / / /	Dm / / /	C ⁺ / / /	C ^o / / /

Now practice the above exercise using different inversions.

Here's a song which uses an augmented chord.

DAISY, DAISY

Key of G	3	G / /	G / /	G / /	G7 / /
	4	Dai	sy	Dai	sy
To see how to vamp a waltz, refer to the appendix		C / /	C / /	G / /	G / /
		give me you're	ans wer	do	
		D / /	D ⁺ / /	G / /	Em / /
		I'm	half	cra	zy
	A7 / /	A7 / /	D7 / /	D7 / /	
	all for the	love of	you	It	
	D7 / /	D7 / /	G / /	G / /	
	won't be a	sty lish	marriage	I	

G / G7	C / /	G / /	D7 / /
can't af	ford a	carriage	but
G / /	D7 / /	G / /	D7 / /
You'll look	sweet u	pon the	seat of a
G / /	D7 / /	G / /	G / /
bicycle	built for	two	

Here is a song with a diminished chord.

WALTZING MATILDA

Words by A. B. (Banjo) Paterson

C / **G7** / **C** / **F** / **C** / / / **G°** / **G7** /

Once a jolly swagman camped by a billabong under the shade of a coolibah tree



LESSON 11
Chording the
Major Scale

LESSON 12
Splitting the
Right Hand

LESSON 13
Chording the
Minor Scale

LESSON 11

Chording the Major Scale

Now you know many chords and you are ready to **harmonize the scale**. This is an exciting and important step in learning to play the piano by ear. **Every note of the scale can be harmonized by one of the 3 principle chords which relate to that scale.** e.g. In the key of C, every note of the scale can be harmonized by either C, F or G7.

C	G7	C	F	C	F	G7	C
---	----	---	---	---	---	----	---

1st Inv.	3rd Inv.	2nd Inv.	1st Inv.	Root	2nd Inv.	2nd Inv.	1st Inv.
I	V7	I	IV	I	IV	V7	I

Practice this scale:

- (1) ascending and descending (right hand only)
- (2) play each chord 8 times, then 6 times, 3 times, twice, and then once
- (3) ascending and descending with both hands – play each chord 8 times, 6 times, 4 times, 3 times, twice, then once
- (4) with alternating hands – practice each chord 8 times, 6 times, 4 times, etc.

C	G7	C	etc.
---	----	---	------

- (5) with alternating bass (play each chord 8 times, 6 times, etc.)

C	G7	C	etc.
---	----	---	------

- (6) with different rhythm patterns (see appendix)
- (7) with different scales (use the guide in lesson 5 to work out the 3 chords which are needed for the new scale)
- (8) having worked out the harmonization of the scale in a new key, go through exercises 1, 2, 3, 4, 5, 6 and 7 until you have mastered at least 6 scales (keys).

Hang in there! It's worth it in the long run.



LESSON 12

Splitting the Right Hand

This is another important step in developing the ability to play melody and chords at the same time. **First, we have to master the scale.** Play one note of the scale by itself and then add the other note of the harmonizing chord.

eg. C C G7 G7 etc.

Right Hand

Left Hand

Practice the following procedure:

1. A scale ascending and descending (right hand only).
2. Ascending and descending (both hands).
3. With alternating bass.
4. With different rhythm patterns.
5. With different scales (use the guide in lesson 5 to work out the 3 chords which are needed for the new scale).

Try this pattern of splitting the right hand:

C C G7 G7 etc.

Left Hand

You will note that this two note melody has the melody as the top note of each chord.

C G7 etc.

Left Hand

Now try this pattern using the previous practice procedure.

C G7 etc.



Now try this pattern using the above practice procedure.

C G7 etc.



Now try this pattern using the above practice procedure.

C G7 etc.



Exercise – try the first section of “JOY TO THE WORLD”. It is simply a descending scale.

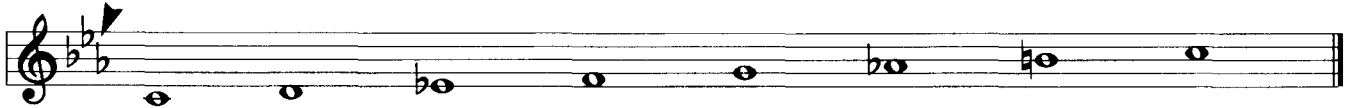
HINT: It will take a while to master this lesson. Let me assure you, that it will be worth it later on.

LESSON 13

Chording the Minor Scale

You can harmonize this scale using the same principles you used for the major scale.

Key Signature



C minor Scale

Cm
G7
Cm
Fm
Cm
Fm
G7
Cm

Im
V7
Im
IVm
Im
IVm
V7
Im

Here are some common minor keys.

Cm
 c d eb f g ab b c

Gm
 g a bb c d eb f# g

Dm
 d e f g a bb c# d

Am
 a b c d e f g# a

Em
 e f# g a b c d# e

Bm
 b c# d e f# g a# b

Fm
 f g ab bb c db e f

To become familiar with chording the minor scale, practice the same procedures for the major scale mentioned in lesson 11.

Practice chording the minor scale using the split hand technique as in lesson 12.

For more information on how minor scales are structured, see appendix

LESSON 14

Modulation

LESSON 15

Bass Runs

LESSON 14

Modulation

Modulation is simply going from one key to another without stopping. It is often used within a song when going from one verse to another or when one song follows another song, without a break. A modulating chord is a chord which allows you to move easily from one key to another key. Here are two common types of modulation.

Modulating up by tones (2 semitones or 2 half steps)

KEY	MODULATING CHORD	NEW KEY
C	A7	D
D	B7	E
E	C#7	F#
F#	Eb7	Ab
Ab	F7	Bb
Bb	G7	C

Here is an example of moving from the key of C to the key of D using the modulating chord of A7

Key of C to Key of D
Key of C to Key of D
Key of C to Key of D

C A7 D
C A7 D
C A7 D

end of one verse
beginning of new verse

Practice other modulations using different inversions (see previous chart).

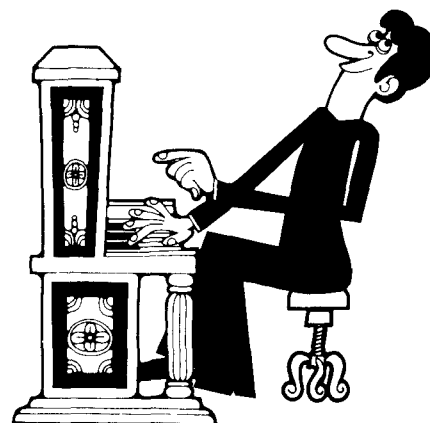
Modulating up by semitones (1/2 steps)

KEY	MODULATING CHORD	NEW KEY
D	Bb7	Eb
Eb	B7	E
E	C7	F
F	C#7	F#
F#	D7	G
G	Eb7	Ab
Ab	E7	A
A	F7	Bb
Bb	F#7	B
B	G7	C
C	G#7	Db
Db	A7	D

D Bb7 Eb B7 E C7 F

Key of D to Key of Eb to Key of E to Key of F

Just for fun - vamp a song with several verses and modulate up a key for each verse.



LESSON 15

Bass Runs

By playing one note at a time in the left hand, your music will sound good, yet it is simple to play. **The notes, however, must be accurate.** There are many situations when you can play the notes of the scale between alternating bass notes. These are called **runs** and the notes between the alternating bass notes are called **passing tones**. Try this exercise.

1. Using the left hand only

C / / / / run / / G7 / / /

Alternate

G7 / / / / run / / C / / /

C7 / / / / F / / / / F / / / etc.

run

passing notes

2. Using the right hand as well. Play the chords on beats 2 and 4 of each measure.

C / / / C / / / G7 / / / etc.

Now try a run in a 3 chord song which has 4 beats to the measure, e.g. "**COMIN' ROUND THE MOUNTAIN**". Now try a run in a 3 chord song which has 3 beats to the measure, eg. "**ON TOP OF OLD SMOKEY**".

A run need not necessarily use just the notes of the scale. You can use $\frac{1}{2}$ tones (semitones) as well or repeat notes, **as long as the run follows naturally into the 1st, 3rd or 5th note of the next chord.**

Certain styles of music (example rock) sound better when a passing note or a 1/2 tone is used For example

C G7 etc.

1 + 2 + 3 + 4 + passing note

Here is another example in the minor key.

Em / Bm / Em / Bm /

passing note

Using the above example sing and play **HEY HO, ANYBODY HOME**

Key of D	4	Em / Bm /	Em / Bm /
	4	Hey, Ho	Anybody home
		Em / Bm /	Em / Bm /
		Meat and drink and	money I have none
		Em / Bm /	Em / Bm /
		Still I will be	ver y merry
		Em / Bm /	Em / Bm /
		Hey Ho	Anybody home

Walking Bass This occurs when you keep the bass moving by playing a note on each beat of the measure To avoid repeating notes you can play the 1st, 3rd and 5th note of each chord or passing notes, which can comprise either the notes of the scale or 1/2 tones (semitones)

C / / / F / / / G7 / / / C / / /

run notes of the chord (1/2 tone passing note) Alternate note

LESSON 16
**Playing the Melody,
Bass and Chords
Using a Fake Sheet**

LESSON 17
**Playing a Melody
by Ear**

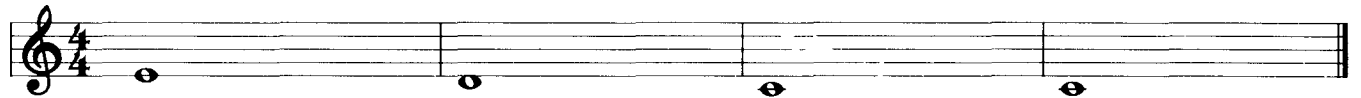
LESSON 16

Playing the Melody, Bass and Chords Using a Fake Sheet

Congratulations: You are ready to play melody chords and bass. You have probably already realised that when you chord a scale using the split hand technique, you are playing a melody. Here is a simple melody.

This is an example of a Fake Sheet.

Melody C / / / G7 / / / C / / / C / / /



Using the above fake sheet you can add the following:

C / / / G7 / / / C / / / C / / /

These notes make up a C chord.

Now add to the same melody:

- (1) alternating bass notes
- (2) a bass run
- (3) different rhythm patterns (see appendix).

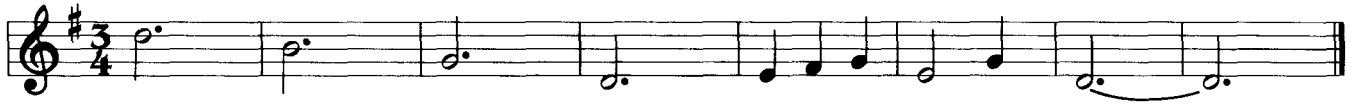
You have all that you need to play from a fake sheet. **A fake sheet** has the melody of a piece of music with the chords written on top. To read a fake sheet, however, a knowledge of how to read a simple melody line is needed. If you have difficulty reading a fake sheet, obtain a beginning piano book from a music store and learn this skill. The melody is usually played by the third and fourth finger of the right hand. Whenever you have a note which is held for two or more beats, fill in the harmonization of the chord by using the split hand technique.

Let's try a piece in waltz time (i.e. 3 beats to the measure).

Here is the fake sheet for "DAISY, DAISY".

Key of G

G / / G / / G / / G / / C / / C / / G / / / /



Actually you play the fake sheet like this:

G / / G / / G / / G / /



C / / C / / G / / G / / etc.



HINT: practice:

- (1) the right hand first
- (2) the left hand by itself (sing the tune)
- (3) the right and left hands together.

Try "THE SAINTS" in the key of D using the previous method. Add your chords and bass to the fake sheet by filling in the remainder of the chord when a note is held for more than one beat.

Fake sheet

D / / / D / / / D / / / etc.



example

D / / / D / / / D / / / D etc.

The musical notation for 'example' is in 4/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The accompaniment in the bass clef consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Above the staff, the chord symbols are D / / / D / / / D / / / D etc., indicating that each note of the melody is treated as a chord.

There are some tunes (particularly hymns) which are played just by using the correct inversion of the chord. For example, **KUM BAY YA**.

Try it. It's fun!

D / D / D7 / D7 / G / D / / / etc.

The musical notation for 'KUM BAY YA' is in 4/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The accompaniment in the bass clef consists of quarter notes: D3, E3, F#3, G3, A3, B3, C#4, D4. Above the staff, the chord symbols are D / D / D7 / D7 / G / D / / / etc., indicating that each note of the melody is treated as a chord.

Each note of the melody can be made into a chord belonging to the D scale.

N.B. You can buy books in the music stores which provide melody and chords. They come in several forms, all of which can be adapted to this course.

1. Fake books – melody and chords only
2. Guitar books – melody and chords only
3. Piano score books – piano accompaniment, melody and chords. In this case, just read the melody and chords only and provide your own accompaniment.

Guitar, Ukulele and Banjo chord symbols are the same as piano chords – eg. a D chord for a guitar is also a D chord for piano.

LESSON 17

Playing a Melody by Ear

In this situation it is assumed that you know the tune. Here are the steps:

1. Pick a key. Vamp the I chord of that key, (e.g. if in the key of G, vamp G chord).
2. Decide on the rhythm pattern you wish to use (see appendix for rhythm pattern).
3. Sing the song and work out by ear, the chords which fit using bass (i.e. R and LH).
4. If the key is too high or too low, try other keys until you find the key which is suitable.
5. Pick up the tune with your right hand. The first note of the melody is usually one of the notes of the starting chord. (Use your 4th and 5th fingers to play the tune).
Add the chords with the melody using the split right hand technique when time permits.
6. Now add the bass (left hand).

HINT: The more you practice the above, the better you become. Hang in there, it's fun you can do it!

Congratulations! You have completed this course.

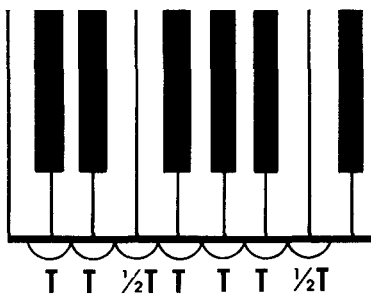
APPENDIX
The Construction
of Scales and
Key Signatures

APPENDIX

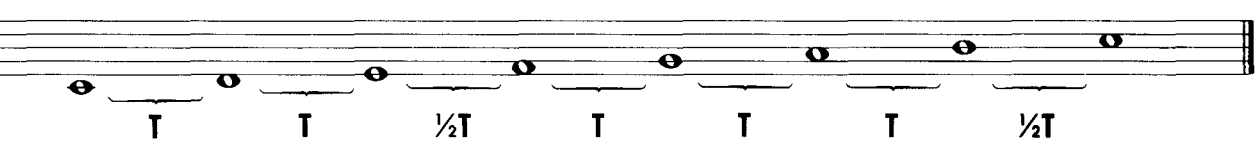
The Construction of Scales and Key Signatures

A song in the key of C is a song based on the scale of C; a song in the key of D is a song based on the scale of D. We need to understand scales and how they are constructed. There are several types of scales. Initially we will only be concerned with the **major scale**. The major scale is based on the combination of tones and half tones. One tone on the piano equals two steps (2 semitones). A half tone on the piano equals one step (1 semitone).

T = Tone
 $\frac{1}{2}T$ = half tone (semitone)



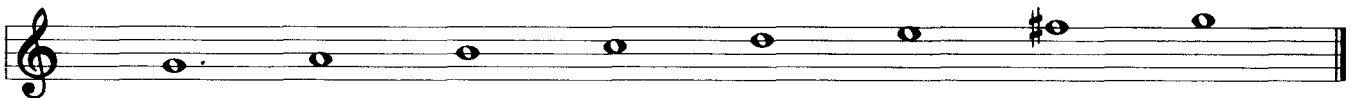
T T $\frac{1}{2}T$ T T T $\frac{1}{2}T$



In this case we have shown the C scale. All other major scales are constructed in the same manner. You can construct your own major scale by starting on any note (white or black) using the above pattern.

Exercise

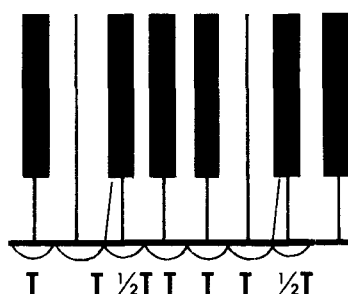
Try constructing a scale starting on G. It should look like this:



The Key Signature

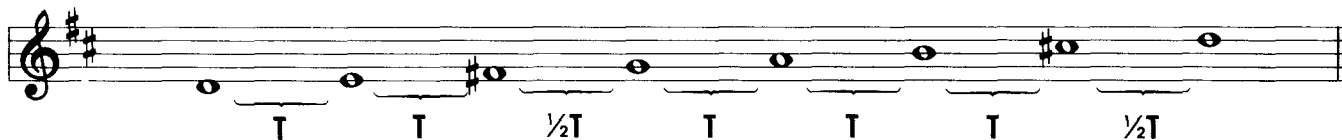
Using the same set of rules, that is (tones and half tones) we can construct not only a scale, but also work out the key signature.

Here is the D scale.



T T $\frac{1}{2}T$ T T T $\frac{1}{2}T$

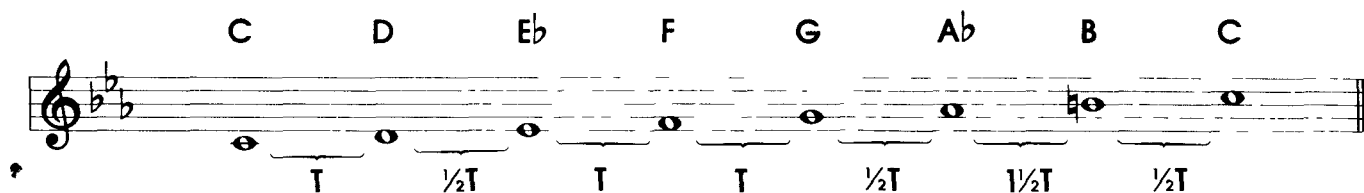
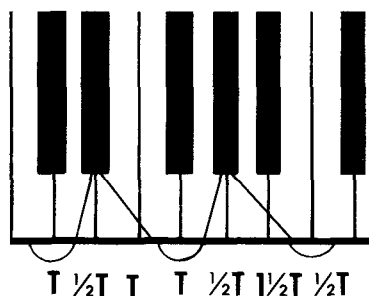
D Scale (maj.)



You will notice that the scale of D has two sharps – F# and C#. These are written on the staff as the **key signature**. It should be noted that if a key signature tells us that there are 2 sharps F# and C#, it means that all F's and C's on the piano keyboard are to be played as F# and C#'s respectively. Using the above method you can work out each major scale and its corresponding key signature.

The Structure of the Minor Scale

T = tone
 $\frac{1}{2}$ = semitone



Using the above system of tones, half tones, etc, **you can work out the notes of the minor scale.**

To work out the key signature of a minor scale, use the following rule.


The 6th note of a major scale is used to work out the key signature of the relative minor scale. The 6th note of the Eb major scale is the note C. Therefore, the key signature of C minor is that of Eb major scale, i.e. Bb Eb Ab.

The Structure of the Major and Minor Scale

MAJOR SCALE
(Half-tones between 3-4 and 7-8)

RELATIVE MINOR SCALE
(Half-tones between 2-3, 5-6, 7-8.
Tone and a half 6-7)

1 2 3 4 5 6 7 8

A^b 

ab bb c db eb f g ab

1 2 3 4 5 6 7 8

Fm 


f g ab bb c db e f

A 

a b c# d e f# g# a

F#m 

f# g# a b c# d e# f#

B^b 

bb c d eb f g a bb

Gm 

g a bb c d eb f# g

B 

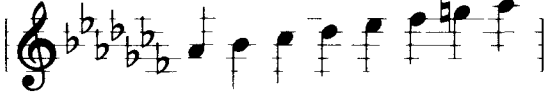
b c# d# e f# g# a# b

G#m 

g# a# b c# d# e (g)x g#

C^b 


cb db eb fb gb ab bb cb

Abm 

ab bb cb db eb fb g ab

C 

c d e f g a b c

Am 

a b c d e f g# a

C# 

c# d# e# f# g# a# b# c#

A#m 

a# b# c# d# e# f# (a)x a#

D^b 

db eb f gb ab bb c db

Bbm 

bb c db eb f g a bb

D 

d e f# g a b c# d

Bm 

b c# d e f# g a# b

E^b 
 eb f g ab bb c d eb

C^m 
 c d eb f g ab b c

E 
 e f# g# a b c# d# e

C#^m 
 c# d# e f# g# a b# c#

F^b 
 fb gb ab (a) cb db eb fb

D^bm 
 db eb fb gb ab (a)(c)db

F 
 f g a bb c d e f

D^m 
 d e f g a bb c# d

F# 
 f# g# a# b c# d# e# f#

D#^m 
 d# e# f# g# a# (b)(d)d#

G^b 
 gb ab bb cb db eb f gb

E^bm 
 eb f gb ab bb cb d eb

G 
 g a b c d e f# g

E^m 
 e f# g a b c d# e

G# 
 g# a# b# c# d# e# (g)g#

E#^m 
 e# (g)g# a# b# c# (e)e#

The Chords of C Scale with their Inversions

1 2 3 4 5 6 7 8 9 10 11 12 13

C D E F G A B C D E F G A

C C E G Major Triad

1

Cm C E \flat G Minor Triad

2

C+ C E G \sharp Augmented Triad

3

C(b5) C E G \flat Triad with lowered 5

4

$\text{C}^{\text{sus}} 4$ C F G Suspended Triad

5

C6 C E G A Major 6th

6

Cm6 C E \flat G A Minor 6th

7

CM7 C E G B Major 7th

8

CM7 \flat 3 C E \flat G B Major 7th with lowered 3

9

CM7 \flat 5 C E G \flat B Major 7th with lowered 5

10

CM7 \sharp 5 C E G \sharp B Major 7th with raised 5

11

CM7 \flat 3 \flat 5 C E \flat G \flat B Major 7th with lowered 3 and 5

12

CM7 \flat 3 \sharp 5 C E \flat G \sharp B Major 7th with lowered 3 and raised 5

13

CM7 \flat 5 \flat 9 C E G \flat B D \flat Major 7th with lowered 5 and 9

14

CM7 \sharp 5 \flat 9 C E G \sharp B D \flat Major 7th with raised 5 and lowered 9

15

CM7 \sharp 5 \sharp 9 C E G \sharp B D \sharp Major 7th with raised 5 and 9

16

CM7-9 C E G B D \flat Major 7th with lowered 9

17

CM7 \sharp 9 C E G B D \sharp Major 7th with raised 9

18

C7 C E G B \flat Dominant 7th

19

C7 \flat 5 C E G \flat B \flat Dominant 7th with lowered 5

20

C7 \sharp 5 C E G \sharp B \flat Dominant 7th with raised 5

21

C7 \flat 5 \flat 9 C E G \flat B \flat D \flat Dominant 7th with lowered 5 and 9

22

C7 \sharp 5 \flat 9 C E G \sharp B \flat D \flat Dominant 7th with raised 5, lowered 9

23

C7 \sharp 5 \sharp 9 C E G \sharp B \flat D \sharp Dominant 7th with raised 5 and 9

24

C7-9 C \flat E G B \flat D \flat Dominant 7th with lowered 9

25

C7 \sharp 9 C E G B \flat D \sharp Dominant 7th with raised 9

26

C7 sus 4 C F G B \flat Dominant 7th with suspended 4th

27

Cm7 C E \flat G B \flat Minor 7th

28

Cm7 \flat 5 C E \flat G \flat B \flat Minor 7th with lowered 5

29

Cm7 \sharp 5 C E \flat G \sharp B \flat Minor 7th with raised 5

30

Cm7 \sharp 9 C E \flat G B \flat D \sharp Minor 7th with raised 9

31

Cm7 \sharp 9 C E \flat G \sharp B \flat D \sharp Minor 7th with raised 5 and 9

32

C $^\circ$ C E \flat G \flat A Diminished 7th

33

CM9 C E G B D Major 9th

34

CM9 \flat 5 C E G \flat B D Major 9th with lowered 5

35

CM9 \sharp 5 C E G \sharp B D Major 9th with raised 5

36

CM9 \sharp 11 C E G B D F \sharp Major 9th with raised 11

37

C9 C E G B \flat D Dominant 9th

38

C9 \flat 3 C E \flat G B \flat D Dominant 9th with lowered 3

39

C9 \flat 5 C E G \flat B \flat D Dominant 9th with lowered 5

40

Rhythms

March

1 + 2 + 1 + 2 +

R.H. | 2 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

1 + 2 + 1 + 2 +

R.H. | 2 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

1 2 3 4 5 6 1 2 3 4 5 6

R.H. | 6 7 8 | 7 8 | :||

L.H. | 8 7 8 | 7 8 | :||

1 2 3 4 1 2 3 4

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Swing

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Waltz

1 2 3 1 2 3

R.H. | 3 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Tango

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Rock

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Disco

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Calypso

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Cha Cha

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

Beguine

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

R.H. | 4 7 8 | 7 8 | :||

L.H. | 4 7 8 | 7 8 | :||

L.H. = Left hand R.H. = Right hand :|| = repeat

split right hand
alternate bass

One Chord Songs

Are You Sleeping
Farmer in the Dell
Little Tom Tinker
Row, Row, Row your Boat
Shortnin' Bread
Sing, Sing Together

Swing Low, Sweet Chariot
Taps
There's a Hole in my Bucket
Three Blind Mice
Zum Gali Gali

Songs with Two Chords – I and V⁷

Adam in the Garden
A Hunting We Will Go
Alouette
Aunt Rhody
Battle of Jericho (EmB⁷)
Billy Boy
Blow the Man Down
Buffalo Gal
Clementine
Come Back Liza
Cuckoo Sings, The
Deaf Woman's Courtship
Deep in the Heart of Texas
D'Ou Viens-Tu, Bergere?
Doggy in the Window
Down by the Riverside (Refrain only)
Down by the Station
Down in the Valley
Erie Canal, The
Ezekiel Saw the Wheel
Farmer in the Dell
Go In and Out the Window
Hear Dem Bells
He's Got the Whole World
 in His Hands
Hot Cross Buns
Hot Time in the Old Town
Polly Wolly Doodle
Poor Little Bug
Put Your Little Foot
Rock-a My Soul
Rounds (Most of them)
Shoo Fly
Shortnin' Bread
Skip to My Lou
Slumber Song (Schubert)

Hush Little Baby
I Know the Lord
Goodnight Irene
Jack Was Every Inch a Sailor
Keel Row, The
La Cucaracha
La Paloma
Lavender Blue
Lightly Row
Listen to the Mocking Bird
Liza Jane
London Bridge
Long, Long Ago
Lukey's Boat
Mary had a Little Lamb
Michael Finnigan
Molly Malone
More We Get Together
Mulberry Bush
Nobody Knows the Trouble I've Seen
Oats, Peas, Beans and Barley
Old Ark's A-Moverin'
Old Blue
Old Chisholm Trail
Old Texas
Owl, The
Paw Paw Patch
Sweetly Sings the Donkey
Ten Little Indians
This Old Man
Three Blind Mice
Tom Dooley
We are Marching to Pretoria
Where, Oh Where Has My Little Dog Gone?
Yellow Rose of Texas

Songs with Three Chords – I, IV, V⁷ (plus I⁷)

Aikin Drum
All Through the Night
Aloha Oe
America
Annie Laurie
Auld Lang Syne
Away in a Manger

Battle Hymn of the Republic
Beautiful Dreamer
Big Rock Candy Mountain
Bill Bailey
Blowing in the Wind
Boil that Cabbage Down
Botany Bay

Three Chord Songs (continued)

Bonnie Dundee
Bowery, The
Brahm's Lullaby
Brandy
Bring Me A Rose
Brush Those Tears From Your Eyes
Bury Me Beneath The Willow
Caisson Song
Campbells are Coming, The
Camptown Races, The
Dry Bones
Dummy Line, The
Dying Cowboy, The
En Roulant Ma Boule
Everybody Loves a Lover
First Noel
For the Beauty of the Earth
Four Strong Winds
Frankie and Johnny
Get on Board
Going Down the Road
Goin' to Build a Mountain
Golden Slippers
Goodbye My Lover
Goodnight Ladies
Grandfather's Clock
Great Gettin'-up Morning
Green Green Grass of Home
Gypsy Rover
Halls of Montezuma
Ham and Eggs
Haul on the Bowlin'
Hand Me Down My Walking Cane
Happy Birthday
Happy Wanderer, The (Falderee)
Hard Ain't It Hard
Hear Dem Bells
He's a Jolly Good Fellow
Hensies
Hill and Gully
Hobo's Lullaby
Hole 'Em Joe
Holly and the Ivy, The
Home on the Range
Hundred Pipers
Lemon Tree
Let My Little Light Shine
Li'l Liza Jane
Limericks
Little Annie Rooney
Little Brown Church in the Vale
Little Brown Jug
Loch Lomond
Lonesome Valley
Lord, I want to be a Christian

Lots of Fish in Bonavist'
Love is a Gentle Thing
Magic Penny
Maid of Amsterdam, The
Mama Don't Allow
Mandy
Marianne (All Day)
Mary and Martha
Matilda
Me and Bobby McGee
Melody D'Armour
Michael Rowed the Boat Ashore
Midnight Special
Mocking Bird, The
Moonlight Bay
M.T.A.
Muffin Man
Music in the Air
My Bonnie
My Heart Cries for You
My Truly Fair
Nearer My God to Thee
Nellie Gray
Nelly Bly
Noah's Ark
Nobody Knows the Trouble I've Seen
Roll, Jordan, Roll
Roll on Columbia
Ronde de L'Amour (Oscar Strauss)
Running
Saints Go Marching
Sally Brown
Sam Gone Away
Santa Lucia
Sentimental Journey
Seven Joys of Mary
She'll Be Comin' Round the Mountain
Sidewalks of New York
Silent Night
Silver Bells
Sixteen Miles
Sleep, Baby, Sleep
Sloop John B.
Snowbird (D,A,E)
So Long, It's Been Good To Know You
Some Folks Do
Streets of Laredo
Supercalifragilisticexpialidocious
Swanee River
Swing Low
Take Me to the Sweet Sunny South
Talking Blues
Tavern in the Town
That's What Happiness Is
There's a Hole in my Bucket

Three Chord Songs (continued)

There are Many Flags in Many Lands
There's Music in the Air
There Stands a Little Man
This Land is Your Land
Canadien Errant, Un
Can't You Dance the Polka
Catch a Falling Star
Cherry Tree Carol
Chiapanecas
Church in the Wildwood
Cielito Lindo
Cindy
Comin's Round the Mountain
Comin's Through the Rye
Cradle Song (Mozart)
Crawdada Song
Dans Tous Les Cantons
Deck the Halls
The Fox
Desperado
Diggin' on the New Railroad
Dinah (In the Kitchen)
Do! Do! Liegst Mir Im Herzen
Done Laid Around
Donkey Riding
Don't It Make You Want to Go Home
Down by the Riverside
Drink to me Only with Thine Eyes
I Couldn't Hear Nobody Pray
If I Had a Hammer
If I Were Free
I Gave My Love a Cherry
I Know the Lord
I'm On My Way
In Bright Mansions Above
In the King's Garden
Irene Goodnight
I Saw Three Ships
I'se the B'ye
I Think of You
It Is No Secret What God Can Do
I've been Working on the Railroad
I've Got Sixpence
I Wish I Were Single Again!
Jacob's Ladder
Jamaica Farewell
Jimmie Crack Corn
Jingle Bells
John Brown's Body
John B's Sails, The
John Jacob Jingleheimer Schmidt
John Peel
Jolly Good Fellow
Joy to the World
Jaunita

Jump Down, Spin Around
Just a Closer Walk with Thee
Kathleen Aroon
Keel Row, The
Kum Ba Yah
La Cucaracha
Last Night I had the Strangest Dream
Last Thing On My Mind
Oh! Bury Me Not on the Lone Prairie
Oh! Dear What Can the Matter Be?
Oh! Freedom
Oh! Lord I'm Tired
Oh! Mary Don't You Weep
Oh! Susanna!
Oh! Tannenbaum
Ol Dan Tucker
Old Black Joe
Old Chisholm Trail
Old Cotton Fields Back Home
Old Folks at Home
Old Gray Mare, The
Old Kentucky Home
Old MacDonald
Old Oaken Bucket
Old Paint (Ride Around)
Old Rugged Cross
Old Time Religion
Oleanna
One More River
On Top of Old Smokey
Over the River
Pack Up Your Sorrows
Pub with no Beer
Quilting Party
Rancho Grande
Rambling Boy
Red River Valley
Reuben and Rachel
Ring, Ring the Banjo
Rio Grande
Road to the Isles
Rock of Ages
Rolling Home
This Train
Those Brown Eyes
Trail to Pretoria
Tie me Kangaroo down Sport
Turkey in the Straw
Twinkle, Twinkle, Little Star
Two of Us, The
Unicorn, The
Vive la Canadienne
Vive L'Amour
Wabash Cannonball
Wait for the Wagon
Wand'ring Minstrel, A

Three Chord Songs (continued)

Waterbound
Wearin' O' the Green, The
Wee Cooper of Fife
We'll Rant and We'll Roar
We'll Sing in the Sunshine
Whispering Hope

Wide River
Worried Man Blues
Wreck of John B.
Yankee Doodle
Yellow Bird
You Are My Sunshine

Songs with Four Chords – I, IV, II⁷, V⁷, (plus I⁷)

Anchors Aweigh
Away in a Manger
Bells of St. Mary's
Bill Bailey
Caissons Go Rolling
Carry Me Back to Old Virginny
Casey Jones
Cockles and Mussels
Coulter's Candy
Daisy a Day, A
Daisy, Daisy!
Dixie
Double Mint Gum
Good Old Summertime
Green, Green
He's a Jolly Good Fellow
Hey, What About Me?
Home on the Range
I Got Shoes
I Love a Lassie
In the Good Old Summertime
Irene Goodnight
I've Been Working on the Railroad
I've Got to Know
I want to be Ready
Jingle Bells
Click go the Shears
Waltzing Matilda

Killigrew's Soiree
Last Thing on My Mind (VII, V)
Long, Long, Trail
Lovely Bunch of Coconuts
Lover's Concerto (Bach's Minuet in G)
MacNamara's Band
Massa's in the Cold, Cold Ground
My Bonnie
Oh! Mary Don't You Weep
Oh! Susanna!
Old Gray Bonnet
Our Boys Will Shine Tonight
Puff the Magic Dragon
Put Your Hand in the Hand (IIIm)
Ramblin' Rose
Road to Gundagai
Roamin's in the Gloamin'
Rudolf the Red Nosed Reindeer
Shortnin' Bread
Sugar in the Morning
Swanee River
Time Passes
Twelve Days of Christmas
Wearin' O' the Green
Wild Irish Rose
Winchester Cathedral

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