

LESSONS

Zoeie's Bop

1

DEE SA DEE SA

2

DEE SA DEE SA

Hold it →

3

DAA DAA DEE SA DEE SA

Hold it →

4

Down ↓ Up ↑
SA DEE SA DEE SA DEE SA

5

DEE SA DEE SA SA DEE SA

Up ↑

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Repeat song 2x and end at *Fine*.

Chord progression for the first staff: G- * Eb D G- Eb D

Chord progression for the second staff: G- Eb D C D G- F F#

ANTICIPATION

FINE

↑
End here 2nd time.

*The D is fingered with the 4th finger, but you can use your 5th finger if it is more comfortable.

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Step 1 - Create a 5-finger Major Scale

Triads are three-note chords that are formed by playing notes from the five-finger scale, so let's start by learning our five-finger Major scale. To create a 5-finger Major scale you need to start on the root of the chord that you are trying to create. If you want to create a G triad, start on G. For a Bb triad, start on Bb and so on. The pattern for a 5-finger Major scale is: **START ON the ROOT of the chord are trying to create, then go up WHOLE Step, another WHOLE Step, a HALF Step and a WHOLE Step.**

Step 2 - Create a Major Triad

Once you have the notes of the five-finger scale, you create a Major triad by **playing the 1st, 3rd and 5th notes at the same time.** You should play these notes with your 1st, 3rd and 5th fingers. For example, to create a A Major triad, you would play the A, C# and E together at the same time. Start by finding the Major triad *before* trying to find a different chord, because the chart below alters the notes of the Major triad.

Step 3 - Creating Different Triads

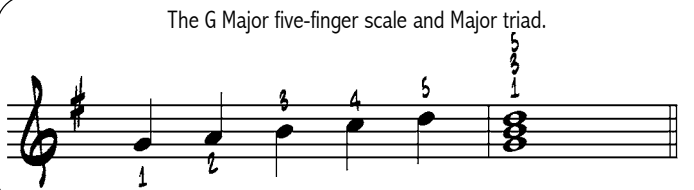
To create a different kind (quality) of triad, simply flat or sharp the 3rd or 5th of the Major triad. Below is a chart to show you how to alter the Major triad for the four basic triads that you are likely to encounter.

Using this chart is simple. Once you have figured out the Major triad, simply flat or sharp the 3rd or 5th accordingly. For example, using our A Major triad as an example (A-C#-E), if we want to make an A diminished triad, we would flat the 3rd and 5th. The A diminished triad is A, C and E flat.

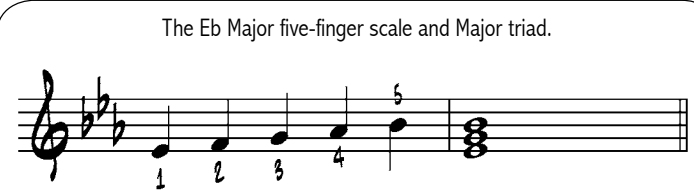
Chord Type	Notes from 5-finger scale
Major	1, 3, 5
Minor	1, b3, 5
Diminished	1, b3, b5
Augmented	1, 3, #5
Suspended (sus4)	1, 4, 5

Remember when using this chart, start by finding the notes of the Major triad first, then alter the 3rd or 5th. Once you feel comfortable finding the triad you are looking for, you'll no longer need to start with the Major triad.

The G Major five-finger scale and Major triad.



The Eb Major five-finger scale and Major triad.



To the left are some examples of different 5-finger Major scales and triads. Start by learning these chords in the right hand, then try playing them in the left hand.

Normally, when playing a lead sheet, you will play chords in the left hand and melody in the right.

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Root – 5 Chords (Diads)

Make sure that you fully understand how to create a triad before reading this section.

We are going to create a basic chordal accompaniment in the left hand using Root-5 chords. We'll refer to these chords as R5 chords from now on. A R5 chord is a two-note chord (diad) that is made by playing the first and fifth notes of your five-finger scale at the same time. R5 chords are good to learn because they are the same for both Major and Minor types of chords (since the 5th is not altered). R5 chords can also be played much lower than triads. Here is *Zoie's Bop* arranged with R5 chords. Chord shells are described in detail on page 25.

Zoie's Bop

Arranged with R5 Chords



Medium Swing 



The musical score for *Zoie's Bop* is presented in two systems. The first system consists of four measures. The chords above the staff are G-, Eb, D, G-, Eb, and D. The second system also consists of four measures, with chords G-, Eb, D, C, D, G-, F, and F#. The score includes a 'FINE' box at the end of the second system.

LESSONS

Zoeie's Bop

Bass Line Guidelines

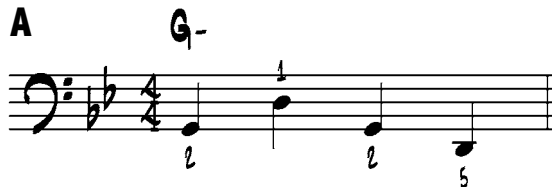
There are a few "guidelines" that we can use to create a bass line for *Zoeie's Bop*. Remember that these are only guidelines and can be changed after learning more complex concepts. These guidelines are:

1. Use only quarter notes
2. Play the bass line legato
3. Play the root of the chord on each new chord change.

R5 Bass Line

There are many ways of creating a bass line, but let's start by using chord tones 1 (root) and 5. Using our guidelines above, we know that the bass line needs to be quarter notes, so we will need four notes per measure. We also know that we need to play the root of the chord on each new chord change.

The first chord is G and it takes up an entire measure. If we break the G chord into root and fifth, we get G and D. If we start on the root G and then play the fifth D, we now have two beats. If we repeat this pattern, we now have four beats.



Altering the Bass Line

Playing G to D twice is a bit boring. But, if you switch the octave of the fifth (D), you can create a smoother transition (ex. A). Play the 'D' on beat four down an octave.

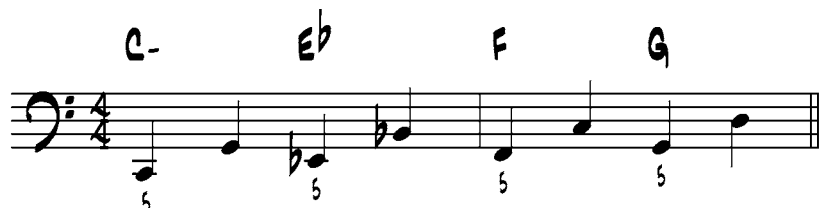


You can also displace the root (G) by an octave. Play the 'G' on beat three up an octave.

Blue Jay Bass Line

Blue Jay's bass line consisted of only the roots of the chords. This is how it would look with a R5 bass line.

Blue Jay with a new bass line using techniques described in this chapter.



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Zoëie's Bop

The musical score for Zoëie's Bop is presented in two systems. The first system consists of four measures with chord symbols G-, Eb, D, G-, Eb, and D. The second system consists of four measures with chord symbols G-, Eb, D, C, D, G-, F, and F#. The bass line includes fingering numbers (1-5) and a 'FINE' box at the end of the second system. An arrow points to the first bass note of the final measure, indicating where to end after a repeat.

End here after repeat.

Here we have an arrangement of *Zoëie's Bop* using the ideas from the previous page. You'll see that the "altered" bass line has been used for the G chord. Also, notice how the F and F# chords only receive one beat. This is because both of those chords only get one beat apiece. If you played Root-5 for each of these chords, the bass line would become eighth notes (in order to fit two notes in one beat) and sound a bit funny.

Optional: Try playing chords the first time through and play the bass line on the repeat.

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Zoie's Bop



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Scales

Licks

G Melodic Minor*

G Harmonic Minor

G Blues

Licks with Bass Line

Here are the licks and bass line for *Zoie's Bop*. You'll notice that each lick is one measure long, but the bass line pattern is two measures.

These three licks use the rhythms from page 15. The fingering might be different from what you are accustomed to, so it is important to go slowly! These licks were written this way to help you break out of the "one-octave" mold.

* The melodic minor scale is written above to show you the difference between melodic and harmonic minor.

LESSONS

Zoie's Bop

HEAD

Chord progression for the first system: G- Eb D G- Eb D

Chord progression for the second system: G- Eb D C D G- F F#

FINE end on G after D.C.

SOLO

Chord progression for the first system: G- Eb D G- Eb D

Chord progression for the second system: G- Eb D C D G-

D.C. al Fine