

Introduction to Playing Chords on the English Concertina



Develop Skills
Explore How Chords Work
Play Music

by David Hanssen



Introduction to Playing Chords on the English Concertina
V1.3

© 2025 David Hanssen. All rights reserved.
david@hanssenstudios.com
Warren, Rhode Island, USA

Front cover art by Cathleen Scanlan



TABLE OF CONTENTS

INTRODUCTION	1
COMPANION MUSIC FILES	3
FINGERING DIAGRAM CONVENTIONS	4
TRY SOME CHORDS WITH A TUNE	6
PLAY USING OPEN 5 TH CHORDS	6
PLAY USING INVERTED CHORDS	8
LEARNING TO PLAY CHORDS	9
ESSENTIAL TECHNOLOGY	11
DOWNLOAD MUSIC	11
PLAYBACK WITH SPEED AND PITCH ADJUSTMENT	11
CREATE MUSICAL SCORES	11
CHORD SHORTHAND AND CONCERTINA TABLATURE	12
BUTTON LOCATIONS TABLATURE	13
CHORD SHORTHAND	14
TABLATURE EXAMPLES	14
TRANSFORMING CHORD SHORTHAND INTO FULL SCORES	15
START WITH OPEN 5TH CHORDS	17
FOUNDATIONS: SCALES, MODES, AND CHORDS	20
DEFINITIONS	20
CHORD	20
DYAD	20
TRIAD	20
VOICING	20
INTERVALS AND INTERVAL QUALITY	21
DIATONIC SCALES AND MODES	22
4 COMMON MODES: IONIAN, MIXOLYDIAN, AEOLIAN, AND DORIAN	23
BUILDING CHORDS FROM SCALES	24
INVERTED CHORDS	25
ROMAN NUMERAL NOTATION	28
SLASH CHORD NOTATION	29

PLAY DYAD CHORDS	30
RULES FOR LOCATING INVERTED 3 RD S AND 5 TH S	31
INVERTED 3 RD DYAD SCALE OVERVIEW	32
INVERTED 3 RD DYAD SCALE FINGERING RULES	33
PLAY A 6 NOTE DYAD SCALE	34
EXPAND THE INVERTED 3 RD SCALE OVER THE RANGE OF YOUR INSTRUMENT	36
EXTEND THE INVERTED 3 RD SCALE LOWER USING INVERTED 5 TH S	36
INVERTED 5 TH DYAD SCALE FINGERING RULES	38
PLAY INVERTED 3 RD DYAD SCALES IN DIFFERENT KEYS	40
PLAY DA SLOCKIT LIGHT WITH DYAD CHORDS	42
PLAY TUNES WITH DYADS	43
 TRIADS AND VOICINGS	 44
CHORD PATTERNS WITH ROOT POSITION AND INVERTED 3 RD S AND 5 TH S	45
1 ST INVERSION TRIAD FINGERING PATTERNS	47
2 ND INVERSION TRIAD FINGERING PATTERNS	51
 EXPLORE AND PLAY MUSIC	 55
PLAY CHORDS WITH FANNY POWER – G IONIAN	56
PLAY CHORDS WITH DA SLOCKIT LIGHT – D IONIAN	60
PLAY CHORDS WITH BONAPARTE CROSSING THE RHINE – D IONIAN	64
PLAY CHORDS WITH FISHER’S HORNPIPE – D IONIAN	68
PLAY CHORDS WITH SÍ BHEAG, SÍ MHÓR – D IONIAN	72
IONIAN VS MIXOLYDIAN MODES	77
PLAY CHORDS WITH THE BLARNEY PILGRIM – D MIXOLYDIAN	78
PLAY CHORDS WITH BANISH MISFORTUNE – D MIXOLYDIAN	84
PLAY CHORDS WITH COLERAINE – A AEOLIAN	90
PLAY CHORDS WITH THE RIGHTS OF MAN – E AEOLIAN	94
AEOLIAN VS DORIAN MODES	97
PLAY CHORDS WITH THE SWALLOWTAIL JIG – A DORIAN	98
PLAY CHORDS WITH MORRISON’S JIG – E DORIAN	102
 SCALES, SUBSTITUTIONS, AND RHYTHM	 106
PRACTICE SCALES WITH CHORDS	106
EXPLORE CHORD SUBSTITUTIONS	110
ROOT POSITION CHORD SUBSTITUTIONS	111
1 ST INVERSION CHORD SUBSTITUTIONS	112
2 ND INVERSION CHORD SUBSTITUTIONS	113
EXPLORE RHYTHMIC PATTERNS	114
 OBSERVATIONS AND CONSIDERATIONS	 118
MELODIC AND CHORDAL HARMONIC PATHS	118
STABLE VERSUS UNSTABLE MODES	119
HARMONIC VARIATION IN MELODIES	120

ARRANGING FROM CHORD SHEETS	122
THE KESH JIG: DECIDE WHAT CHORDS TO USE	123
CONSTRUCT ARRANGEMENTS	124
EXPLORE FURTHER	136
NOTE DOUBLING	136
FOLLOW MELODIC RHYTHM	137
-10TH INTERVALS	138
7TH CHORDS	142

FIGURES

Figure 1: Fingering diagram	4
Figure 2: English concertina keyboard superimposed on a musical staff	5
Figure 3: Chord shorthand and tablature with a score and fingering diagram	12
Figure 4: Arrangements of notes in 7 musical modes	22
Figure 5: G Ionian scale with root position chords	24
Figure 6: Root position chords with aligned root notes	25
Figure 7: 1st inversion chords	25
Figure 8: 2nd inversion chords	25
Figure 9: Locations of inverted 3 rd s and 5 th s based on the locations of their roots	31
Figure 10: Fingering chart for inverted 3rd dyad scale in C major	33
Figure 11: Fingering chart for inverted 5th dyad scale in C major	38
Figure 12: Buttons for playing root position and inverted G chords in one octave	44
Figure 13: Root position and inverted 3 rd and 5 th button locations when roots are on the left ...	45
Figure 14: Root position and inverted 3 rd and 5 th button locations when roots are on the right.	45
Figure 15: Fingering pattern for 1 st inversion chords	47
Figure 16: Fingering pattern for 2 nd inversion chords	51
Figure 17: Identifying substitutable chords	110
Figure 18: Root position chord substitution fingering pattern	111
Figure 19: 1st inversion chord substitution fingering pattern	112
Figure 20: 2 nd inversion chord substitution fingering pattern	113
Figure 21: Inverted interval positions including -10 th s and lower octaves	138
Figure 22: Fingering chart for -10 th dyad scale in C major	141
Figure 23: C Ionian 7 th chords	142

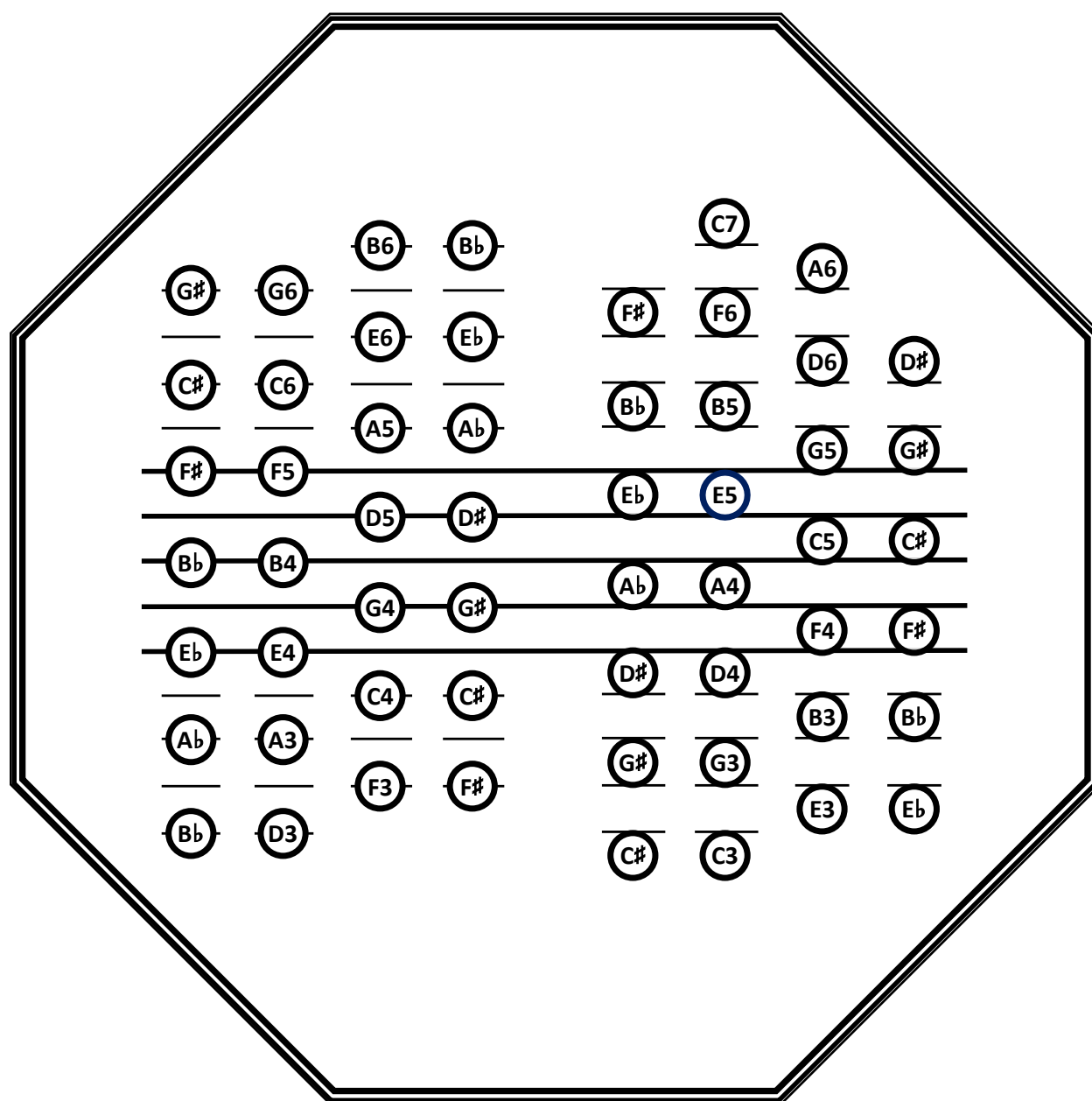
SCORES

Score 1: Da Slockit Light, first 4 bars.....	6
Score 2: Score and tablature for inverted 3 rd dyad scale in C major	32
Score 3: Score and tablature for inverted 5 th dyad scale in C major	39
Score 4: Inverted 3 rd dyads over 1 octave in 5 key signatures	40
Score 5: G drone and chords based in a single octave.....	44
Score 6: Scale of 1 st Inversion Triads	48
Score 7: Scale of 2 nd Inversion Triads	52
Score 8: Root position chords for 1# in Ionian and Mixolydian	77
Score 9: Root position chords for 1# in E Aeolian and A Dorian	97
Score 10: 7 Voicings for chord scales in C	106
Score 11: Root position chord substitution progressions	111
Score 12: 1 st inversion chord substitution progressions	112
Score 13: 2 nd inversion chord substitution progressions	113
Score 14: Several rhythmic patterns to apply to chords	114
Score 15: Sí Bheag, Sí Mhór vs Kesh Jig harmonic patterns	121
Score 16: C dyad scale with -10 th intervals	140

ARRANGEMENTS

Arrangement 1: Da Slockit Light with open 5 th chords	19
Arrangement 2: Da Slockit Light with dyad chords	42
Arrangement 3: Bonaparte Crossing the Rhine with inverted 3 rd dyads	43
Arrangement 4: Fanny Power - dyads for 48 keys	56
Arrangement 5: Fanny Power - low dyads	57
Arrangement 6: Fanny Power - chords 2 for 56 keys	58
Arrangement 7: Fanny Power - chords 3 for 48 keys	59
Arrangement 8: Da Slockit Light - simple mixed chords for 48 keys	61
Arrangement 9: Da Slockit Light - low chords for 56 keys	62
Arrangement 10: Da Slockit Light - mixed chords for 48 keys	63
Arrangement 11: Bonaparte Crossing the Rhine - dyads for 48 keys	64
Arrangement 12: Bonaparte Crossing the Rhine - chords for 48 keys	65
Arrangement 13: Bonaparte Crossing the Rhine - chords for 56 keys	66
Arrangement 14: Bonaparte Crossing the Rhine – low chords for 56 keys.....	67
Arrangement 15: Fisher's Hornpipe - chords for 48 keys	68
Arrangement 16: Fisher's Hornpipe - dyads for 48 keys	69
Arrangement 17: Fisher's Hornpipe - dyads for 56 keys	70
Arrangement 18: Sí Bheag, Sí Mhór - simple chords overlapping the melody	72
Arrangement 19: Sí Bheag, Sí Mhór – low chords	74
Arrangement 20: The Blarney Pilgrim – Version 2, dyads for 56 keys	80
Arrangement 21: The Blarney Pilgrim – Version 3, dyads for 56 keys	81
Arrangement 22: The Blarney Pilgrim – Version 4, dyads for 56 keys	82

Arrangement 23: The Blarney Pilgrim – Version 6, chords for 48 keys	83
Arrangement 24: Banish Misfortune, Version 4, inverted 5 th s for 48 keys	86
Arrangement 25: Banish Misfortune, Version 4, root – 3 rd dyads for 56 keys	87
Arrangement 26: Banish Misfortune, Version 5, for 48 keys	88
Arrangement 27: Banish Misfortune, Version 6, for 56 keys	89
Arrangement 28: Coleraine - chords 1 for 48 keys	91
Arrangement 29: Coleraine - chords 2 for 48 keys	92
Arrangement 30: Coleraine – lower chords for 56 keys.....	93
Arrangement 31: The Rights of Man for 56 keys	94
Arrangement 32:The Rights of Man for 48 keys	95
Arrangement 33: The Swallowtail Jig - chords for 48 keys.....	98
Arrangement 34: The Swallowtail Jig - chords for 56 keys.....	99
Arrangement 35: The Swallowtail Jig - open 5 th s and octaves.....	100
Arrangement 36: Morrison's Jig – Version 1 chords for 56 keys.....	103
Arrangement 37: Morrison's Jig – Version 2 chords for 48 keys.....	104
Arrangement 38: Arrange the Kesh Jig - open 5 th chords	124
Arrangement 39: Arrange the Kesh Jig - open 5 th chords with octave root vamp	125
Arrangement 40: Arrange the Kesh Jig - open 5 th chords with low octave 5 th vamp	126
Arrangement 41: Arrange the Kesh Jig - chords with maximal overlap.....	127
Arrangement 42: Arrange the Kesh Jig - low dyads for 48 keys.....	128
Arrangement 43: Arrange the Kesh Jig - low dyads for 56 keys.....	129
Arrangement 44: Arrange the Kesh Jig - maintain a low D drone.....	130
Arrangement 45: Arrange the Kesh Jig - low D drone except with the C chord.....	131
Arrangement 46: Arrange the Kesh Jig - chord backbeat pattern.....	132
Arrangement 47: Arrange the Kesh Jig - backbeat pattern added to D4 drone.....	133
Arrangement 48: Arrange the Kesh Jig - backbeat pattern added to D3 drone.....	134
Arrangement 49: Bonaparte Crossing the Rhine – chords with doubled notes for 56 keys	136
Arrangement 50: Fanny Power - follow the melody for 48 keys.....	137
Arrangement 51: Sí Bheag, Sí Mhór - chords based on -10 th intervals	139



INTRODUCTION

This book is based on the path I've been following to learn to play chords on the English concertina. It begins by acquainting you with a few ways you can play chords and shows you an easy way to get started. It then describes how more complex chords work and provides instruction on developing the skills you need to play them. The book concludes with a section on arranging from chord sheets and another on exploring further ideas.

I had been playing tunes on the English concertina for many years and finally decided it was time to learn to play chords. I couldn't find any instructional material that showed a path forward, but I found millions of videos and websites about playing chords on guitar and piano, and a lot of that material applied to the concertina.

I began following threads, reading, watching videos, and trying things out, but ran into a brick wall when I tried playing through a chord sheet and discovered I couldn't coordinate my fingers on both sides of the instrument at the same time. I wrote a lot of practice exercises, made fingering diagrams, and worked for many months until the patterns became familiar enough that I could start trying to play musically. I learned that piano players call this developing hand independence, and it can take a while.

During the time I was learning to coordinate my fingers, I had a short conversation with a friend about the key a tune was in that she had played. She first said it was in B $\flat$ and then said it was probably C Dorian. That was the extent of our exchange, but it got me thinking about why that distinction mattered and how modes interact with chords and melodies. I fell into a very deep rabbit hole and spent a long time asking questions whose answers kept leading to more questions. Most of the material in this book came from the notes, exercises, and chordal arrangements I worked out during that journey.

 The material here assumes you can play a few tunes on the concertina and have a basic understanding of musical terminology, but you don't need a lot of skill with the instrument or much knowledge of music theory to get started. Musical scores appear throughout the book, but you don't need to be able to read music to start either. Where applicable, all scores include shorthand chord notation, many include a kind of concertina tablature identifying the buttons used in chords, some offer keyboard diagrams, and most have a graphic indicator to the left of them like these lines, which indicates that companion audio is available. If you have the pdf version of the book, many of the tunes for the arrangements have links to hear musicians play them on YouTube.

The fingering patterns shown here only apply when playing in keys with between 3 flats to 4 sharps, or the keys E $\flat$, B $\flat$, F, C, G, D, A, and E. The patterns for the other keys are different enough on the English concertina that they are not covered in this book.

All keyboard diagrams include 56 keys. Depending on the instrument, the accidental next to D3 is sometimes D# and sometimes something else. B $\flat$ is shown in these diagrams.

I wrote the arrangements to try out different ways to use chords with tunes on 48 and 56 key instruments. You should use them as starting points to explore your own variations and ideas.

The melodies used with the arrangements are all ABC Notation scores from The Session, the Traditional Tune Archive, and other websites.

It wouldn't have been possible to create all the scores and arrangements in this book, much less provide the companion music files, without the community of software developers who built the machinery behind ABC Notation and make it all available for free.

I learned a lot by writing this book. I hope others will find it useful also.

David Hanssen

COMPANION MUSIC FILES

 Almost every score in this book has an indicator to its top left like the one on this line letting you know that the score can be played from one of 6 companion music files located at <https://hanssenstudios.com>.

The files and the chapters they cover are:

- IntroToECChords1.html
 - Try Some Chords with a Tune
 - Chord Shorthand and Concertina Tablature
 - Start with Open 5th Chords
 - Foundations: Scales, Modes, and Chords
- IntroToECChords2.html
 - Play Dyad Chords
 - Triads and Voicings
- IntroToECChords3.html
 - Explore and Play Music - Arrangements 1
- IntroToECChords4.html
 - Explore and Play Music - Arrangements 2
- IntroToECChords5.html
 - Scales, Substitutions, and Rhythm
 - Observations and Considerations
- IntroToECChords6.html
 - Arranging from Chord Sheets
 - Explore Further

Double click one of the files and it should open in your browser.

Due to technical limitations, you will likely need to manually scroll to the bottom of each page for the lower table of contents links to work. Keep scrolling until you reach the end and then click one of the Return to Table of Contents links.

Click a note in a tune and the music should play from that point forward, showing a moving highlight over the notes being played. Click again to stop the music playing. If the music starts playing out of sync with the highlighted scores, close the tab and reopen the file.

Note that the pages may not render properly unless you are connected to the internet because they rely on public software libraries to function.

FINGERING DIAGRAM CONVENTIONS

As shown in the figure below, the fingering diagrams in the book rotate the keyboards 90 degrees, as if you were pointing your fingers toward the ceiling. The low notes near your wrist appear at the bottom of the diagrams and the high notes near your fingertips are at the top. This makes the rows of buttons that run horizontally in your hands run vertically in the diagrams.

The upper 2 rows on each side are the natural and accidental rows near your thumbs and the lower 2 rows are the natural and accidental rows near your little fingers.

Provided you are playing in keys that have between 3 flats to 4 sharps, or one of Eb, Bb, F, C, G, D, A, or E, the English concertina keyboard maintains a consistent pattern of alternating between left and right hands, and between the upper and lower rows, playing either the natural or accidental notes, according to the key of the scale. This lets the fingering rules and many diagrams stay simple and refer to notes in upper rows and lower rows as if you are playing all natural notes, and rely on you to play the adjacent accidentals if the key you are in requires it.

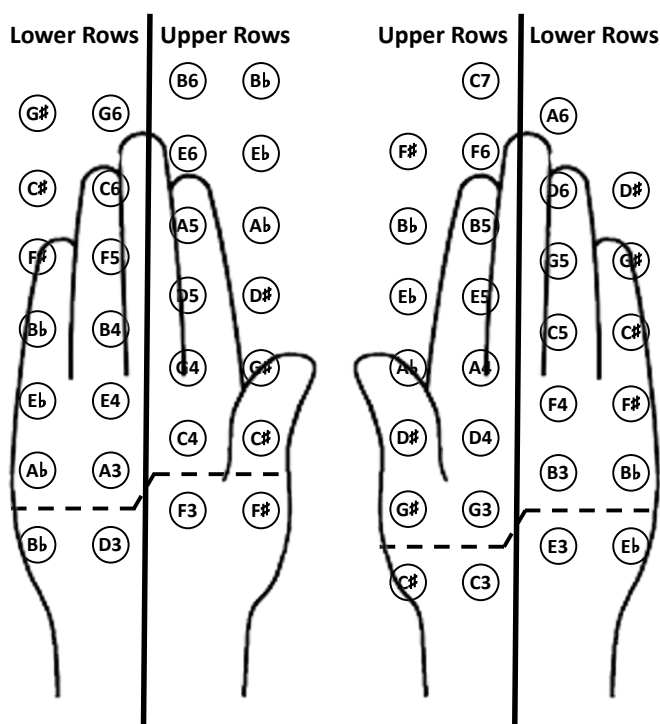


Figure 1: Fingering diagram

Many fingering pattern rules refer to notes as being on either the same or the opposite row as a note on the other side. If 2 notes on either side are either both on an upper row or both on a lower row, they are considered to be on the same row. Otherwise, they are on opposite rows.

All diagrams show 56 keys with the buttons for 48-key instruments above the dotted lines,

Many keyboard diagrams shift the buttons slightly to align them with the notes they play on a musical staff. These are the same as the names of the notes on a piano keyboard.

As shown in the figure, notes in chords are color coded, with root notes being green with a double circle around them, 3rds and inverted 3rds colored a muted yellow, and 5ths and inverted 5ths colored blue. These terms are explained later if you are unfamiliar with them.

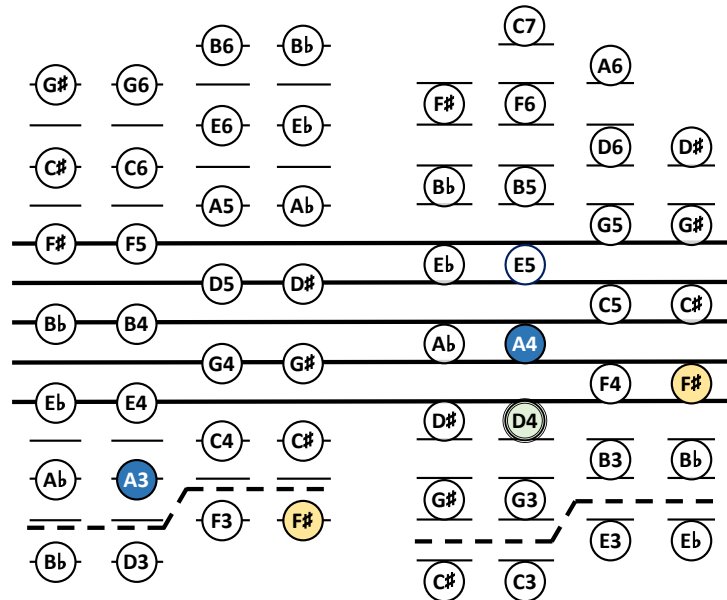


Figure 2: English concertina keyboard superimposed on a musical staff

TRY SOME CHORDS WITH A TUNE

Whether you are already familiar with playing chords or not, you should go through this short exercise before diving into the instructional material. This will show you some things about how chords fit on the concertina keyboard, let you hear how a few chords sound, and should help you understand why this book approaches the subject the way it does.

While most beginning guitar players learn a set of commonly used chords and how to play them with tunes, English concertina players typically learn to play tunes one note at a time and chords come later, if at all. There isn't any list of top 10 chord progressions on the English concertina. Any variation is OK if it sounds good with whatever it's played with.

In this exercise, you will play 3 chords, D, G, and A, in two different ways. The first arrangement uses what are called open 5th chords and the second uses inverted chords. You will become familiar with these terms later but for now, you don't have to know any music theory to appreciate how the chords sound and where you need to put your fingers to play them.

The following musical score shows the first 4 measures/bars of the tune [Da Slockit Light](#) in the key of D. Each bar is 4 beats long and you should hold each chord for 2 beats. You will be playing the chords, not the notes of the tune, so focus on the chord names, how to place your fingers, and when to move from one chord to another.

Score 1: Da Slockit Light, first 4 bars



The progression is D – D – D – D – G – D – G – A

PLAY USING OPEN 5TH CHORDS

Root position chords are built from a root note together with the 3rd and 5th notes above the root. These fingering patterns make triangles on either side of the instrument. People often leave out the 3rds when playing root position chords on the concertina because root – 5th chords work in a lot of places and they are easier to play than full chords without getting your fingers tangled. Chords are called open 5th when only the root and 5th are played.

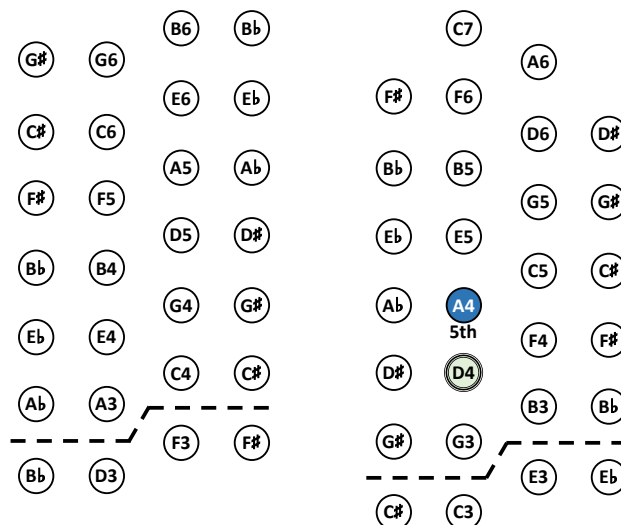
Figures on the facing page show the buttons to push to play the D, G, and A open 5th chords, musical scores for the chords, and button names written using a tablature that will be described later. Buttons below the dotted lines in the diagrams are for 56-key instruments and are not played here.

It doesn't matter if you are able to play the chords and transitions smoothly. What's important is that you play each of the chords by themselves, play the transitions a few times, and pay attention to how the chords sound with the tune.

Open 5th D Major Chord

Play buttons D4 and A4

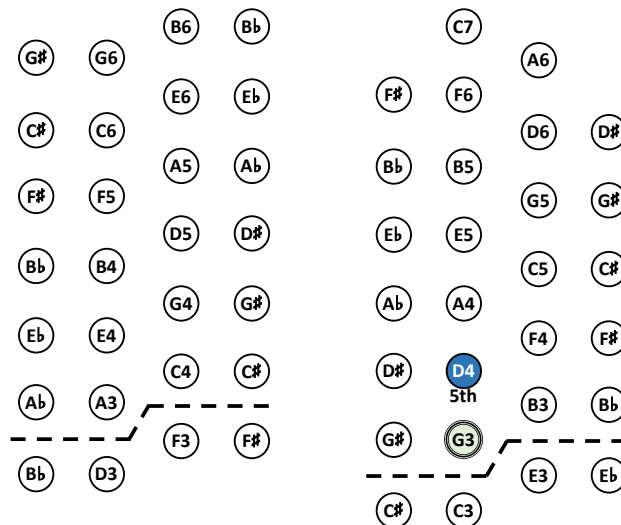
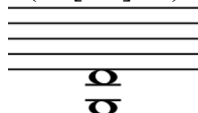
(- :[D4]A4)



Open 5th G Major Chord

Play buttons G3 and D4.

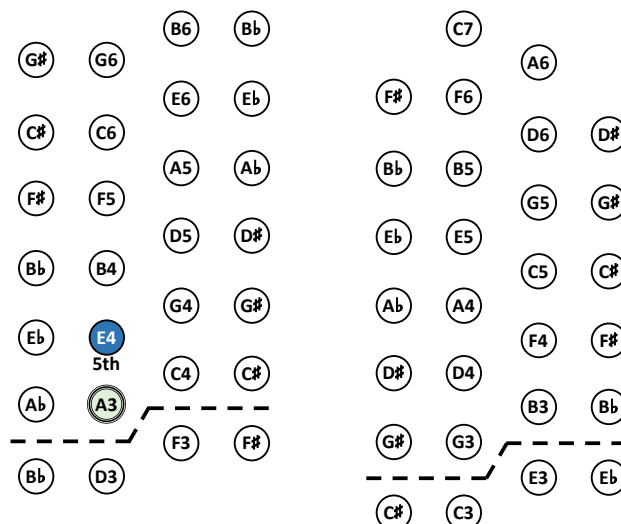
(- :[G3]D4)



Open 5th A Major Chord

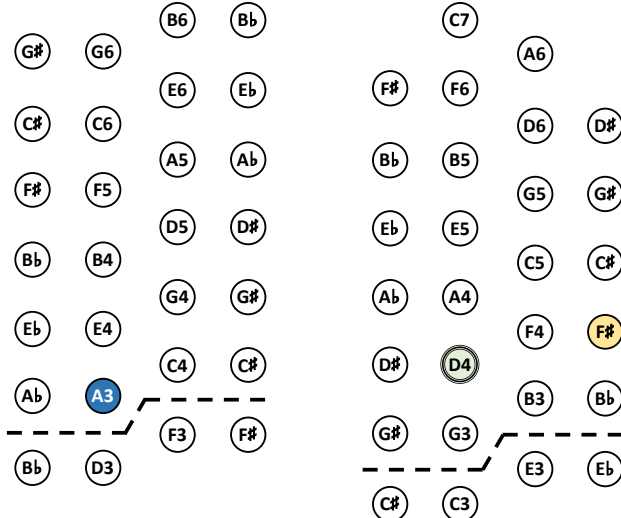
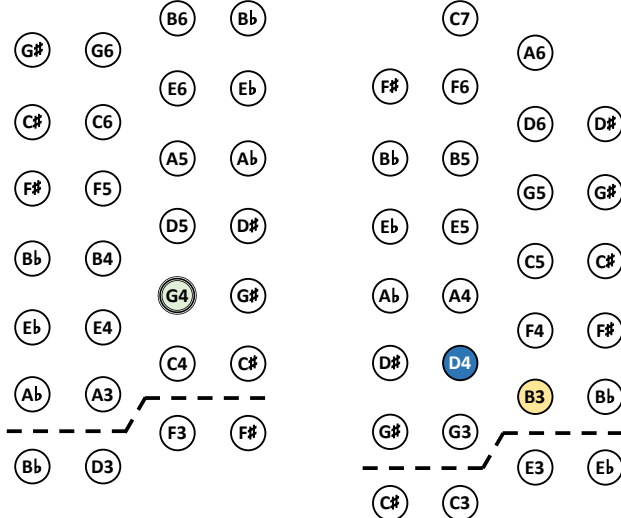
Play buttons A3 and E4.

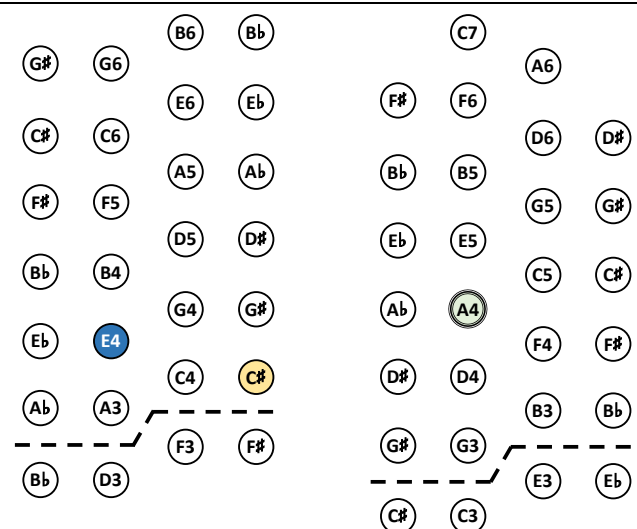
([A3]E4:-)



PLAY USING INVERTED CHORDS

The same chords sound very different using what are called inverted chords, where the root notes are no longer the lowest notes of the chords. This exercise uses 2 different ways to build inverted chords from root position chords.

2nd Inversion D Major Chord Play what's called the 2nd inversion of the D chord. Use D4 as before, add F#4, and play A3 an octave lower than A4. (A3:[D4]F#4) 	
1st Inversion G Major Chord Move the G3 root note up an octave to G4, leave D4 where it is, and add B3. ([G4]:D4B3) 	

1st Inversion A Major Chord Move the A3 root up an octave to A4, leave E4 where it is, and add C#4. (E4C#4:[A4]) 	
--	--

Again, take a minute or two to become acquainted with these chord patterns and how to move through the progression D – D – D – D – G – D – G – A.

Play the chords, hear how they sound, and play the transitions between them a few times.

LEARNING TO PLAY CHORDS

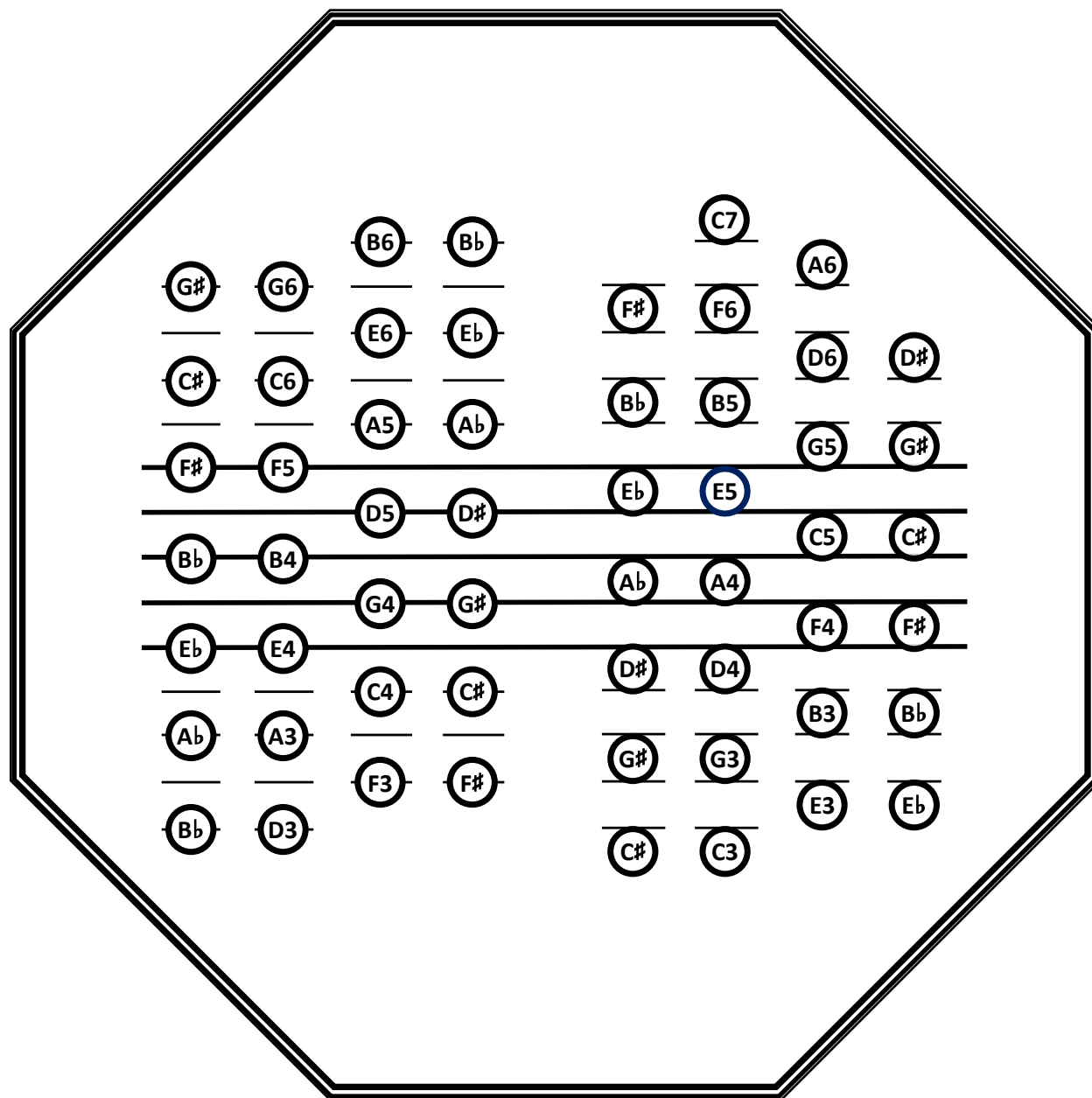
If you’ve played through the exercises, you will have heard that open 5th chords sound good and their simple fingering patterns make locating the notes straightforward. On the other hand, the chords all sort of sound the same, and the only variation available is to move a given chord up or down an octave.

Inverted chords sound richer than open 5th chords, and they give you many ways to assemble their notes to complement melodies. On the other hand, you need to use fingers of both hands at the same time to play them, and the variety of notes you can use means there are several different fingering patterns to learn.

The chapter Play Dyad Chords is primarily to help you develop what piano players call hand independence. To play chords fluidly, you have to know where all your fingers are on the keyboard at the same time, and to be able to keep focus on the root notes, regardless of where the progressions take them and which fingers are playing them. It can be challenging to learn and tends to come slowly rather than all at once.

Other chapters talk about how chords work, provide exercises to develop skills, and offer arrangements to play and ideas to explore.

Playing chords lets you hear and use harmonic relationships that aren’t available when you play tunes one note at a time. They let you interact with music in new ways and can offer a foundation for improvisation. And, they are fun to play.



ESSENTIAL TECHNOLOGY

You will find it very useful to practice with music tracks at whatever speed you want, using the key you want to play in, even if it's different than how it was recorded. The first 2 applications for Mac and PC will give you that capability. You should always look to see what's available yourself since new applications can appear any time.

DOWNLOAD MUSIC

This application will download and create music files from YouTube and many other locations.

- [4K Video Downloader](#), available for Mac and Windows

PLAYBACK WITH SPEED AND PITCH ADJUSTMENT

You will want an application that will change the speed and pitch independently.

- [Amazing Slow Downer](#), available for Mac and Windows

CREATE MUSICAL SCORES

The musical scores in this book were all written in [ABC Notation](#) using EasyABC on a Mac.

- [EasyABC](#) for Mac and Windows

CHORD SHORTHAND AND CONCERTINA TABLATURE

Provided you know the names of the buttons on your instrument, the chord shorthand and tablature used in this book will enable you to write chords compactly and see which buttons they use without having to rely on musical scores.

To illustrate, the following figure shows chord shorthand, button locations tablature, a score fragment, and a fingering diagram for what's called a 1st inversion F# minor chord rooted on F#4. These terms are explained in detail later but for now, you only need to understand how to read the shorthand to see the name of the chord and to use the tablature to play the notes in the chords.

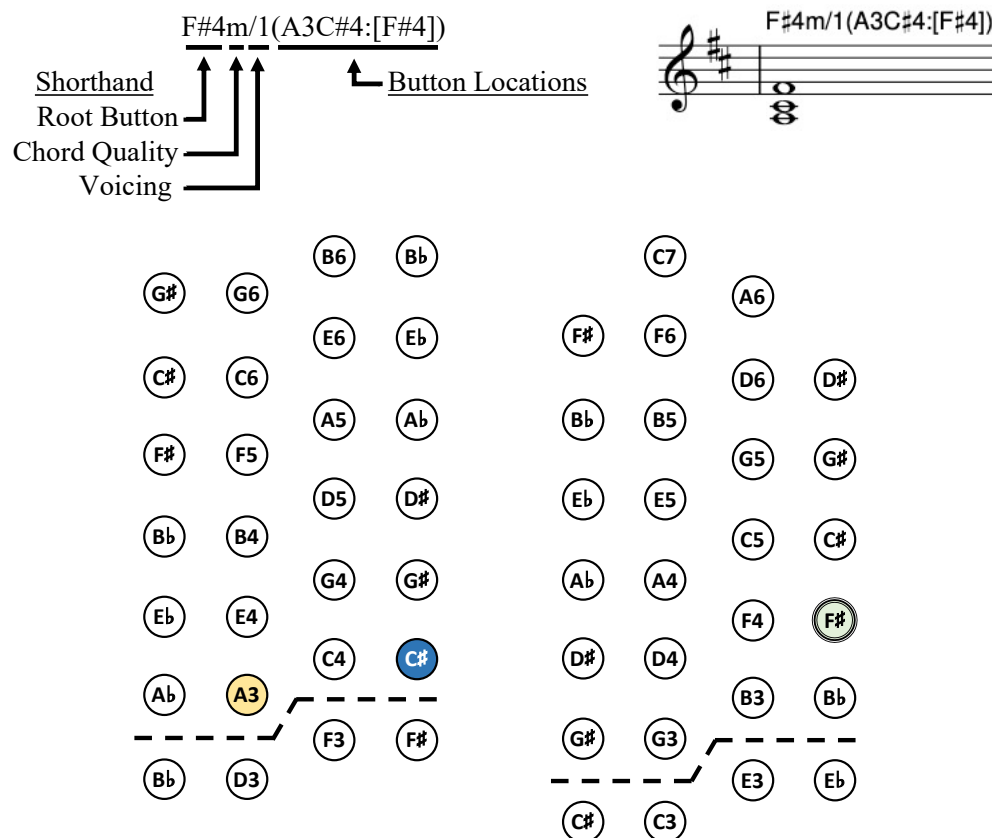


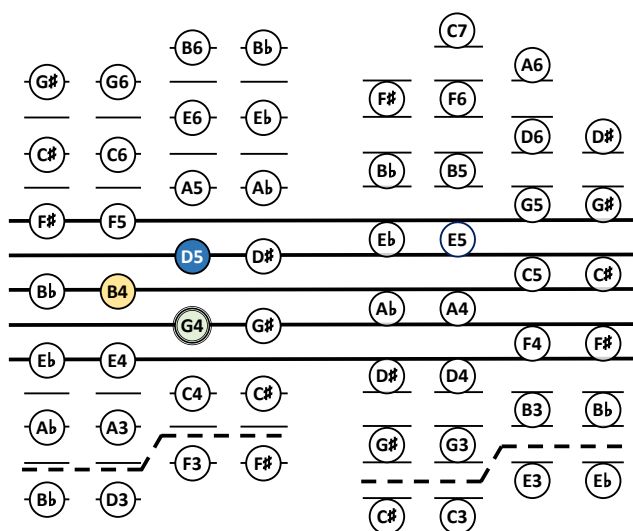
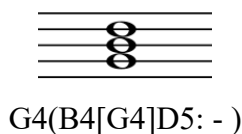
Figure 3: Chord shorthand and tablature with a score and fingering diagram

BUTTON LOCATIONS TABLATURE

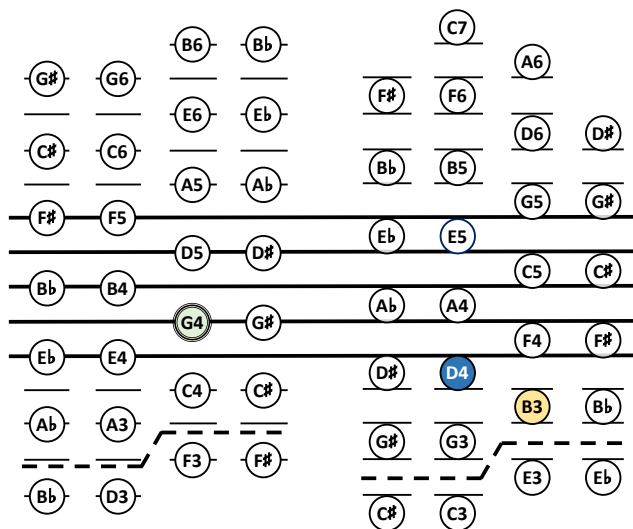
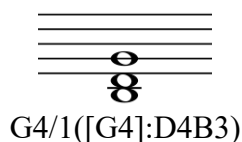
The tablature lists the names of the buttons in a chord between parentheses, with a colon between the buttons on the left and right sides of the instrument. A dash on one side or the other of the colon indicates that no notes are played by that hand. The name of the button for the root note of the chord is enclosed in square brackets. Buttons on the top row of either hand are closest to the colon and the bottom row buttons are near the parentheses.

These examples show an additional two chords using concertina tablature, a musical score, and a fingerboard diagram highlighting the buttons to push.

Push the buttons on the left side to play this root position G chord.

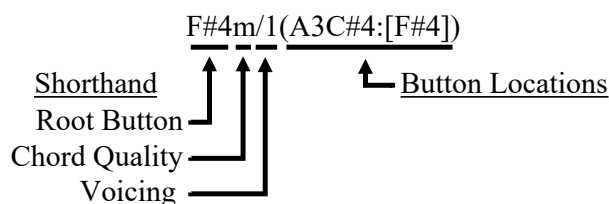


Push the buttons shown on the left and right sides to play this 1st inversion G chord.



CHORD SHORTHAND

The chord shorthand tells you the name of the root note first. That should be the same as the note in the square bracket of the button location component.



After the name of the root note, there may be optional indicators of chord quality and voicing, which tells you the arrangement of notes in the chord. Don't worry about what these terms mean now since a substantial part of this book is devoted to them. Meanwhile, the values they can have are listed below.

Chord Quality	
	Major chord has no indicator
m	Minor chord
d	Diminished chord

Chord Voicing	
	Root position chord has no indicator
/P3	Root plus 3 rd only
/P5	Root plus 5 th only
/1	1 st inversion
/2	2 nd inversion
/I3	Root with inverted 3 rd only
/I5	Root with inverted 5 th only

TABLATURE EXAMPLES

Here is an example of a chord progression that includes the tablature. Notes beyond triad chords are added in a number of arrangements as shown in the last bar where a G4 note was added to the G3/P3 chord.

The musical notation shows a chord progression in G major. The chords and their shorthands are:

- Bar 1: G4/1 ([G4]:D4B3)
- Bar 2: A4m/1 (E4C4:[A4])
- Bar 3: C5/1 (E4G4:[C5])
- Bar 4: D4/2 (A3:[D4]F#4)
- Bar 5: G4 G3/P3 (-:[G3]B3)

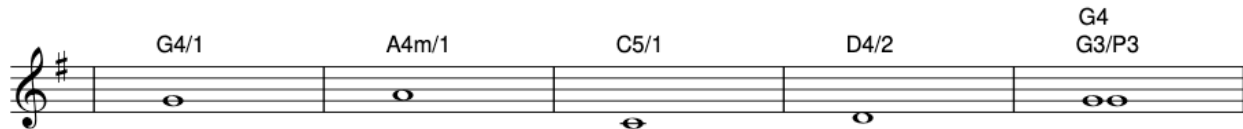
 The guitar staff shows fret numbers (0-4) for each note in the chords.

TRANSFORMING CHORD SHORTHAND INTO FULL SCORES

The chord shorthand was first developed to quickly write down progressions on paper. Once the root note, chord quality, and voicing are specified, the rest of the notes and button locations follow.

All the scores in this book were written in [ABC Notation](#) using the [EasyABC](#) editor. Software transforms shorthand ABC scores into fleshed out playable scores with tablature.

To illustrate, the tablature examples on the previous page were built from the following score.

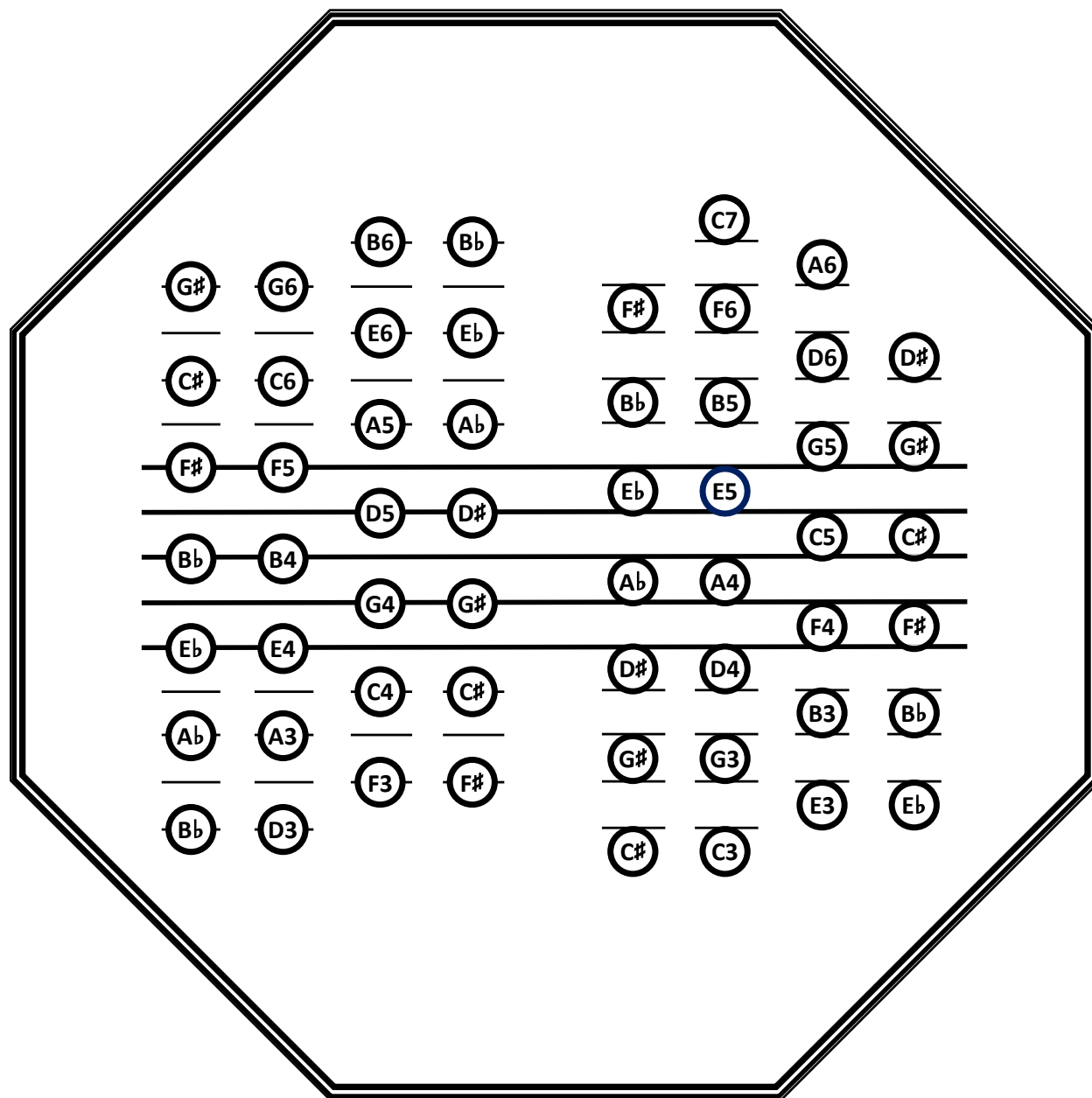


In this example, the G4/1 chord in the 1st bar of the shorthand score is written in ABC notation as follows, where the number 8 indicates that this chord lasts the whole measure.

"G4/1"[G8]

The transformer turned the shorthand into the following ABC expression. The software recognizes a flag to inhibit printing the button locations and another to only create the notes of the chords and not print anything else.

"G4/1([G4]:D4B3)"[G8B,8D8]



START WITH OPEN 5TH CHORDS

Before getting into how chords work and practicing to develop hand independence, you can start accompanying tunes right away just using open root – 5th chords.

When you play open 5th chords, 2 fingers are always adjacent on the top or bottom row of one side or the other, which makes it easy to move from one chord to another. Leaving the 3rds out makes the fingering much easier and the chords sound better in more places. You can play this way to get started and then move into more challenging ways of playing as you develop the skills to do so.

Besides playing just the root and 5th, you can add notes an octave above or below for interest. This works particularly well with tunes that hold the same chord over several bars. Bringing in octave intervals will also get you playing notes on both sides of the instrument at the same time.

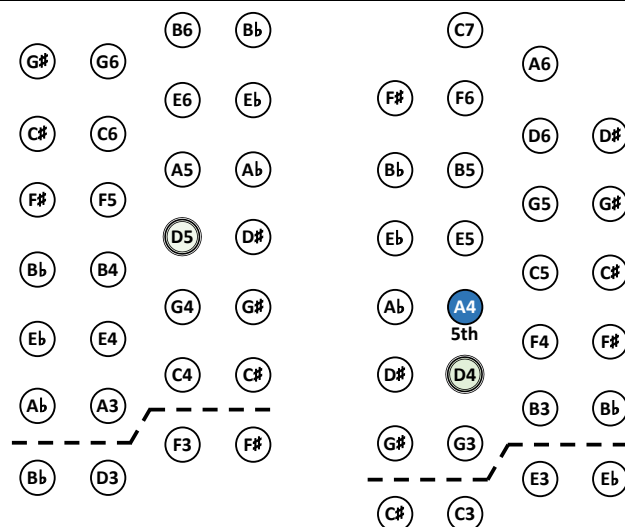
Particularly if you have a 56 key instrument, playing the root and/or 5th an octave down can add drama in certain places. Also, try playing extra notes above the melody. Drones don't have to be underneath everything else. They can sometimes work well when played up.

Look ahead and play the progressions for some of the tunes later in this book with open 5ths to start getting a feel for moving several fingers at the same time and hearing how the notes sound together.

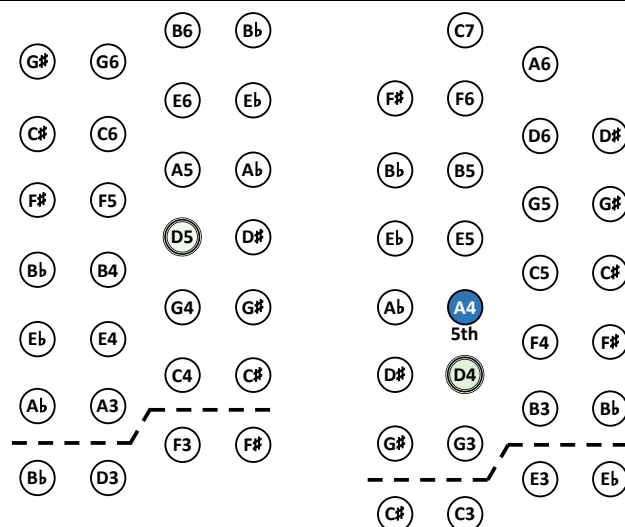
The following arrangement provides open 5ths with [Da Slockit Light](#) and adds notes an octave up in a couple of places. The arrangement is for 48 key instruments. You can play the D chords an octave lower if you have a 56 key instrument.

The score, chord shorthand, and fingering patterns for the D, G, and A chords are on the next pages. The root buttons are double circled and green. The octave roots are lighter green and the 5ths are blue.

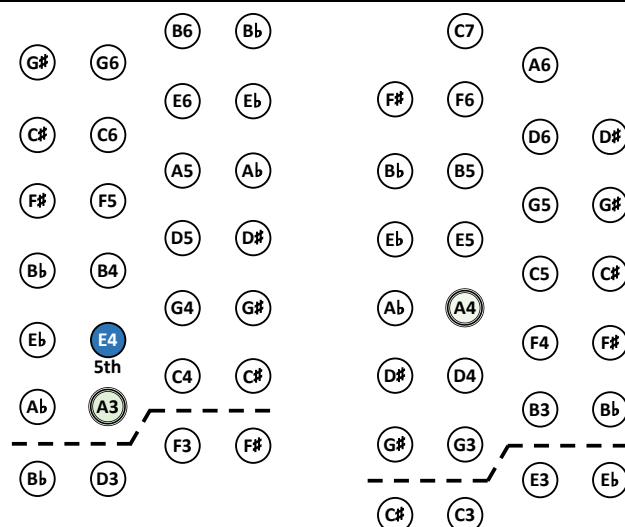
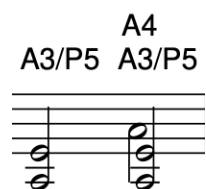
Open 5th D Major Chord



Open 5th G Major Chord



Open 5th A Major Chord



Arrangement 1: Da Slockit Light with open 5th chords

Chord progression for the first system:

- Measure 1: D4/P5(-:[D4]A4)
- Measure 2: D4/P5
- Measure 3: G3/P5(-:[G3]D4) D4/P5
- Measure 4: G3/P5 A3/P5([A3]E4:-)

Chord progression for the second system:

- Measure 1: D4/P5(-:[D4]A4)
- Measure 2: D5 D4/P5
- Measure 3: G3/P5(-:[G3]D4) A3/P5([A3]E4:-)
- Measure 4 (First Ending): D4/P5
- Measure 4 (Second Ending): D4/P5

Chord progression for the third system:

- Measure 1: D4/P5 A3/P5
- Measure 2: D4/P5 A3/P5
- Measure 3: D4/P5 D4/P5
- Measure 4: A4 A3/P5

Chord progression for the fourth system:

- Measure 1: D4/P5 A3/P5
- Measure 2: G3/P5 D4/P5
- Measure 3: G3/P5 A3/P5
- Measure 4: D4/P5

Chord progression for the fifth system:

- Measure 1: D4/P5 A3/P5
- Measure 2: D4/P5 G3/P5
- Measure 3: G3/P5
- Measure 4: G3/P5 A3/P5

Chord progression for the sixth system:

- Measure 1: D4/P5
- Measure 2: A3/P5 D4/P5
- Measure 3: G3/P5 A3/P5
- Measure 4: D4/P5

FOUNDATIONS: SCALES, MODES, AND CHORDS

Unless you've played chords for a while already, you might not have thought much about how you make a tune sound like it's in a major key instead of a minor key or something else.

The 4 tunes below all have key signatures with one sharp, but the tunes have 4 different tonal centers. Listen to the tunes and play G, D, A, or E at the ends of the phrases. You will hear how the tunes all use the same notes, G, A, B, C, D, E, and F#, but go home to different places.

Tonic and Mode	Tune	Chords	Roman Numerals
G Ionian / Major	The Kesh Jig	G C D	I IV V
D Mixolydian	The Blarney Pilgrim	D Em G Am C	I ii IV v VII
A Dorian	The Swallowtail Jig	Am G	i VII
E Aeolian / Minor	The Rights of Man	Em G Am C D	i III iv VI VII

This happens because the tunes start their scales on different notes, which changes the harmonic relationships between the notes and chords in the tunes. Each starting point has a different name called a mode. In this case, they are G Ionian, D Mixolydian, A Dorian, and E Aeolian.

A tune can go anywhere it wants when it leaves its tonic, but the melody and progressions need to follow certain paths to sound drawn back to the tonic and at rest when they return there.

For example, the path you take when moving to a G chord in The Kesh Jig makes the progression sound completed and at home, while the path to G in the other tunes sounds unresolved and pulls you toward their different tonal centers.

You don't need to think about this when playing tunes one note at a time, but these relationships matter when you want to put progressions together that tell you clearly when you've come home.

The 4 modes in this example are used commonly in traditional tunes along with a few others to lesser extents. The exercises and arrangements here mostly focus on playing in these 4 modes.

Starting with the terms below, the remainder of this chapter presents vocabulary and core ideas.

DEFINITIONS

CHORD: Two or more notes played together are called a chord.

DYAD: Two notes played together are called a dyad. Dyads are the simplest chords you can play.

TRIAD: Three notes played together are called a triad.

VOICING: A specific set of notes combined in a chord is called a voicing.

INTERVALS AND INTERVAL QUALITY

Traditional Western music is based on what's called an equal tempered scale, which divides each octave into 12 equally spaced notes that are a half step or semitone apart. These 12 notes comprise a chromatic scale.

Within an octave, intervals are named according to the number of half steps they are from the tonic, or starting note, of the scale. The following table lists the notes in a C chromatic scale, reading from bottom to top, along with indicators of the interval quality, that is whether it is considered major (M), minor (m), perfect (P), augmented (A), or diminished (d).

Example Note	Interval Name	Abbreviation	Half Steps Above Tonic
C	Perfect 8 th (Octave)	P8	12
B	Major 7 th	M7	11
Bb	Minor 7 th	m7	10
A	Major 6 th	M6	9
G#	Minor 6 th	m6	8
G	Perfect 5 th	P5	7
F#	Diminished 5 th Augmented 4 th	d5 / A4	6
F	Perfect 4 th	P4	5
E	Major 3 rd	M3	4
Eb	Minor 3 rd	m3	3
D	Major 2 nd	M2	2
C#	Minor 1 st	m2	1
C	Tonic	P1	0

You don't need to remember the names of all the intervals, but you should be familiar with a few basic ideas.

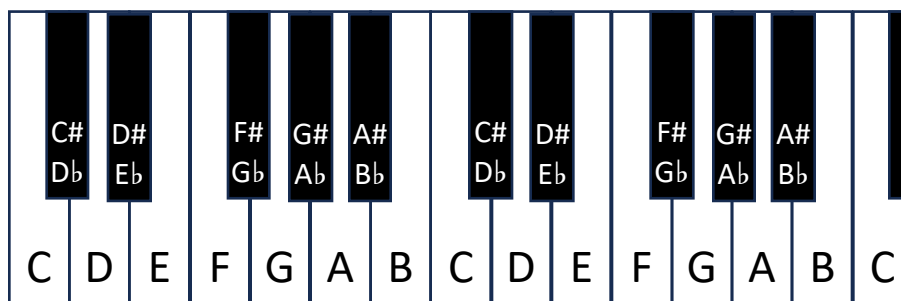
The quality of an interval is based on how the two tones sound when played together. Perfect intervals are traditionally considered to sound perfectly consonant, major intervals sound consonant, but not as consonant as perfect intervals, and minor intervals are considered dissonant. You can augment or diminish an interval by moving it up or down a semitone or half step. Depending on the interval you are modifying, augmenting or diminishing it can make the interval sound either more or less consonant than the unmodified interval.

If you are interested, you can dive deep into the theory behind interval quality, which will lead you to considerations of just versus equal tempered scales. Equal temperament makes most intervals slightly dissonant as compared to the intervals created by just temperament. While these details are beyond the scope of this book, concertina reeds produce a lot of overtones that can make some equal tempered chords sound like you must be playing the wrong notes. Eventually you will get used to how the intervals sound.

DIATONIC SCALES AND MODES

English concertina keyboards don't clearly show the locations of steps and half steps between notes so this section uses a piano keyboard to show how different scales are constructed.

A lot of popular Western music, like pop, country, Celtic, bluegrass, etc., use what's called a diatonic scale comprised of 7 of the 12 notes from a chromatic scale. If you play a piano going up or down the white keys on the keyboard, you will be playing the notes of a diatonic scale using a key signature with no sharps or flats.



You can start a scale on any one of seven notes. If you start on C, you will play the C major scale, also called C Ionian. Start on A and you will play an A minor scale, also called A Aeolian. Two other starting points are commonly used in traditional music. The minor sounding Dorian scale starts on D, and Mixolydian starts on G. Other starting points are used, but less frequently.

These different scales are called modes and all 7 are shown relative to C major in the figure below. The tonic note of each scale establishes its tonal center, which means that melodies in each scale need to move along paths that make them sound resolved and at home when they return to their different tonics.

The colors of the notes along each scale show the quality of the interval between the tonic and the note. Tonic notes and notes that are perfect intervals from the tonic are shaded blue. Notes a major interval from the tonic are shaded green and minor intervals are shaded yellow. The 4 modes focused on in this book have heavier borders around them.

Mode	C	D	E	F	G	A	B	C	D	E	F	G	A	B
Ionian (Major)	C	D	E	F	G	A	B	C						
Dorian		D	E	F	G	A	B	C	D					
Phrygian			E	F	G	A	B	C	D	E				
Lydian				F	G	A	B	C	D	E	F			
Mixolydian					G	A	B	C	D	E	F	G		
Aeolian (Minor)						A	B	C	D	E	F	G	A	
Locrian							B	C	D	E	F	G	A	B

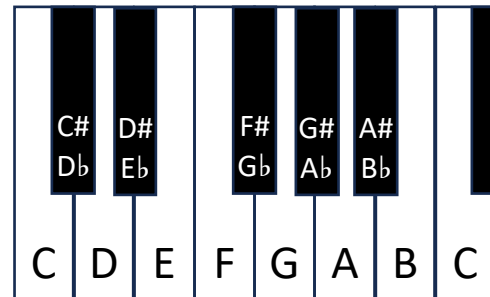
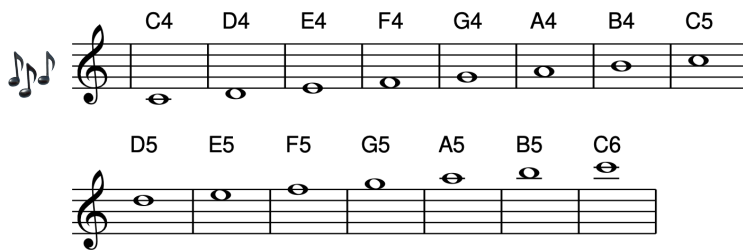
Figure 4: Arrangements of notes in 7 musical modes

As the figure shows, changing the note a scale starts on changes the way the notes sound when you play a scale. That forces melodies in different modes to take different paths to stay connected to their tonics.

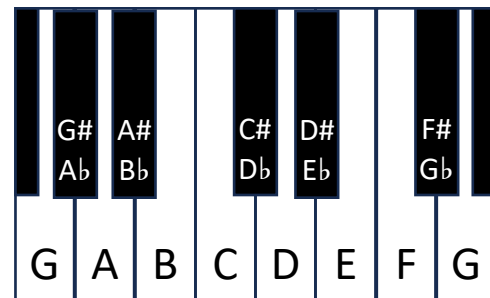
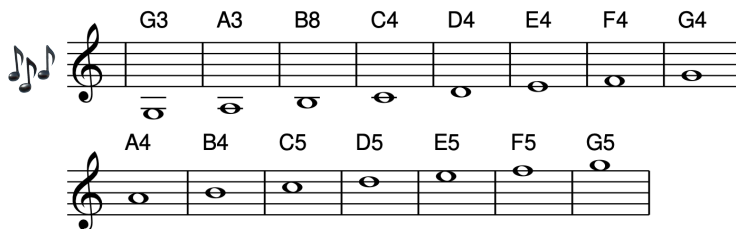
4 COMMON MODES: IONIAN, MIXOLYDIAN, AEOLIAN, AND DORIAN

Play up and down two octaves in 4 commonly used modes. Make up a tune or two starting on the different tonic notes of each mode to hear how distinct their sounds are from one another.

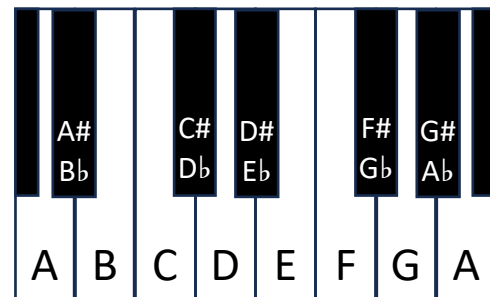
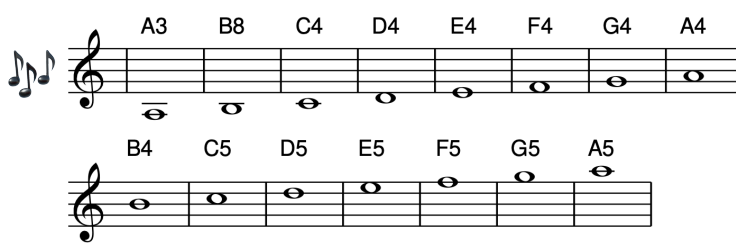
The common major/Ionian scale starts on C



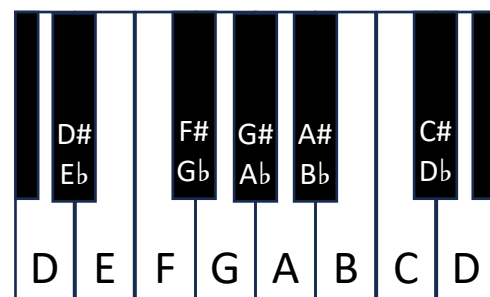
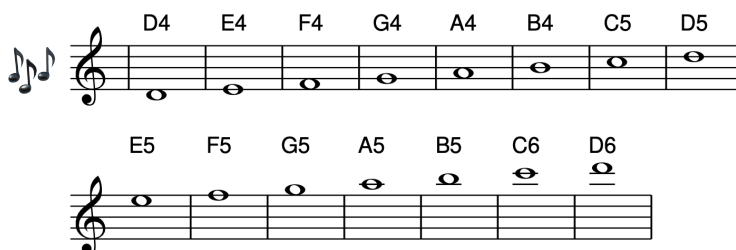
The Mixolydian scale is a kind of major scale that starts on G.



The common minor/Aeolian scale starts on A



The Dorian scale is a kind of minor scale that starts on D



BUILDING CHORDS FROM SCALES

The figure below shows how root position chords in G and its related modes are built. Root position chords have their root as the lowest note, followed by the 3rd and 5th. The scale runs across the bottom left to right. The notes that appear in the chords rise bottom to top on the left. Color-coded names of chords run across the top and bottom.

Intervals between notes in chords are colored green if they are major 3rds or yellow if they are minor. The G chord on the left shows that the root is G, the major 3rd above that is B, and the minor 3rd above B is D.

As shown, you can stack major and minor 3rds on top of one another in 3 different ways in diatonic scales. Major chords have a major 3rd followed by a minor 3rd. Minor chords have a minor 3rd followed by a major 3rd. Chords that have a minor 3rd followed by another minor 3rd are diminished. Major chord names and their roots are colored a darker green. Minor chord names and their roots are colored a darker yellow. The diminished chord's name and its root are colored red.

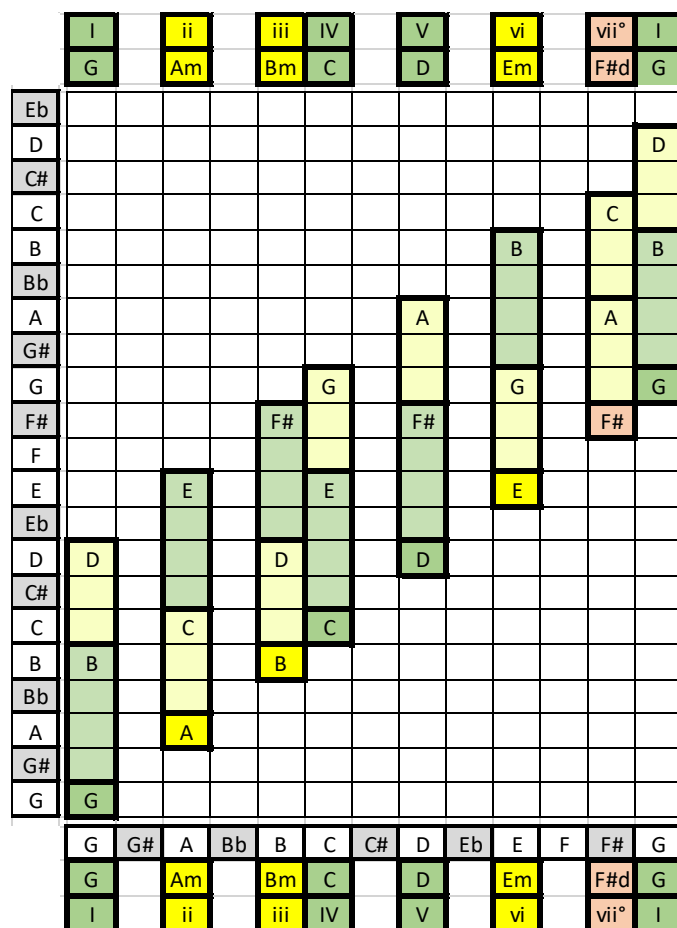


Figure 5: G Ionian scale with root position chords

INVERTED CHORDS

To create the 1st inversion of a chord, move the root up an octave to make the 3rd the lowest note. Then create the 2nd inversion by raising the 3rd up an octave, making the 5th the lowest note. The diagrams below show the different structures of root position, 1st, and 2nd inversion chords.

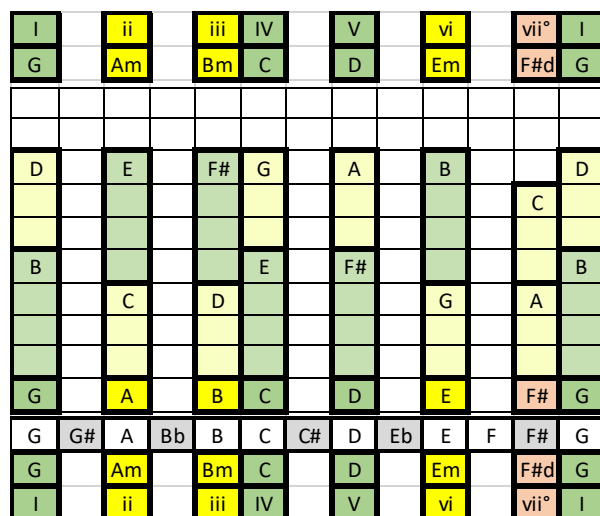


Figure 6: Root position chords with aligned root notes

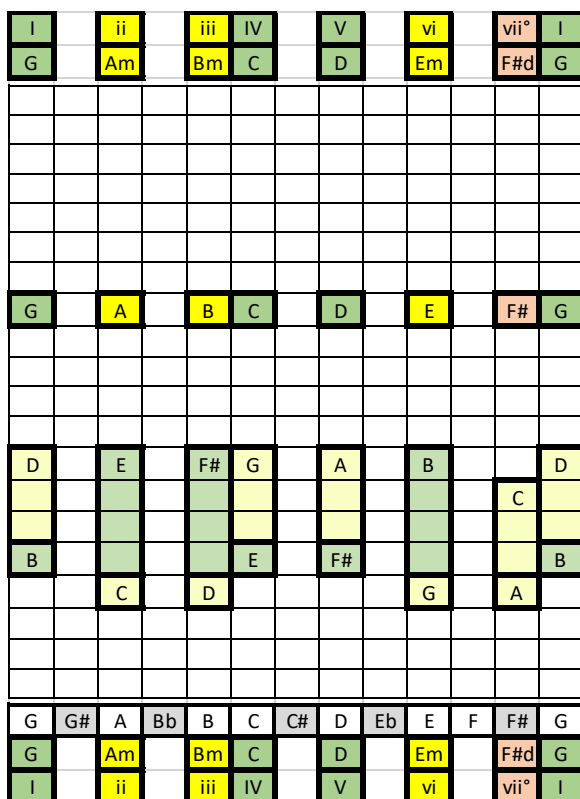


Figure 7: 1st inversion chords

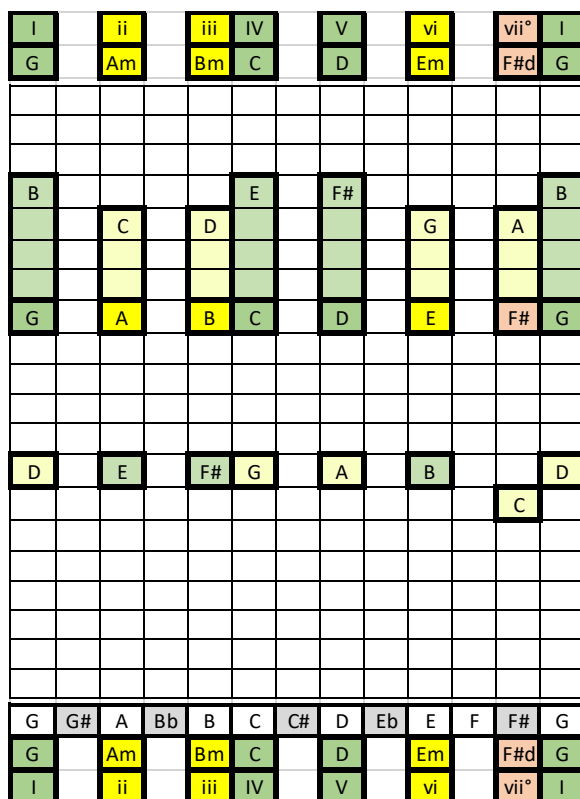
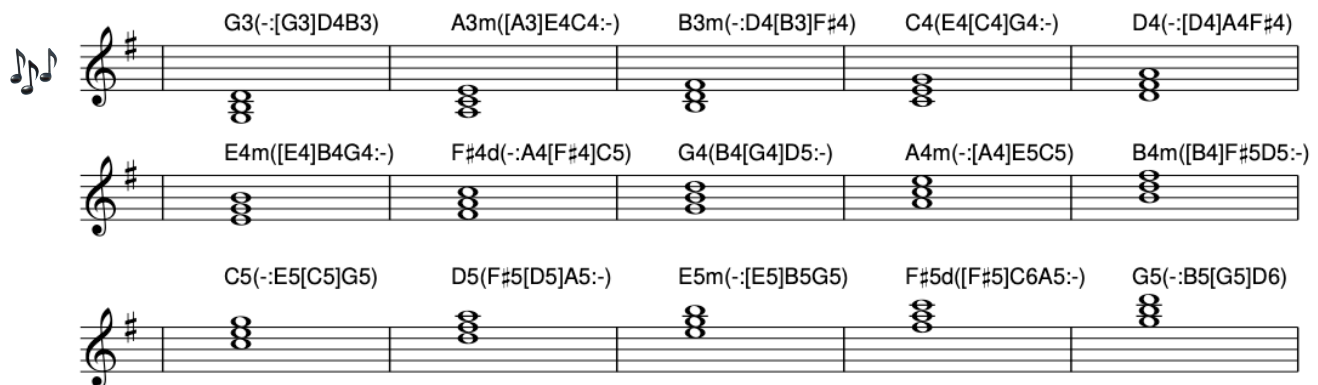


Figure 8: 2nd inversion chords

The following scores show scales of root position, 1st, and 2nd inversion chords in G Ionian. Try playing the chords but don't worry about playing the scales. That will come later.

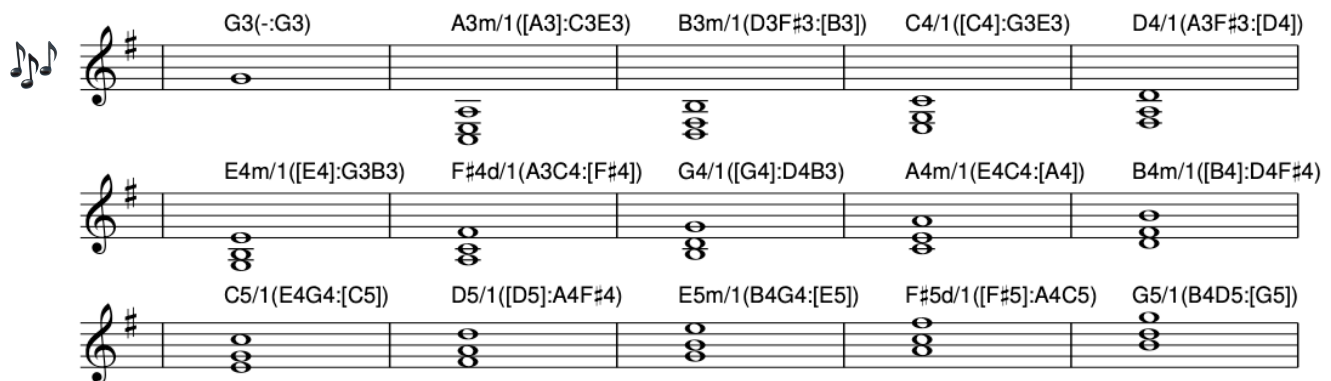
G Ionian Root Position Chords Scale



Chord symbols for G Ionian Root Position Chords Scale:

- Staff 1: G3(-:[G3]D4B3), A3m([A3]E4C4:-), B3m(-:D4[B3]F#4), C4(E4[C4]G4:-), D4(-:[D4]A4F#4)
- Staff 2: E4m([E4]B4G4:-), F#4d(-:A4[F#4]C5), G4(B4[G4]D5:-), A4m(-:[A4]E5C5), B4m([B4]F#5D5:-)
- Staff 3: C5(-:E5[C5]G5), D5(F#5[D5]A5:-), E5m(-:[E5]B5G5), F#5d([F#5]C6A5:-), G5(-:B5[G5]D6)

G Ionian 1st Inversion Chords Scale



Chord symbols for G Ionian 1st Inversion Chords Scale:

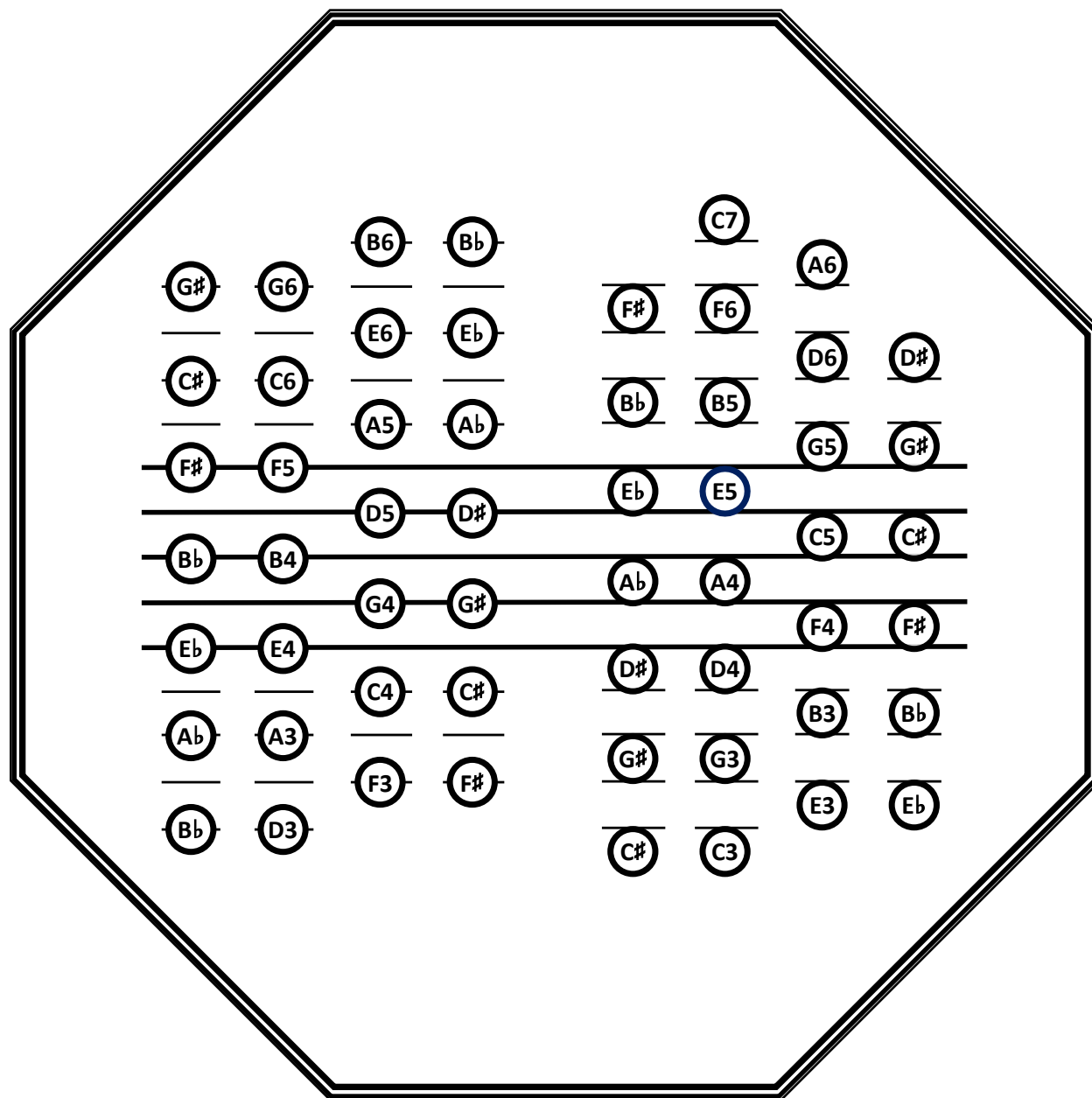
- Staff 1: G3/1(-:G3), A3m/1([A3]:C3E3), B3m/1(D3F#3:[B3]), C4/1([C4]:G3E3), D4/1(A3F#3:[D4])
- Staff 2: E4m/1([E4]:G3B3), F#4d/1(A3C4:[F#4]), G4/1([G4]:D4B3), A4m/1(E4C4:[A4]), B4m/1([B4]:D4F#4)
- Staff 3: C5/1(E4G4:[C5]), D5/1([D5]:A4F#4), E5m/1(B4G4:[E5]), F#5d/1([F#5]:A4C5), G5/1(B4D5:[G5])

G Ionian 2nd Inversion Chords Scale



Chord symbols for G Ionian 2nd Inversion Chords Scale:

- Staff 1: G3/2(D3:[G3]B3), A3m/2([A3]C4:E3), B3m/2(F#3:D4[B3]), C4/2(E4[C4]:G3), D4/2(A3:[D4]F#4)
- Staff 2: E4m/2([E4]G4:B3), F#4d/2(C4:A4[F#4]), G4/2(B4[G4]:D4), A4m/2(E4:[A4]C5), B4m/2([B4]D5:F#4)
- Staff 3: C5/2(G4:E5[C5]), D5/2(F#5[D5]:A4), E5m/2(B4:[E5]G5), F#5d/2([F#5]A5:C5), G5/2(D5:B5[G5])



ROMAN NUMERAL NOTATION

People commonly use lower case Roman numerals i – vii to identify minor triads and upper case I – VII to identify major triads. This is a powerful kind of abstraction that lets you see the relationship between chords without concern of the key the tune is in.

Symbols for root position chords in Roman numeral notation include the following. Note that there are complexities to 7th chords that make them beyond the scope of this book.

Symbol	Meaning	Notation	Example
Uppercase Roman numeral	Major triad chord	I	G3(-:{G3]D4 B3)
Lowercase Roman numeral	Minor triad chord	i	A3m([A3]E4C4:-)
Superscript o	Diminished triad chord	I ^o	F4#d(-:A4[F#4]C5)
Superscript 7	7 th chord	ii ⁷	A3m/^7([A3]E4C4G4:-)

You can indicate inverted chords with Roman numerals by adding a superscript 6 to the name to indicate a 1st inversion and adding both a superscript 6 and subscript 4 to indicate a 2nd inversion.

The 6 comes from the fact that raising the root an octave puts the lowest note of the chord a 6th below where the root is now. Similarly, the 2nd inversion puts the lowest note a 4th below the repositioned root.

Symbol	Meaning	Notation	Example
No modifier	Root position chord	IV	G4(B4[G4]D5:-)
Add superscript 6	1 st inversion	IV ⁶	G4/1([G4]: D4B3)
Add superscript 6 and subscript 4	2 nd inversion	IV ⁶ ₄	G4/2(B4[G4]:D4)

See [Roman numeral analysis](#) to learn about how these conventions evolved along with Western music from the 1700s on.

SLASH CHORD NOTATION

This book doesn't use slash chord notation but if you are likely to encounter it in chord sheets so it's described here.

You can indicate that a chord is inverted by writing a slash after the name of the root note, followed by the new low note of a chord. This "slash chord" notation can be used for other things as well, but here the term is only used to refer to inverted chords.

Example

The notes in the root position G chord go up the scale G – B – D and it's named "G"

The 1st inversion goes up B – D – G and is named "G/B"

The 2nd inversion goes up D – G – B and is named "G/D"

PLAY DYAD CHORDS

The exercises and discussion in this chapter are all directed toward helping you develop hand independence through learning to play dyad chord progressions. Once you can do that, it's relatively straightforward to move on to playing more complex chords.

Most of the exercises use inverted 3rd dyads because they let you hear the quality of the chord. With the exception of a diatonic scale's single diminished chord, the quality of a triad chord is determined only by the relationship between its root note and its 3rd, not its 5th.

Exercises in this chapter provide musical scores, tablature, and fingering diagrams for dyad scales and for playing dyads with tunes. Don't try to master an exercise before moving to the next. The best way to learn is by playing something as well as you can, moving on to something else, and then coming back to get a fresh start later.

As you work through the exercises, pay particular attention to where the root notes are. The name of a chord tells you the name of the root note, so it's very important to know where that is when you transition between chords. Some progressions can be challenging to play and saying the names of the root notes as you play the chords can help keep things straight.

As you are learning, every now and then try playing dyad chords with the tune Da Slockit Light as it appears later in this chapter. Circle back if you can't get through it and keep working until you can.

RULES FOR LOCATING INVERTED 3RDS AND 5THS

The following figure shows how there are 4 patterns to locate inverted 3rds and 5ths, based on whether the root is on your left or right hand and on an upper or lower set of rows.

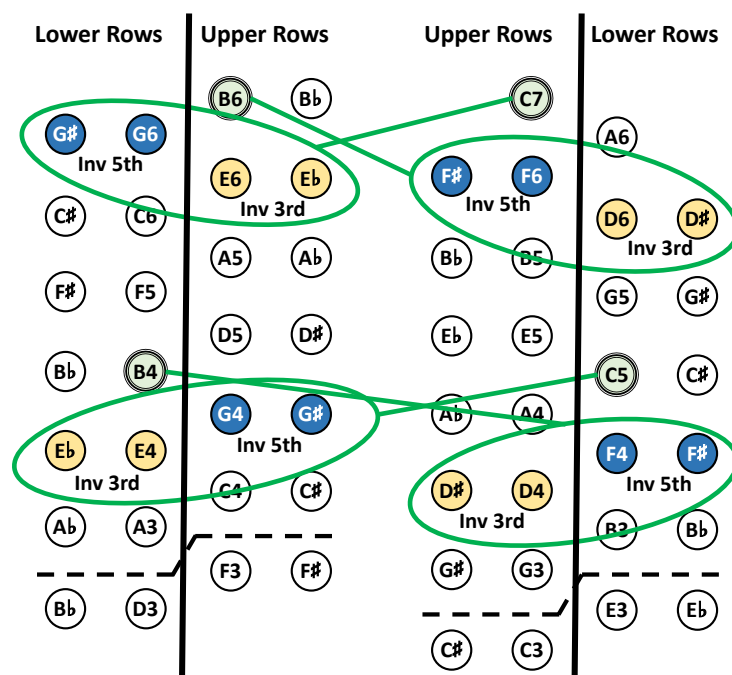


Figure 9: Locations of inverted 3rds and 5ths based on the locations of their roots

Since the notes of scales in the keys covered by this book are always either natural or the adjacent accidental, the rules and diagrams going forward are written as if you are playing using all natural notes and rely on you to play the adjacent accidental if the key you are in requires it. See the Fingering Diagram Conventions section of the Introduction for additional explanation.

In the rules below, if 2 notes on either side are either both on an upper row or both on a lower row, they are considered to be on the same row. Otherwise, they are on opposite rows.

You will use the rules about locating inverted 3rds over and over.

Root Note on Left

- Inverted 5th is on the same row on the right
- Inverted 3rd is on the opposite row on the right

Root Note on Right

- Inverted 5th is on the opposite row on the left
- Inverted 3rd is on the same row on the left

Take a minute and play the different intervals to see how they sound in combination with the other notes and to start becoming familiar with how to locate accompanying notes.

INVERTED 3RD DYAD SCALE OVERVIEW

This score shows the full range of the inverted 3rd dyad scale in the key of C that can be played on a 56-key concertina. The fingering pattern you follow to play this scale is on the following page.

Look through this and the next page to get an overview and then turn to the exercise, Play a 6 Note Dyad Scale, to start working on playing the 6 dyads in the second staff down, beginning with E4m/I3.

Score 2: Score and tablature for inverted 3rd dyad scale in C major

The score displays 20 inverted 3rd dyads in C major, organized into five staves. Each dyad is represented by a treble clef, a two-measure staff, and a chord symbol above. The notes are shown as half notes on a five-line staff.

- Staff 1: A3m/I3([A3]:C3), B3d/I3(D3:[B3]), C4/I3([C4]:E3), D4m/I3(F3:[D4])
- Staff 2: E4m/I3([E4]:G3), F4/I3(A3:[F4]), G4/I3([G4]:B3), A4m/I3(C4:[A4]), B4d/I3([B4]:D4), C5/I3(E4:[C5])
- Staff 3: D5m/I3([D5]:F4), E5m/I3(G4:[E5]), F5/I3([F5]:A4), G5/I3(B4:[G5]), A5m/I3([A5]:C5), B5d/I3(D5:[B5])
- Staff 4: C6/I3([C6]:E5), D6m/I3(F5:[D6]), E6m/I3([E6]:G5), F6/I3(A5:[F6]), G6/I3([G6]:B5)
- Staff 5: A6m/I3(C6:[A6]), B6d/I3([B6]:D6), C7/I3(E6:[C7])

This diagram shows the buttons of a 56-key instrument. 48-key instrument players should ignore the buttons below the dotted lines.

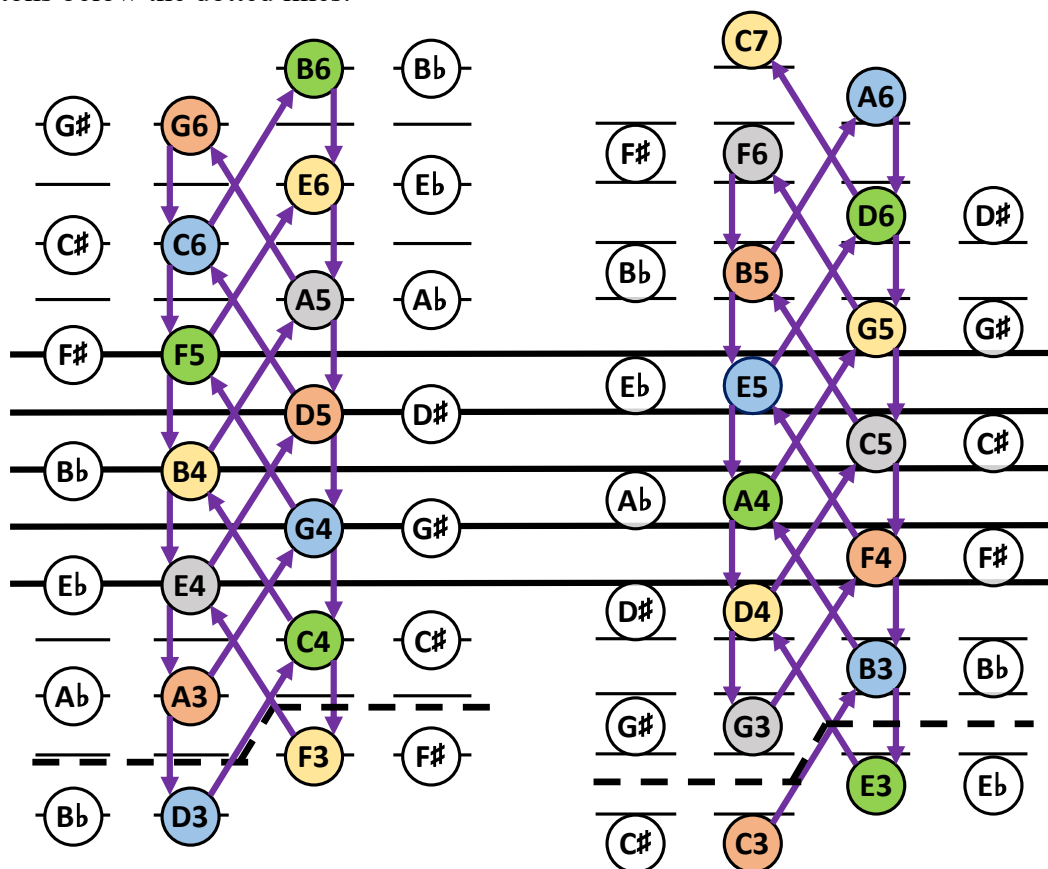


Figure 10: Fingering chart for inverted 3rd dyad scale in C major

Colors indicate which buttons to push at the same time to play the dyads. The arrows show how each finger needs to move to play up the scale. For instance, the lowest inverted 3rd dyad you can play on a 48-key instrument is ([E4]:G3), and those 2 buttons have the same color. Follow the arrows according to the rules below and the buttons next in line are (A3:[F4]), which have a different color.

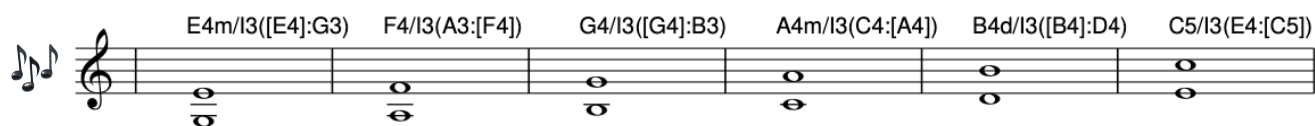
INVERTED 3RD DYAD SCALE FINGERING RULES

The pattern looks complicated but you only need to learn 4 rules to play through it, two for locating the row of the inverted 3rd based on where the root is, and two more for remembering the directions your fingers move when playing up and down the scale.

- **Root/High Note on Left:** Low inverted 3rd is on the opposite row of the right hand
- **Root/High Note on Right:** Low inverted 3rd is on the same row of the left hand
- **Both sides going up:** High key goes down a 5th and low key goes diagonally up a 7th
- **Both sides going down:** High key goes diagonally down a 7th and low key goes up a 5th

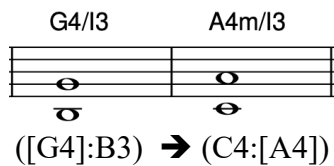
PLAY A 6 NOTE DYAD SCALE

In this exercise, you will play a scale of the lowest 6 inverted 3rd dyads available on a 48-key instrument.

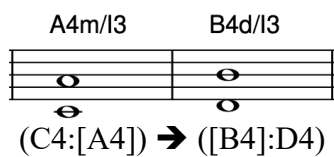
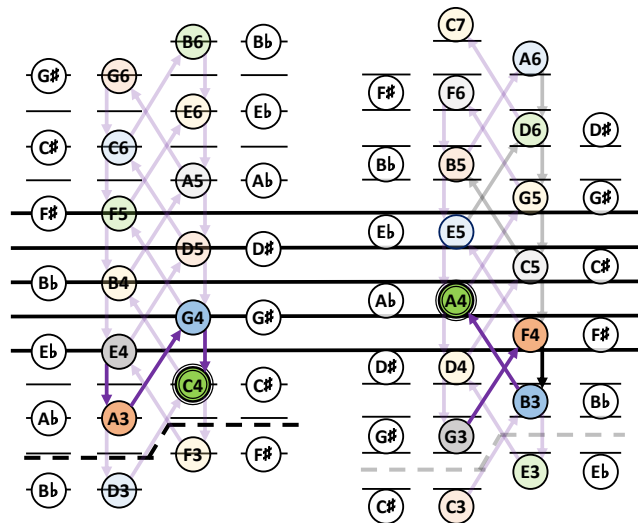


Play each of the chords and practice the transitions between them. The table below provides musical scores, tablature, and fingering diagrams for each of the transitions going up the scale from E to C. The fingering rules that apply to the transitions for each hand are also shown.

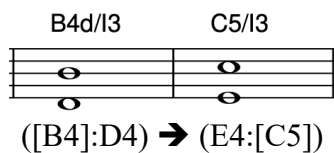
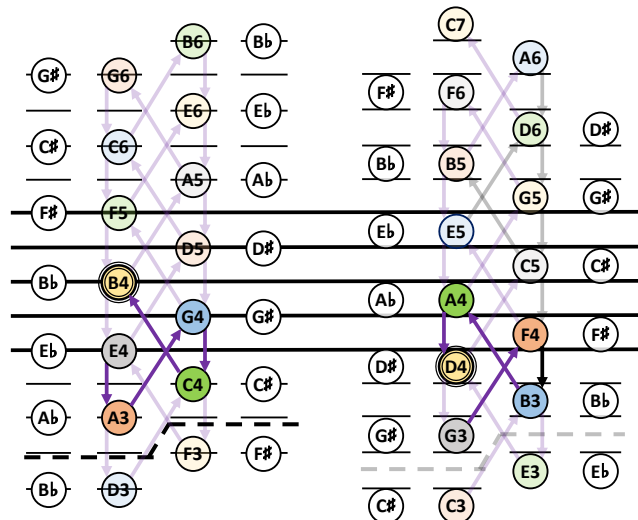
 ([E4]:G3) → (A3:[F4]) Starting on ([E4]:G3) Left: High key goes down a 5th Right: Low key goes diagonally up a 7th End on (A3:[F4])	
 (A3:[F4]) → ([G4]:B3) Starting on (A3:[F4]) Left: Low key goes diagonally up a 7th Right: High key goes down a 5th End on ([G4]:B3)	



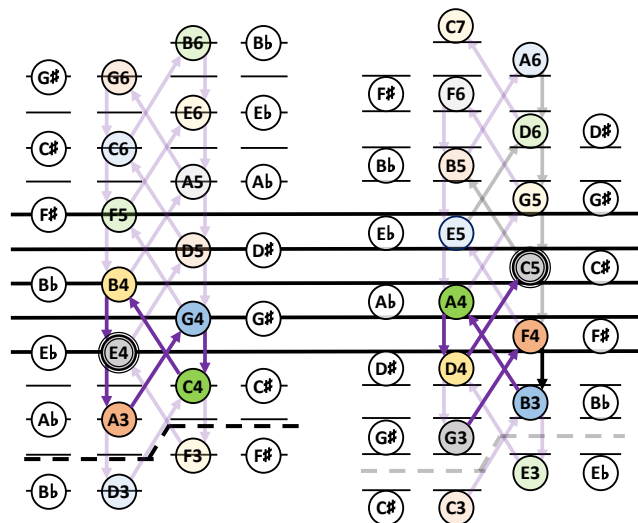
Starting on ([G4]:B3)
 Left: High key goes down a 5th
 Right: Low key goes diagonally up a 7th
 End on (C4:[A4])



Starting on (C4:[A4])
 Left: Low key goes diagonally up a 7th
 Right: High key goes down a 5th
 End on ([B4]:D4)



Starting on ([B4]:D4)
 Left: High key goes down a 5th
 Right: Low key goes diagonally up a 7th
 End on (E4:[C5])



EXPAND THE INVERTED 3RD SCALE OVER THE RANGE OF YOUR INSTRUMENT

Once you can play up the scale, practice going back down when you get to the top. Extend how far you go up and down until you have reached the full range you expect to play, or all the way, if you're feeling adventurous.

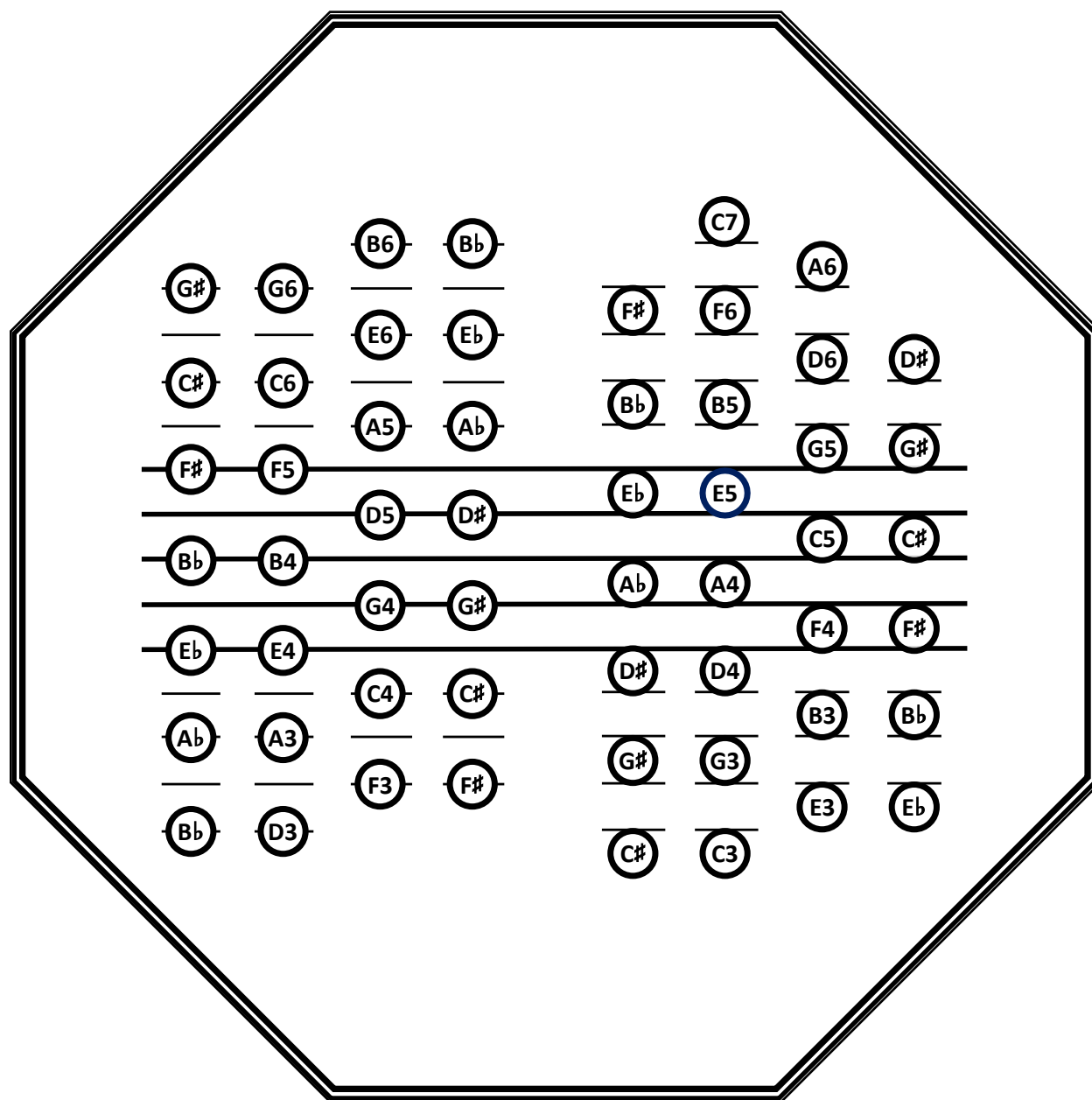
EXTEND THE INVERTED 3RD SCALE LOWER USING INVERTED 5THS

You can play 2 dyads below the lowest inverted 3rds available on your instrument by playing inverted 5ths instead.

On a 48-key instrument, ([E4]:G3) is the lowest inverted 3rd dyad you can play. Playing an inverted 5th raises the low note up a third, allowing you to play (A3:[D4]) and ([C4]:G3).

Similarly, 56-key players can go below ([A3]:C3} by playing (D3:[G3]) and ([F3]:C3).

Include these lower inverted 5th dyads when practicing scales.



INVERTED 5TH DYAD SCALE FINGERING RULES

Inverted 5ths and 3rds come together in triads, so here is a diagram showing how to play a scale of inverted 5ths.

The diagram is color coded the same as it is for inverted 3rds. For instance, the ([C4]:G3) buttons are both green and following the arrows according to the rules takes you to (A3:[D4]), which are both blue.

You can play the scale by following two rules to locate the inverted 5ths based on where the root is and two to know which directions to move your fingers when going up and down a scale.

- **Root/High Note on Left:** Low inverted 5th is on the same row of the right hand
- **Root/High Note on Right:** Low inverted 5th is on the opposite row of the left hand
- **Both sides going up:** High key goes diagonally down a 3rd and low key goes up a 5th
- **Both sides going down:** High key goes down a 5th and low key goes diagonally up a 3rd

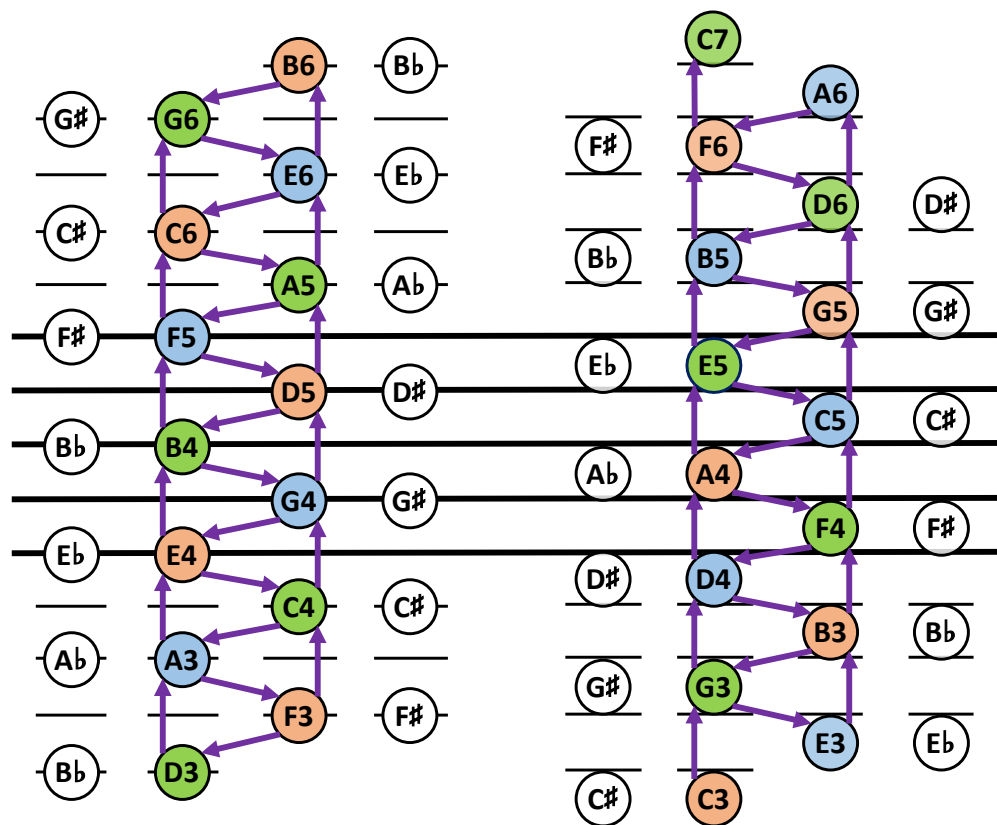


Figure 11: Fingering chart for inverted 5th dyad scale in C major

This score shows an inverted 5th dyad scale played over the range of a 56 key instrument.

Score 3: Score and tablature for inverted 5th dyad scale in C major

Score 3: Score and tablature for inverted 5th dyad scale in C major

The score consists of six staves, each containing two measures. The notes are written on a five-line staff with a treble clef. The chord symbols above the notes are:

- Staff 1: F3/I5([F3]:C3), G3/I5(D3:[G3])
- Staff 2: A3m/I5([A3]:E3), B3d/I5(F3:[B3]), C4/I5([C4]:G3), D4m/I5(A3:[D4])
- Staff 3: E4m/I5([E4]:B3), F4/I5(C4:[F4]), G4/I5([G4]:D4), A4m/I5(E4:[A4]), B4d/I5([B4]:F4), C5/I5(G4:[C5])
- Staff 4: D5m/I5([D5]:A4), E5m/I5(B4:[E5]), F5/I5([F5]:C5), G5/I5(D5:[G5]), A5m/I5([A5]:E5), B5d/I5(F5:[B5])
- Staff 5: C6/I5([C6]:G5), D6m/I5(A5:[D6]), E6m/I5([E6]:B5), F6/I5(C6:[F6]), G6/I5([G6]:D6)
- Staff 6: A6m/I5(E6:[A6]), B6d/I5([B6]:F6), C7/I5(G6:[C7])

Once you can play scales over 2 octaves, try starting the scales at C, D, G, and A to hear Ionian, Dorian, Mixolydian and Aeolian scales, respectively.

PLAY INVERTED 3RD DYAD SCALES IN DIFFERENT KEYS

A lot of traditional music is in key signatures ranging from 1 flat to 3 sharps. The following scores and tablature show one octave of Ionian dyad scales using each of these 5 key signatures.

The first 2 chords of the C scale and the first chord of the D scale are written as triads because the lowest notes are not available on 48-key instruments. Those players should play dyads with the higher inverted 5th notes. 56-key players can play the inverted 3rd or 5th dyads, or the triads.

Playing sharps and flats doesn't change the fingering patterns except to move your fingers to the accidentals instead of the natural notes. Practice the scales starting with the notes in the scores below and then extend them up and down.

Score 4: Inverted 3rd dyads over 1 octave in 5 key signatures

Key of F

Key of F musical score showing inverted 3rd dyads for scales F, G, A, B, C, D, E, and F. The notes are written on a five-line staff with a treble clef and a key signature of one flat (Bb). The chords are labeled as follows:

- F4/I3(A3:[F4])
- G4m/I3([G4]:Bb3)
- A4m/I3(C4:[A4])
- Bb4/I3([Bb4]:D4)
- C5/I3(E4:[C5])
- D5m/I3([D5]:F4)
- E5d/I3(G4:[E5])
- F5/I3([F5]:A4)

Key of C

Key of C musical score showing inverted 3rd dyads for scales C, D, E, F, G, A, B, and C. The notes are written on a five-line staff with a treble clef and a key signature of no sharps or flats. The chords are labeled as follows:

- C4/1([C4]:G3E3)
- D4m/1(A3F3:[D4])
- E4m/I3([E4]:G3)
- F4/I3(A3:[F4])
- G4/I3([G4]:B3)
- A4m/I3(C4:[A4])
- B4d/I3([B4]:D4)
- C5/I3(E4:[C5])

Key of G

Key of G musical score showing inverted 3rd dyads for scales G, A, B, C, D, E, F, and G. The notes are written on a five-line staff with a treble clef and a key signature of one sharp (F#). The chords are labeled as follows:

- G4/I3([G4]:B3)
- A4m/I3(C4:[A4])
- B4m/I3([B4]:D4)
- C5/I3(E4:[C5])
- D5/I3([D5]:F#4)
- E5m/I3(G4:[E5])
- F#5d/I3([F#5]:A4)
- G5/I3(B4:[G5])

The A scale covers 2 octaves because 56-key instruments can play 4 inverted 3rd dyads below the lowest that can be played on 48-key instruments. 46-key players can play inverted 5ths with the C#4m and D4 chords.

Key of D

Key of D chords:

- D4/1 (A3F#3:[D4])
- E4m/I3([E4]:G3)
- F#4m/I3(A3:[F#4])
- G4/I3([G4]:B3)
- A4/I3(C#4:[A4])
- B4m/I3([B4]:D4)
- C#5d/I3(E4:[C#5])
- D5m/I3([D5]:F4)

Key of A

Key of A chords:

- A3/I3([A3]:C#3)
- B3m/I3(D3:[B3])
- C#4m/1([C#4]:G#3E3)
- D4/1 (A3F#3:[D4])
- E4/I3([E4]:G#3)
- F#4m/I3(A3:[F#4])
- G#4d/I3([G#4]:B3)
- A4m/I3(C4:[A4])
- A4m/I3(C4:[A4])
- B4m/I3([B4]:D4)
- C#5m/I3(E4:[C#5])
- D5/I3([D5]:F#4)
- E5/I3(G#4:[E5])
- F#5m/I3([F#5]:A4)
- G#5d/I3(B4:[G#5])
- A5m/I3([A5]:C5)

PLAY DA SLOCKIT LIGHT WITH DYAD CHORDS

Play dyad chords with [Da Slockit Light](#). All the dyads are inverted 3rds except for the D4 chord, which has to be played with an inverted 5th instead of inverted 3rd on 48-key instruments.

Arrangement 2: Da Slockit Light with dyad chords

The musical score is written in 4/4 time and the key of D major (two sharps). It consists of six systems of music, each with a melody line and a bass line. The chords are labeled as follows:

- System 1: D4/I5(A3:[D4]), D4/I5(A3:[D4]), G4/I3([G4]:B3), A4/I3(C#4:[A4])
- System 2: D4/I5(A3:[D4]), D5/I3([D5]:F#4), G4/I3([G4]:B3), A4/I3(C#4:[A4]), D4/I5(A3:[D4]), D4/I5(A3:[D4])
- System 3: D4/I5(A3:[D4]), A4/I3(C#4:[A4]), B4m/I3([B4]:D4), A4/I3(C#4:[A4]), D4/I5(A3:[D4]), B4m/I3([B4]:D4), A4/I3(C#4:[A4])
- System 4: D4/I5(A3:[D4]), A4/I3(C#4:[A4]), G4/I3([G4]:B3), D4/I5(A3:[D4]), G4/I3([G4]:B3), A4/I3(C#4:[A4]), D5/I3([D5]:F#4)
- System 5: D4/I5(A3:[D4]), A4/I3(C#4:[A4]), B4m/I3([B4]:D4), G4/I3([G4]:B3), G4/I3([G4]:B3), G4/I3([G4]:B3), A4/I3(C#4:[A4])
- System 6: D4/I5(A3:[D4]), A4/I3(C#4:[A4]), B4m/I3([B4]:D4), G4/I3([G4]:B3), A4/I3(C#4:[A4]), D4/I5(A3:[D4])

PLAY TUNES WITH DYADS

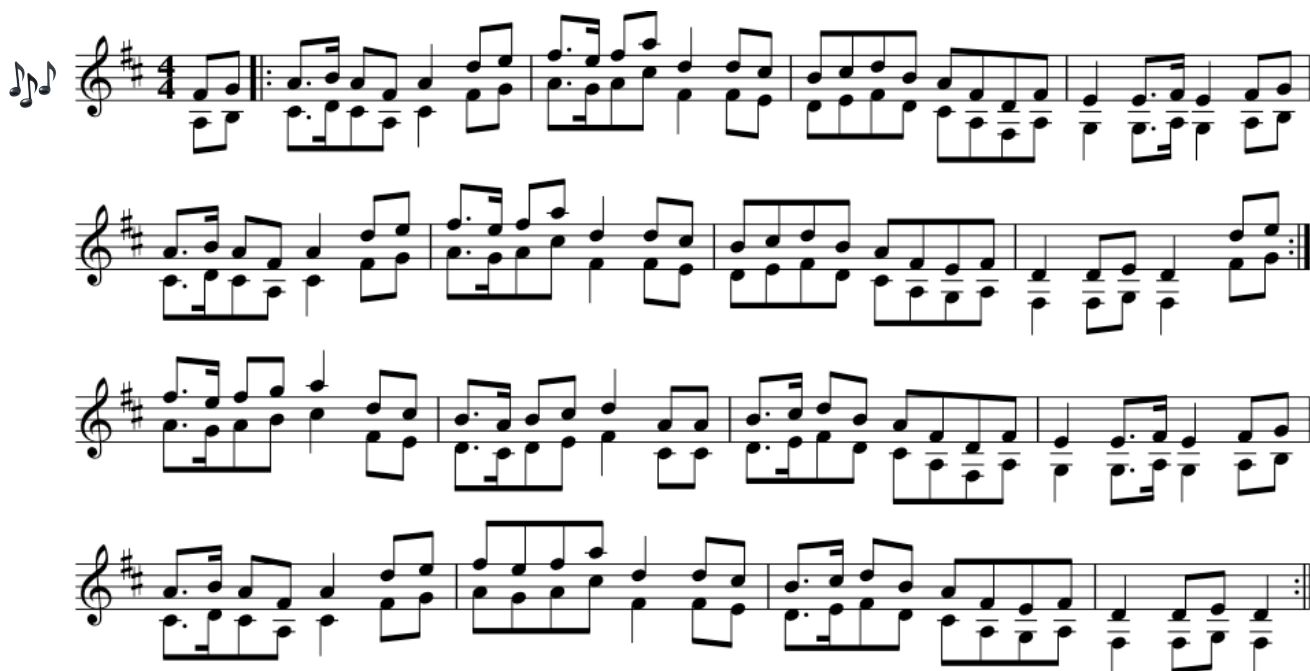
Playing tunes slowly using dyads with every note is a good break and more engaging than just playing scales. It helps with rhythm and you get to hear how the different major and minor dyads sound in the context of the music. You will hear that sometimes the dyads sound good, and sometimes they don't, and it's instructive to explore what you can do about that.

The best way to do this is to play a tune you know well from memory and work out the dyad progressions one note at a time. Do this with a number of tunes and it will become straightforward.

It's worthwhile coming back to playing tunes with dyads occasionally even after you gain confidence with triad chords.

Here is a score for a tune using parallel inverted 3rd dyads. If you are fluent reading music, this may be of assistance to you. A version of this tune is available on YouTube at [Bonaparte Crossing the Rhine](#).

Arrangement 3: Bonaparte Crossing the Rhine with inverted 3rd dyads



TRIADS AND VOICINGS

Chapters so far have shown playing with open 5ths, inverted 3rds, and inverted 5ths. This chapter begins with examples of different voicings you can obtain with triads, shows how to find the notes you need to construct the chords, and shows how to play scales of 1st and 2nd inversion triad chords.

The score below shows 10 voicings of a G drone and chords in a single octave, starting with a G3 and adding dyad and triad chords until reaching G4/2. With every chord offering many possible voicings, you can construct any given progression in many different ways.

Score 5: G drone and chords based in a single octave

This keyboard diagram shows the notes used in the score above.

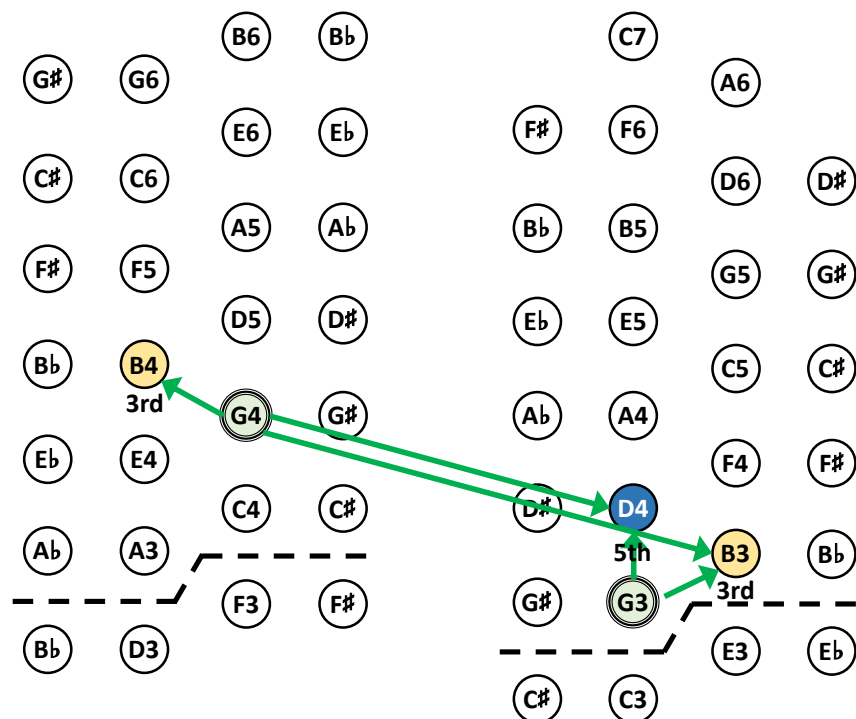


Figure 12: Buttons for playing root position and inverted G chords in one octave

CHORD PATTERNS WITH ROOT POSITION AND INVERTED 3RDS AND 5THS

These diagrams show the different patterns for locating the notes of root position and inverted chords, based on where the root notes are on the keyboard. Root position chords make root-3rd-5th triangles on each side. Inverted chords use notes on both sides of the instrument.

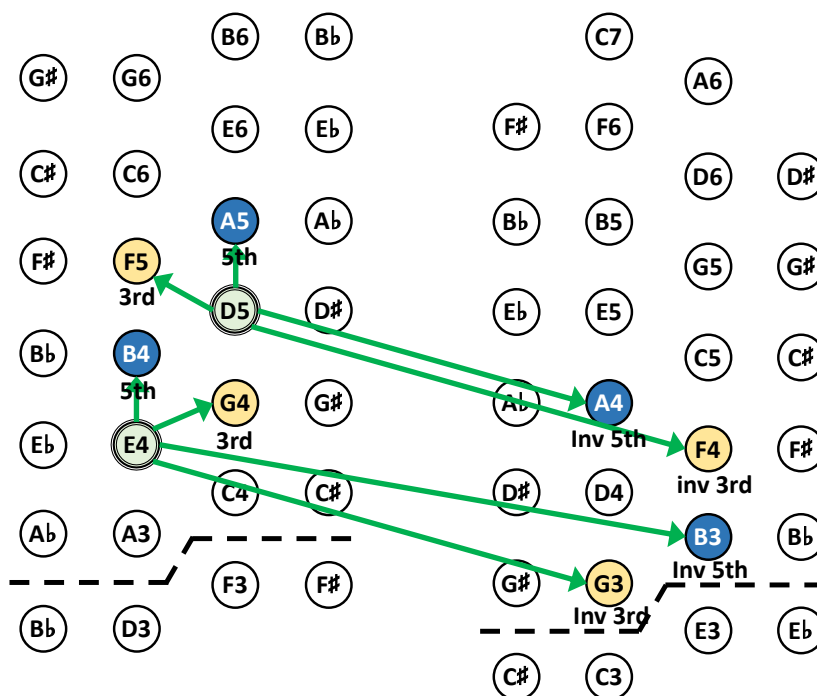


Figure 13: Root position and inverted 3rd and 5th button locations when roots are on the left

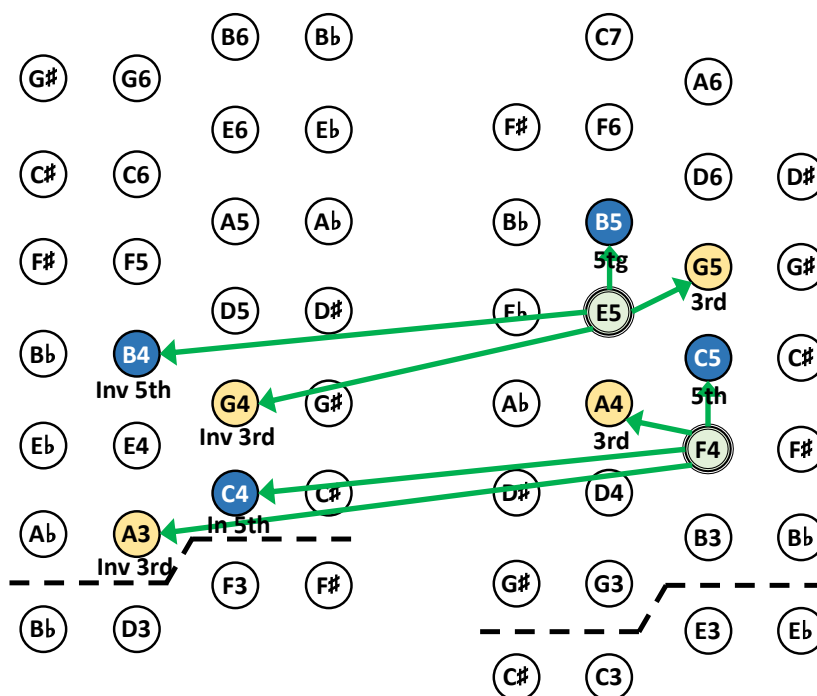
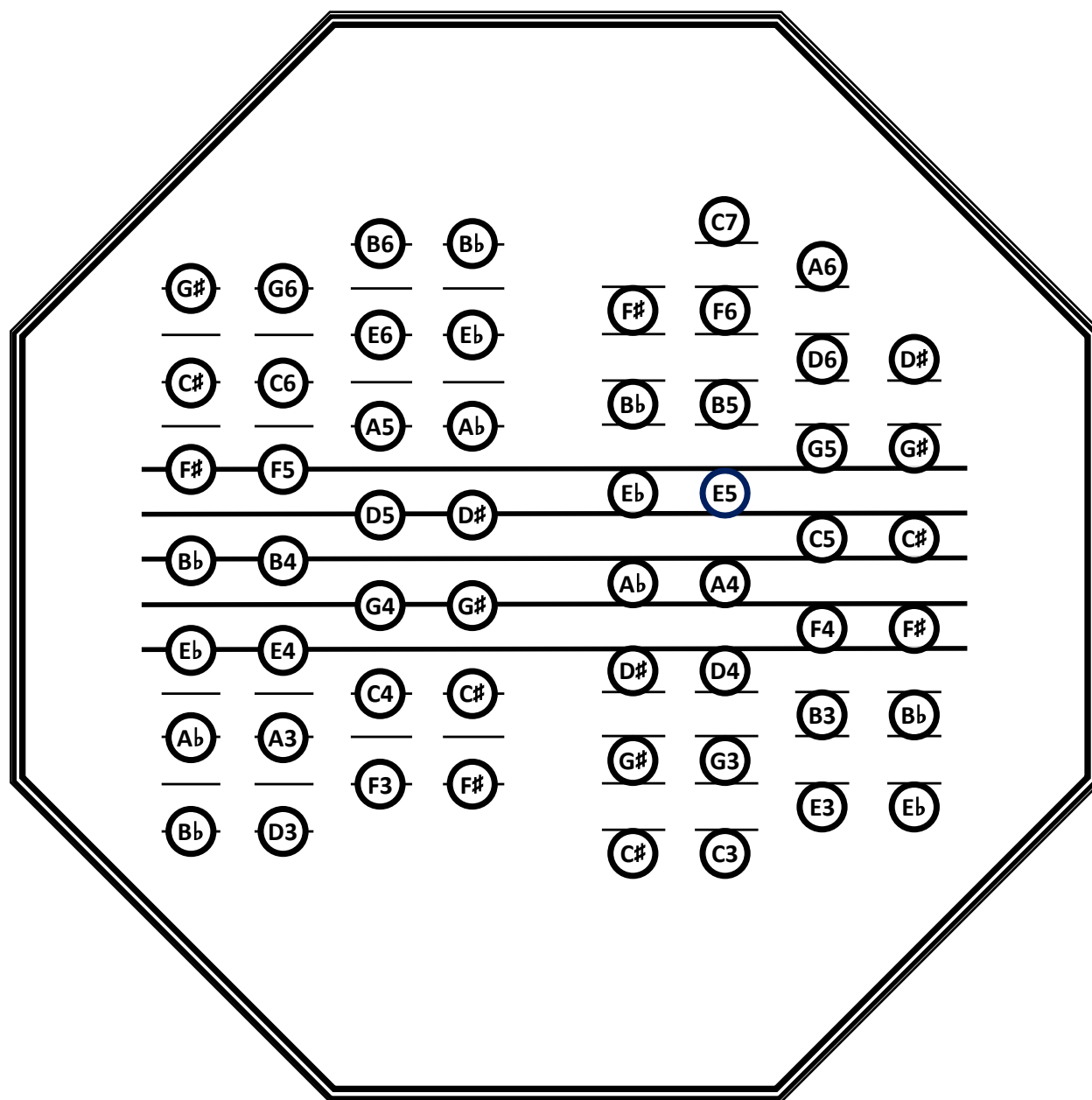


Figure 14: Root position and inverted 3rd and 5th button locations when roots are on the right



1ST INVERSION TRIAD FINGERING PATTERNS

This figure shows how 1st inversion triad patterns change based on the location of the root note of the chord.

You can think of the patterns for 1st inversions as variations of playing root position chords. For instance, you can think of the C5/1 chord in the diagram, (E4G4:[C5]), as coming from a root position C4 chord with the C4 moved up an octave to C5. Equivalently, you can think of playing a root position C5 chord and move the E5 and G5 notes each down an octave.

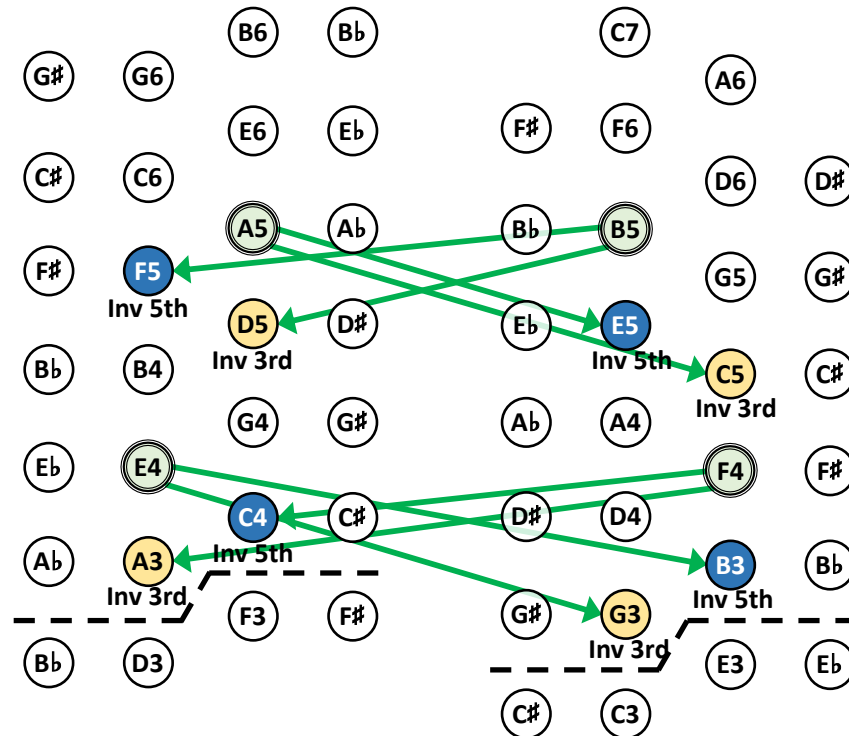


Figure 15: Fingering pattern for 1st inversion chords

As stated earlier, there are four rules for locating the notes of inverted intervals based on the locations of their roots:

Root Note on Left

- Inverted 5th is on the same row on the right
- Inverted 3rd is on the opposite row on the right

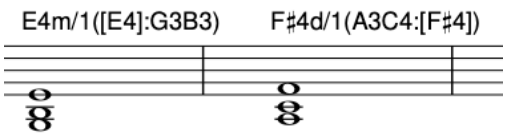
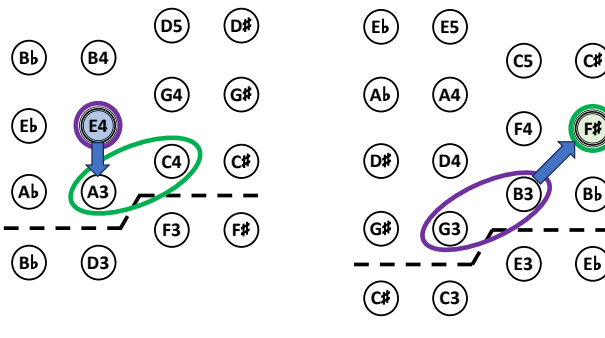
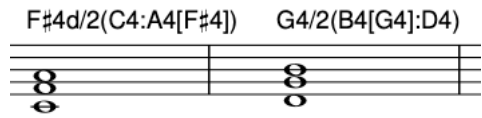
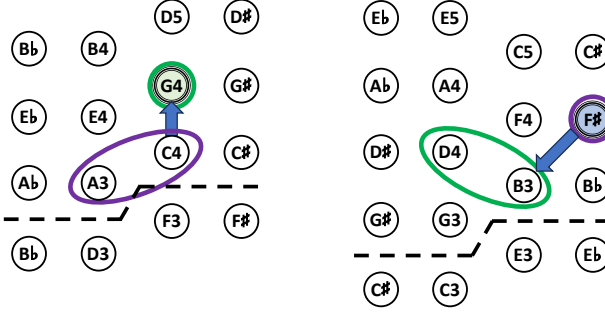
Root Note on Right

- Inverted 5th is on the opposite row on the left
- Inverted 3rd is on the same row on the left

The following score shows a scale of 1st inversion chords in G, starting from a G3/I5, and going up to G5/1.

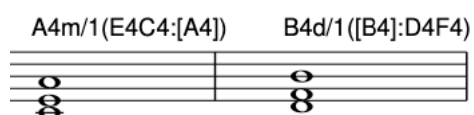
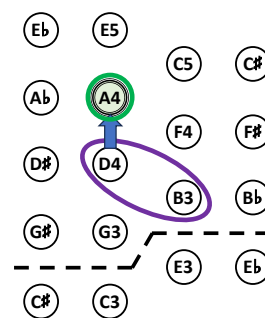
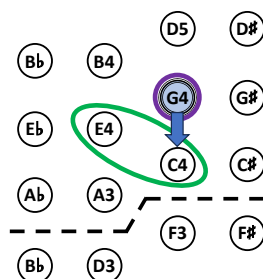
Score 6: Scale of 1st Inversion Triads

The table below shows the 4 patterns for transitioning from one 1st inversion chord to another when playing a scale, and then shows a 5th pattern that repeats the 1st. The table starts on E3m/1, which is the lowest 1st inversion chord you can play on a 48 key instrument, and goes up to C5/1.

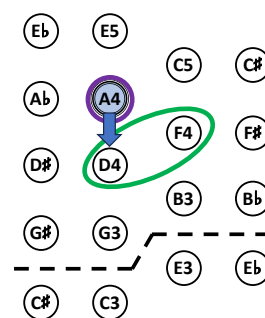
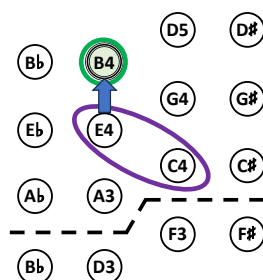
 Starting on ([E4]:G3B3) Left: Root goes down a 5th and adds the 3rd Right: High key goes up a 5th to root End on (A3C4:[F#4])	
 Starting on (A3C4:[F#4]) Left: High key goes up a 5th to root Right: Root goes down a 5th and adds the 3rd End on ([G4]:D4B3)	



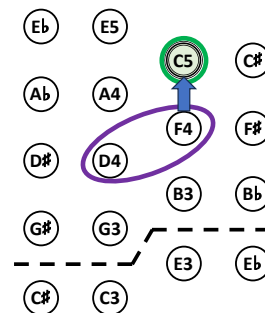
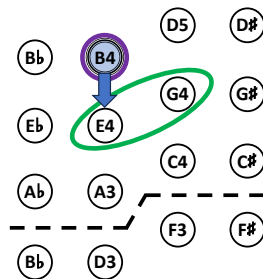
Starting on ([G4]:D4B3)
 Left: Root goes down a 5th and adds the 3rd
 Right: High key goes up a 5th to root
 End on (E4C4:[A4])

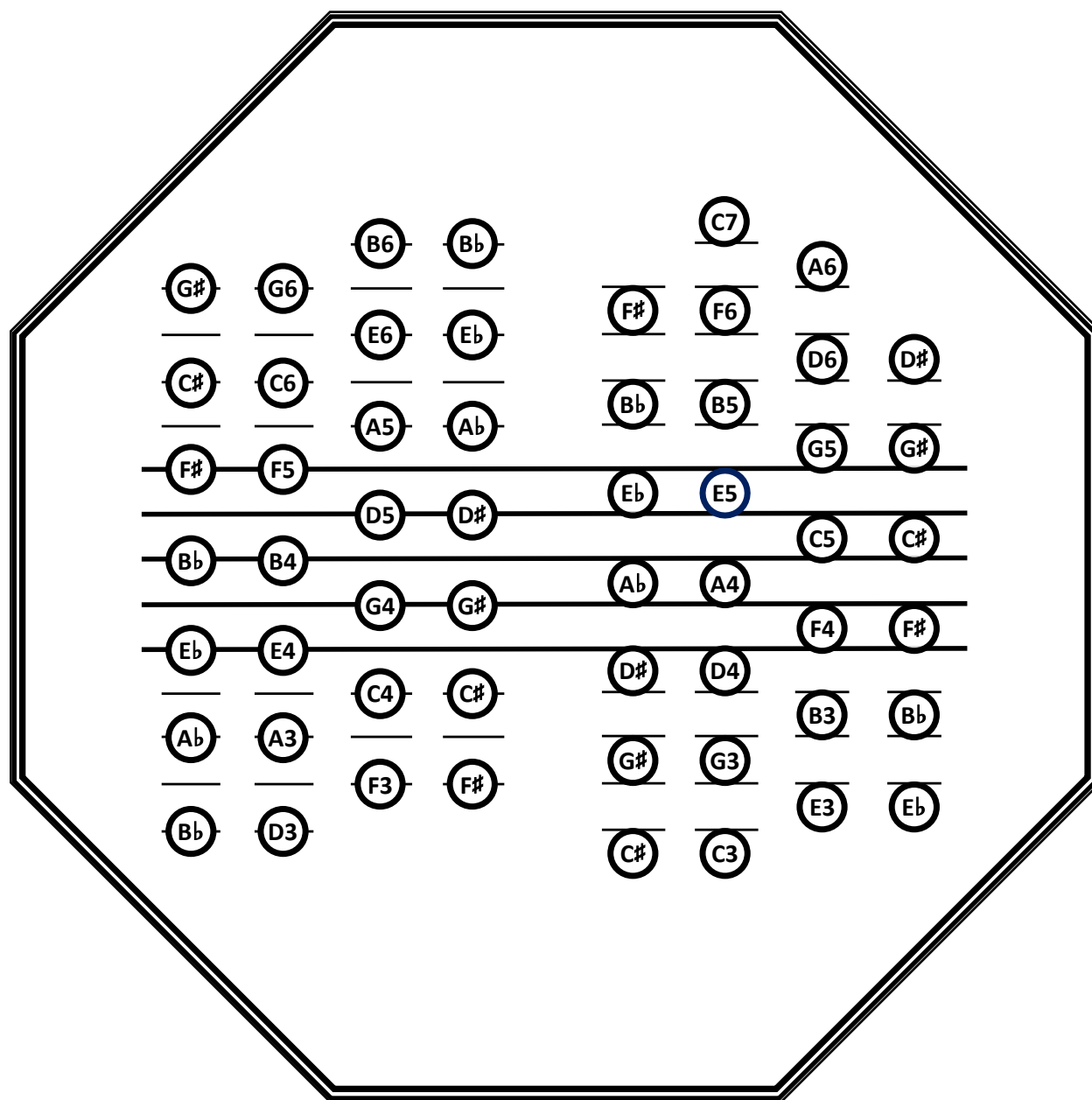


Starting on (E4C4:[A4])
 Left: High key goes up a 5th to root
 Right: Root goes down a 5th and adds the 3rd
 End on ([B4]:D4F4)



Starting on ([B4]:D4F4)
 Left: Root goes down a 5th and adds the 3rd
 Right: High key goes up a 5th to root
 End on (E4G4:[C5])





2ND INVERSION TRIAD FINGERING PATTERNS

2nd inversion chords put the inverted 5th on the opposite side of the instrument from the root and 3rd. The figure below shows the 4 different patterns for playing the chords based on the location of the root note.

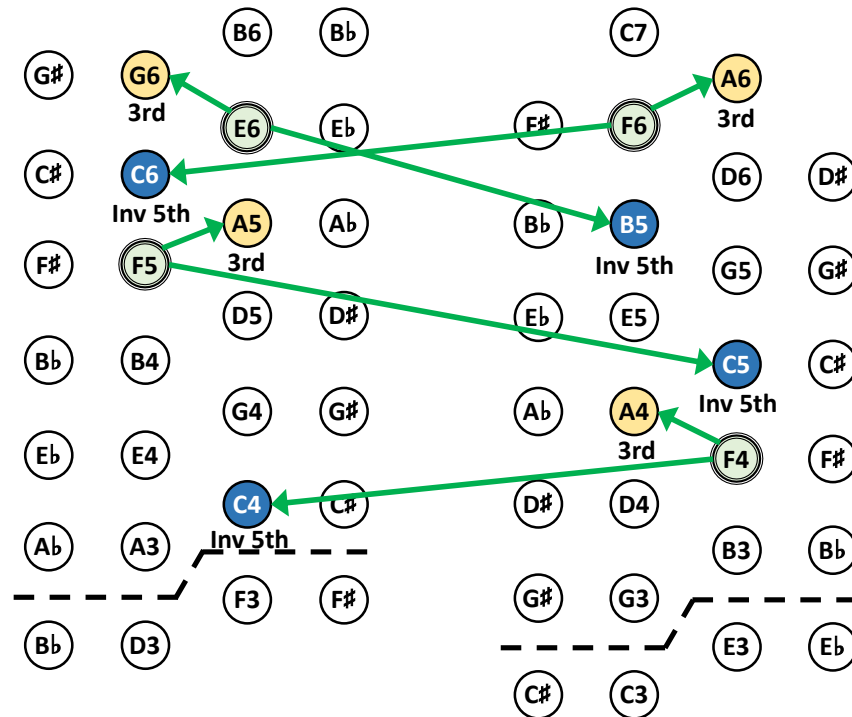


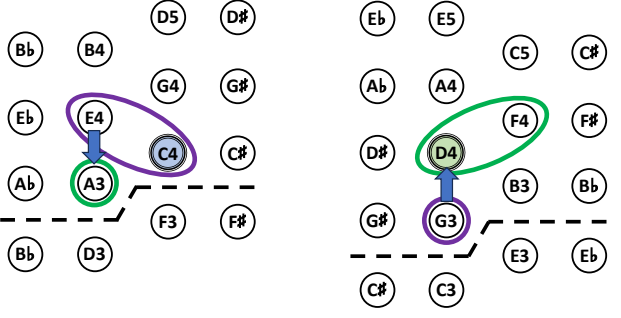
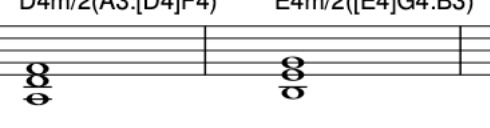
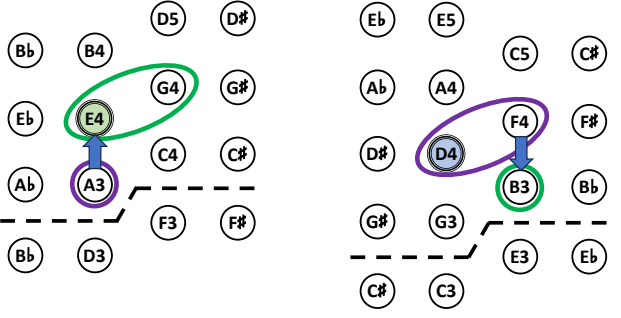
Figure 16: Fingering pattern for 2nd inversion chords

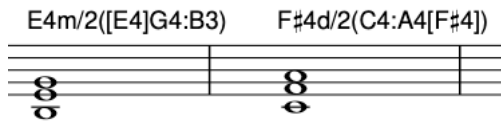
Rules for locating the notes of 2nd inversion chords are most easily learned as variations of the root position or 1st inversion chord patterns. You can think of 2nd inversion chords as root position chords with the 5th dropped an octave or as 1st inversion chords with the 3rd raised an octave. Use whichever way of thinking works best for you.

The following score shows a scale of 2nd inversion chords in G, starting from a G3/2, and going up to G5/2.

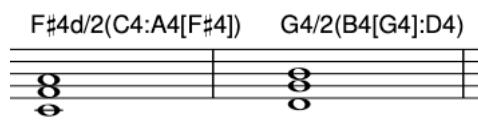
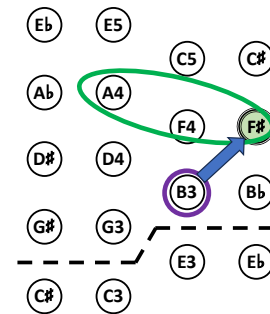
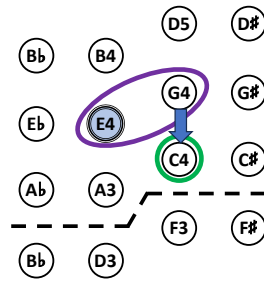
Score 7: Scale of 2nd Inversion Triads

The table below shows the 4 patterns for transitioning from one 2nd inversion chord to another when playing a scale, and then shows a 5th pattern that repeats the 1st. The table starts on C4/2, which is the lowest 2nd inversion chord you can play on a 48 key instrument, and goes up to A4m/2.

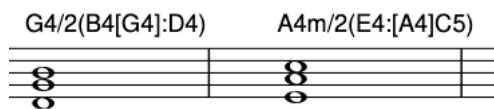
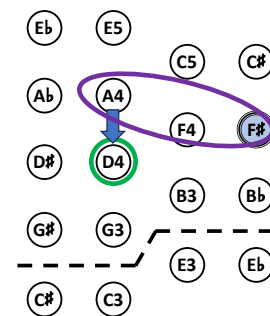
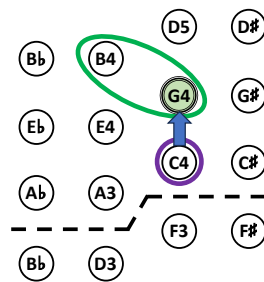
 Starting on (E4[C4]:G3) Left: High key goes down a 5th Right: Single key goes up a 5th to root and adds the 3rd End on (A3:[D4]F4)	
 Starting on (A3:[D4]F4) Left: Single key goes up a 5th to root and adds the 3rd Right: High key goes down a 5th End on ([E4]G4:B3)	



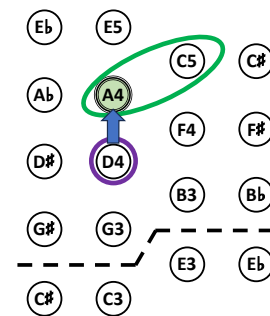
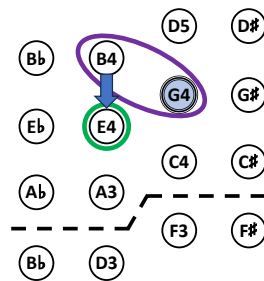
Starting on ([G4]:B3)
 Left: High key goes down a 5th
 Right: Single key goes up a 5th to root
 and adds the 3rd
 End on (C4:A4[F#4])

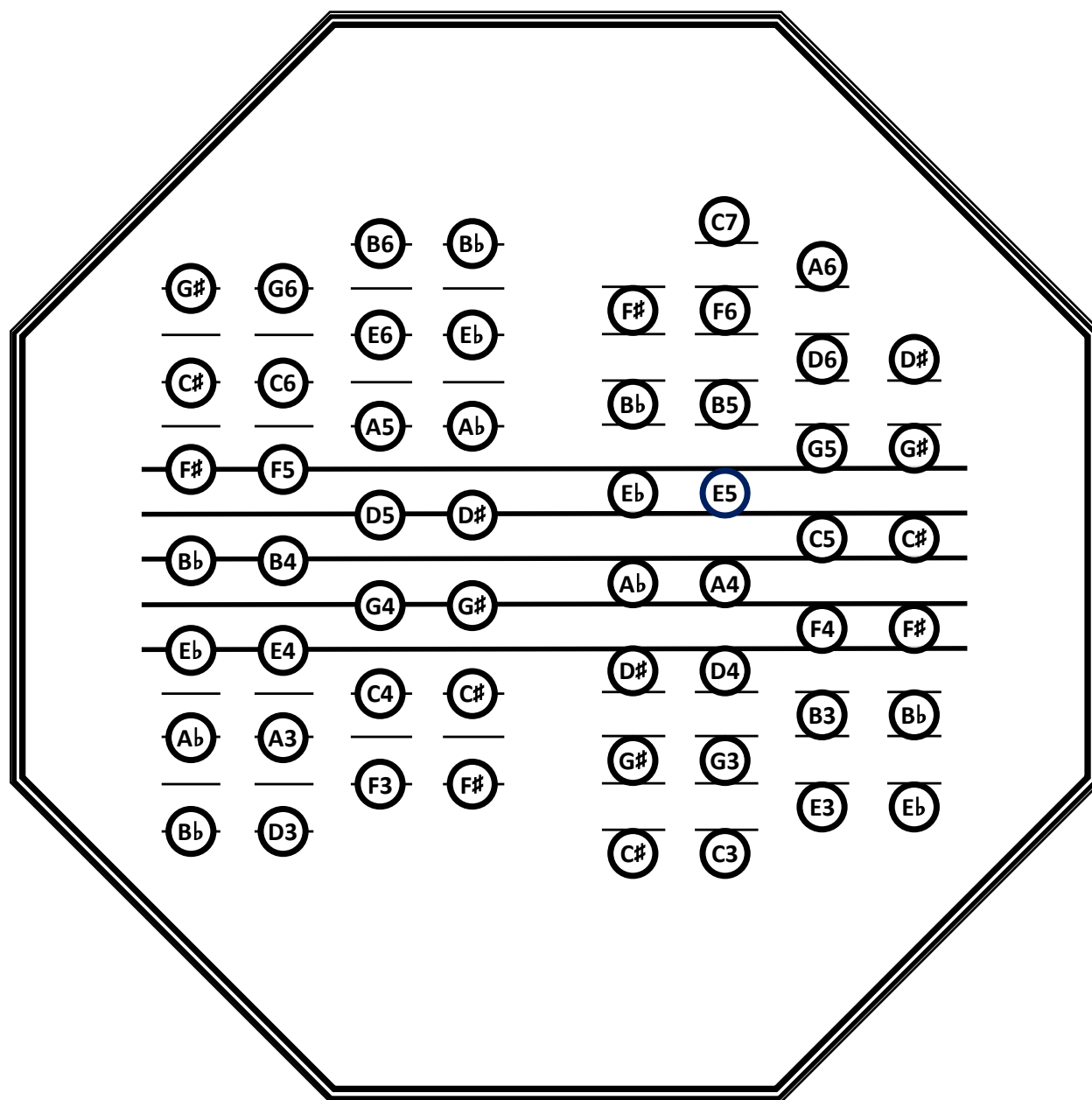


Starting on (C4:A4[F#4])
 Left: Single key goes up a 5th to root
 and adds the 3rd
 Right: High key goes down a 5th
 End on (B4[G4]:D4)



Starting on (B4[G4]:D4)
 Left: High key goes down a 5th
 Right: Single key goes up a 5th to root
 and adds the 3rd
 End on (E4:[A4]C5)





EXPLORE AND PLAY MUSIC

This chapter presents a number of arrangements of several tunes in the 4 common modes. The arrangements include a mixture of voicings and occasional extra notes and are intended to help you become familiar enough with the different ways that chords can be played that it feels natural to explore and try things on the fly.

Once you have begun working on an arrangement or two in this chapter, go back to practice 1st and 2nd inversion chord scales and go ahead to the following chapter and try working on additional exercises. Change things out between tunes and exercises fairly often. The best way to develop your skills and stay motivated is by mixing things up and coming at the learning process from different directions.

The tunes and arrangements in this chapter cover only a few musical styles and rhythmic patterns. Bring in any other music that appeals to you and explore what you like. Think of the arrangements here as ideas for you to try out and see what you can do with them.

Whether a chord progression sounds good or not depends as much or more on its rhythmic feel as it does on the notes themselves, so play with tracks as soon as you are able. See the chapter on Essential Technology if you don't already have this capability.

Most importantly, listen to other players whose style you like, try to figure out what they are doing, and work towards being able to play in a similar manner.

PLAY CHORDS WITH FANNY POWER – G IONIAN

[Fanny Power](#) is in G Ionian and uses G, C, and D, which are the I, IV, and V chords.

	I		ii		iii	IV		V		vi		vii°	I
G Ionian (#)	G		Am		Bm	C		D		Em		F#°	G

Fanny Power - G Ionian			
G	C	D	D
G	C	D	G
D	G	C	D
G	D	G	G

Fanny Power - G Ionian			
I	IV	V	V
I	IV	V	I
V	I	IV	V
I	V	I	I

The first arrangement is in the range of 48 keys.

Arrangement 4: Fanny Power - dyads for 48 keys

The musical score is written for a single instrument, likely guitar, in G major (one sharp) and 3/4 time. It consists of four systems of music. Each system has a melody line and a bass line. The bass line features dyads (two-note chords) with labels such as G3/P3(-:[G3]B3), C4/I5([C4]:G3), D4/I5(A3:[D4]), G3/P5(-:[G3]D4), and D4/I5(A3:[D4]). The melody line includes various rhythmic patterns and rests. The score is divided into two main sections by a double bar line, with first and second endings marked at the end of the second section.

This is an arrangement of low dyads for 56 keys.

Arrangement 5: Fanny Power - low dyads

The musical score is arranged in four systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and repeat signs. Chord labels are provided for each measure, indicating the harmonic structure. The first system contains four measures with labels: G3/I5(D3:[G3]), C4/I5([C4]:G3), D3/P3([D3]F#3:-), and D3/P3([D3]F#3:-). The second system contains five measures, with the last two measures marked with first and second endings. The third system contains four measures with labels: D3/P3([D3]F#3:-), G3/I5(D3:[G3]), C3/P3(-:[C3]E3), and D3/P3([D3]F#3:-). The fourth system contains five measures, with the last two measures also marked with first and second endings.

System 1:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: C4/I5([C4]:G3)
- Measure 3: D3/P3([D3]F#3:-)
- Measure 4: D3/P3([D3]F#3:-)

System 2:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: C4/I5([C4]:G3)
- Measure 3: D3/P5([D3]A3:-)
- Measure 4: 1. G3/I5(D3:[G3])
- Measure 5: 2. G3/I5(D3:[G3])

System 3:

- Measure 1: D3/P3([D3]F#3:-)
- Measure 2: G3/I5(D3:[G3])
- Measure 3: C3/P3(-:[C3]E3)
- Measure 4: D3/P3([D3]F#3:-)

System 4:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: D3/P3([D3]F#3:-)
- Measure 3: G3/I5(D3:[G3])
- Measure 4: 1. G3/I5(D3:[G3])
- Measure 5: 2. G3/I5(D3:[G3])

This arrangement adds rhythmic patterns to the chords to complement the flow of the melody.

Arrangement 6: Fanny Power - chords 2 for 56 keys

The image displays a musical score for 'Fanny Power', specifically 'chords 2 for 56 keys'. It consists of four systems of music, each with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various chords and rhythmic patterns, with some measures featuring first and second endings.

System 1:

- Measure 1: G3/5(D3:[G3])
- Measure 2: B3m/13(D3:[B3])
- Measure 3: C4/13([C4]:E3)
- Measure 4: D3/P5([D3]A3:-)
- Measure 5: E3m/P5(-:[E3]B3)
- Measure 6: D3/P3([D3]F#3:-)

System 2:

- Measure 1: G3/5(D3:[G3])
- Measure 2: B3m/13(D3:[B3])
- Measure 3: C4/13([C4]:E3)
- Measure 4: D3/P5([D3]A3:-)
- Measure 5: E3m/P5(-:[E3]B3)
- Measure 6: D3/P3([D3]F#3:-)
- Measure 7: G3/5(D3:[G3]) (First Ending)
- Measure 8: G3/5(D3:[G3]) (Second Ending)

System 3:

- Measure 1: G4/13([G4]:B3)
- Measure 2: G4/13([G4]:B3)
- Measure 3: G3/2(D3:[G3]B3)
- Measure 4: B3m/P3(-:D4[B3])
- Measure 5: C4/2(E4[C4]:G3)
- Measure 6: C4/2(E4[C4]:G3)
- Measure 7: D3/P3([D3]F#3:-)
- Measure 8: E3/P5(-:[E3]B3)

System 4:

- Measure 1: G4/1([G4]:D4B3)
- Measure 2: D4/2(A3:[D4]F#4)
- Measure 3: G3/2(D3:[G3]B3)
- Measure 4: G3/2(D3:[G3]B3) (First Ending)
- Measure 5: G3/2(D3:[G3]B3) (Second Ending)

This arrangement is for 48 keys.

Arrangement 7: Fanny Power - chords 3 for 48 keys

The image displays a musical score for 'Fanny Power', specifically 'chords 3 for 48 keys'. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/4. The score includes various chords and their 48-key transpositions, such as G3, C4/I5([C4]:G3), D4/I5(A3:[D4]), G4/I5([G4]:D4), B3m/P3(-:D4[B3]), D4/I5(A3:[D4]), G3/P5(-:[G3]D4), C4/I5([C4]:G3), D4/I5(A3:[D4]), B3m/P3(-:D4[B3]), D4/I5(A3:[D4]), G4/I5([G4]:D4B3), B3m/P3(-:D4[B3]), D4/I5(A3:[D4]), E4/I5([E4]:B3), G4/I5([G4]:D4B3), C4/2(E4[C4]:G3), D4/I5(A3:[D4]), G4/I5([G4]:D4), G3/P5(-:[G3]D4), D4/2(A3:[D4]F#4), G4/I5([G4]:D4), G3/P5(-:[G3]D4), and G3/P5(-:[G3]D4). The score is divided into two main sections, each with a first and second ending. The first section ends with a double bar line and a repeat sign. The second section ends with a double bar line and a repeat sign.

PLAY CHORDS WITH DA SLOCKIT LIGHT – D IONIAN

[Da Slockit Light](#) is in D Ionian and uses D, G, and A, which are the I, IV, V chords.

	I		ii		iii	IV		V		vi		vii°	I
D Ionian (# #)	D		Em		F#m	G		A		Bm		C#°	D

Da Slockit Light - D Ionian				
D	D	G D	G A	
D	D	G A	D	
D A	D A	D	A	
D A	G D	G A	D	
D A	D G	G	G A	
D	A D	G A	D	

Da Slockit Light - D Ionian				
I	I	IV I	IV V	
I	I	IV V	I	
I V	I V	I	V	
I V	IV I	IV V	I	
I V	I IV	IV	IV V	
I	V I	IV V	I	

The first arrangement is suitable for 48-key instruments and uses simple chords with a few different voices.

The second arrangement is for 56-key instruments and uses lower notes and chords. There are several places in this arrangement where chords slide between playing just 5ths or inverted 5ths into playing full chords or 2nd inversions. Play around with those transitions, try the accompaniment with and without those changes. There is no single right way to put arrangements like this together and experimenting to find what you like is key.

The third arrangement is similar to the first but a bit fuller in a few places.

Arrangement 8: Da Slockit Light - simple mixed chords for 48 keys

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of six systems, each with a melody line in the treble clef and a chord line in the bass clef. The chords are labeled with standard notation, including slash notation for complex chords and repeat signs for first and second endings.

System 1:

- Chords: D4/I5(A3:[D4]), D4/I5(A3:[D4]), G3/P3(-:[G3]B3) D4/I5(A3:[D4]), G3(-:[G3]D4B3) A3/P3([A3]C#4:-)

System 2:

- Chords: D4/I5(A3:[D4]), D4/I5(A3:[D4]), G3/P3(-:[G3]B3) A3/P3([A3]C#4:-), D4/I5(A3:[D4]) (first ending), D4/I5(A3:[D4]) (second ending)

System 3:

- Chords: D4/I5(A3:[D4]), A3/P3([A3]C#4:-), D4/I5(A3:[D4]), A3/P3([A3]C#4:-), D4/I5(A3:[D4]), G3/P3(-:[G3]B3), A4/1(E4C#4:[A4])

System 4:

- Chords: D4/I5(A3:[D4]), A3/P3([A3]C#4:-), G3/P3(-:[G3]B3), D4/I5(A3:[D4]), G3(-:[G3]D4B3), A3([A3]E4C#4:-), D4/I5(A3:[D4])

System 5:

- Chords: D4/2(A3:[D4]F#4), A3([A3]E4C#4:-), D4/I5(A3:[D4]), G3/P3(-:[G3]B3), G3/P3(-:[G3]B3), G3/P3(-:[G3]B3), A3/P3([A3]C#4:-)

System 6:

- Chords: D4/I5(A3:[D4]), A3/P3([A3]C#4:-), D4/2(A3:[D4]F#4), G4/2(B4[G4]:D4), A4/1(E4C#4:[A4]), D4/I5(A3:[D4])

Arrangement 9: Da Slockit Light - low chords for 56 keys

The musical score is arranged in six systems, each consisting of a treble staff, a bass staff, and a melody line. The key signature is one sharp (F#) and the time signature is 4/4. The chords and their durations are as follows:

- System 1:**
 - Measure 1: D3/P5([D3]A3:-) (half note)
 - Measure 2: D3/P5 (half note)
 - Measure 3: D3([D3]A3F#3:-) (half note)
 - Measure 4: D3 (half note)
 - Measure 5: G3/I5(D3:[G3]) (half note)
 - Measure 6: D3/P5 (half note)
 - Measure 7: G3/I5 (half note)
 - Measure 8: A3/I5([A3]:E3) (half note)
- System 2:**
 - Measure 1: D3/P5([D3]A3:-) (half note)
 - Measure 2: D3/P5 (half note)
 - Measure 3: D3([D3]A3F#3:-) (half note)
 - Measure 4: D3 (half note)
 - Measure 5: G3/I5(D3:[G3]) (half note)
 - Measure 6: A3/I5 (half note)
 - Measure 7: 1st ending: D3/P5D3/P5 (half note)
 - Measure 8: 2nd ending: D3/P5D3/P5 (half note)
- System 3:**
 - Measure 1: D3([D3]A3F#3:-) (half note)
 - Measure 2: A3/I5([A3]:E3) (half note)
 - Measure 3: D3 (half note)
 - Measure 4: A3/I5 (half note)
 - Measure 5: D3/P5([D3]A3:-) (half note)
 - Measure 6: D3/P5 (half note)
 - Measure 7: A3/1 (half note)
 - Measure 8: A3/1 (half note)
- System 4:**
 - Measure 1: D3([D3]A3F#3:-) (half note)
 - Measure 2: A3/I5 (half note)
 - Measure 3: G3/2(D3:[G3]B3) (half note)
 - Measure 4: D3 (half note)
 - Measure 5: G3/2 (half note)
 - Measure 6: A3/2([A3]C#4:E3) (half note)
 - Measure 7: D3/P5 (half note)
 - Measure 8: D3/P5 (half note)
- System 5:**
 - Measure 1: D3([D3]A3F#3:-) (half note)
 - Measure 2: A3/I5 (half note)
 - Measure 3: D3([D3]A3F#3:-) (half note)
 - Measure 4: G3/2(D3:[G3]B3) (half note)
 - Measure 5: G3/2(D3:[G3]B3) (half note)
 - Measure 6: G3/I5(D3:[G3]) (half note)
 - Measure 7: A3/I5([A3]:E3) (half note)
 - Measure 8: G3/I5(D3:[G3]) (half note)
- System 6:**
 - Measure 1: D3/P5([D3]A3:-) (half note)
 - Measure 2: D3([D3]A3F#3:-) (half note)
 - Measure 3: A3/I5([A3]:E3) (half note)
 - Measure 4: D3/P5([D3]A3:-) (half note)
 - Measure 5: G3/2(D3:[G3]B3) (half note)
 - Measure 6: A3/2([A3]C#4:E3) (half note)
 - Measure 7: D3/P5 (half note)
 - Measure 8: D3/P5 (half note)

This arrangement uses an E major dyad with ([E4]:G#3) at the end of the 3rd bar of the B part to complement the accidental used in the melody to lead into the A in the 4th bar. Does it work?

Arrangement 10: Da Slockit Light - mixed chords for 48 keys

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of six systems, each with a melody line and a chord line. The chords are indicated by text labels below the staff.

System 1: Melody starts with a repeat sign. Chords: D4/I5, D4/I5, D4/2(A3:[D4]F#4), G3/P5(-:[G3]D4) D4/I5, G3/P3, A3/P3.

System 2: Melody continues. Chords: D4/I5, D4/I5, D4/2, D4/2, G3/P3, A3/P3. First ending (1) leads to D4/I5, D4/I5. Second ending (2) leads to D4/I5, G3/P5.

System 3: Melody continues. Chords: D4/I5, A3/P3, D4/I5, A4/I3, D4/I5, D4/I5, E4([E4]:G#3), A4/I3.

System 4: Melody continues. Chords: D4/I5, A3/P3, G3/P3, D4/I5, G3/P3, A3, D4/I5, D4/I5.

System 5: Melody continues. Chords: D4/I5, A3/P3, D4/I5, G3/P3, G3/P3, G3/P3, G3/P3, A3/P3.

System 6: Melody continues. Chords: D4/I5, D4/I5, A3/P3, D4/I5, G3/P3, A3/P3, D4/I5, D4/I5.

PLAY CHORDS WITH BONAPARTE CROSSING THE RHINE – D IONIAN

[Bonaparte Crossing the Rhine](#) is in D Ionian, and uses chords D, G, and A

	I		ii		iii	IV		V		vi		vii°	I
G Ionian (#)	G		Am		Bm	C		D		Em		F#°	G

Bonaparte Crossing the Rhine - D Ionian				
D	D	G	D	A
G	D	G	D	D
D	G	D	G	D
D	D	G	D	D

Bonaparte Crossing the Rhine - D Ionian				
I	I	IV	I	V
IV	I	IV	I	I
I	IV	I	IV	I
I	I	IV	I	I

Arrangement 11: Bonaparte Crossing the Rhine - dyads for 48 keys

The musical score is written for a single instrument, likely a keyboard or guitar, in D major (one sharp) and 4/4 time. It consists of four systems of music. Each system has a melody line (treble clef) and a chord line (bass clef). The chords are labeled with figured bass notation: D4/I5(A3:[D4]), G3/P3(-:[G3]B3), and A3/P3([A3]C#4:-). The melody is a simple, repetitive tune. The chord line provides the harmonic support for the melody.

Arrangement 12: Bonaparte Crossing the Rhine - chords for 48 keys

The image displays a musical score for the piece "Bonaparte Crossing the Rhine", specifically an arrangement showing chords for 48 keys. The score is organized into four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The time signature is 4/4. The melody is written in the treble staff, and the chords are indicated in the bass staff. The chords are labeled with their root position and inversion, and the number of sharps or flats is indicated in the superscript. The first system contains four measures. The second system contains four measures, with a first ending bracket over the last two measures. The third system contains four measures. The fourth system contains four measures, ending with a double bar line. The chords are as follows:

- System 1:
 - Measure 1: D4/2(A3:[D4]F#4)
 - Measure 2: D4/2(A3:[D4]F#4)
 - Measure 3: G4/1([G4]:D4B3)
 - Measure 4: A3/P5([A3]E4:-)
- System 2:
 - Measure 1: D4/2(A3:[D4]F#4)
 - Measure 2: D4/2(A3:[D4]F#4)
 - Measure 3: G4/1([G4]:D4B3)
 - Measure 4: D4/2(A3:[D4]F#4)
- System 3:
 - Measure 1: D4/2(A3:[D4]F#4)
 - Measure 2: G4/1([G4]:D4B3)
 - Measure 3: D4/2(A3:[D4]F#4)
 - Measure 4: A3([A3]E4C#4:-)
- System 4:
 - Measure 1: D4/2(A3:[D4]F#4)
 - Measure 2: D4/2(A3:[D4]F#4)
 - Measure 3: G4/1([G4]:D4B3)
 - Measure 4: D4/2(A3:[D4]F#4)

Arrangement 13: Bonaparte Crossing the Rhine - chords for 56 keys

The image displays a musical score for the piece "Bonaparte Crossing the Rhine", specifically an arrangement for 56 keys. The score is organized into four systems, each consisting of a treble and bass staff. The key signature is D major (two sharps). The time signature is 4/4. The melody is written in the treble staff, and the chords are indicated in the bass staff. The chords are labeled with their root, quality, and inversion, and are provided for 56 keys (all 12 major and minor keys, plus their enharmonic equivalents).

System 1:

- Measure 1: D4/1 (A3F#3:[D4])
- Measure 2: D4/1 (A3F#3:[D4])
- Measure 3: G4/1 ([G4]:D4B3)
- Measure 4: A3/2 ([A3]C#4:E3)

System 2:

- Measure 1: D4/1 (A3F#3:[D4])
- Measure 2: D4/1 (A3F#3:[D4])
- Measure 3: G4/1 ([G4]:D4B3)
- Measure 4: D4/1 (A3F#3:[D4])
- Measure 5: D3 ([D3]A3F#3:-)

System 3:

- Measure 1: D4/1 (A3F#3:[D4])
- Measure 2: G4/1 ([G4]:D4B3)
- Measure 3: D4/1 (A3F#3:[D4])
- Measure 4: G4/1 ([G4]:D4B3)
- Measure 5: A3/2 ([A3]C#4:E3)

System 4:

- Measure 1: D4/1 (A3F#3:[D4])
- Measure 2: D4/1 (A3F#3:[D4])
- Measure 3: G4/1 ([G4]:D4B3)
- Measure 4: D4/1 (A3F#3:[D4])

This more complex arrangement offers several places where you can hold some notes while changing others.

Arrangement 14: Bonaparte Crossing the Rhine – low chords for 56 keys

The musical score is presented in four systems, each with a treble and bass staff. The key signature is D major (two sharps). The time signature is 4/4. The score includes various chord labels and fingering numbers.

System 1:

- Measure 1: Treble staff has a whole note D4. Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 2: Treble staff has a whole note D4. Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 3: Treble staff has a whole note D4. Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 4: Treble staff has a whole note D4. Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 5: Treble staff has a whole note D4. Bass staff has a whole note chord G3/I5(D3:[G3]).
- Measure 6: Treble staff has a whole note D4. Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 7: Treble staff has a whole note D4. Bass staff has a whole note chord A3/1([A3]:C#3E3).

System 2:

- Measure 1: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).
- Measure 2: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 3: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 4: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord G3/I5(D3:[G3]).
- Measure 5: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 6: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 7: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).

System 3:

- Measure 1: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).
- Measure 2: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord G3/2(D3:[G3]B3).
- Measure 3: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord G3/2(D3:[G3]B3).
- Measure 4: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 5: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord A3/1([A3]:C#3E3).

System 4:

- Measure 1: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).
- Measure 2: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P5([D3]A3:-).
- Measure 3: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).
- Measure 4: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord G3/P3(-:[G3]B3).
- Measure 5: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).
- Measure 6: Treble staff has a whole note D3/P3([D3]F#3:-). Bass staff has a whole note chord D3/P3([D3]F#3:-).

PLAY CHORDS WITH FISHER'S HORNPIPE – D IONIAN

[Fishers Hornpipe](#) is in D Ionian and uses D, F#m, G, A, which are the I, iii IV, and V chords.

	I		ii		iii	IV		V		vi		vii°	I
D Ionian (# #)	D		Em		F#m	G		A		Bm		C#°	D

Fisher's Hornpipe - D Ionian				
D	G	D	G	D
D	G	D	G	D
A		D		A
D	G	D	G	D

Fisher's Hornpipe - D Ionian				
I	IV	I	IV	I
I	IV	I	IV	I
V		I		V
I	IV	I	IV	I

Arrangement 15: Fisher's Hornpipe - chords for 48 keys

The musical score for Fisher's Hornpipe in D Ionian is presented in four systems. Each system consists of a treble clef staff with a key signature of two sharps (D major) and a 4/4 time signature. The chords are indicated below the staff, and fingerings are marked with numbers 1, 2, and 3.

System 1:

- Chords: D4/2(A3:[D4]F#4), G4/1([G4]:D4B3), D4/2, G4/1, D4/2, G4/1, D4/2, A4/1(E4C#4:[A4]).

System 2:

- Chords: D4/2(A3:[D4]F#4), G4/1([G4]:D4B3), D4/2, G4/1, D4/2, F#4m/1(A3C#4:[F#4]), D4/2.

System 3:

- Chords: A3([A3]E4C#4:-), D4/15(A3:[D4]), A3, F#4m/1(A3C#4:[F#4]), A3.

System 4:

- Chords: D4/2(A3:[D4]F#4), G4/1([G4]:D4B3), D4/2, G4/1, D4/2, A3, D4/2, D4/15(A3:[D4]).

Since this tune is often played quite quickly, you can use an arrangement like this to keep the fingering simple. Accent the offbeat to add energy to the arrangement.

The D4 button, or D3 if you have a 56-key instrument, could be played as a drone.

Arrangement 16: Fisher's Hornpipe - dyads for 48 keys

The musical score for Arrangement 16: Fisher's Hornpipe - dyads for 48 keys is presented in four systems. Each system consists of a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes various musical notations such as triplets, slurs, and dynamic markings. The accompaniment is composed of dyads (two-note chords) with specific voicings indicated by text labels.

System 1:

- Measure 1: Treble staff has a triplet of eighth notes (D4, E4, F#4). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 2: Treble staff has eighth notes (G4, A4, B4, C5). Bass staff has a dyad G3/P5(-:[G3]D4).
- Measure 3: Treble staff has eighth notes (D5, C5, B4, A4). Bass staff has a dyad D4/I5.
- Measure 4: Treble staff has eighth notes (G4, F#4, E4, D4). Bass staff has a dyad G3/P5.
- Measure 5: Treble staff has eighth notes (C5, B4, A4, G4). Bass staff has a dyad D4/I5.
- Measure 6: Treble staff has eighth notes (F#4, E4, D4, C4). Bass staff has a dyad G3/P5.
- Measure 7: Treble staff has eighth notes (B3, A3, G3, F#3). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 8: Treble staff has a triplet of eighth notes (D4, E4, F#4). Bass staff has a dyad A3/P3([A3]C#4:-).

System 2:

- Measure 1: Treble staff has eighth notes (D4, E4, F#4, G4). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 2: Treble staff has eighth notes (A4, B4, C5, D5). Bass staff has a dyad G3/P5(-:[G3]D4).
- Measure 3: Treble staff has eighth notes (E5, D5, C5, B4). Bass staff has a dyad D4/I5.
- Measure 4: Treble staff has eighth notes (A4, G4, F#4, E4). Bass staff has a dyad G3/P5.
- Measure 5: Treble staff has eighth notes (D5, C5, B4, A4). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 6: Treble staff has eighth notes (G4, F#4, E4, D4). Bass staff has a dyad F#4m/I3(A3:[F#4]).
- Measure 7: Treble staff has eighth notes (C5, B4, A4, G4). Bass staff has a dyad D4/I5.
- Measure 8: Treble staff has a triplet of eighth notes (D4, E4, F#4). Bass staff has a dyad D4/I5.

System 3:

- Measure 1: Treble staff has eighth notes (D4, E4, F#4, G4). Bass staff has a dyad A3/P3([A3]C#4:-).
- Measure 2: Treble staff has eighth notes (A4, B4, C5, D5). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 3: Treble staff has eighth notes (E5, D5, C5, B4). Bass staff has a dyad A3/P3([A3]C#4:-).
- Measure 4: Treble staff has eighth notes (A4, G4, F#4, E4). Bass staff has a dyad F#4m/I3(A3:[F#4]).
- Measure 5: Treble staff has eighth notes (D5, C5, B4, A4). Bass staff has a dyad A3/P3.

System 4:

- Measure 1: Treble staff has eighth notes (D4, E4, F#4, G4). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 2: Treble staff has eighth notes (A4, B4, C5, D5). Bass staff has a dyad G3/P5(-:[G3]D4).
- Measure 3: Treble staff has eighth notes (E5, D5, C5, B4). Bass staff has a dyad D4/I5.
- Measure 4: Treble staff has eighth notes (A4, G4, F#4, E4). Bass staff has a dyad G3/P5.
- Measure 5: Treble staff has eighth notes (D5, C5, B4, A4). Bass staff has a dyad D4/I5(A3:[D4]).
- Measure 6: Treble staff has eighth notes (G4, F#4, E4, D4). Bass staff has a dyad A3/P3([A3]C#4:-).
- Measure 7: Treble staff has eighth notes (C5, B4, A4, G4). Bass staff has a dyad D4/I5.
- Measure 8: Treble staff has a triplet of eighth notes (D4, E4, F#4). Bass staff has a dyad D4/I5.

Arrangement 17: Fisher's Hornpipe - dyads for 56 keys

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a four-staff format, with the top staff being the guitar part and the bottom three staves being the piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score includes a key signature change from D major to C major at the end of the first system. Chord names are written above the piano staves, and chord diagrams are shown below them. The guitar part features a melodic line with a triplet in the first measure of the first system. The piano part provides harmonic support with various chords and textures, including a triplet in the second measure of the second system. The score is divided into four systems, each with a repeat sign at the beginning and end.

System 1:

- Guitar: D3/P3, G3/I5(D3:[G3]), D3/P3, G3/I5, D3/P3, G3/I5, D3/P3, A3/I3([A3]:C#3)
- Piano: D3/P3([D3]F#3:-), G3/I5, D3/P3, G3/I5, D3/P3, G3/I5, D3/P3, A3/I3([A3]:C#3)

System 2:

- Guitar: D3/P3, G3/I5(D3:[G3]), D3/P3, F#3m/P3(A3[F#3]:-), D3/P3
- Piano: D3/P3([D3]F#3:-), G3/I5, D3/P3, F#3m/P3(A3[F#3]:-), D3/P3

System 3:

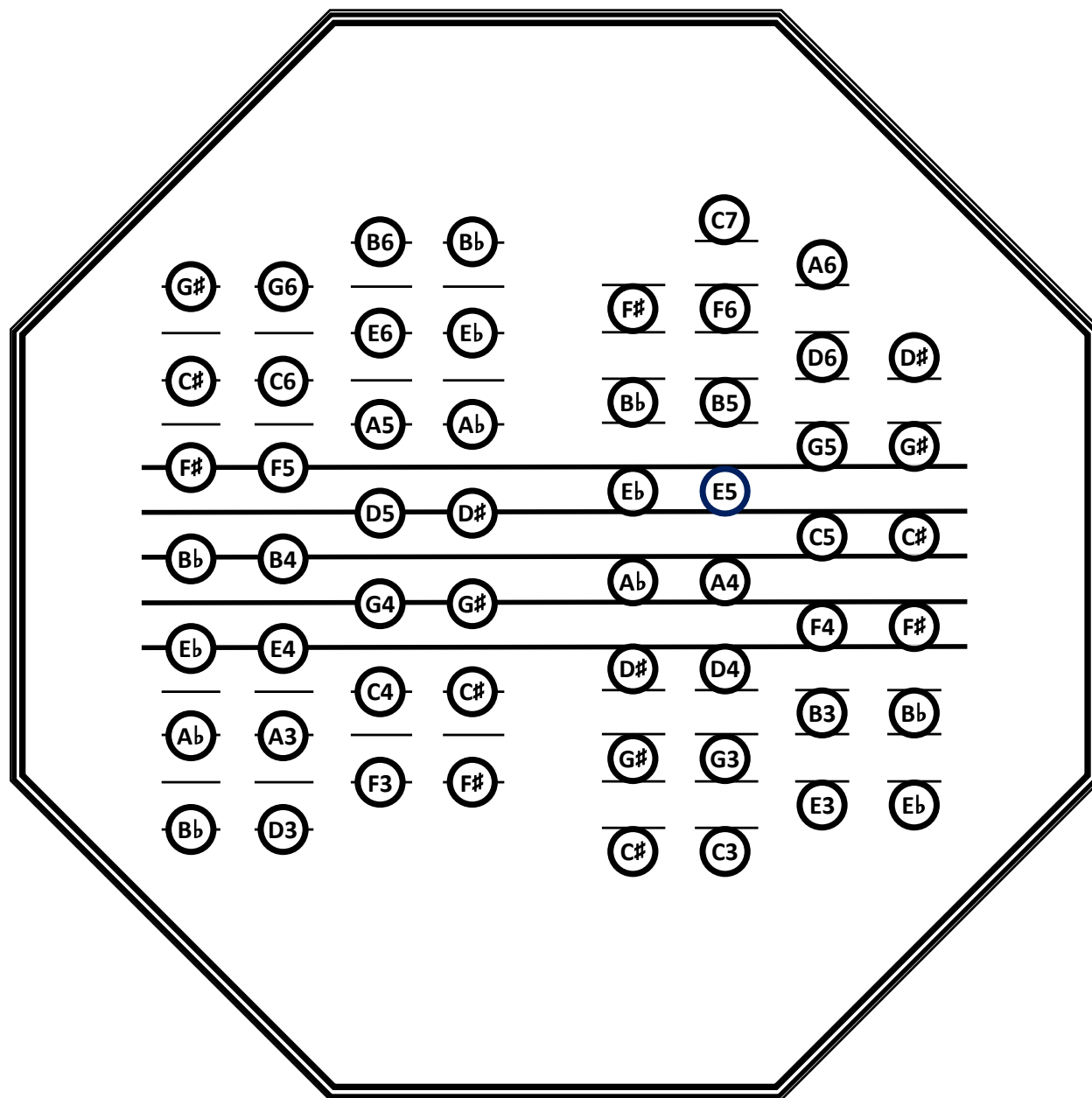
- Guitar: A3/I5([A3]:E3), D3/P3, A3/I5, F#3m/P3(A3[F#3]:-), A3/I5
- Piano: A3/I5([A3]:E3), D3/P3, A3/I5, F#3m/P3(A3[F#3]:-), A3/I5

System 4:

- Guitar: D3/P3, G3/I5(D3:[G3]), D3/P3, A3/I5, D3/P3, D3
- Piano: D3/P3([D3]F#3:-), G3/I5, D3/P3, A3/I5, D3/P3, D3

The back and forth between the D and G chords can be handled in several ways other than the approach above that pivots on the D3 between F#3 and G3 . Explore and try these other ideas to see what they sound like:

- $([D3]F\#3:-) \leftrightarrow (D3:[G3]B3)$
- $([D3]F\#3:-) \leftrightarrow (-:[G3\}B3)$
- $([D3]A3:-) \leftrightarrow (D3:[G3\})$
- $([D3]A3:-) \leftrightarrow (-:[G3\}B3)$



PLAY CHORDS WITH SÍ BHEAG, SÍ MHÓR – D IONIAN

Sí Bheag, Sí Mhór is in D Ionian and uses D, F#m, G, A, which are the I, iii IV, and V chords.

	I		ii		iii	IV		V		vi		vii°	I
D Ionian (# #)	D		Em		F#m	G		A		Bm		C#°	D

Sí Bheag, Sí Mhór - D Ionian			
D	Bm	G	A
G	A7	D	Bm
G	D/2	Bm	Bm
G	A7	D	D
D	A7	G	D
A7	D	D	A
F#m	Bm	G	A7
G	A7	D	D

Sí Bheag, Sí Mhór - D Ionian			
I	vi	IV	V
IV	V7	I	vi
IV		vi	vi
IV	V7	I	I
I	V7	IV	I
V7	I	I	V
iii	vi	IV	V7
IV	V7	I	I

The first arrangement raises the notes of the chords so that they overlap with the melody.

Arrangement 18: Sí Bheag, Sí Mhór - simple chords overlapping the melody

D5/P3(F#5[D5]:-)
 B4m/P3([B4]D5:-)
 G4/P5([G4]D5:-) A4/2(E4:[A4]C#5)
 D4/P5(-:[D4]A4)

G4/P5([G4]D5:-)
 A5/13([A5]:C5)
 D5/P3(F#5[D5]:-)
 D5/2(F#5[D5]:A4)

G4/P5([G4]D5:-)
 D4/P5(-:[D4]A4)
 B3m/P5(-:[B3]F#4)
 B3m/P3(-:D4[B3])

G4/P5([G4]D5:-)
 A4/P3(-:[A4]C#5)
 D5/P3(F#5[D5]:-)
 D5/2(F#5[D5]:A4)

Sí Bheag, Sí Mhór – simple overlapping chords, continued

The musical score consists of four systems, each with a melody line in the treble clef and a bass line in the bass clef. The key signature is D major (two sharps). The chords are indicated by text labels below the bass line.

System 1:

- Chord 1: D5/P3(F # 5[D5]:-)
- Chord 2: A5/1([A5]:E5C5)
- Chord 3: G5/2(D5:B5[G5])
- Chord 4: D5/P3(F # 5[D5]:-)

System 2:

- Chord 1: A5/1([A5]:E5C5)
- Chord 2: D5/P5([D5]A5:-)
- Chord 3: D5/2(F # 5[D5]:A4)
- Chord 4: A4/P3(-:[A4]C # 5)

System 3:

- Chord 1: F # 4m/P3(-:A4[F # 4])
- Chord 2: B3m/P3(-:D4[B3])
- Chord 3: G4/P3(B4[G4]:-)
- Chord 4: A4/P3(-:[A4]C # 5)

System 4:

- Chord 1: G5/2(D5:B5[G5])
- Chord 2: A5/13([A5]:C5)
- Chord 3: D5/13([D5]:F # 4)
- Chord 4: D5/15([D5]:A4)
- Chord 5: D4/P5(-:[D4]A4)

The melody line features a sequence of eighth and quarter notes, with some measures containing rests. The final measure of the fourth system includes first and second endings, indicated by bracketed numbers 1 and 2.

Arrangement 19: Sí Bheag, Sí Mhór – low chords

The musical score consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The chords are as follows:

- System 1:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: B3m/I3(D3:[B3])
 - Measure 3: G3/I5(D3:[G3]) A3/I3([A3]:C#3)
 - Measure 4: D3/P5([D3]A3:-)
- System 2:**
 - Measure 1: G3/I5(D3:[G3])
 - Measure 2: A3/I3([A3]:C#3)
 - Measure 3: D3/P3([D3]F#3:-)
 - Measure 4: B3m/I3(D3:[B3])
- System 3:**
 - Measure 1: G3/I5(D3:[G3])
 - Measure 2: D3/P5([D3]A3:-)
 - Measure 3: B3m/I3(D3:[B3])
 - Measure 4: B3m/I3(D3:[B3])
- System 4:**
 - Measure 1: G3/I5(D3:[G3])
 - Measure 2: A3/I3([A3]:C#3)
 - Measure 3: D3/P5([D3]A3:-)
 - Measure 4: D3/P5([D3]A3:-)
- System 5:**
 - Measure 1: D3([D3]A3F#3:-)
 - Measure 2: A3/1([A3]:C#3E3)
 - Measure 3: G3/2(D3:[G3]B3)
 - Measure 4: D3/P3([D3]F#3:-)
- System 6:**
 - Measure 1: A3/1([A3]:C#3E3)
 - Measure 2: D3/P5([D3]A3:-)
 - Measure 3: D3/P3([D3]F#3:-)
 - Measure 4: A3/I5([A3]:E3)

Sí Bheag, Sí Mhór – low chords, continued

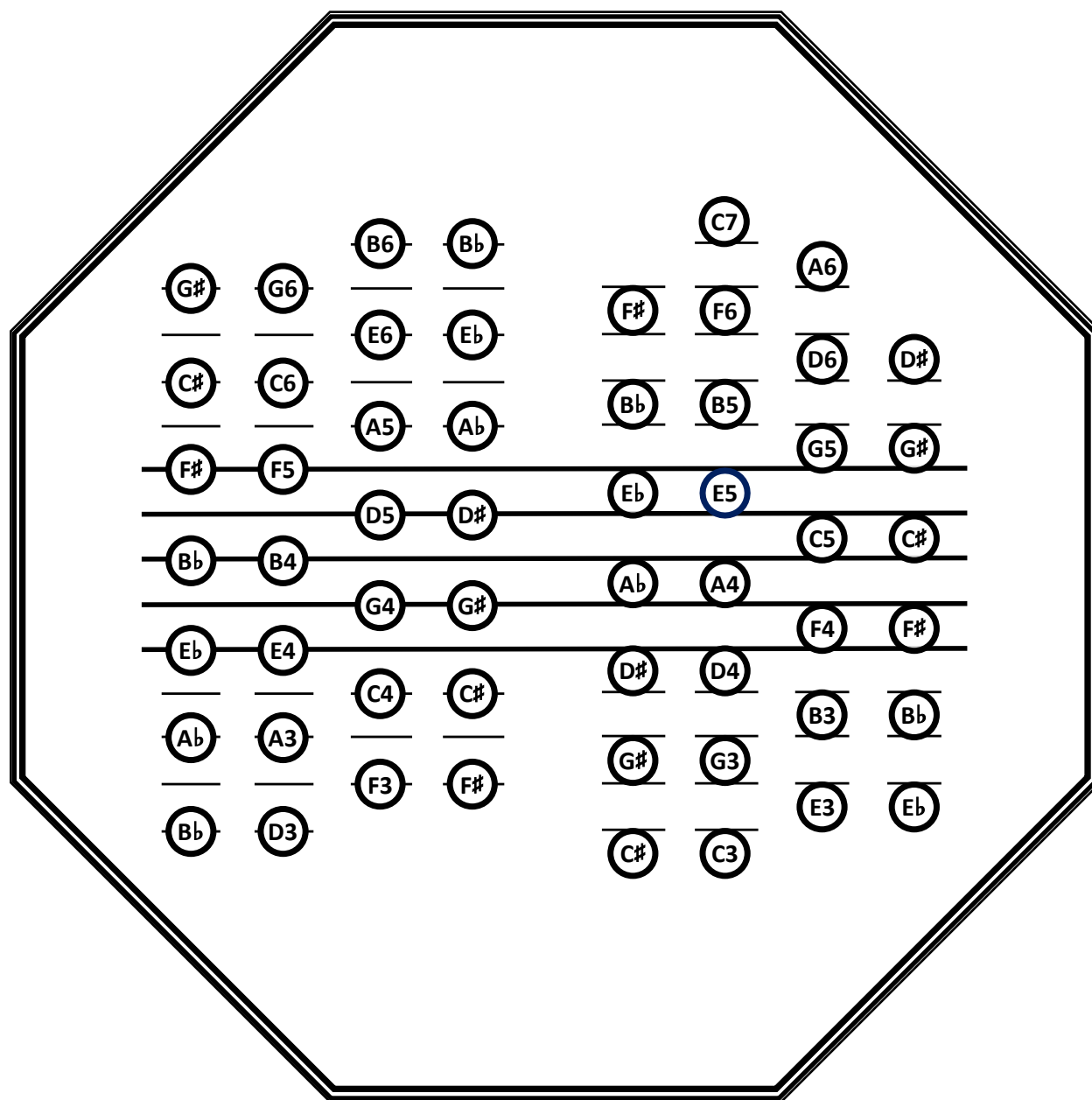
The musical score consists of two systems. The first system has four measures. The second system has five measures, with the last two measures being a first and second ending.

System 1:

- Measure 1: Treble staff has a half note F#4. Bass staff has a whole note chord labeled $F\#3m/P3(A3[F\#3]:-)$.
- Measure 2: Treble staff has a half note G#4. Bass staff has a whole note chord labeled $B3m/I3(D3:[B3])$.
- Measure 3: Treble staff has a half note A4. Bass staff has a whole note chord labeled $G3/I5(D3:[G3])$.
- Measure 4: Treble staff has a half note B4. Bass staff has a whole note chord labeled $A3/I3([A3]:C\#3)$.

System 2:

- Measure 1: Treble staff has a quarter note G#4, quarter note A4, quarter note B4, and quarter note A4. Bass staff has a whole note chord labeled $G3/2(D3:[G3]B3)$.
- Measure 2: Treble staff has a quarter note G#4, quarter note A4, quarter note B4, and quarter note A4. Bass staff has a whole note chord labeled $A3/I3([A3]:C\#3)$.
- Measure 3: Treble staff has a quarter note G#4, quarter note A4, quarter note B4, and quarter note A4. Bass staff has a whole note chord labeled $D3/P3([D3]F\#3:-)$.
- Measure 4: Treble staff has a quarter note G#4, quarter note A4, quarter note B4, and quarter note A4. Bass staff has a whole note chord labeled $D3/P5([D3]A3:-)$. Above the staff is a first ending bracket labeled '1'.
- Measure 5: Treble staff has a quarter note G#4, quarter note A4, quarter note B4, and quarter note A4. Bass staff has a whole note chord labeled $D3$. Above the staff is a second ending bracket labeled '2'.



IONIAN VS MIXOLYDIAN MODES

Mixolydian scales start a 5th above their corresponding Ionian scale, which results in a flattened 7th note of the scale and changes the quality of the chords vii° → VII, iii → iii°, and V → v.

G Ionian Scale with Root Position Chords

I	ii	iii	IV	V	vi	vii°	I
G	Am	Bm	C	D	Em	F#d	G
D	E	F#	G	A	B		D
						C	
B			E	F#			B
	C	D			G	A	
G	A	B	C	D	E	F#	G
G	G#	A	Bb	B	C	C#	D
G		Am	Bm	C	D	Em	F#d
I	ii	iii	IV	V	vi	vii°	I

D Mixolydian Scale with Root Position Chords

I	ii	iii°	IV	v	vi	VII	I
D	Em	F#d	G	Am	Bm	C	D
A	B		D	E	F#	G	A
		C					
F#			B		E		F#
	G	A		C	D		
D	E	F#	G	A	B	C	D
D	Eb	E	F	F#	G	G#	A
D		Em	F#d	G	Am	Bm	C
I	ii	iii°	IV	v	vi	VII	I

Ionian	I		ii		iii	IV		V		vi		vii°	I
Mixolydian	I		ii		iii°	IV		v		vi	VII		I

Score 8: Root position chords for 1# in Ionian and Mixolydian

G Ionian Root Position Chords Scale

G3(-:[G3]D4B3) A3m([A3]E4C4:-) B3m(-:D4[B3]F#4) C4(E4[C4]G4:-)

D4(-:[D4]A4F#4) E4m([E4]B4G4:-) F#4d(-:A4[F#4]C5) G4(B4[G4]D5:-)

D Mixolydian Root Position Chords Scale

D4(-:[D4]A4F#4) E4m([E4]B4G4:-) F#4d(-:A4[F#4]C5) G4(B4[G4]D5:-)

A4m(-:[A4]E5C5) B4m([B4]F#5D5:-) C5(-:E5[C5]G5) D5(F#5[D5]A5:-)

PLAY CHORDS WITH THE BLARNEY PILGRIM – D MIXOLYDIAN

[The Blarney Pilgrim](#) is in D Mixolydian and, depending on which version of chords you choose, uses D, Em, G, Am, and C, which are the I, ii, IV, v, and VII chords.

	I		ii		iii°	IV		v		vi	VII		I
D Mixolydian (#)	D		Em		F#°	G		Am		Bm	C		D

As will be discussed later, Mixolydian is an unstable major mode, which provides more freedom when arranging progressions than if it were an Ionian tune. The tables below show 8 versions of chord sheets and there are more online. The minor v and flattened VI chords as compared to Ionian, changes the progressions and how they resolve to the tonic. Maybe the tension between the major I and IV and minor v lets different arrangers hear different things in the tune.

When you are able, try playing through all the arrangements using whatever voicings you are comfortable playing. Find one you like and go with it. This section uses versions 2, 3, and 4 to hear how they sound.

Blarney Pilgrim - D Mixolydian (V1)					
G	G	D	D	G	G
G	G	D	D	G	C
G	G	D	D	G	D
G	G	D	D	G	G
G	G	D	D	G	D
D	D	D	D	G	C
D	D	D	D	G	D

Blarney Pilgrim - D Mixolydian (V1)					
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	VII
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	VII
I	I	I	I	IV	IV
I	I	I	I	IV	VII
I	I	I	I	IV	VII

Blarney Pilgrim - D Mixolydian (V2)					
G	G	D	D	G	Am
G	G	D	D	G	Am
G	G	D	G	G	D
Em	G	Am	Em	G	C
D	G	D	D	G	Am
D	G	D	D	G	Am
D	G	D	D	G	Am
D	G	D	D	G	Am

Blarney Pilgrim - D Mixolydian (V2)					
IV	IV	I	I	IV	v
IV	IV	I	I	IV	v
IV	IV	I	IV	IV	IV
ii	IV	v	ii	IV	VII
I	IV	I	I	IV	v
I	IV	I	I	IV	v
I	IV	I	I	IV	v
I	IV	I	I	IV	v

Blarney Pilgrim - D Mixolydian (V3)					
D	D	D	D	G	G
D	D	D	D	Am	Am
G	G	Am	Am	G	G
G	G	Am	Am	C	C
D	G	D	D	G	G
D	G	D	D	Am	Am
D	G	D	D	Am	Am
D	G	D	D	Am	Am

Blarney Pilgrim - D Mixolydian (V3)					
I	I	I	I	IV	IV
I	I	I	I	v	v
IV	IV	v	v	IV	IV
IV	IV	v	v	VII	VII
I	IV	I	I	IV	IV
I	IV	I	I	v	v
I	IV	I	I	v	v
I	IV	I	I	v	v

Blarney Pilgrim - D Mixolydian (V4)					
G	G	Am	Am	C	C
G	G	Am	Am	C	C
G	G	D/P5	G	G	D/P5
Em	Em	D/P5	D/P5	C	C
D	Em	D	D	G	Am
D	Em	D	D	G	Am

Blarney Pilgrim - D Mixolydian (V4)					
IV	IV	v	v	VII	VII
IV	IV	v	v	VII	VII
IV	IV		IV	IV	IV
ii	ii			VII	VII
I	ii	I	I	IV	v
I	ii	I	I	IV	v

Blarney Pilgrim - D Mixolydian (V5)					
G	G	D	D	G	G
G	G	D	D	G	C
G	G	D	D	G	G
G	G	D	D	G	G
D	G	D	D	G	G
D	G	D	D	Em	C

Blarney Pilgrim - D Mixolydian (V5)					
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	VII
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	IV
I	IV	I	I	IV	IV
I	IV	I	I	ii	VII

Blarney Pilgrim - D Mixolydian (V6)					
D	D	D	D	G	G
D	D	D	D	G	G
G	G	D	D	G	G
G	G	D	D	G	G
D	G	D	D	G	G
D	G	D	D	G	G

Blarney Pilgrim - D Mixolydian (V6)					
I	I	I	I	IV	IV
I	I	I	I	IV	IV
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	IV
I	IV	I	I	IV	IV
I	IV	I	I	IV	IV

Blarney Pilgrim - D Mixolydian (V7)					
G	G	D	D	G	G
G	G	D	D	G	G
G	G	C	G	G	G
Em	Em	C	G	G	C
D	G	D	D	C	C
D	G	D	D	C	C

Blarney Pilgrim - D Mixolydian (V7)					
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	IV
IV	IV	VII	IV	IV	IV
ii	ii	VII	IV		VII
I	IV	I	I	VII	VII
I	IV	I	I	VII	VII

Blarney Pilgrim - D Mixolydian (V8)					
G	G	D	D	G	G
G	G	D	D	G	G
G	G	C	C	G	G
G	G	Am	Am	C	C
D	D	D	D	G	G
D	D	D	D	G	G

Blarney Pilgrim - D Mixolydian (V8)					
IV	IV	I	I	IV	IV
IV	IV	I	I	IV	IV
IV	IV	VII	VII	IV	IV
IV	IV	v	v	VII	VII
I	I	I	I	IV	IV
I	I	I	I	IV	IV

Arrangement 20: The Blarney Pilgrim – Version 2, dyads for 56 keys

The musical score consists of six systems, each with a piano (treble clef) and guitar (bass clef) staff. The key signature is one sharp (F#). The time signature is 6/8. The score includes various chord diagrams and names, such as G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), E3/P5(-:[E3]B3), C3/P5(-:[C3]G3), A3m/I3([A3]:C3), D3/P3([D3]F#3:-), and D3/P5([D3]A3:-). The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of each system.

System 1:
 Piano: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), E3/P5(-:[E3]B3), C3/P5(-:[C3]G3)
 Guitar: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), E3/P5(-:[E3]B3), C3/P5(-:[C3]G3)

System 2:
 Piano: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), D3/P5([D3]A3:-)
 Guitar: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), D3/P5([D3]A3:-)

System 3:
 Piano: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3])
 Guitar: G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3])

System 4:
 Piano: E3m/P5(-:[E3]B3), G3/I5(D3:[G3]), A3m/I3([A3]:C3), E3m/P5(-:[E3]B3), G3/I5(D3:[G3]), C3/P5(-:[C3]G3), D3/P3([D3]F#3:-)
 Guitar: E3m/P5(-:[E3]B3), G3/I5(D3:[G3]), A3m/I3([A3]:C3), E3m/P5(-:[E3]B3), G3/I5(D3:[G3]), C3/P5(-:[C3]G3), D3/P3([D3]F#3:-)

System 5:
 Piano: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), E3/P5(-:[E3]B3), C3/P5(-:[C3]G3)
 Guitar: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), E3/P5(-:[E3]B3), C3/P5(-:[C3]G3)

System 6:
 Piano: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), C3/P5(-:[C3]G3), D3/P5([D3]A3:-)
 Guitar: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]) A3m/I3([A3]:C3), C3/P5(-:[C3]G3), D3/P5([D3]A3:-)

Arrangement 21: The Blarney Pilgrim – Version 3, dyads for 56 keys

The musical score is organized into six systems, each consisting of a treble staff, a bass staff, and a melodic line. The key signature is D major (two sharps). The time signature is 4/4. The score includes various chord symbols and melodic fragments.

System 1:

- Chord symbols: D3/P5([D3]A3:-), D3/P5([D3]A3:-), G3/I5(D3:[G3]), A3m/I5([A3]:E3)

System 2:

- Chord symbols: D3/P5([D3]A3:-), D3/P5([D3]A3:-), A3m/I5([A3]:E3), D3/P5([D3]A3:-)

System 3:

- Chord symbols: G3/I5(D3:[G3]), A3m/I5([A3]:E3), G3/I5(D3:[G3]), D3/P5([D3]A3:-)

System 4:

- Chord symbols: G3/I5(D3:[G3]), A3m/I5([A3]:E3), C3/P5(-:[C3]G3), D3/P5([D3]A3:-)

System 5:

- Chord symbols: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), G3/I5(D3:[G3]), A3m/I5([A3]:E3)

System 6:

- Chord symbols: D3/P5([D3]A3:-), G3/I5(D3:[G3]), D3/P5([D3]A3:-), A3m/I5([A3]:E3), D3/P5([D3]A3:-)

Arrangement 22: The Blarney Pilgrim – Version 4, dyads for 56 keys

The musical score is organized into six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. Chord symbols are indicated above the bass staff. The score includes repeat signs and a final double bar line.

System 1:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: G3/I5
- Measure 3: A3m/I5([A3]:E3) A3m/I5
- Measure 4: C4/I5([C4]:G3)
- Measure 5: D3/P5
- Measure 6: D3/P5([D3]A3:-)

System 2:

- Measure 1: G3/I5(D3:[G3]) G3/I5
- Measure 2: A3m/I5([A3]:E3) A3m/I5
- Measure 3: C4/I5([C4]:G3) C4/I5
- Measure 4: D3/P5([D3]A3:-)

System 3:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: G3/I5
- Measure 3: D3/P5([D3]A3:-) G3/I5
- Measure 4: G3/I5(D3:[G3])
- Measure 5: G3/I5
- Measure 6: D3/P5([D3]A3:-) G3/I5(D3:[G3])

System 4:

- Measure 1: E4m/I5([E4]:B3) E4m/I5
- Measure 2: D3/P5([D3]A3:-) D3/P5
- Measure 3: C4/I5([C4]:G3) C4/I5
- Measure 4: D3/P5([D3]A3:-) G3/I5

System 5:

- Measure 1: D4/I5(A3:[D4]) E4m/I5([E4]:B3)
- Measure 2: D4/I5
- Measure 3: G3/I5(D3:[G3])
- Measure 4: A3m/I5([A3]:E3)
- Measure 5: C4/I5([C4]:G3)
- Measure 6: C4/I5

System 6:

- Measure 1: D4/I5(A3:[D4]) E4m/I5([E4]:B3)
- Measure 2: D4/I5
- Measure 3: G3/I5(D3:[G3]) A3m/I5([A3]:E3)
- Measure 4: C4/I5([C4]:G3)
- Measure 5: D3/P5([D3]A3:-)

You can play this version by blending the chords into one another to use as drones or you can modify the voicings to add rhythmic variation.

Arrangement 23: The Blarney Pilgrim – Version 6, chords for 48 keys

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 6/8. The melody is written in the treble staff, and the bass staff contains chord voicings. The chords are labeled as follows:

- System 1: D4/I5(A3:[D4]), D4/I5, G3/P5(-:[G3]D4), G3/P5
- System 2: D4/I5(A3:[D4]), D4/I5, G3/P5(-:[G3]D4), G3/P5, D4/I5(A3:[D4]), D4/I5
- System 3: G3/P5(-:[G3]D4), G3/P5, D4/I5(A3:[D4]), D4/I5, G3/P5(-:[G3]D4), G3/P5, D4/I5(A3:[D4]), D4/I5
- System 4: G4/I5([G4]:D4), G4/1, D4/I5(A3:[D4]), D4/I5, G4/I5([G4]:D4), G4/1, D4/I5(A3:[D4]), D4/I5(A3:[D4])
- System 5: D4/I5(A3:[D4]), G3/P5(-:[G3]D4), D4/I5(A3:[D4]), D4/I5, G3/P5(-:[G3]D4), G3/P5, G3/P5(-:[G3]D4), G3/P5
- System 6: D4/I5(A3:[D4]), G3/P5(-:[G3]D4), D4/I5(A3:[D4]), D4/I5, G3/P5(-:[G3]D4), G3/P5, D4/I5(A3:[D4]), D4/I5

PLAY CHORDS WITH BANISH MISFORTUNE – D MIXOLYDIAN

[Banish Misfortune](#) is in D Mixolydian and uses D and C, which are the I and VII chords. Some arrangements also use G and Am, the IV and v chords. It's not uncommon to find Mixolydian tunes than only use the I and VII chords, which is the case for half of the arrangements here.

	I		ii		iii°	IV		v		vi	VII		I
D Mixolydian (#)	D		Em		F#°	G		Am		Bm	C		D

Banish Misfortune - D Mixolydian (V1)							
D	C	D	C	D	D	D	G
D	C	D	C	D	C	D	D
D	D	D	D	D	D	C	C
D	D	C	C	D	C	D	D
D	C	D	C	D	G	D	D
C	C	C	C	D	C	D	D

Banish Misfortune - D Mixolydian (V1)							
I	VII	I	VII	I	I	I	IV
I	VII	I	VII	I	VII	I	I
I	I	I	I	I	I	VII	VII
I	I	VII	VII	I	VII	I	I
I	VII	I	VII	I	IV	I	I
VII	VII	VII	VII	I	VII	I	I

Banish Misfortune - D Mixolydian (V2)							
D	C	D	C	D	D	D	D
C	C	C	C	D	D	C	D
D	D	D	D	C	C	C	C
D	D	C	C	D	D	C	D
D	C	D	C	D	D	D	D
C	C	C	C	D	D	C	D

Banish Misfortune - D Mixolydian (V2)							
I	VII	I	VII	I	I	I	I
VII	VII	VII	VII	I	I	VII	I
I	I	I	I	VII	VII	VII	VII
I	I	VII	VII	I	I	VII	I
I	VII	I	VII	I	I	I	I
VII	VII	VII	VII	I	I	VII	I

Banish Misfortune - D Mixolydian (V3)							
D	C	D	C	D	D	D	C
D	C	D	C	D	C	D	D
D	D	D	D	C	C	C	C
D	D	C	C	D	C	D	D
D	C	D	C	D	C	D	D
C	C	C	C	D	C	D	D

Banish Misfortune - D Mixolydian (V3)							
I	VII	I	VII	I	I	I	VII
I	VII	I	VII	I	VII	I	I
I	I	I	I	VII	VII	VII	VII
I	I	VII	VII	I	VII	I	I
I	VII	I	VII	I	VII	I	I
VII	VII	VII	VII	I	VII	I	I

Banish Misfortune - D Mixolydian (V4)							
D	C	D	C	D	D	C	C
D	C	D	C	D	C	D	D
D	D	D	D	C	C	C	C
D	D	C	C	D	C	D	D
D	C	D	C	D	C	D	D
C	C	C	C	D	D	C	D

Banish Misfortune - D Mixolydian (V4)							
I	VII	I	VII	I	I	VII	VII
I	VII	I	VII	I	VII	I	I
I	I	I	I	VII	VII	VII	VII
I	I	VII	VII	I	VII	I	I
I	VII	I	VII	I	VII	I	I
VII	VII	VII	VII	I	I	VII	I

Banish Misfortune - D Mixolydian (V5)					
G	G	G	G	D	D
G	G	G	G	G	D
D	D	D	D	D	G
Am	Am	G	G	G	D
D	D	G	G	Am	Am
G	G	G	G	G	D

Banish Misfortune - D Mixolydian (V5)					
IV	IV	IV	IV	I	I
IV	IV	IV	IV	IV	I
I	I	I	I	I	IV
v	v	IV	IV	IV	I
I	I	IV	IV	v	v
IV	IV	IV	IV	IV	I

Banish Misfortune - D Mixolydian (V6)					
D	D	D	D	Am	Am
D	D	D	D	G	Em
D	D	D	D	C	C
D	D	C	C	D	G
D	C	D	Am	Am	C
C	C	C	Am	G	G

Banish Misfortune - D Mixolydian (V6)					
I	I	I	I	v	v
I	I	I	I	IV	ii
I	I	I	I	VII	VII
I	I	VII	VII	I	IV
I	VII	I	v	v	VII
VII	VII	VII	v	IV	IV

Arrangements are provided below for versions 4, 5, and 6.

Version 4 just goes back and forth between D and C. Simple as that is, it sounds good when played with a lot of energy. In this and the other arrangements, use the bellows and accent the chords to give them energy and support the phrasing of the tune.

Arrangement 24: Banish Misfortune, Version 4, inverted 5ths for 48 keys

The musical score is written in 6/8 time and consists of six systems, each with a treble and bass staff. The key signature has one sharp (F#). The melody is written in the treble staff, and the bass line is written in the bass staff. Chords are indicated by text labels above the bass staff. The score begins with a repeat sign and a key signature change to one sharp. The melody is a simple, energetic tune that alternates between D and C. The bass line consists of a series of chords that support the melody. The chords are labeled as follows:

- System 1: D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3)
- System 2: D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4])
- System 3: D4/I5(A3:[D4]) D4/I5(A3:[D4]) C4/I5([C4]:G3) C4/I5([C4]:G3)
- System 4: D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4])
- System 5: D4/I5(A3:[D4]) D4/I5(A3:[D4]) C4/I5([C4]:G3) C4/I5([C4]:G3) D4/I5(A3:[D4])
- System 6: C4/I5([C4]:G3) C4/I5([C4]:G3) D4/I5(A3:[D4]) C4/I5([C4]:G3) D4/I5(A3:[D4])

Arrangement 25: Banish Misfortune, Version 4, root – 3rd dyads for 56 keys

The musical score is organized into six systems, each containing a melody line (treble clef) and a harmonic line (bass clef). The harmonic line features chords labeled with root-third dyads: $D3/P3([D3]F\#3:-)$ and $C3/P3(-:[C3]E3)$. The melody line contains various eighth and sixteenth note patterns. The score is divided into six systems, each with four measures. The key signature is one sharp (F#).

System 1:

- Measure 1: $D3/P3([D3]F\#3:-)$
- Measure 2: $C3/P3(-:[C3]E3)$
- Measure 3: $D3/P3([D3]F\#3:-)$
- Measure 4: $C3/P3(-:[C3]E3)$

System 2:

- Measure 1: $D3/P3([D3]F\#3:-)$
- Measure 2: $C3/P3(-:[C3]E3)$
- Measure 3: $D3/P3([D3]F\#3:-)$
- Measure 4: $C3/P3(-:[C3]E3)$

System 3:

- Measure 1: $D3/P3([D3]F\#3:-)$
- Measure 2: $D3/P3([D3]F\#3:-)$
- Measure 3: $C3/P3(-:[C3]E3)$
- Measure 4: $C3/P3(-:[C3]E3)$

System 4:

- Measure 1: $D3/P3([D3]F\#3:-)$
- Measure 2: $C3/P3(-:[C3]E3)$
- Measure 3: $D3/P3([D3]F\#3:-)$
- Measure 4: $C3/P3(-:[C3]E3)$

System 5:

- Measure 1: $D3/P3([D3]F\#3:-)$
- Measure 2: $D3/P3([D3]F\#3:-)$
- Measure 3: $C3/P3(-:[C3]E3)$
- Measure 4: $C3/P3(-:[C3]E3)$

System 6:

- Measure 1: $C3/P3(-:[C3]E3)$
- Measure 2: $C3/P3(-:[C3]E3)$
- Measure 3: $D3/P3([D3]F\#3:-)$
- Measure 4: $C3/P3(-:[C3]E3)$

Arrangement 26: Banish Misfortune, Version 5, for 48 keys

System 1: G3/P3(-:[G3]B3) G3/P3(-:[G3]B3) D4/I5(A3:[D4]) D4/I5(A3:[D4])

System 2: G3/P3(-:[G3]B3) G3/P3(-:[G3]B3) G3/P3(-:[G3]B3) D4/I5(A3:[D4])

System 3: D4/I5(A3:[D4]) D4/I5(A3:[D4]) G3/P3(-:[G3]B3) G3/P3(-:[G3]B3)

System 4: A3m/P5([A3]E4:-) G3/P3(-:[G3]B3) G3/P5(-:[G3]D4) D4/I5(A3:[D4])

System 5: D4/I5(A3:[D4]) G3/P3(-:[G3]B3) A3m/P3([A3]C4:-) D4/I5(A3:[D4])

System 6: G3/P3(-:[G3]B3) G3/P3(-:[G3]B3) G3/P3(-:[G3]B3) D4/I5(A3:[D4])

Arrangement 27: Banish Misfortune, Version 6, for 56 keys

The musical score is written for a single melodic line in the treble staff and a harmonic accompaniment in the bass staff. The key signature is one sharp (F#). The score is divided into six systems, each containing four measures. The chords are labeled as follows:

- System 1:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: D3/P5([D3]A3:-)
 - Measure 3: A3m/I5([A3]:E3)
 - Measure 4: C3/P3(-:[C3]E3)
- System 2:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: D3/P5([D3]A3:-)
 - Measure 3: G3/I5(D3:[G3]) E3m/P3(-:G3[E3])
 - Measure 4: A3m/I5([A3]:E3) D3/P3([D3]F#3:-)
- System 3:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: D3/P5([D3]A3:-)
 - Measure 3: C3/P3(-:[C3]E3)
 - Measure 4: C3/P5(-:[C3]G3)
- System 4:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: C3/P3(-:[C3]E3)
 - Measure 3: D3/P3([D3]F#3:-) G3/I5(D3:[G3])
 - Measure 4: A3m/I3([A3]:C3) D3/P3([D3]F#3:-)
- System 5:**
 - Measure 1: D3/P3([D3]F#3:-)
 - Measure 2: C3/P3(-:[C3]E3)
 - Measure 3: D3/P3([D3]F#3:-) A3m/I5([A3]:E3)
 - Measure 4: A3m/I3([A3]:C3) C3/P3(-:[C3]E3)
- System 6:**
 - Measure 1: C3/P5(-:[C3]G3)
 - Measure 2: C3/P3(-:[C3]E3)
 - Measure 3: A3m/I3([A3]:C3) G3/I5(D3:[G3])
 - Measure 4: A3/I3([A3]:C#3) D3/P5([D3]A3:-)

PLAY CHORDS WITH COLERAINE – A Aeolian

[Coleraine](#) uses Am, Bd, C, Em, and G chords, which are i, ii°, III, v, and VII in the A Dorian scale.

	i		ii°	III		iv		v	VI		Vii		i
A Aeolian	Am		Bd	C		Dm		Em	F		G		Am

There are a several different chord sheets available for this tune. The following arrangements all use this one.

Coleraine - A Aeolian				
Am	G	C	Em	
Am	G	Am	Em	Am
C	G	Am	Em	
Am	Bd	C	D	Am

Coleraine - A Aeolian				
i	Vii	III	v	
i	Vii	i	v	i
III	Vii	i	v	
i	ii°	III	i	v

Here are 2 other chord sheets. Try them out to hear where they differ. Do you like using the Bd chord above or do you prefer using either Em or G as suggested by these versions?

Coleraine - A Aeolian (V2)				
Am	Em	Am	Em	
Am	Em	Am	Em	Am
C	G	Am	G	
Am	Em	Am	Dm	Am

Coleraine - A Aeolian (V2)				
i	v	i	v	
i	v	i	v	i
III	Vii	i	Vii	
i	v	i	iv	i

Coleraine - A Aeolian (V3)				
Am	Em	Am	Em	
Am	Em	Am	Em	Am
C	G	Em	Am	Em
Am	G	C	Dm	Am

Coleraine - A Aeolian (V3)				
i	v	i	v	
i	v	i	v	i
III	Vii	v	i	v
i	Vii	III	iv	i

The first two arrangements are for 48-key instruments.

Arrangement 28: Coleraine - chords 1 for 48 keys

A3m([A3]E4C4:-) G4/1([G4]:D4B3) C4/I5([C4]:G3) E4m/1([E4]:G3B3)

A4m/1(E4C4:[A4]) G3/P3(-:[G3]B3) A4m/I3(C4:[A4]) E4m/I5([E4]:B3) A4m/I5(E4:[A4])

C4/I5([C4]:G3) G3/P5(-:[G3]D4) A3m/P5([A3]E4:-) E4m/1([E4]:G3B3)

A3m/P5([A3]E4:-) B3d/P5(-:[B3]F4) C4/P5([C4]G4:-) D4m/P5(-:[D4]A4) A3m/P5([A3]E4:-) E4m/I5([E4]:B3)

Arrangement 29: Coleraine - chords 2 for 48 keys

The musical score is presented in four systems, each consisting of a treble clef staff with a melody and a bass clef staff with chords. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a simple, folk-like style. The chords are indicated by text labels above the bass staff.

System 1:

- Chord 1: A4m/1(E4C4:[A4])
- Chord 2: G4/1([G4]:D4B3)
- Chord 3: C5/1(E4G4:[C5])
- Chord 4: E4m/1([E4]:G3B3)

System 2:

- Chord 1: A4m/1(E4C4:[A4])
- Chord 2: G4/1([G4]:D4B3)
- Chord 3: A4m/1(E4C4:[A4])
- Chord 4: E4m/1([E4]:G3B3)
- Chord 5: A4m/1(E4C4:[A4])

System 3:

- Chord 1: C5/1(E4G4:[C5])
- Chord 2: G4/1([G4]:D4B3)
- Chord 3: A4m/1(E4C4:[A4])
- Chord 4: E4m/1([E4]:G3B3)

System 4:

- Chord 1: A3m([A3]E4C4:-)
- Chord 2: B3d(-:D4[B3]F4)
- Chord 3: C4/P3(E4[C4]:-)
- Chord 4: D4m/2(A3:[D4]F4)
- Chord 5: A3m([A3]E4C4:-)
- Chord 6: E4m/1([E4]:G3B3)
- Chord 7: A3m([A3]E4C4:-)

This arrangement is for 56-key instruments and makes use of the lower notes.

Arrangement 30: Coleraine – lower chords for 56 keys

The musical score is written in 6/8 time and consists of four systems. Each system contains a melody line in the treble clef and a lower chord line in the bass clef. The chords are labeled with their names and the notes they contain in brackets.

System 1:

- Chord 1: A3m/I5([A3]:E3)
- Chord 2: G3/I5(D3:[G3])
- Chord 3: C3/P3(-:[C3]E3)
- Chord 4: E3m/P3(-:G3[E3])

System 2:

- Chord 1: A3m/I5([A3]:E3)
- Chord 2: G3/I5(D3:[G3])
- Chord 3: A3m/I5([A3]:E3)
- Chord 4: E3m/P3(-:G3[E3])
- Chord 5: A3m/I5([A3]:E3)

System 3:

- Chord 1: C3/P3(-:[C3]E3)
- Chord 2: G3/I5(D3:[G3])
- Chord 3: A3m/I3([A3]:C3)
- Chord 4: E3m/P5(-:[E3]B3)

System 4:

- Chord 1: A3m/I3([A3]:C3)
- Chord 2: B3d/I3(D3:[B3])
- Chord 3: C4/I3([C4]:E3)
- Chord 4: D3m/P5([D3]A3:-)
- Chord 5: A3m/I5([A3]:E3)
- Chord 6: E3m/P3(-:G3[E3])
- Chord 7: A3m/I5([A3]:E3)

PLAY CHORDS WITH THE RIGHTS OF MAN – E Aeolian

[The Rights of Man](#) is in E Aeolian and uses Em, G, Am, C, and D. which are the i, III, iv, VI, and VII chords.

	i		ii°	III		iv		v	VI		VII		i
E Aeolian (#)	Em		F#°	G		Am		Bm	C		D		Em

Rights of Man - E Aeolian			
Em	Em	Em	Am D
Em	Em	Am D	Em
G Em	G Em	D	D
C	Am	Am D	Em

Rights of Man - E Aeolian			
i	i	i	iv VII
i	i	iv VII	i
III i	III i	VII	VII
VI	iv	iv VII	i

Arrangement 31: The Rights of Man for 56 keys

The musical score is arranged in four systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chord voicings and fingering indications.

System 1:

- Guitar: E3/P3(-:G#3[E3])
- Bass: G3/15(D3:[G3])
- Chord: E3m/P3(-:G3[E3])
- Chord: E3m(-:G3[E3]B3)
- Chord: A3m/15([A3]:E3)
- Chord: D3/P5([D3]A3:-)

System 2:

- Guitar: E3m/P3(-:G3[E3])
- Bass: E3m(-:G3[E3]B3)
- Chord: A3m/15([A3]:E3)
- Chord: D3/P3([D3]F#3:-)
- Chord: E3m(-:G3[E3]B3)

System 3:

- Guitar: G3/15(D3:[G3])
- Bass: E3m/P3(-:G3[E3])
- Chord: G3/15
- Chord: E3m/P3
- Chord: D3/P5([D3]A3:-)
- Chord: D3/P5([D3]A3:-)

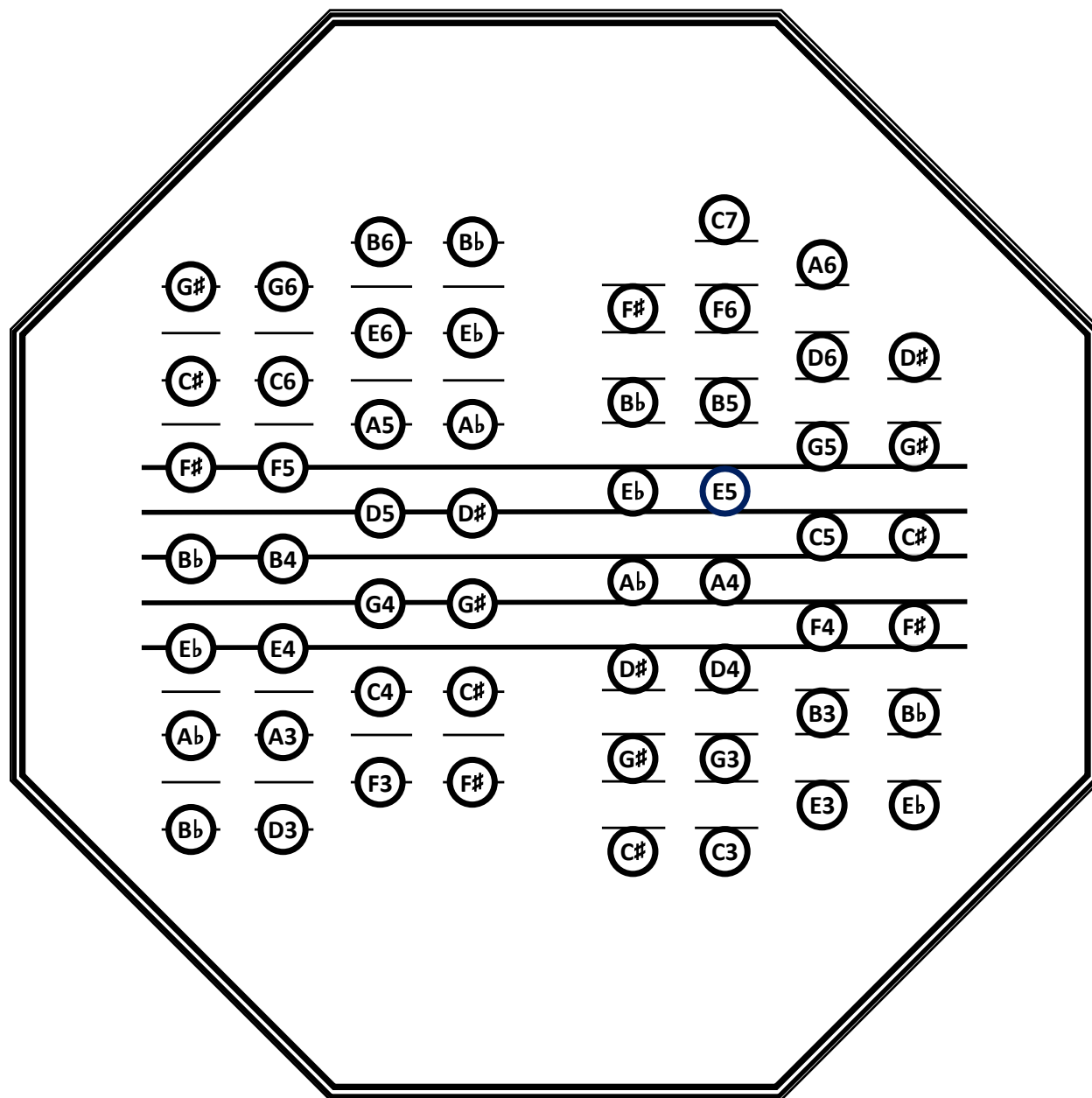
System 4:

- Guitar: C4/15([C4]:G3)
- Bass: A3m/15([A3]:E3)
- Chord: A3m/15([A3]:E3)
- Chord: D3/P3([D3]F#3:-)
- Chord: E3m/P3(-:G3[E3])
- Chord: E3m/P3(-:G3[E3])

Arrangement 32: The Rights of Man for 48 keys

The musical score is organized into four systems, each featuring a melody line and a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The chords and progressions are as follows:

- System 1:**
 - Measure 1: G3/P3, E4m/1([E4]:G3B3)
 - Measure 2: E4m/1([E4]:G3B3)
 - Measure 3: E4m/1([E4]:G3B3)
 - Measure 4: A3m([A3]E4C4:-), D4/I5(A3:[D4])
- System 2:**
 - Measure 1: E4m([E4]B4G4:-)
 - Measure 2: E4m/1([E4]:G3B3)
 - Measure 3: A3m([A3]E4C4:-), D4/I5(A3:[D4])
 - Measure 4 (First Ending): E4m/1([E4]:G3B3)
 - Measure 4 (Second Ending): E4m/1([E4]:G3B3)
- System 3:**
 - Measure 1: G3/P3, G3/P3(-:[G3]B3)
 - Measure 2: E4m/2([E4]G4:B3)
 - Measure 3: E4m/2
 - Measure 4: D4/2(A3:[D4]F#4)
 - Measure 5: D4/2(A3:[D4]F#4)
- System 4:**
 - Measure 1: C4/2(E4[C4]:G3)
 - Measure 2: A3m([A3]E4C4:-)
 - Measure 3: A3m([A3]E4C4:-)
 - Measure 4 (First Ending): E4m/2([E4]G4:B3), D4/2(A3:[D4]F#4)
 - Measure 4 (Second Ending): E4m/2([E4]G4:B3)



AEOLIAN VS DORIAN MODES

Aeolian and Dorian are called minor modes because they start with minor chords.

A Dorian Scale with Root Position Chords

i	ii	III	IV	v	vi°	VII	I
Am	Bm	C	D	Em	F#d	G	Am
E	F#	G	A	B	C	D	E
		E	F#	G	A	B	
C	D						C
A	B	C	D	E	F#	G	A
A	Bb	B	C	C#	D	Eb	E
Am	Bm	C	D	Em	F#d	G	Am
i	ii	III	IV	v	vi°	VII	I

E Aeolian Scale with Root Position Chords

i	ii°	III	iv	v	VI	VII	i
Em	F#d	G	Am	Bm	C	D	Em
B	C	D	E	F#	G	A	B
		B	C	D	E	F#	
G	A						G
E	F#	G	A	B	C	D	E
E	F	F#	G	G#	A	Bb	B
Em	F#d	G	Am	Bm	C	D	Em
i	ii°	III	iv	v	VI	VII	i

Placing the scales against one another shows how the minor Aeolian and Dorian modes differ in the position of a single note, just like the major modes, except here it's Dorian's sharpened 6th. The changes from Aeolian to Dorian are VI → vi°, iv → IV, and ii° → ii.

Aeolian	i	ii°	III	iv	v	VI	VII	i
Dorian	i	ii	III	IV	v	vi°	VII	I

Score 9: Root position chords for 1# in E Aeolian and A Dorian

E Aeolian Normal Chords Scale

E4m([E4]B4G4:-) F#4d(-:A4[F#4]C5) G4(B4[G4]D5:-) A4m(-:[A4]E5C5)

B4m([B4]F#5D5:-) C5(-:E5[C5]G5) D5(F#5[D5]A5:-) E5m(-:[E5]B5G5)

A Dorian Normal Chords Scale

A3m([A3]E4C4:-) B3m(-:D4[B3]F#4) C4(E4[C4]G4:-) D4(-:[D4]A4F#4)

E4m([E4]B4G4:-) F#4d(-:A4[F#4]C5) G4(B4[G4]D5:-) A4m(-:[A4]E5C5)

PLAY CHORDS WITH THE SWALLOWTAIL JIG – A DORIAN

[The Swallowtail Jig](#) is in A Dorian and uses the chords Am and G, which are i and VII.

	i		ii	III		IV		v		vi°	VII		i
A Dorian (#)	Am		Bm	C		D		Em		F#°	G		Am

Swallowtail Jig - A Dorian			
Am	Am	G	G
Am	Am	G	Am
Am	Am	Am	Am G
Am	Am	G	Am

Swallowtail Jig - A Dorian			
i	i	VII	VII
i	i	VII	i
i	i	i	i VII
i	i	VII	i

Many Aeolian and Dorian tunes use only the I and VII chords, so you need to use rhythm and voicings to move things along. The first 2 arrangements use fuller chords and the third relies on open 5th chords with the octave above the root as punctuation.

Arrangement 33: The Swallowtail Jig - chords for 48 keys

The musical score for Arrangement 33: The Swallowtail Jig - chords for 48 keys is presented in four systems. Each system consists of a treble staff and a bass staff. The chords are indicated below the bass staff.

System 1:

- Measure 1: A3m([A3]E4C4:-)
- Measure 2: A4m/1(E4C4:[A4])
- Measure 3: G3(-:[G3]D4B3)
- Measure 4: G4/1([G4]:D4B3)

System 2:

- Measure 1: A3m
- Measure 2: A4m/1
- Measure 3: G3
- Measure 4: 1 A3m
- Measure 5: 2 A3m

System 3:

- Measure 1: A3m([A3]E4C4:-)
- Measure 2: A4m/1(E4C4:[A4])
- Measure 3: A3m
- Measure 4: A4m/1 G4/1([G4]:D4B3)

System 4:

- Measure 1: A3m
- Measure 2: A4m/1
- Measure 3: G3(-:[G3]D4B3)
- Measure 4: 1 A3m
- Measure 5: 2 A4m/1

Arrangement 34: The Swallowtail Jig - chords for 56 keys

The image displays a musical score for 'The Swallowtail Jig', specifically providing chords for 56 keys. The score is organized into four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 6/8. The music is written in a standard notation style with eighth and sixteenth notes. Chords are indicated by text labels above the bass staff, often with a slash and a key signature in brackets. The first system contains four measures of music. The second system contains four measures, with the last two measures marked with first and second endings. The third system contains four measures, with the last two measures marked with first and second endings. The fourth system contains four measures, with the last two measures marked with first and second endings. The chords are as follows:

- System 1:
 - Measure 1: A3m/I5 ([A3]:E3)
 - Measure 2: A3m/I5
 - Measure 3: A3m ([A3]E4C4:-)
 - Measure 4: G3/P3
- System 2:
 - Measure 1: A3m/I5 ([A3]:E3)
 - Measure 2: A3m/I5
 - Measure 3: A3m ([A3]E4C4:-)
 - Measure 4: G3/I5 (D3:[G3])
- System 3:
 - Measure 1: A3m/I3 ([A3]:C3)
 - Measure 2: A3m/I3
 - Measure 3: E4 A3m/I3 ([A3]:C3) A3m/I3
 - Measure 4: E4 A3m/I3 ([A3]:C3)
- System 4:
 - Measure 1: A3m/I3 ([A3]:C3)
 - Measure 2: A3m/I3
 - Measure 3: E4 A3m/I3
 - Measure 4: G3/I5 (D3:[G3])

This arrangement works particularly well when the tune is played quickly and the accompaniment is played with confidence.

Arrangement 35: The Swallowtail Jig - open 5ths and octaves

The musical score for 'The Swallowtail Jig' is presented in four systems. Each system consists of a treble staff (melody) and a bass staff (accompaniment). The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in a simple, rhythmic style, while the accompaniment provides a harmonic foundation using chords and intervals. The chords are labeled with notes like A4, G4, A3m/P5, and G3/P5. The score includes various chords and intervals, with some measures marked with '1' and '2' for first and second endings.

System 1:

- Measure 1: Treble: A4, G4; Bass: A3m/P5([A3]E4:-)
- Measure 2: Treble: A4, G4; Bass: A3m/P5([A3]E4:-)
- Measure 3: Treble: G4, F#4; Bass: G3/P5(-:[G3]D4)
- Measure 4: Treble: G4, F#4; Bass: G3/P5(-:[G3]D4)

System 2:

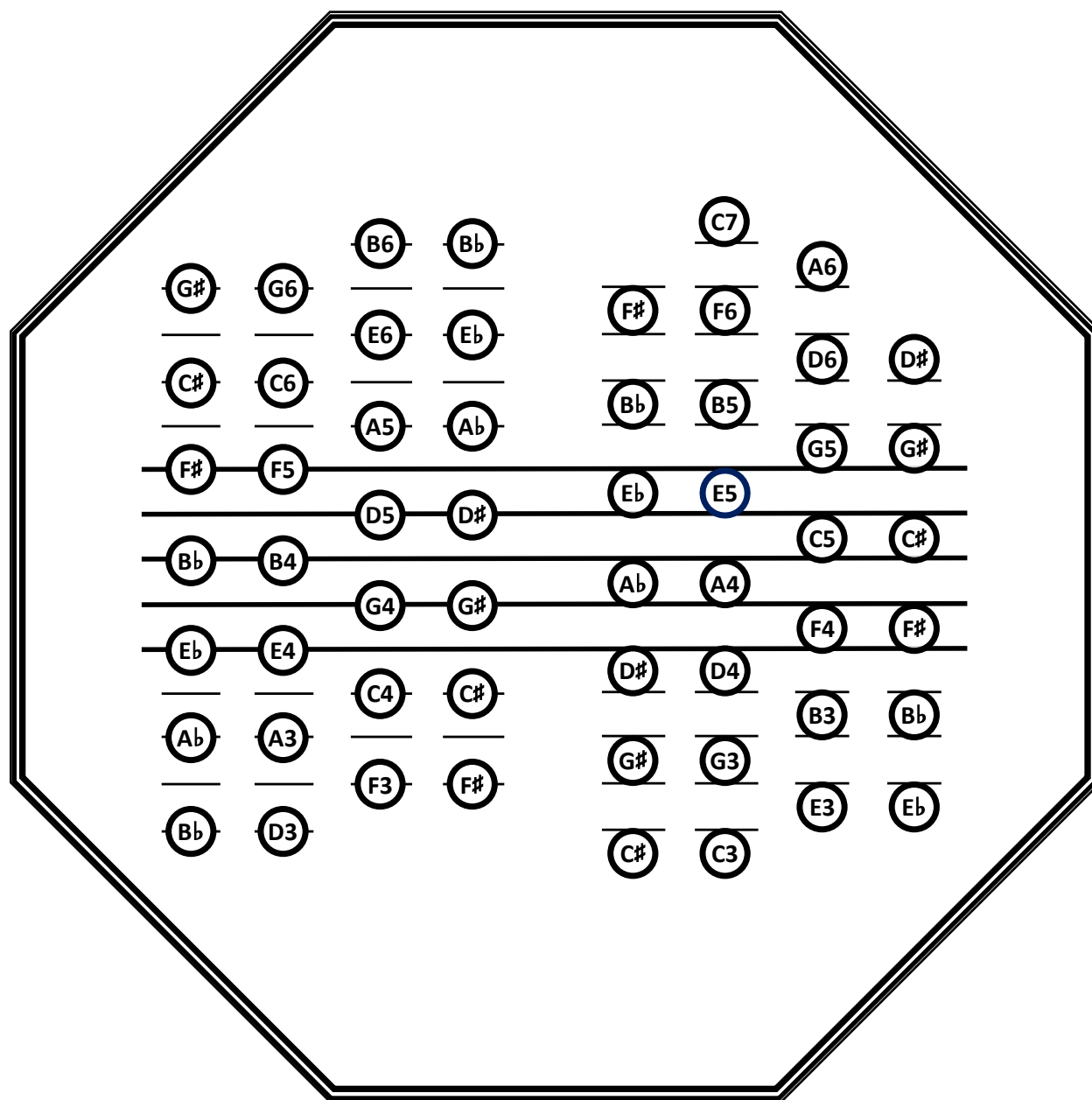
- Measure 1: Treble: A4, G4; Bass: A3m/P5
- Measure 2: Treble: A4, G4; Bass: A3m/P5([A3]E4:-)
- Measure 3: Treble: G4, F#4; Bass: G3/P5(-:[G3]D4)
- Measure 4: Treble: A4, G4; Bass: A3m/P5([A3]E4:-) (First Ending)
- Measure 5: Treble: A4, G4; Bass: A3m/P5 (Second Ending)

System 3:

- Measure 1: Treble: A4, G4; Bass: A3m/P5
- Measure 2: Treble: A4, G4; Bass: A3m/P5
- Measure 3: Treble: A4, G4; Bass: A3m/P5
- Measure 4: Treble: A4, G4; Bass: A3m/P5
- Measure 5: Treble: G4, F#4; Bass: G3/P5

System 4:

- Measure 1: Treble: A4, G4; Bass: A3m/P5
- Measure 2: Treble: A4, G4; Bass: A3m/P5
- Measure 3: Treble: G4, F#4; Bass: G3/P5
- Measure 4: Treble: A4, G4; Bass: A3m/P5 (First Ending)
- Measure 5: Treble: A4, G4; Bass: A3m/P5 (Second Ending)



PLAY CHORDS WITH MORRISON'S JIG – E DORIAN

[Morrison's Jig](#) is in E Dorian. You can find several different arrangements online and 2 are shown below.

	Em		F#m	G		A		Bm		C#°	D		Em
Dorian	i		ii	III		IV		v		vi°	VII		i

Morrison's Jig – E Dorian (V1)			
Em	Em	Em	G
Em	Em	G	A G
Bm	Bm	Bm	A
Bm	Bm	A	G
Bm	Bm	Bm	A
G	G	A	G

Morrison's Jig – E Dorian (V1)			
i	i	i	III
i	i	III	IV III
v	v	v	IV
v	v	IV	III
v	v	v	IV
III	III	IV	III

Morrison's Jig – E Dorian (V2)			
Em	Em D	Em	G D
Em	Em D	G	D
Em	Em D	Em	D
Em	Em D	G	D
Em	Em D	Em	D
G	D G	D	D

Morrison's Jig – E Dorian (V2)			
i	i VII	i	III VII
i	i VII	III	VII
i	i VII	i	VII
i	i VII	III	VII
i	i VII	i	VII
III	VII III	VII	VII

Dyads fit well in the lower register. Experiment with adding additional notes occasionally.

Arrangement 36: Morrison's Jig – Version 1 chords for 56 keys

The image displays a musical score for "Morrison's Jig – Version 1" in 6/8 time, featuring six systems of music. Each system consists of a melody line in the treble clef and a corresponding chord line in the bass clef. The chords are written in a shorthand notation, such as E3m/P5(-:[E3]B3), indicating the key signature (three flats) and the specific notes (E3, B3) for each measure. The melody is a continuous line of eighth and sixteenth notes, while the chords are represented by vertical stems with dots indicating the notes. The score is organized into six systems, each containing four measures of music. The chords are written in a shorthand notation, such as E3m/P5(-:[E3]B3), indicating the key signature (three flats) and the specific notes (E3, B3) for each measure. The melody is a continuous line of eighth and sixteenth notes, while the chords are represented by vertical stems with dots indicating the notes. The score is organized into six systems, each containing four measures of music.

System 1:

- Measure 1: E3m/P5(-:[E3]B3)
- Measure 2: E3m/P5(-:[E3]B3)
- Measure 3: E3m(-:G3[E3]B3)
- Measure 4: G3/I5(D3:[G3])

System 2:

- Measure 1: E3m/P3(-:G3[E3])
- Measure 2: E3m/P3(-:G3[E3])
- Measure 3: G3/I5(D3:[G3])
- Measure 4: A3/I5([A3]:E3) G3/I5(D3:[G3])

System 3:

- Measure 1: B3m/I3(D3:[B3])
- Measure 2: B3m/I5(F#3:[B3])
- Measure 3: B3m/I3(D3:[B3])
- Measure 4: A3/I5([A3]:E3)

System 4:

- Measure 1: B3m/I3(D3:[B3])
- Measure 2: B3m/I5(F#3:[B3])
- Measure 3: A3/I5([A3]:E3)
- Measure 4: G3/I5(D3:[G3])

System 5:

- Measure 1: B3m/I3(D3:[B3])
- Measure 2: B3m/I5(F#3:[B3])
- Measure 3: B3m/I3(D3:[B3])
- Measure 4: A3/I5([A3]:E3)

System 6:

- Measure 1: G3/I5(D3:[G3])
- Measure 2: G3/I5(D3:[G3])
- Measure 3: A3/I5([A3]:E3)
- Measure 4: G3/I5(D3:[G3])

Arrangement 37: Morrison's Jig – Version 2 chords for 48 keys

The image displays a musical score for "Morrison's Jig – Version 2" in 6/8 time, featuring a key signature of one sharp (F#). The score is organized into six systems, each consisting of a melody line and a bass line. Chords are indicated by text labels above the bass line. The chords used are E4m/I5([E4]:B3), D4/I5(A3:[D4]), G3/P3(-:[G3]B3), and D4/I5(A3:[D4]). The melody line includes a repeat sign at the beginning and a double bar line at the end of the second system. The bass line features a variety of chord voicings, including triads and dyads, and is marked with a repeat sign at the end of the second system.

System 1:

- Chords: E4m/I5([E4]:B3), E4m/I5([E4]:B3) D4/I5(A3:[D4]), E4m/I5([E4]:B3), G3/P3(-:[G3]B3) D4/I5(A3:[D4])

System 2:

- Chords: E4m/I5([E4]:B3), E4m/I5([E4]:B3) D4/I5(A3:[D4]), G3/P3(-:[G3]B3), D4/I5(A3:[D4])

System 3:

- Chords: E4m/I5([E4]:B3), E4m/I5([E4]:B3) D4/I5(A3:[D4]), E4m/I5([E4]:B3), D4/I5(A3:[D4])

System 4:

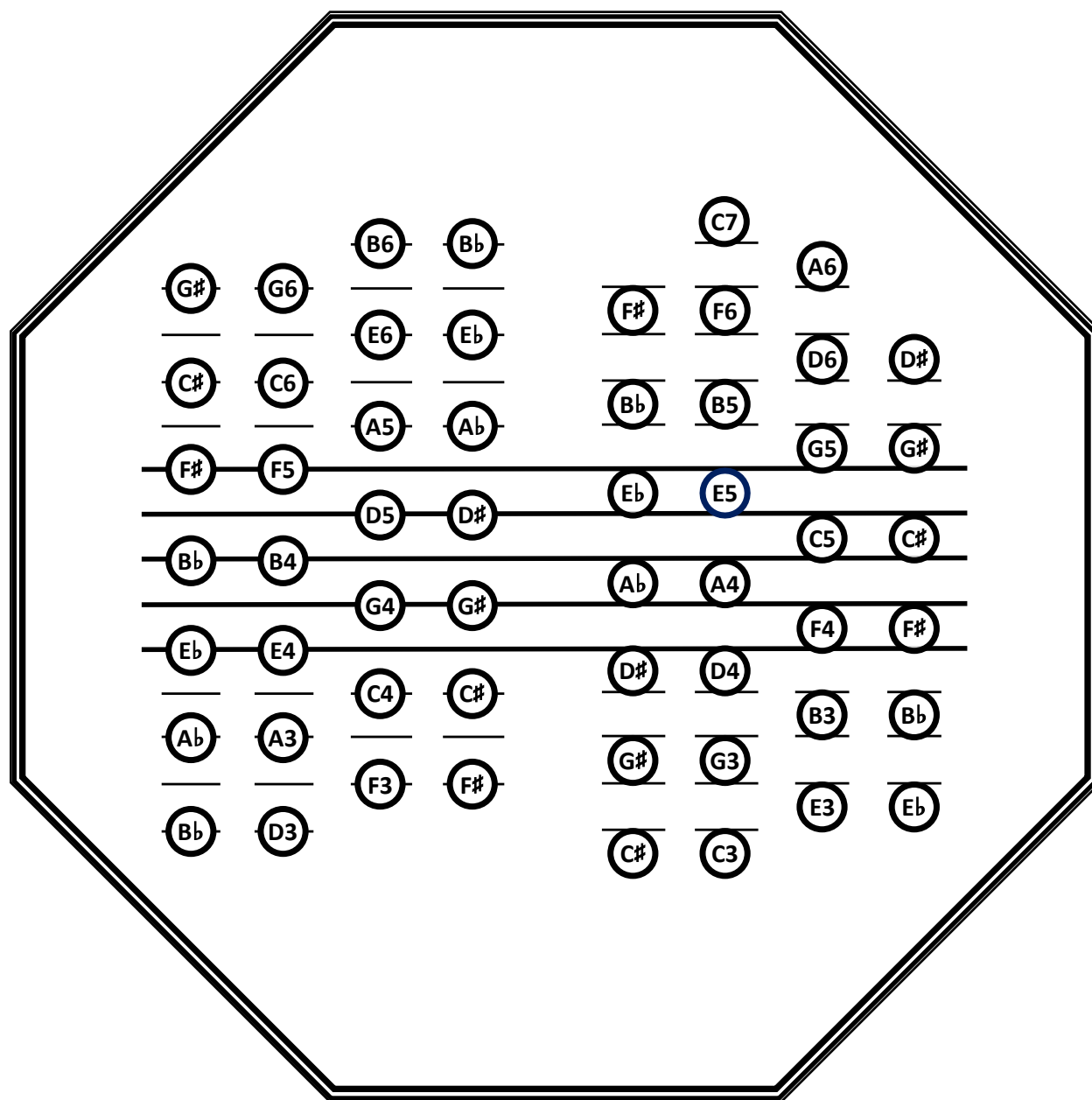
- Chords: E4m/I5([E4]:B3), E4m/I5([E4]:B3) D4/I5(A3:[D4]), G3/P3(-:[G3]B3), D4/I5(A3:[D4])

System 5:

- Chords: E4m/I5([E4]:B3), E4m/I5([E4]:B3) D4/I5(A3:[D4]), E4m/I5([E4]:B3), D4/I5(A3:[D4])

System 6:

- Chords: G3/P3(-:[G3]B3), D4/I5(A3:[D4]) G3/P3(-:[G3]B3), D4/I5(A3:[D4]), D4/I5(A3:[D4])



SCALES, SUBSTITUTIONS, AND RHYTHM

This chapter begins with exercises to play scales of chords with different voicings, then shows how you can substitute one chord for another in certain circumstances, and closes with a variety of rhythmic patterns to explore with chords.

PRACTICE SCALES WITH CHORDS

Practice scales and include your own variations to develop confidence playing and transitioning between chords. Adjust accidentals to practice in your common key signatures and range of notes you expect to play.

For reference, the following scores show scales of chords for 7 voicings over the first octaves of a 56-key instrument in C.

Score 10: 7 Voicings for chord scales in C

Root Position Chords

C3(-:[C3]G3E3)	D3m([D3]A3F3:-)	E3m(-:G3[E3]B3)	F3(A3[F3]C4:-)
G3(-:[G3]D4B3)	A3m([A3]E4C4:-)	B3d(-:D4[B3]F4)	C4(E4[C4]G4:-)
C4(E4[C4]G4:-)	D4m(-:[D4]A4F4)	E4m([E4]B4G4:-)	F4(-:A4[F4]C5)
G4(B4[G4]D5:-)	A4m(-:[A4]E5C5)	B4d([B4]F5D5:-)	C5(-:E5[C5]G5)
C5(-:E5[C5]G5)	D5m(F5[D5]A5:-)	E5m(-:[E5]B5G5)	F5([F5]C6A5:-)
G5(-:B5[G5]D6)	A5m(C6[A5]E6:-)	B5d(-:[B5]F6D6)	C6([C6]G6E6:-)

1st Inversions

	A3m/1([A3]:C3E3)	B3d/1(D3F3:[B3])	C4/1([C4]:G3E3)
C4/1([C4]:G3E3)	D4m/1(A3F3:[D4])	E4m/1([E4]:G3B3)	F4/1(A3C4:[F4])
G4/1([G4]:D4B3)	A4m/1(E4C4:[A4])	B4d/1([B4]:D4F4)	C5/1(E4G4:[C5])
C5/1(E4G4:[C5])	D5m/1([D5]:A4F4)	E5m/1(B4G4:[E5])	F5/1([F5]:A4C5)
G5/1(B4D5:[G5])	A5m/1([A5]:E5C5)	B5d/1(F5D5:[B5])	C6/1([C6]:E5G5)

2nd Inversions

			F3/2(A3[F3]:C3)
G3/2(D3:[G3]B3)	A3m/2([A3]C4:E3)	B3d/2(F3:D4[B3])	C4/2(E4[C4]:G3)
C4/2(E4[C4]:G3)	D4m/2(A3:[D4]F4)	E4m/2([E4]G4:B3)	F4/2(C4:A4[F4])
G4/2(B4[G4]:D4)	A4m/2(E4:[A4]C5)	B4d/2([B4]D5:F4)	C5/2(G4:E5[C5])
C5/2(G4:E5[C5])	D5m/2(F5[D5]:A4)	E5m/2(B4:[E5]G5)	F5/2([F5]A5:C5)
G5/2(D5:B5[G5])	A5m/2(C6[A5]:E5)	B5d/2(F5:[B5]D6)	C6/2([C6]E6:G5)

3rd Dyads

	C3/P3(-:[C3]E3)	D3m/P3([D3]F3:-)	E3m/P3(-:G3[E3])	F3/P3(A3[F3]:-)
	G3/P3(-:[G3]B3)	A3m/P3([A3]C4:-)	B3d/P3(-:D4[B3])	C4/P3(E4[C4]:-)
	C4/P3(E4[C4]:-)	D4m/P3(-:[D4]F4)	E4m/P3([E4]G4:-)	F4/P3(-:A4[F4])
	G4/P3(B4[G4]:-)	A4m/P3(-:[A4]C5)	B4d/P3([B4]D5:-)	C5/P3(-:E5[C5])
	C5/P3(-:E5[C5])	D5m/P3(F5[D5]:-)	E5m/P3(-:[E5]G5)	F5/P3([F5]A5:-)
	G5/P3(-:B5[G5])	A5m/P3(C6[A5]:-)	B5d/P3(-:[B5]D6)	C6/P3([C6]E6:-)

Inverted 3rds

	A3m/I3([A3]:C3)	B3d/I3(D3:[B3])	C4/I3([C4]:E3)
	C4/I3([C4]:E3)	D4m/I3(F3:[D4])	E4m/I3([E4]:G3)
	G4/I3([G4]:B3)	A4m/I3(C4:[A4])	B4d/I3([B4]:D4)
	C5/I3(E4:[C5])	D5m/I3([D5]:F4)	E5m/I3(G4:[E5])
	G5/I3(B4:[G5])	A5m/I3([A5]:C5)	B5d/I3(D5:[B5])
			C6/I3([C6]:E5)

5th Dyads

	C3/P5(-:[C3]G3)		D3m/P5([D3]A3:-)		E3m/P5(-:[E3]B3)		F3/P5([F3]C4:-)
	G3/P5(-:[G3]D4)		A3m/P5([A3]E4:-)		B3d/P5(-:[B3]F4)		C4/P5([C4]G4:-)
	C4/P5([C4]G4:-)		D4m/P5(-:[D4]A4)		E4m/P5([E4]B4:-)		F4/P5(-:[F4]C5)
	G4/P5([G4]D5:-)		A4m/P5(-:[A4]E5)		B4d/P5([B4]F5:-)		C5/P5(-:[C5]G5)
	C5/P5(-:[C5]G5)		D5m/P5([D5]A5:-)		E5m/P5(-:[E5]B5)		F5/P5([F5]C6:-)
	G5/P5(-:[G5]D6)		A5m/P5([A5]E6:-)		B5d/P5(-:[B5]F6)		C6/P5([C6]G6:-)

Inverted 5ths

	F3/I5([F3]:C3)		G3/I5(D3:[G3])		A3m/I5([A3]:E3)		B3d/I5(F3:[B3])		C4/I5([C4]:G3)
	C4/I5([C4]:G3)		D4m/I5(A3:[D4])		E4m/I5([E4]:B3)		F4/I5(C4:[F4])		
	G4/I5([G4]:D4)		A4m/I5(E4:[A4])		B4d/I5([B4]:F4)		C5/I5(G4:[C5])		
	C5/I5(G4:[C5])		D5m/I5([D5]:A4)		E5m/I5(B4:[E5])		F5/I5([F5]:C5)		
	G5/I5(D5:[G5])		A5m/I5([A5]:E5)		B5d/I5(F5:[B5])		C6/I5([C6]:G5)		

EXPLORE CHORD SUBSTITUTIONS

A few exercises have places where you can usefully substitute one chord with another that shares two of its notes.

For instance, a Bm (B – D – F#) can sometimes substitute for a G (G – B – D) or D (D – F# – A). The diagram below shows how 2 notes in a Bm chord line up with 2 notes in both G and D chords.

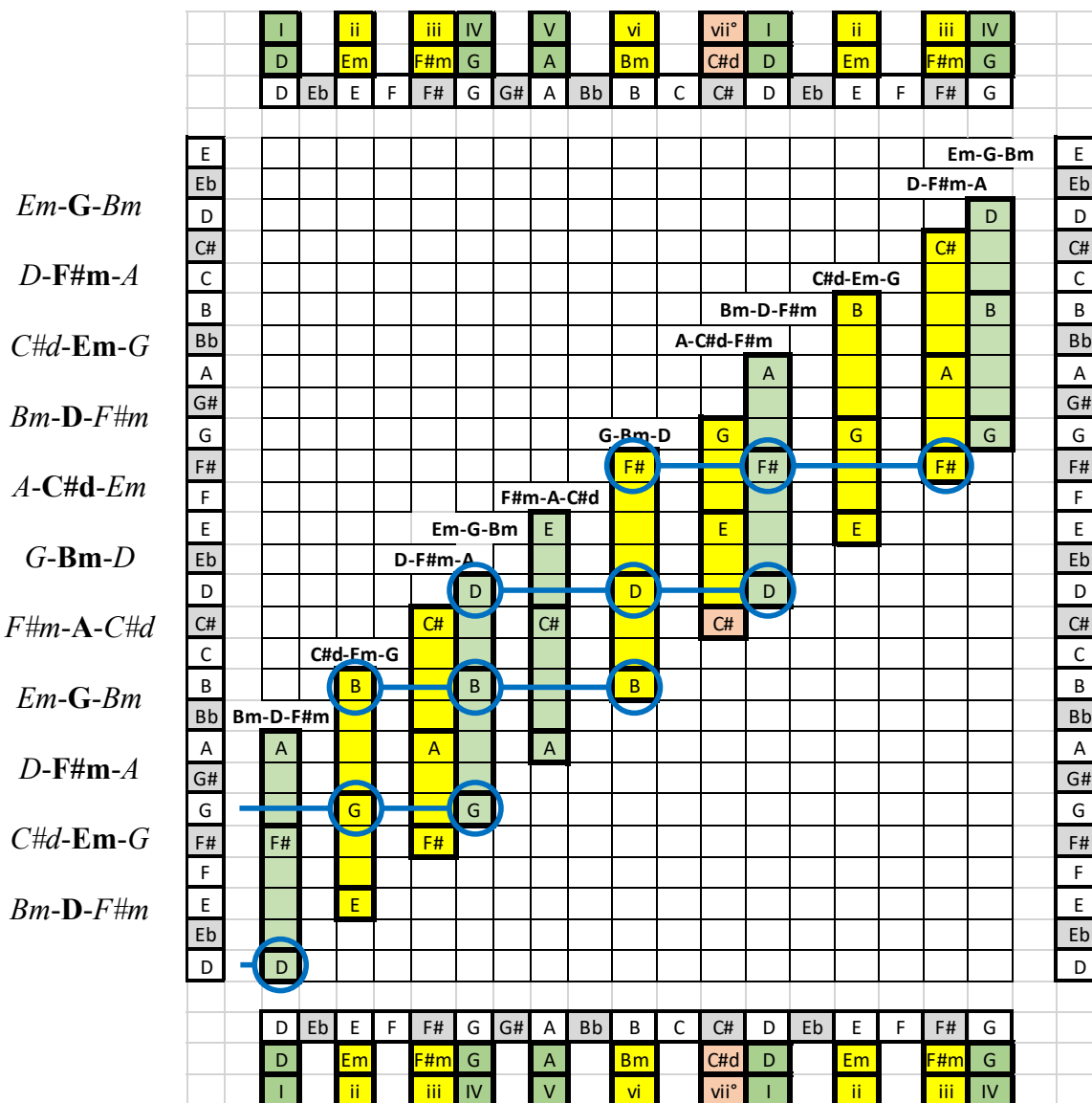


Figure 17: Identifying substitutable chords

Each chord is substitutable with the chords a 3rd above and below, so their roots walk up and down the left- or right-hand keyboards by thirds. The 3rds and 5ths change locations depending on the chords' voicings, that is whether they are root position, 1st, or 2nd inversion.

ROOT POSITION CHORD SUBSTITUTIONS

The triangle patterns of substitutable root position chords rotate 60° to go a 3rd higher or lower as shown in the following figure. Twist your fingers around to play the progression. Inverted chords are much easier to play from one to the other.

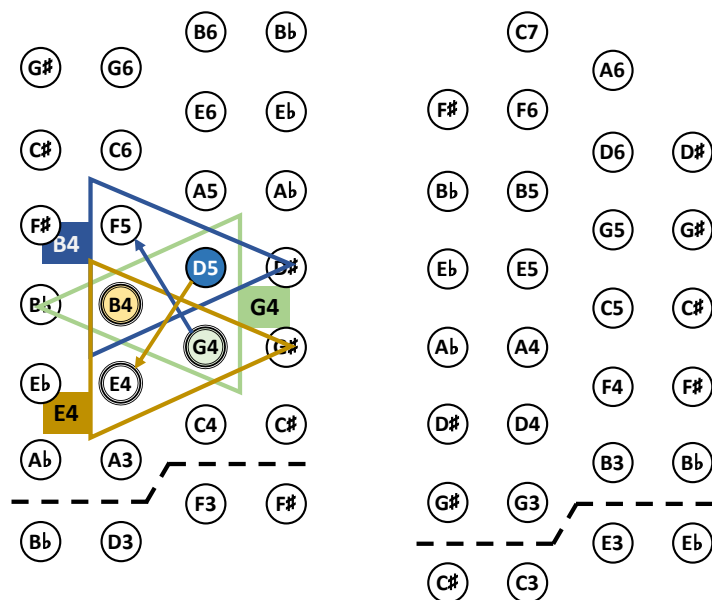


Figure 18: Root position chord substitution fingering pattern

Score 11: Root position chord substitution progressions

Left Hand

A3m([A3]E4C4:-) C4(E4[C4]G4:-) E4m([E4]B4G4:-) G4(B4[G4]D5:-)
 B4m([B4]F#5D5:-) D5(F#5[D5]A5:-) F#5d([F#5]C6A5:-) A5m(C6[A5]E6:-)

Right Hand

G3(-:[G3]D4B3) B3m(-:D4[B3]F#4) D4(-:[D4]A4F#4) F#4d(-:A4[F#4]C5)
 A4m(-:[A4]E5C5) C5(-:E5[C5]G5) E5m(-:[E5]B5G5) G5(-:B5[G5]D6)

1ST INVERSION CHORD SUBSTITUTIONS

When you play 1st inversion chords, the pattern is a bit more complicated but still straightforward, as shown in the following figure for the same chords. The root notes for inverted chords still walk up the left or right keyboards by 3rds while the other notes pivot on the 5th note of the lower chord as you go up.

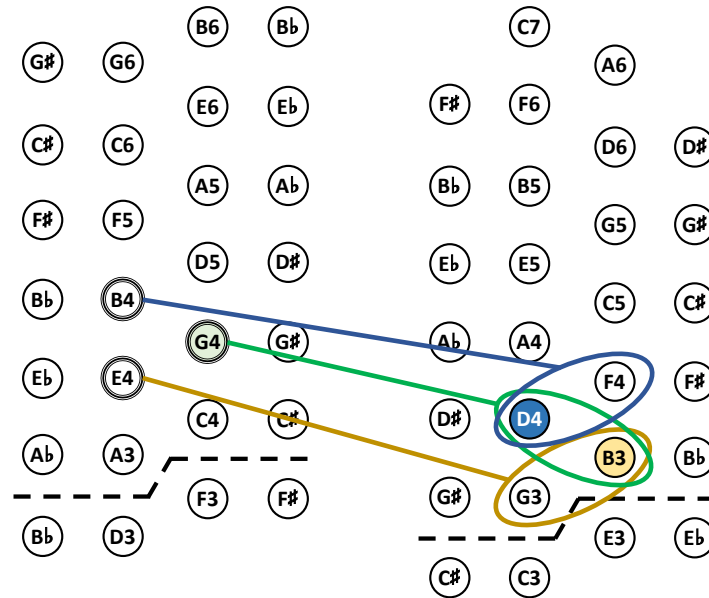


Figure 19: 1st inversion chord substitution fingering pattern

Score 12: 1st inversion chord substitution progressions

Left Hand

A3m/1 ([A3]:C3E3)	C4/1 ([C4]:G3E3)	E4m/1 ([E4]:G3B3)	G4/1 ([G4]:D4B3)
B4m/1 ([B4]:D4F#4)	D5/1 ([D5]:A4F#4)	F#5d/1 ([F#5]:A4C5)	A5m/1 ([A5]:E5C5)

Right Hand

G3/15 (D3:[G3])	B3m/1 (D3F#3:[B3])	D4/1 (A3F#3:[D4])	F#4d/1 (A3C4:[F#4])
A4m/1 (E4C4:[A4])	C5/1 (E4G4:[C5])	E5m/1 (B4G4:[E5])	G5/1 (B4D5:[G5])

2ND INVERSION CHORD SUBSTITUTIONS

The pattern for playing a sequence of 2nd inversion chord substitutions is straightforward if you are already comfortable playing tunes with 2nd inversions. If you are, you just walk up a series of 2nd inversion chords by 3rds and that's it. Otherwise, you have to think about 4 variations of the following pattern, where you start with the G4/2 and move to E4/2 or D5/2. Come back to this later if you're unsteady with 2nd inversions.

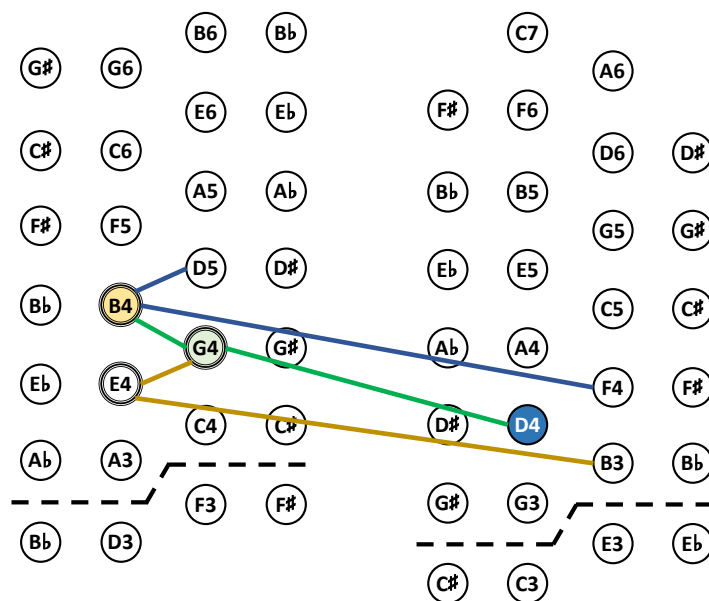


Figure 20: 2nd inversion chord substitution fingering pattern

Score 13: 2nd inversion chord substitution progressions

Left Hand

A3m/2([A3]C4:E3)	C4/2(E4[C4]:G3)	E4m/2([E4]G4:B3)	G4/2(B4[G4]:D4)
B4m/2([B4]D5:F#4)	D5/2(F#5[D5]:A4)	F#5d/2([F#5]A5:C5)	A5m/2(C6[A5]:E5)

Right Hand

G3/2(D3:[G3]B3)	B3m/2(F#3:D4[B3])	D4/2(A3:[D4]F#4)	F#4d/2(C4:A4[F#4])
A4m/2(E4:[A4]C5)	C5/2(G4:E5[C5])	E5m/2(B4:[E5]G5)	G5/2(D5:B5[G5])

EXPLORE RHYTHMIC PATTERNS

There are a practically unlimited number of ways of using rhythm with chords and only a very few have been covered in the exercises. Listen to as many players as you can to get a sense of the different ways you want to play.

This section has a few rhythmic forms to try out and explore whether and how to incorporate a few into your playing. You can take several of the tunes in this book and apply many of these rhythms to them. Try a few, and play with tracks and with others to get the hang of different grooves.

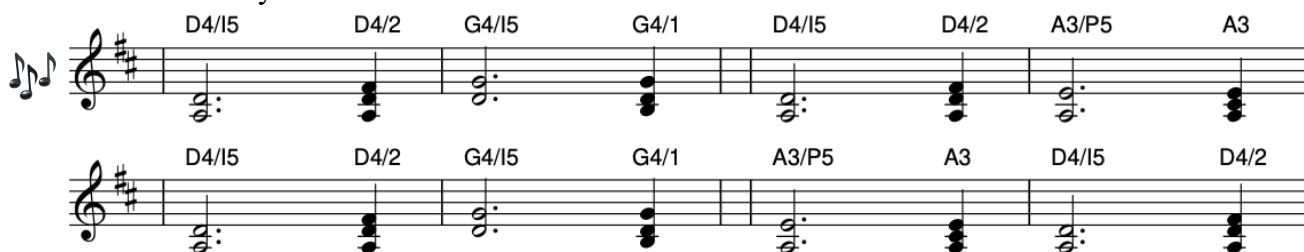
Do an Internet search on “how to incorporate rhythm into playing chords” and you will find a lot of useful videos. Many are about playing piano, and while the range of the piano offers possibilities that aren’t available on the concertina, many of the ideas translate.

Score 14: Several rhythmic patterns to apply to chords

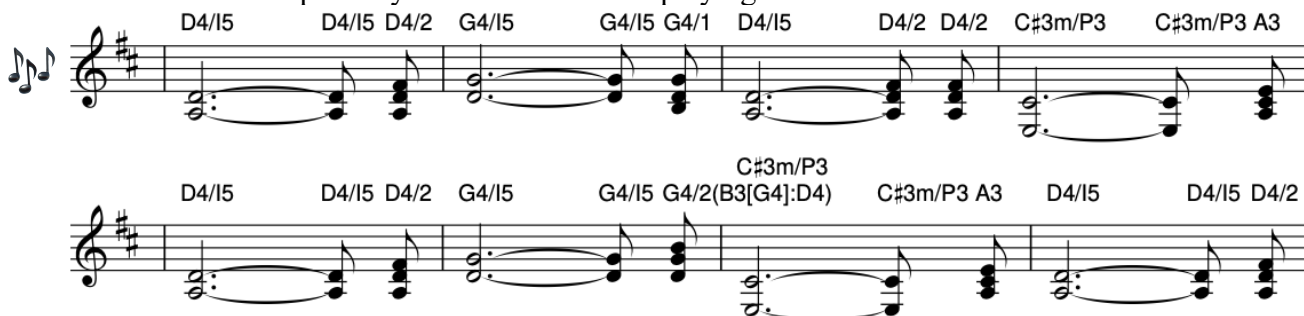
Play each chord with a single voice throughout its duration. Vary the volume to complement the flow of the tune.



Move from a dyad on 1-2-3 to a chord on 4.



Hold the root and possibly another note while playing the other notes on the onbeat or offbeat.



Vamp on the backbeat

Vamp by accenting the & in 1-&-2-&-3-&-4-&- . You can cut the speed in half as well.

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 A3/P5 A3 A3/P5 A3 A3/P5 A3 A3/P5 A3

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1

A3/P5 A3 A3/P5 A3 A3/P5 A3 A3/P5 A3 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2

Shorten the “and” note

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 A3/P5 A3 A3/P5 A3 A3/P5 A3 A3/P5 A3

D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1 G4/I5 G4/1

A3/P5 A3 A3/P5 A3 A3/P5 A3 A3/P5 A3 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2 D4/I5 D4/2

Build chords note by note

D4 D4/I5 D4/2 D4 B3m/P3 G4/1 D4 D4/I5 D4/2 C#3 A3/P3 A3m

D4 D4/I5 D4/2 G4 G4/I3 G4/2 C#3 A3/P3 A3m D4/I5 D4/I5 D4/I5

Arpeggios

Arpeggios play the notes of the chord in ascending or descending order. Interpreting that more broadly to mean in the order 1 – 3 – 5, this score shows 3 examples. First, based on a root position G chord, second based on its 1st inversion, and third based on its second.

G4(B4[G4]D5:-) G4

G4/1(B3[G4]:D4) G4/1

G4/2(B3[G4]:D4) G4/2

Alberti Bass Lines

Alberti bass lines are another 4-note pattern where the notes of chords are played 1 – 5 – 3 – 5.

G4(B4[G4]D5:-) G4

Vamp from Dyads

Dyads are ambiguous as to which chord they might transform into by adding a third note. If you've found a place where a dyad sounds good, you can vamp in four different ways, by completing the root position chord up or down, by completing a 1st inversion going up, or by completing a 2nd inversion going down.

Four rows of musical notation in G major (one sharp) showing dyads and their completions. Each row contains eight measures, with the first measure of each row starting with a treble clef and a key signature of one sharp (F#).

- Row 1: G4/P3 (G, B) and E4m (E, G) dyads. Completions: G4/P3 (G, B, D), E4m (E, G, B), G4/P3 (G, B, D), E4m (E, G, B), G4/P3 (G, B, D), E4m (E, G, B), G4/P3 (G, B, D), E4m (E, G, B).
- Row 2: G4/P3 (G, B) and G4 (G, B, D) dyads. Completions: G4/P3 (G, B, D), G4 (G, B, D), G4/P3 (G, B, D), G4 (G, B, D), G4/P3 (G, B, D), G4 (G, B, D), G4/P3 (G, B, D), G4 (G, B, D).
- Row 3: G4/P3 (G, B) and E5/1 (E, G, B) dyads. Completions: G4/P3 (G, B, D), E5/1 (E, G, B), G4/P3 (G, B, D), E5/1 (E, G, B), G4/P3 (G, B, D), E5/1 (E, G, B), G4/P3 (G, B, D), E5/1 (E, G, B).
- Row 4: G4/P3 (G, B) and G4/2 (G, B, D) dyads. Completions: G4/P3 (G, B, D), G4/2 (G, B, D), G4/P3 (G, B, D), G4/2 (G, B, D), G4/P3 (G, B, D), G4/2 (G, B, D), G4/P3 (G, B, D), G4/2 (G, B, D).

Vamp from Single Notes

Six rows of musical notation in G major (one sharp) showing single notes and their completions. Each row contains eight measures, with the first measure of each row starting with a treble clef and a key signature of one sharp (F#).

- Row 1: G (G) and G4/I5 (G, B, D) single notes. Completions: G (G), G4/I5 (G, B, D), G (G), G4/I5 (G, B, D), G (G), G4/I5 (G, B, D), G (G), G4/I5 (G, B, D).
- Row 2: G (G) and G4/P5 (G, B, D) single notes. Completions: G (G), G4/P5 (G, B, D), G (G), G4/P5 (G, B, D), G (G), G4/P5 (G, B, D), G (G), G4/P5 (G, B, D).
- Row 3: G (G) and G4/2 (G, B, D) single notes. Completions: G (G), G4/2 (G, B, D), G (G), G4/2 (G, B, D), G (G), G4/2 (G, B, D), G (G), G4/2 (G, B, D).
- Row 4: G (G) and G3/I5 (G, B, D) single notes. Completions: G (G), G3/I5 (G, B, D), G (G), G3/I5 (G, B, D), G (G), G3/I5 (G, B, D), G (G), G3/I5 (G, B, D).
- Row 5: G (G) and G3/P5 (G, B, D) single notes. Completions: G (G), G3/P5 (G, B, D), G (G), G3/P5 (G, B, D), G (G), G3/P5 (G, B, D), G (G), G3/P5 (G, B, D).
- Row 6: G (G) and G3/2 (G, B, D) single notes. Completions: G (G), G3/2 (G, B, D), G (G), G3/2 (G, B, D), G (G), G3/2 (G, B, D), G (G), G3/2 (G, B, D).

OBSERVATIONS AND CONSIDERATIONS

Before moving to arranging, here are a few ways to think about how melodies and chords work together that may be helpful.

MELODIC AND CHORDAL HARMONIC PATHS

As you heard when playing through the four modal scales earlier, changing the notes the scales start on changes the quality of the intervals between the notes, which leads melodies in different modes to take different paths to stay connected to their tonics. Go back and make up some tunes in the different modal scales if that's not clear.

When you go from one mode to another, you move at least one of the notes in the scale up or down a half step. That changes the quality of all 3 chords that use that note: the chord with the note as its root, the chord a 3rd below, and the chord a 5th below.

That changes the relationships of those 3 chords with the tonic and with the other chords. And that requires chord progressions to take different harmonic paths in one mode versus another to stay connected to their respective tonal centers.

The harmonic relationships within and among chords come about because of the harmonic relationships that guide melodies, but they are not the same thing.

You can explore playing chord progressions without regard to any specific melody, just as you can explore melodic lines without regard to chords. Then you can find interesting ways to fit them together.

STABLE VERSUS UNSTABLE MODES

Played one at a time, chords may feel more or less harmonically related due to the interval between their roots or because they share notes, but they won't have much other relationship than that. For instance, play G (G – B – D) and D (D – F# – A) independently, and they are just 2 chords.

However, if you play a tune in the key of G, the melody and chords follow harmonic paths that lead away from and then back to G in a way that makes you feel at home when you get there. If a progression carries you to a D chord, you feel the pull towards G.

The relationship of the G and D switch when you play a tune in D. Then, the melody and chord progressions follow paths that take you to G in such a way that you feel a pull back to D. Because of how harmonies work, some modes make it easier to find clear paths back to their tonal centers than others.

The Ionian and Aeolian modes are called stable because it's easy to create melodic paths and chord progressions that clearly maintain and reinforce their tonal centers. The other modes have varying amounts of instability because once you have moved away from the tonic, dissonance and the harmonic relationships among the notes and chords can make the paths back to the tonal center unclear or ambiguous. Perhaps a bit surprisingly, this ambiguity offers players improvisational freedom and has made Dorian and Mixolydian the most common modes used in jazz.

HARMONIC VARIATION IN MELODIES

In traditional music, melodies typically begin and end on their tonic chords. While they often start on the tonic chord's root note, they can also begin on the 3rd or 5th of the tonic, and then align with the notes of the following chords in various ways.

This enables two distinct sets of harmonic relationships, the first based on the structure imposed on both the melody and chords by the mode, and the second based on the relationship of the melody to the chord tones (root, 3rd, 5th). This allows a great deal of variation in how different melodies can relate to the same chord progression.

The table below lists the 12 tunes in this book along with their starting notes in their tonic chords. Of the 12, 6 start on the tonic, 3 on the 3rd, and 3 on the 5th.

Tune	Mode	Starting Note
Da Slockit Light	Ionian	1
Fanny Power	Ionian	1
Fisher's Hornpipe	Ionian	1
Kesh Jig	Ionian	1
Morrison's Jig	Dorian	1
Blarney Pilgrim	Mixolydian	1
Swallowtail Jig	Dorian	3
Sí Bheag, Sí Mhór	Ionian	3
Banish Misfortune	Mixolydian	3
Coleraine	Aeolian	5
Rights of Man	Aeolian	5
Bonaparte Crossing the Rhine	Ionian	5

Consider Sí Bheag, Sí Mhór, which starts on the 3rd of its tonic and the Kesh Jig that starts on its root. They are both Ionian/major tunes, but they have a very different feel.

You can see in the scores on the facing page that Sí Bheag, Sí Mhór starts on the 3rd note of its tonic and mostly follows its chords' 3rds with a few 5ths until 3 bars from the end of the A part, where the melody binds to the root of the tonic. The B part has a similar bias but adds some root notes among the 3rd and 5ths.

On the other hand, the A part of the Kesh Jig starts on the root of its tonic, goes up to 3rds and 5ths and then goes back to the root. The B part begins on the 3rd of the tonic and then often ties the melody to the root notes of the chords.

Listen for the differences when you play the tunes with different anchor notes and see what you think. If you wish, you can try experimenting with different ways of fitting melodies into progressions using online backing tracks.

The notes of the chords are color coded depending on which note of the chord matches the initial note of the melody in each phrase: green for the root, blue for the 3rd, and red for the 5th.

Score 15: Sí Bheag, Sí Mhór vs Kesh Jig harmonic patterns

Sí Beag Sí Mór

Chords chosen for maximal overlap with the melody

Chords for Sí Beag Sí Mór:

- Staff 1: D5, B4m, G4, A4, D4, G4, A4, D5, B4m
- Staff 2: G4, D4, B3m, B3m, G4, A4, D5, D5
- Staff 3: D5, A5/1, G5, D5, A5/1, D5, D5/1, A4
- Staff 4: F#4m, B3m, G4, A4, G5/2, A4, D5, 1 D5, 2 D5

The Kesh Jig

Chords chosen for maximal overlap with the melody

Chords for The Kesh Jig:

- Staff 1: G4, D5/1, G5/1, C5, D5/1
- Staff 2: G4, D5/1, G5/1, 1 D4, G4, 2 D4, G4
- Staff 3: G4, G5/1, D5/1, G4, D5/1
- Staff 4: G4, C5, G5/1, A5m/1, G5/2

ARRANGING FROM CHORD SHEETS

Arranging can be spontaneous or deliberate. It's really good practice and a lot of fun to find chord sheets and just play through them. Start with whatever voicings you feel comfortable with and make adjustments as you get more experienced and are able to try different things out.

Every arrangement requires the following activities to greater or lesser degrees.

- Decide what chords to play
- Choose the voicing for each chord
 - Decide whether/how the voicings change during the duration of each chord
 - Consider the other instruments and/or voice you are accompanying
- Decide how to approach playing the notes and progressions rhythmically
- Work out whether and how to move from playing chords to melody and back
- Decide whether to create more arrangements or if you're done

This exercise takes a deliberate approach since that enables a more systematic way of exploring and keeping track of arrangements. It's an open-ended process that you can invest as much or as little time in as you want.

Especially at first, write down your arrangements. This will give you a stable basis to work from and try out different ideas. Just as importantly, it gives you a record of what you've put together so you can come back to play through things again later. The chord shorthand notation used here worked well to write out all the arrangements in the book.

Most chord sheets you encounter are designed for guitar players. They tell you the root and if the chord is major, minor, diminished, etc. but they tell you nothing about how to play the chords on an English concertina.

Experiment, try ideas, and find what you like. If your notes rise into the range of the melody, create another arrangement that hugs the lower notes. If your arrangement is low, try raising it up. If it's simple, try adding notes. If it's complex, simplify it, or make it really complex. Play backbeats or other rhythmic patterns.

It can sometimes take several tries over a period of time to find an arrangement you like. Sometimes you might find an arrangement you like and come back to it later and wonder what you were thinking. If that happens, you may have been wrong before, or you just may have lost the groove you had when you put the arrangement together and you need to get it back.

THE KESH JIG: DECIDE WHAT CHORDS TO USE

This exercise will take you through creating a few arrangements for [The Kesh Jig](#).

The tune is in G Ionian and the first page of an Internet search for chords for the tune returned these four versions.

Version 1

Part A

G G | D D | G G | C D
G G | D D | G C | D G

Part B

G G | C C | G G | D D
G G | C C | Am7 Am7 | D G

Version 2

Part A

G G | D D | G G | C D
G G | D D | G G | D G

Part B

G G | C D | G G | D D
G G | C G | G D | G G

Version 3

Part A

G G | D D | C G | C D
G G | D D | C G | D G

Part B

G G | C G | G G | D D
G G | C G | C D | G G

Version 4

Part A

G G | D D | G G | G D
G G | D D | G G | D G

Part B

G G | C G | G G | D D
G G | C G | G D | G G

As is typical, the arrangements are identical in some places and different in others. Play each version along with the tune using some simple chord voicings and listen to how the different choices interact with the melody. Slow the track down so you can hear more clearly if you need to.

If any of these sheets stand out to you as better than the others, then start with it. In this case, they all work so you can either just pick one or assemble your own progression to start with based on what you liked in the progressions you evaluated.

For this exercise, the first set of chords to work with is:

Initial Chords for The Kesh Jig in G			
G	D	G	C D
G	D	G	D G
G	C D	G	D
G	C G	Am	G

CONSTRUCT ARRANGEMENTS

Given an initial set of chords, the next things to decide are their voicings.

The first 3 arrangements are based on open 5th chords. The first just holds the chords for the duration of each measure. The next adds a vamp using the octave above the root and the third adds a vamp an octave below the 5th. Try them out and see what you think and compare these arrangements with those later on.

Arrangement 38: Arrange the Kesh Jig - open 5th chords

The musical score for Arrangement 38 is written in 6/8 time and the key of D major (two sharps). It consists of four systems of staves. Each system has a treble staff with a melody and a bass staff with chords. The chords are labeled as G3/P5, D4/P5, C4/P5, and A3/P5. The first system shows the basic chord progression. The second system adds a vamp using the octave above the root and the third adds a vamp an octave below the 5th. The fourth system shows the final arrangement with a double bar line at the end.

Arrangement 39: Arrange the Kesh Jig - open 5th chords with octave root vamp

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a system of four staves, each with a treble and bass clef, indicating a guitar and bass arrangement. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, each containing a guitar part (top staff) and a bass part (bottom staff). Chord labels are provided for each measure, such as G3/P5, G4, D4/P5, and D5. The notation includes various musical symbols like notes, rests, and bar lines, with some measures featuring repeat signs and first/second endings. The overall layout is clean and professional, typical of a music manuscript.

Arrangement 40: Arrange the Kesh Jig - open 5th chords with low octave 5th vamp

Chord symbols for the first system:

G3/P5	D3 G3/P5	D4/P5	A3 D4/P5	G3/P5	D3 G3/P5	C4/P5	A3 D4/P5
-------	-------------	-------	-------------	-------	-------------	-------	-------------

Chord symbols for the second system:

G3/P5	D3 G3/P5	D4/P5	A3 D4/P5	G3/P5	D3 G3/P5	1 D4/P5	D3 G3/P5	2 D4/P5	D3 G3/P5
-------	-------------	-------	-------------	-------	-------------	------------	-------------	------------	-------------

Chord symbols for the third system:

G3/P5	D3 G3/P5	G3/P5	A3 D4/P5	G3/P5	D3 G3/P5	D4/P5	A3 D4/P5
-------	-------------	-------	-------------	-------	-------------	-------	-------------

Chord symbols for the fourth system:

G3/P5	D3 G3/P5	C4/P5	D3 G3/P5	A3/P5	E3 A3/P5	G3/P5	D3 G3/P5
-------	-------------	-------	-------------	-------	-------------	-------	-------------

For no other reason than to hear what it sounds like, this arrangement was put together to overlap the notes of the chords with the melody as much as possible. Some parts of it work well and you could make something of it.

Arrangement 41: Arrange the Kesh Jig - chords with maximal overlap

The musical score is written in G major (one sharp) and 6/8 time. It consists of four systems, each with a melody line and a chord line. The chords are G4, D5/1, G5/1, C5, D5/1, D4, and G5/2. The melody is a traditional Kesh Jig tune. The arrangement aims for maximal overlap between the melody and the chords.

System 1: Melody starts with a repeat sign. Chords: G4, D5/1, G5/1, C5, D5/1.

System 2: Melody continues. Chords: G4, D5/1, G5/1, D4, G4. There are first and second endings marked above the melody.

System 3: Melody continues. Chords: G4, G5/1, D5/1, G4, D5/1.

System 4: Melody continues. Chords: G4, C5, G5/1, A5m/1, G5/2.

This arrangement for a 48-key instrument uses low dyads and took just a few minutes to create based on the available notes and the way the chords sound. Note how the D4 button acts as an anchor for most of the chords throughout the tune.

Play through this arrangement a few times and then try using G, C, or D chords in the first and/or second halves of the next to last bar instead of the Am. Do any of those chords sound better than the Am? Should the bar use a single chord or two different chords as most of the arrangements suggested?

Arrangement 42: Arrange the Kesh Jig - low dyads for 48 keys

The musical score is written for a 48-key instrument, likely a harmonica. It consists of four systems, each with a melody line in the treble clef and a low dyad accompaniment in the bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The melody is a traditional jig tune. The low dyad accompaniment uses chords that are anchored by the D4 button, specifically G3/P5, D4/I5, C4/I5, and A3m/P3. The score includes repeat signs and first/second endings in the second system.

System 1: Melody starts with a repeat sign. Low dyad chords: G3/P5, D4/I5, G3/P5, C4/I5, D4/I5.

System 2: Melody includes first and second endings. Low dyad chords: G3/P5, D4/I5, G3/P5, D4/I5 (first ending), G3/P5 (first ending), D4/I5 (second ending), G3/P5 (second ending).

System 3: Melody continues. Low dyad chords: G3/P5, C4/I5, D4/I5, G3/P5, D4/I5.

System 4: Melody concludes with a double bar line. Low dyad chords: G3/P5, C4/I5, G3/P5, A3m/P3, G3/P5.

56-key instruments let you go down to C3 so this arrangement used low notes where they fit. You could bring in some chords from the 48-key arrangement and see how that influences the arrangement.

Arrangement 43: Arrange the Kesh Jig - low dyads for 56 keys

The musical score is written for a 56-key instrument, featuring a treble staff and a bass staff. The key signature is one sharp (F#). The score is divided into four systems, each containing two staves. The chords and notes are as follows:

- System 1:** Treble staff has a key signature change (F#) and a series of eighth notes. Bass staff has chords: G3/I5, D3/P5, G3/I5, C4/I5, and D3/P5.
- System 2:** Treble staff has a series of eighth notes. Bass staff has chords: G3/I5, D3/P5, G3/I5, and a first ending (1) with D3/P5 and G3/I5, followed by a second ending (2) with D3/P5 and G3/I5.
- System 3:** Treble staff has a series of eighth notes. Bass staff has chords: G3/I5, C4/I5, D3/P5, G3/I5, and D3/P5.
- System 4:** Treble staff has a series of eighth notes. Bass staff has chords: G3/I5, C4/I5, G3/I5, A3m/I3, and G3/I5.

What about the fact that D4 is played almost continuously in the 48-key piece? This arrangement adds a low D3 drone played throughout the tune. This drone is also sometimes called a pedal point, where the low note is held continuously while other notes and chords are played. Try this if you have a 56-key instrument.

If you've played through the arrangement, you will have noticed that the D3 clashes with the C chords. You could just not play the D3 during the C chords or you could change the D4 to a C3 during the C chords. Sometimes, people play through dissonance deliberately to introduce tension that moves to resolution. Try these different approaches and see what you think.

Arrangement 44: Arrange the Kesh Jig - maintain a low D drone

The image displays a musical score for the 'Kesh Jig' in 6/8 time, featuring a low D3 drone. The score is organized into four systems, each with a melody line and a chord line. The key signature has one sharp (F#), and the time signature is 6/8. The melody line begins with a repeat sign and a key signature change to one sharp. The chord line provides harmonic support with various chords, including G3/P5, D4/I5, C4/I5, and A3m/P3. The low D3 drone is indicated by a single note on a bass staff, tied across measures to maintain a continuous sound.

System 1: Melody: G4, A4, B4, A4, G4, F#4, E4, D4. Chords: G3/P5, D4/I5, G3/P5, C4/I5, D4/I5. Drone: D3.

System 2: Melody: D4, E4, F#4, G4, A4, B4, A4, G4. Chords: G3/P5, D4/I5, G3/P5, D4/I5, G3/P5, D4/I5, G3/P5. Drone: D3.

System 3: Melody: F#4, G4, A4, B4, A4, G4, F#4, E4. Chords: G3/P5, C4/I5, D4/I5, G3/P5, D4/I5. Drone: D3.

System 4: Melody: D4, E4, F#4, G4, A4, B4, A4, G4. Chords: G3/P5, C4/I5, G3/P5, A3m/P3, G3/P5. Drone: D3.

This arrangement uses the C3 to address the dissonance with the D3 drone and C chords.

Arrangement 45: Arrange the Kesh Jig - low D drone except with the C chord

The musical score is written in 6/8 time and the key of D major (one sharp). It consists of four systems, each with a melody line and a harmony line. The harmony line features a low D drone (D3) and various chords. The chords are labeled as G3/P5, D4/I5, C4/I5, and A3m/P3. The melody line includes various rhythmic patterns and repeat signs.

System 1: Melody: 8 measures. Harmony: G3/P5, D4/I5, G3/P5, C4/I5, D4/I5.

System 2: Melody: 8 measures, including a first and second ending. Harmony: G3/P5, D4/I5, G3/P5, D4/I5, G3/P5, D4/I5, G3/P5.

System 3: Melody: 8 measures. Harmony: G3/P5, C4/I5, D4/I5, G3/P5, D4/I5.

System 4: Melody: 8 measures. Harmony: G3/P5, C4/I5, G3/P5, A3m/P3, G3/P5.

You often hear The Kesh Jig played with a lot of rhythmic punch. What would hitting extra notes on the backbeat sound like?

This score is based on the first arrangement of low dyads for 48 keys. The first group of 3 notes in each bar in the melody is accompanied by the root note of the dyad chord and the second note of the dyad is added with an accent for the second group of 3 notes.

Play through it. It's an unusual pattern to play and it sounds a bit unnatural.

Arrangement 46: Arrange the Kesh Jig - chord backbeat pattern

The musical score is written in G major (one sharp) and 6/8 time. It consists of four systems, each with a melody staff and an accompaniment staff. The accompaniment features a 'chord backbeat pattern' where the first group of three notes in each bar is accompanied by the root note of the dyad chord, and the second group of three notes is accompanied by the second note of the dyad with an accent. The chords used are G3, G3/P5, D4, D4/I5, C4, and A3. The melody is a sequence of eighth notes. The score ends with a double bar line and repeat dots.

System 1: G3, G3/P5, D4, D4/I5, G3, G3/P5, C4, D4/I5

System 2: G3, G3/P5, D4, D4/I5, G3, G3/P5, 1 D4, G3/P5, 2 D4, G3/P5

System 3: G3, G3/P5, C4, D4/I5, G3, G3/P5, D4, D4/I5

System 4: G3, G3/P5, C4, G3/P5, A3, A3m/P3, G3, G3/P5

This arrangement uses D4 as the basis instead of the chord roots. The Am chord in the next to last measure was replaced by a D to keep the flow going. At this point, the only interruption to the backbeat flow is the C, which you can omit or just play a D4 instead and let the drone run through.

Try it and see what you think.

Arrangement 47: Arrange the Kesh Jig - backbeat pattern added to D4 drone

The musical score is arranged in four systems, each containing a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in the treble staff, and the bass staff shows a D4 drone with various chords (G3/P5, D4/I5, C4) indicated below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: 8 measures. Treble staff: D4, G3/P5, D4, D4/I5, D4, G3/P5, C4, D4/I5. Bass staff: D4, G3/P5, D4, D4/I5, D4, G3/P5, C4, D4/I5.

System 2: 8 measures. Treble staff: D4, G3/P5, D4, D4/I5, D4, G3/P5, 1 D4, G3/P5, 2 D4, G3/P5. Bass staff: D4, G3/P5, D4, D4/I5, D4, G3/P5, 1 D4, G3/P5, 2 D4, G3/P5.

System 3: 8 measures. Treble staff: D4, G3/P5, C4, D4/I5, D4, G3/P5, D4, D4/I5. Bass staff: D4, G3/P5, C4, D4/I5, D4, G3/P5, D4, D4/I5.

System 4: 8 measures. Treble staff: D4, G3/P5, C4, G3/P5, D4, D4/I5, D4, G3/P5. Bass staff: D4, G3/P5, C4, G3/P5, D4, D4/I5, D4, G3/P5.

For 56-key players, this arrangement brings the drone down an octave to D3.

Arrangement 48: Arrange the Kesh Jig - backbeat pattern added to D3 drone

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of four systems of music, each with a piano (p) staff and a vocal (v) staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part is written in a simple, harmonic style, while the vocal part features a melodic line with lyrics. Chord annotations are provided for the piano part, indicating the harmonic structure of the music.

System 1:

- Piano Staff:** Chords are D3, G3/P5, D4/I5, G3/P5, C4, and D4/I5.
- Vocal Staff:** The melody begins with the lyrics "Hello, hello, good morning to you."

System 2:

- Piano Staff:** Chords are D3, G3/P5, D4/I5, G3/P5, G3/P5, and G3/P5.
- Vocal Staff:** The melody continues with the lyrics "The first time you discovered me."

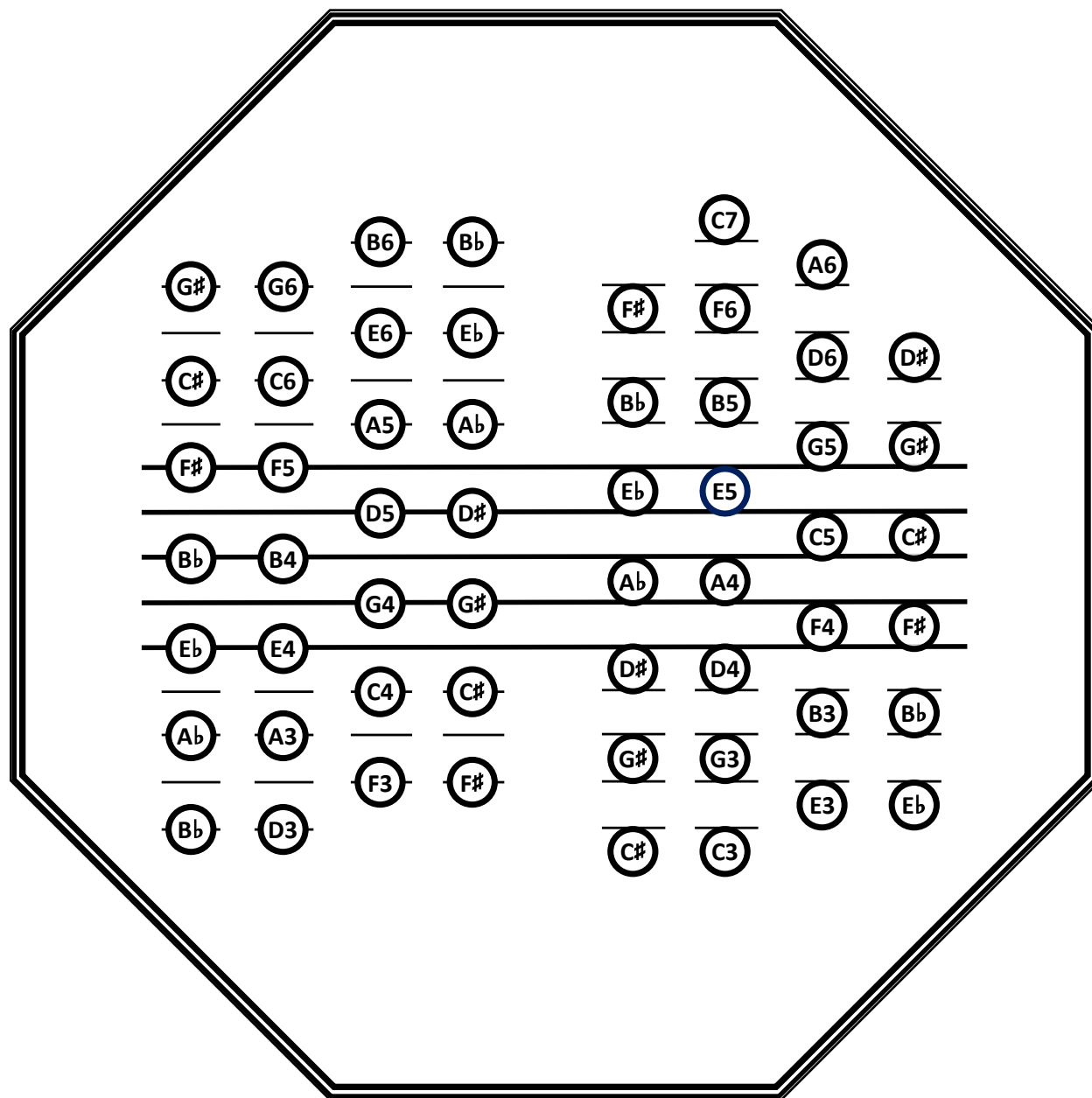
System 3:

- Piano Staff:** Chords are D3, G3/P5, D4/I5, G3/P5, and D4/I5.
- Vocal Staff:** The melody continues with the lyrics "I was a lonely, lonely child."

System 4:

- Piano Staff:** Chords are D3, G3/P5, C4, G3/P5, A3, A3m/P3, and G3/P5.
- Vocal Staff:** The melody concludes with the lyrics "I was a lonely, lonely child."

This exercise is now ending, but you could keep dreaming things up and trying out ideas for quite a while.



EXPLORE FURTHER

NOTE DOUBLING

An easy enhancement used in some exercises is to add a note or few that are an octave above or below the root or other notes in a chord. The original chord can be whatever voicing you prefer. This arrangement of Bonaparte Crossing the Rhine for a 56-key instrument does that in a few places.

Arrangement 49: Bonaparte Crossing the Rhine – chords with doubled notes for 56 keys

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chords and note doublings, with some measures marked with first and second endings.

System 1:

- Measure 1: D3
- Measure 2: D4/2(A3:[D4]F#4), D3
- Measure 3: G4/1
- Measure 4: D4/2(A3:[D4]F#4), D3
- Measure 5: A3/2

System 2:

- Measure 1: D3
- Measure 2: D3, D4/2(A3:[D4]F#4)
- Measure 3: G4/1
- Measure 4: D3, D4/2(A3:[D4]F#4)
- Measure 5: D3, D4/15(A3:[D4])
- Measure 6: D3, D4/2(A3:[D4]F#4)
- Measure 7: D3, D4/2(A3:[D4]F#4)

System 3:

- Measure 1: F#3, D4/2(A3:[D4]F#4)
- Measure 2: G4/P3(B4[G4]:-), G3/P3(-:[G3]B3), D4/2
- Measure 3: G4/1, D4/2
- Measure 4: A4, A3/P3([A3]C#4:-)

System 4:

- Measure 1: D3
- Measure 2: F#3, D4/2(A3:[D4]F#4)
- Measure 3: G4/P3(B4[G4]:-), G3/P3(-:[G3]B3), D4/2
- Measure 4: D4, D3([D3]A3F#3:-)

FOLLOW MELODIC RHYTHM

This arrangement of Fanny Power uses the bellows and transition notes and chords to more closely follow the melodic rhythm. The 8th notes could be grace notes, and they could be put in other places. See what you can do with this idea and make your own versions.

Arrangement 50: Fanny Power - follow the melody for 48 keys

Chord labels for the bellows accompaniment:

- System 1: G3/I5(D3:[G3]), C4/I5([C4]:G3), G3/P3, D3/P5([D3]A3:-), D3/P5
- System 2: G3/P5(-:[G3]D4), C4/I5([C4]:G3), G3/P3, D3/P5([D3]A3:-), G3/P5, D4/I5, G3/P5, D4/P5
- System 3: G4/1, B3m/P3(-:D4[B3]), G3/P5, C4/I5([C4]:G3), G3/P3, D3/P5
- System 4: G4/1([G4]:D4B3), B3m/P3(-:D4[B3]), D4/I5, G3/P5(-:[G3]D4), D4/I5, G3/P5(-:[G3]D4), G3/P5(-:[G3]D4)

-10TH INTERVALS

-10th intervals can sound good in accompaniment. A quick way to find 10ths is by going up or down a 3rd and then going one octave further. For instance, to get the 10th below E4, go down a 3rd to C4 and then down an octave to C3.

This diagram shows the locations of -10ths and lowered octaves in addition to inverted 3rds and 5ths, based on the locations of their root notes. Lowered octaves are included in the diagram because they can also be used to good advantage.

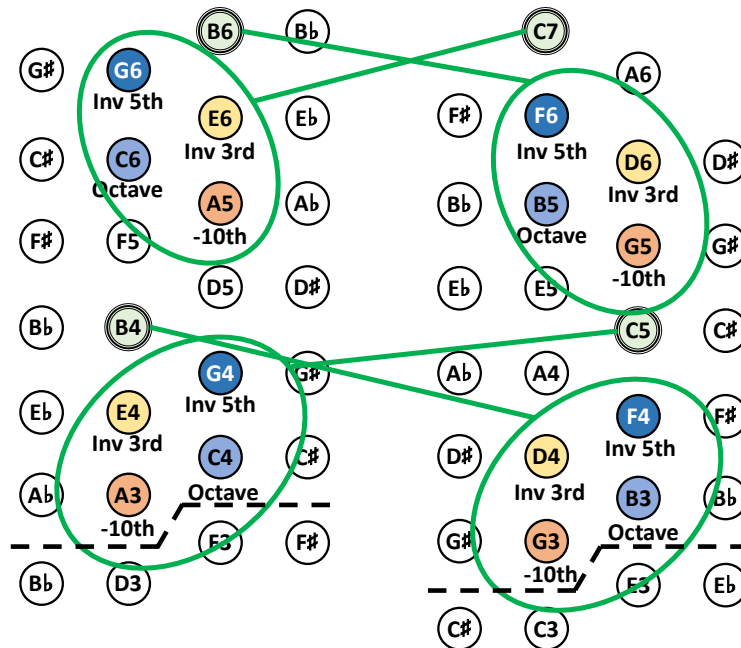


Figure 21: Inverted interval positions including -10ths and lower octaves

These rules for locating inverted intervals have been updated to include -10ths and lowered octaves.

Root Note on Left

- Inverted 5th and lower octave are on the same row on the right
- Inverted 3rd and -10th are on the opposite row on the right

Root Note on Right

- Inverted 5th and lower octave are on the opposite row on the left
- Inverted 3rd and -10th are on the same row on the left

Unless you are quite familiar with playing -10ths, arranging with them is more easily begun on paper than by ear. Once you have a basis to work from, play through what you have and make adjustments until you have an arrangement you like.

The following arrangement of *Sí Bheag, Sí Mhór* uses dyads based on -10th intervals that you can play on a 56-key instrument. As noted in the section on Harmonic Variation in Melodies, the melody of this tune starts on the 3rd of its tonic chord and often maintains that relationship between its chords and melody. Take those chords an octave down and their roots are -10ths from the melody.

Play it through and see that you think.

Arrangement 51: Sí Bheag, Sí Mhór - chords based on -10th intervals

The musical score for *Sí Bheag, Sí Mhór* is presented in four systems, each with a melody line and a corresponding chord line. The key signature is one sharp (F#) and the time signature is 3/4. The chords are based on -10th intervals from the melody.

System 1: Melody starts on D4. Chords: D3/P5, B3m/I3, G3/I5, A3/I5, D3/P5, G3/I5, A3/I5, D3/P5, B3m/I3.

System 2: Melody continues. Chords: G3/I5, D3/P5, B3m/I5, B3m/I3, G3/I5, A3/I5, D3/P5, D3/P5.

System 3: Melody continues. Chords: D3/P5, A3/I5, G3/I5, D3/P5, A3/I5, D3/P5, D3/P5, A3/I5.

System 4: Melody continues. Chords: F#3m/P3, B3m/I3, G3/I5, A3/I5, G3/I5, A3/I5, D3/P5, D3/P5 (first ending), D3/P5 (second ending).

Here's a score showing a C scale of the 10th intervals you can play on an English concertina. E4 is the lowest note you can accompany with a -10th with 56 keys and B4 is the lowest for 48 keys. The melodies of most traditional tunes typically don't go a lot higher than B5. That means you would likely only use -10th intervals with chords over the range from E4 to B5, which covers the first 2 staff lines.

Score 16: C dyad scale with -10th intervals

E4m/-10([E4]:C3) F4/-10(D3:[F4]) G4/-10([G4]:E3) A4m/-10(F3:[A4]) B4m/-10([B4]:G3) C5/-10(A3:[C5])

D5m/-10([D5]:B3) E5m/-10(C4:[E5]) F5/-10([F5]:D4) G5/-10(E4:[G5]) A5m/-10([A5]:F4) B5m/-10(G4:[B5])

C6/-10([C6]A4)) D6m/-10(B4:[D6]) E6m/-10([E6]:C5) F6/-10(D5:[F6]) G6/-10([G6]:E5)

A6m/-10(F6:[A6]) B6m/-10([B6]:G6) C7/-10(A6:[C7])

The diagram below shows the directions fingers move and color shows which buttons are pushed at the same time to play a scale with 10th intervals. For example, the E4 and C3 buttons are both green and pushing them both gives you a 10th dyad. Shift the E4 finger down to D3 and shift the right finger up to F4, both of which are red, to play the next dyad in the scale.

Use the rules to follow the pattern.

- **Root/High Note on Left** : Low 10th is on the opposite row of the right hand
- **Root/High Note on Right** : Low 10th is on the same row of the left hand
- **On both sides going up**: High key goes down two 5ths, or a 9th, and low key goes diagonally up an 11th
- **On both sides going down**: High key goes diagonally down an 11th and low key goes up a 9th

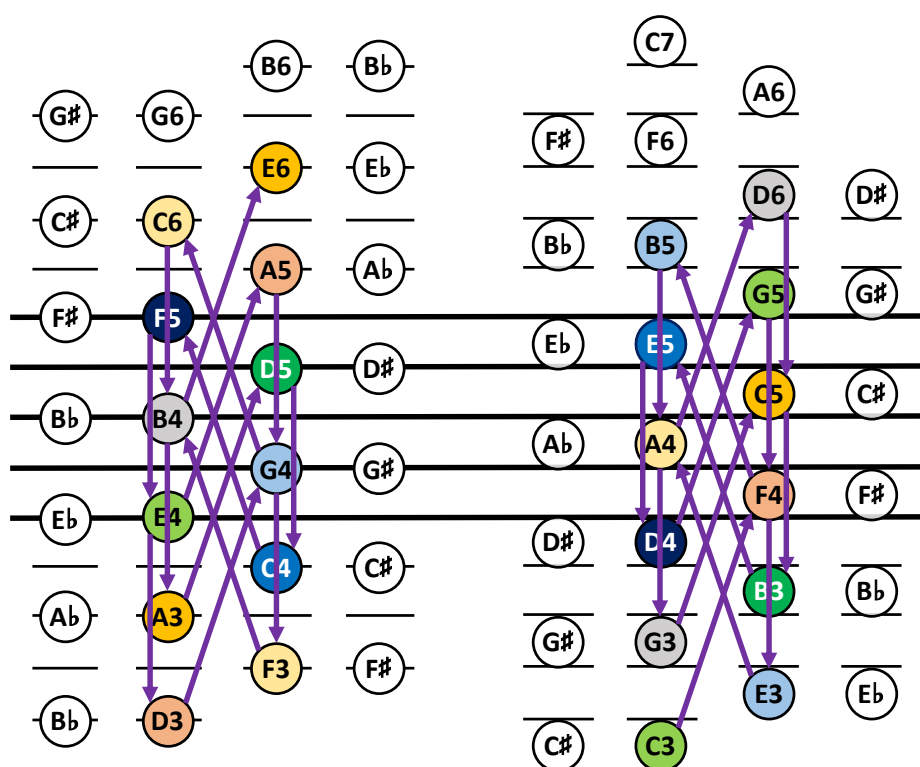


Figure 22: Fingering chart for -10th dyad scale in C major

7TH CHORDS

It's not uncommon to find chord sheets that call for 7th chords. You create them by stacking another 3rd on top of the 5th of a root position chord, giving 4 notes: Root – 3rd – 5th – 7th. The 7th adds dissonance and is usually added to give additional tension or warmth to the chord.

There are several kinds of 7th chords and how they are constructed and used is much more complex and varied than with triad chords. For the purposes of English concertina accompaniment, you can usually use a simpler chord type so they aren't covered in this book.

For those who wish to dive into a very deep rabbit hole, an Internet search for how to use 7th chords will start you on your way.

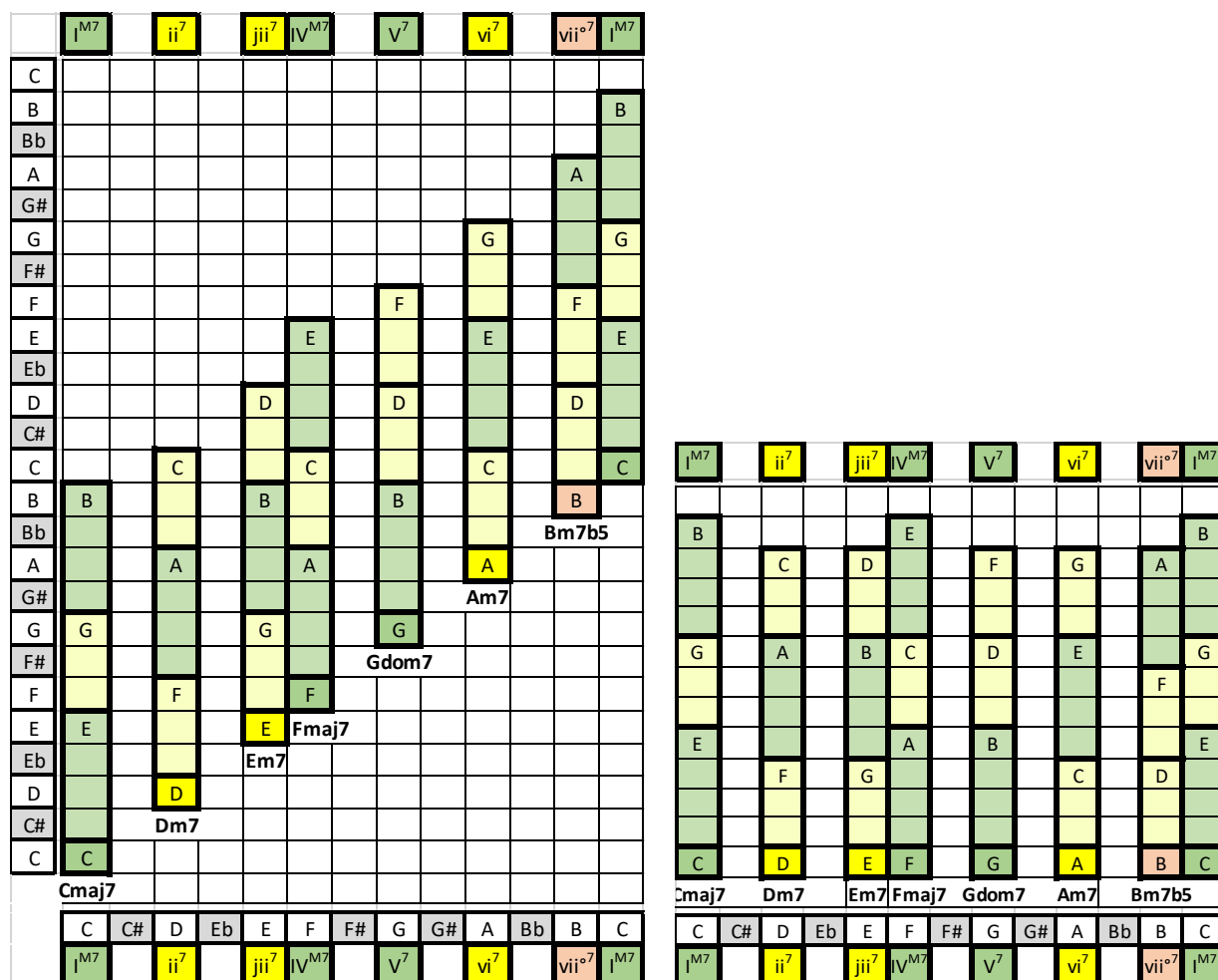


Figure 23: C Ionian 7th chords

