



# Weekend Rules

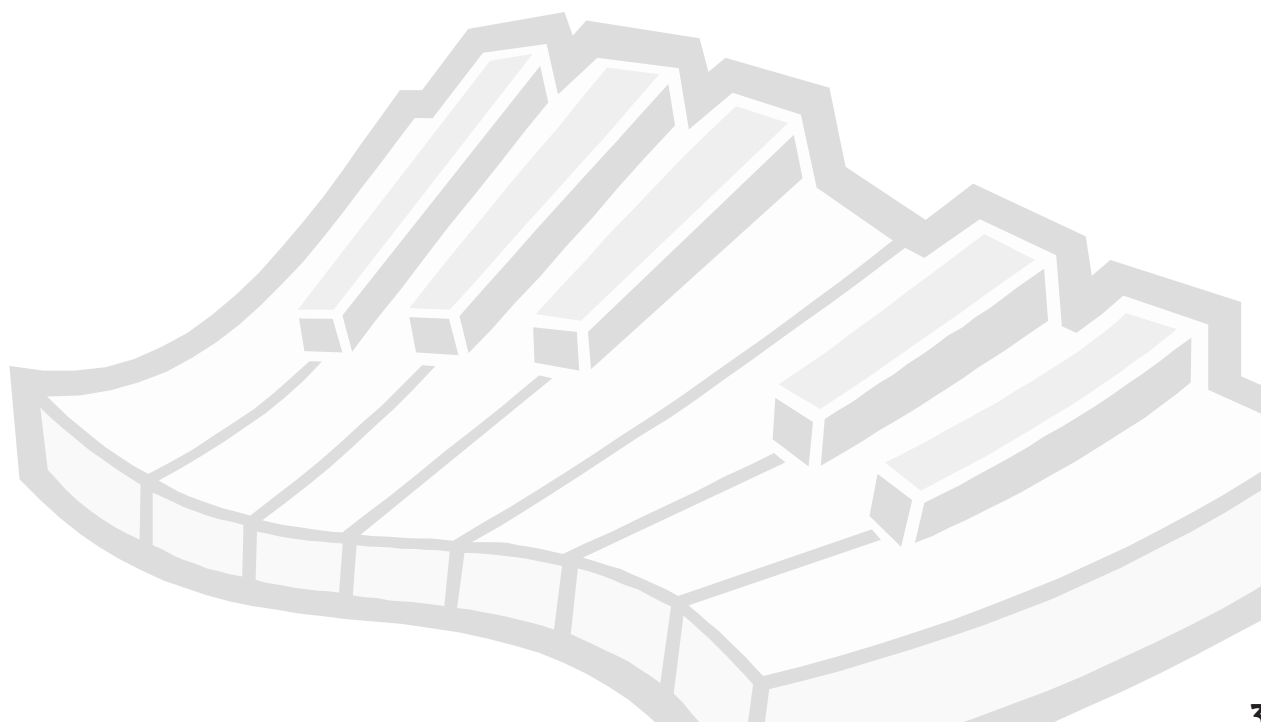
LEARN TO PLAY PIANO

5 ROCK N' ROLL SONGS  
IN 5 DAYS



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# Hound Dog

Leiber-Stoller

Piano

3

5 1

3

5 3 1

4

3

8

12

5 4 3 2 1 3 2 1

## HOUND DOG

Words and music by Jerry Leiber and Mike Stoller

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## HOUND DOG

Here we are on the third rock 'n' roll song in this book and everything we've learned from the other songs comes already into play – literally.

Just like “See You Later Alligator”, “Hound Dog” is also written in the form of a 12 bar blues. You see, it is important to recognize the form of these rock 'n' roll songs. This music is not like classical music where you have to read every note. This type of music calls for you to improvise. When you get the idea of the 12 bars – the form within these 12 bars and the particular blues scales to play over the form, you've got it made. Seriously. These songs are in and of themselves very short. So, in order to give them more playing time you need to be able to improvise, and the blues scales give you the vernacular, the vocabulary, to play within this genre. That's why it is so important to practice the blues scales. Since “Hound Dog” is written in the key of C, or C major, we will learn to play the blues scale in the key of C.

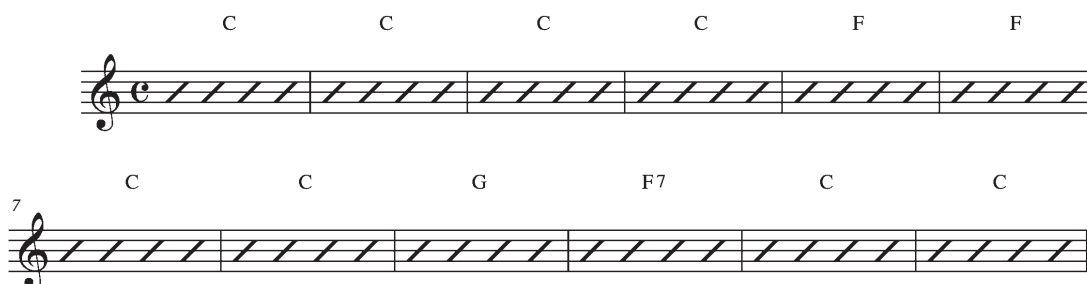
Blues Scale in C



Now, I want to mention something we haven't discussed that also occurred in the last blues scale we learned (the one in F). When you see an accidental\* (it is either a *sharp*, a *flat*, or a *natural sign* right in front of a note) it applies to the same note for the whole measure. Here in the second measure, we are looking at a Bb and it automatically means that the next B, two notes down in the same measure, is also a Bb. Look at it closely, do you see it? If you practice these scales, you'll be smoking very soon (please don't take that literally), but you know what I mean: you'll be burning, uh-huh.

Before we get into the notes and patterns that can be found, let's quickly review the form of the 12 bar blues, and see how we can write it in several different ways:

C, C, C, C - F, F, C, C - G, F7, C, C.



And we can also look at the form in Roman numerals:

I, I, I, I - IV, IV, I, I - V, IV7, I, I.

The Roman I is the *one* chord, or C chord. The IV stands for the *four* chord, or the chord on F, the fourth note of the scale. The Roman numeral V represents the *five* chord, the chord being played on G, the fifth note in the scale.

Now let's look at the music of the right hand. The notes start on Eb with the third finger, going down to C. Since we do not have any accidentals\* in the key of C, we have reason to believe that this first note is taken from the blues scale! These first repeated six notes begin on an upbeat\* and lead to C in the first measure – that is where we have the first downbeat\*. (Double bar lines indicate where the first measure starts). The following measure starts again on an Eb, this time with the fifth finger, because the next notes are reaching below middle C. We go to G with the thumb, to A with the second finger and then back to C with the third finger. You know, these two lines are just about all there is to it in the melody. Towards the end there is a little variation, but that's pretty much it for the melody. Do you begin to see the importance of improvisation?

In the left hand we are looking at a short pattern of a few notes. We find the same pattern played on four different starting points. Repeat this sentence. Now I want to say that this pattern is not set in stone. The left hand pattern in the sheet music is syncopated\* (meaning that the second note is played on an *upbeat*) and if you're just starting out it may be a little challenging. I'll play it for you on the CD, but if that's just a little too much for now, you can play it in a much easier way, as illustrated in the examples below. Here we see two different ways of how to play the bass line. There are a lot of variations that you can make up and play. It's all acceptable as long as you stay within the form and keep the beat.



That's one way, and here's another way:

At the end of the song there is a familiar ascending line; it's the same as in "Rock Around The Clock" and you can end a whole bunch of songs that way. In the music score we have a pretty jazzy chord at the end. Actually, it's the same chord repeated: a C dominant 7<sup>th</sup> chord with an added D, which makes it a C9 chord. Let me explain: when you count the notes up from C, the note D can be either the second, or the ninth – it's the same note, just placed an octave higher. In this constellation it is the ninth, and that's why this chord is called C9. Find the notes and get familiar with the chord. It adds a whole lot of color to the spectrum, and it's very cool!

When you start practicing, do as before: play one hand at a time, play slowly, and repeat, repeat, repeat. Once you're reasonably sure you can play each hand, put them both together. Start slowly, then gradually increase your speed, and before you know it – you rock!

I'm so proud of you because you came this far with me. I know you are seeing some results and believe me, as time goes on it's only going to get better. **REEKA RULE # 3:** *Stick with it and don't give up. Watch your thinking. Delete every negative thought and replace it with a positive and constructive idea.* You've got all it takes, and don't let anybody tell you otherwise. Be patient with yourself and enjoy the process.