

## Lesson 3

### Drunken Sailor

This famous sea shanty is in the D dorian mode which is a special type of scale which has the same notes as C major but running from D to D. It *feels* like it's in D minor but with *that* key you would expect the B to be "flattened". In this tune it isn't!!

The range of the tune is from low Middle C up to the D on R3B3. This is slightly over one octave.

The verse and the chorus are similar with a different timing to suit the amount of words and rhythm.

*Before you start to play this tune, pull the bellows out a fair way. You are starting on the pull but if you begin with the bellows too closed-up you will find that when you "return" on the push you may run out of air and the bellows will close completely before you have played all the notes in Bar 4.*

## The Bass Accompaniment (Left Hand)

The bass accompaniment is intended to be an "oom pah" however the rather unresponsive low C (*at least on my instrument*) leads me to suggest that you only play the "pahs" and leave the "ooms" out. This still sounds fine and actually, you don't always want to crowd the right hand tune out with too much in the bass.

This means that when you play the accompaniment for the Dm (D minor) you will play just the F and A notes together, off the beat. The F is on R2B1 and the A is R2B3 - use fingers 3 and 1 respectively on these two buttons.

*Although these pairs of notes are written as quavers, in reality you will play them quite "staccato" which means short and detached - so they won't sustain for a full half-beat.*

For the C (major) accompaniment you will simply play the E and G notes together, off the beat. The E is on R1B3 and the G is R2B2 - use fingers 1 and 2 respectively on these two buttons. Practise changing from one shape to the other until you can do it easily. These "pahs" don't include the root note (D in D minor and C in C major) but that's not a problem.

On the end of both the verse and the chorus try to play a full D minor chord on the left hand i.e. D + F + A

R1B2 + R2B1 + R2B3. Use fingers 2, 3 and 1 respectively on those three buttons.

## The Tune (Right hand)

In the first four bars of both the verse and chorus you are, first of all, simply playing a D minor chord broken up into its component parts and then you do the same thing with a C major chord. The D minor chord comprises the notes D, F & A. The C major chord comprises the notes C, E & G.

In the case of the D minor, in Bars 1 & 2 (*and therefore Bars 9 & 10*), we play it in this order - A (7 times) and then D F A. The D note is referred to as the tonic.

In the case of the C major, in Bars 3 & 4 (*and therefore Bars 11 & 12*) we play it in this order - G (7 times) and then C E G. The C note is referred to as the tonic.

## Using arrow shapes (Right hand)

You won't see these on anyone's music but mine. I have designed these to help you learn parts of the tune in "shapes".

The first three-arrow diagram is for the first two bars. The small numbers are the fingers - the 3rd finger start point is marked - simply follow the arrows. This is a triangular V-shape.

In bar 3 you will see your next three-arrow diagram. This is for Bars 3 & 4. Start with finger 2. This is also a triangular V shape but turned upside down!

In Bar 6 is the three-arrow shape which is just for that bar. You should already have finger 3 on the A note (R2B3).

In Bar 7 you will see two arrows as the tune "steps back" across three rows.

In the chorus you will use the same shapes.

Practise playing these patterns over and over until you are fluent.

## Timing

The time signature is 2/4 - this is the equivalent of two crotchets in each bar.

### Types of notes used in this tune:

Quavers (half a beat) - these notes have a single beam joining them to other notes. Please note: when drawn on their own they look like a crotchet with an extra hook.

In the bass part, we have quavers stacked for the "pahs".

Semiquavers (a quarter of a beat) - these notes have a double beam joining them to other notes. Please note: when drawn on their own they look like a crotchet with two extra hooks.

Crotchets (one beat) -  
in Bars 8 and 16 we see these in both hands.

In the left hand the final D minor chord of both the verse and the chorus is written as a crotchet.

Dotted quavers (the value of these notes is a quaver plus half of a quaver). You will see these in Bars 9, 11 & 13 of the right-hand tune. Put simply, a dot to the right of a note increases the value of that note by half of the original value. So a dotted minim would be worth 3 beats, a dotted crotchet - one and half beats.

In the tune of the verse ("What shall we do etc.") you have a {quaver/2 semiquavers/  
quaver/2 semiquavers/  
four quavers} pattern for six bars followed  
by {four quavers and then two crotchets}.

Count:

"1 and a 2 and a 1 and 2 and" for the first  
six bars and then "1 and 2 and 1 2" for  
bars 7 & 8.

In the tune of the chorus ("Hooray and up  
she rises etc.") you have a {crotchet/dotted  
quaver/semiquaver/  
four quavers} pattern for six bars followed  
by {four quavers and then two crotchets}.

Count:

"1 2 a 1 and 2 and" for bars 9 - 14 and  
then "1 and 2 and 1 2" for bars 15 & 16.

*Important: when you count, make sure the  
actual numbers (in this case "1" and "2" are  
always equidistant. These are the immovable  
on-beats.*

Look at the two staves in each Grand Stave  
(the two staves joined by the bracket) to  
see how the left hand lines up with the  
right.

If you are only playing the "pahs", ignore  
the single bass notes and only look at the  
pairs of bass notes which give you the "pah"  
effect.

In Bars 1, 3 & 5 - notice how the third & sixth semiquaver notes of the right hand are played on their own after the "pah".

Similarly in Bars 9,11 & 13 - the final note of the bar in the right hand is a semiquaver which comes after the "pah".

This "slotting" of the two hands is one of the hardest things to master so take your time with it. Play slowly!!!

## Repeated Bars

Bars 1 and 5 are the same.

Bars 13 and 9 are the same.

Bars 10 and 2 are the same.

Bars 14 and 6 are the same.

Bars 15 & 16 are the same as Bars 7 & 8.

## The full bass accompaniment

If you feel like your instrument will respond, by all means play the full oom pah in the left hand which is as follows:

The Dm chord is D (R1B2) - finger 2 followed by

F (R2B1)+ A (R2B3) - fingers 3 & 1

The C chord is C (R1B1) - finger 3 followed by

E (R1B3)+ G (R2B2) - fingers 1 & 2

You will count this constant quaver pattern like this:

"1      and 2      and"  
oom pah oom pah

With this full bass part we are playing the root note for the "oom".