

"Find a Bass Player or Hum Really Low Notes"

In this modest example of over-using 4 part chords, it would be best to leave most of the accompaniment to a bass playing friend. Campfire chords in the background will soon turn the arrangement into a harmonic collage. Due to the abundance of chords, a medium ballad style performance may also be a good idea.

Chord progression for the first two staves:

Staff 1: C, C7, F, C, G7, C, G7, C

Staff 2: (C), C9, C7b9, Fmaj7, F6, Cmaj9, G11, G7, Cmaj7, G7, G7b9, C, G7

Chord progression for the third staff:

Staff 3: (C), C7, F, C, G7, C, G7, C, G7b9, G7, Cmaj7, C6, G7, C

Chord progression for the bottom line of the third staff:

(C) ? C9 ? Fmaj9 Cmaj9 G11b9 G7b5b9 Cmaj7 C6 G7b9 G7 C)

In the 3rd staff, there are two half tone progressions just for the fun of it. A root bass note on the strong beat may be the best solution for an accompaniment.

Several Levels Farther! (play with a relaxed swing)

Chord progression for the first staff:

Staff 1: C, C7, F, C, G7, C

Chord progression for the second staff:

Staff 2: G7, C, C, G7, C, G7

Chord progression for the third staff:

Staff 3: C, G7, C, G7, C, C7

Chord progression for the fourth staff:

Staff 4: F, C, G7, C, G7, C

An improv line with some harmonized sections might take Twinkle Twinkle Little Star to this dimension. Some of the ideas in the above version might be hard to justify using the lesson material that has been presented up to this point. As an example, the first chord in the last staff has become an F(aug 6). It could be thought of as an F7 but it is in the Subdominant position in regard to the basic key. Perhaps the best explanation is that the chord has a "blue note."