

Primary Piano

Book For Adult



**Step-By-Step Guide For
Beginner To Advanced Levels**

17

mf

Second finger over.

20

mp

p

Alternate hands.

Left hand in the treble clef

For the E's in these two measures, play: Left, Left, Right, Right, Left, Left, Right, Right.

Musical notation for measures 1-22. The left hand is in the bass clef, and the right hand is in the treble clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5. A box contains the text: "Left hand in the treble clef".

Musical notation for measures 23-26. The left hand is in the bass clef, and the right hand is in the treble clef. The key signature has one sharp (F#). The dynamic marking *mp* is present. Fingerings are indicated by numbers 1-5. A box contains the text: "Second finger over".

Musical notation for measures 27-30. The left hand is in the bass clef, and the right hand is in the treble clef. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5.

Music Theory: What is a Scale?

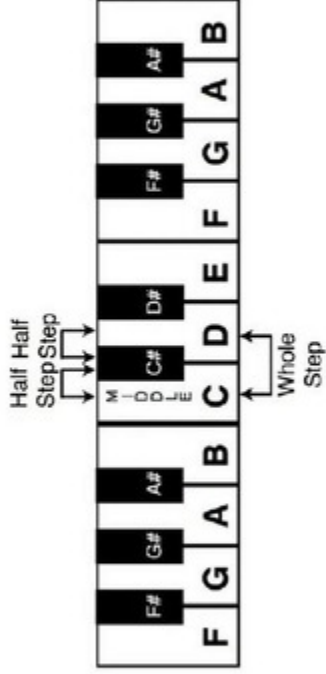


*Click for
video 16*

- Scales are groups of notes that are arranged in stepwise patterns, either going up or going down. The combination of these steps (also called "intervals") gives each type of scale its unique sound and character.
- Most scales are made up of Half Steps and Whole Steps.
- A Half Step (also called "Minor Second" Interval) is the distance from one piano key to the very next piano key, for example, from C to C# (white key to black key) or from E to F. In both cases, there are no keys (whether white keys or black keys) between those two notes.
- Whole Steps (also called "Major Second" Intervals), are made up of two Half Steps. For example, C to D is a whole step: 2 Half Steps combined--C to C# and then C# to D. See the Chart Below.

notes.

- Whole Steps (also called "Major Second" Intervals), are made up of two Half Steps. For example, C to D is a whole step: 2 Half Steps combined--C to C# and then C# to D. See the Chart Below.



- Here are some other examples of Whole Steps: G to A, E to F, B to C#, F to G.
- Try playing the following Whole Steps (going up or down) and listen to their sound characteristics: A to B, C# to D#, A to G, F# to G#. Use the chart above to help you locate the notes. Listen to the similarities between each group.

Greensleeves

The image displays two systems of musical notation for the piece "Greensleeves". Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The first system begins with a right-hand part marked *mf* and a left-hand part marked *mp*. The right-hand part features a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1 and a dynamic marking of *f*. The left-hand part has a bass line with fingerings 5, 3, 1, 3, 5, 3, 1, 3, 5. The second system continues the piece, with the right-hand part marked *mf* and the left-hand part marked *f*. The right-hand part has fingerings 1, 2, 3, 2, 1 and a dynamic marking of *mp*. The left-hand part has fingerings 4, 2, 2, 1, 2, 3, 1 and a dynamic marking of *mf*. A text box between the systems contains the instruction: "Play the left-hand part softer than the right-hand part."

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *f* (forte) and contains a series of notes with slurs and fingerings (1, 2, 2, 1, 2). The bass staff begins with a dynamic marking of *mp* (mezzo-piano) and contains notes with slurs and fingerings (5, 1). The system concludes with a dynamic marking of *mf* (mezzo-forte).

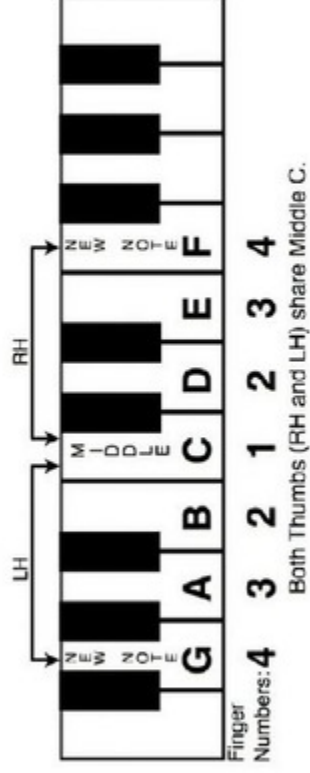
Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *mf* (mezzo-forte) and contains notes with slurs and fingerings (1, 2, 3). The bass staff begins with a dynamic marking of *f* (forte) and contains notes with slurs and fingerings (3, 4, 5, 4, 3). The system concludes with a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking of *f* (forte) and contains notes with slurs and fingerings (3, 2, 1, 2, 3). The bass staff begins with a dynamic marking of *mp* (mezzo-piano) and contains notes with slurs and fingerings (1, 2, 1, 2). The system concludes with a dynamic marking of *mp* (mezzo-piano).

Songs for Both Hands:

Yankee Doodle

- Let's add 2 notes: G in the Left Hand and F in the Right Hand.
- Both of these new notes will be played with the Ring Fingers.



Finger

Numbers: **4 3 2 1 2 3 4**

Both Thumbs (RH and LH) share Middle C.

Yankee Doodle

4 RH: C C D E | C E D | C C D E | C
Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
LH: B

4 RH: C C D E | F E D C | C C
Beats: 1 2 3 4 | 1 2 3 4 | B G A B | 1 2 3 4
LH: B G A B

March

4 RH: C C | C | C C C | C C
Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
LH: G G | G A B G | G G | G A B

Five-Finger Scales (RH) ***C, G, and D Major***

• In these 3 exercises, we will be playing the first 5 notes of the C, D, and G Major Scales in the Right Hand. Remember to keep your fingers curved as you play. After you practice these patterns 10 times. ***Have Fun!***

C Major

The image shows a musical staff for the right hand in 4/4 time, titled "C Major". The staff contains a sequence of five quarter notes: C4 (middle C), D4, E4, F4, and G4. Each note is labeled with its corresponding finger number: 1, 2, 3, 4, and 5. The notes are written on a grand staff with a brace on the left. The bass clef staff is empty, with a whole rest on the first line.

Musical notation for a scale exercise in C major, 4/4 time. The right hand plays a scale from C4 to C5 with fingering 1-2-3-4-5-4-3-2-1. The left hand plays a whole note C4.

G Major

Musical notation for a scale exercise in G major, 4/4 time. The right hand plays a scale from G4 to G5 with fingering 1-2-3-4-5-4-3-2-1. The left hand plays a whole note G4.

The Sharps are added here to help.

D Major

Musical notation for a scale exercise in D major, 4/4 time. The right hand plays a scale from D4 to D5 with fingering 1-2-3-4-5-4-3-2-1. The left hand plays a whole note D4.

Lullaby



Click for
video 14

$\text{♩} = 72$

Johannes Brahms



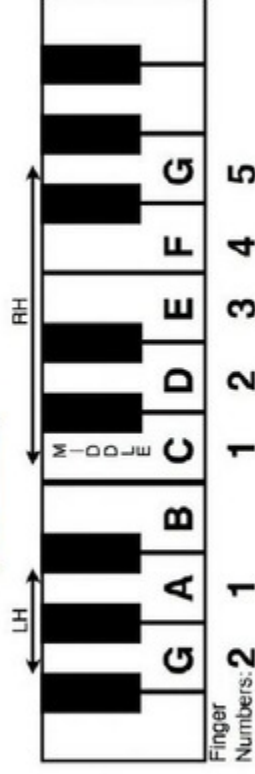
The musical score is written for piano. It begins with a tempo marking of quarter note = 72. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff starts with a melody marked *mp* (mezzo-piano), and the bass staff provides accompaniment marked *mf* (mezzo-forte). The second system continues the piece, with the treble staff marked *mf* and the bass staff marked *mp*. The score includes various fingerings (1-5) and articulation marks.

Amazing Grace

- Amazing Grace is in 3/4 Time. Remember to count "One, Two, Three" for each measure.
- The melody goes between the left and right hands many times.
- Please hold the dotted half note for three beats (or counts). See the example below: $\overset{\cdot}{\downarrow} = 3 \text{ Beats}$



[Click for video 10](#)





Finger

Numbers: 2 1 1 2 2 3 3 4 4 5

5

9

13

A - ma - zing Grace how sweet the sound that
 saved a wretch like me. I
 once was lost, but now I'm found, was
 blind, but now I see.



[Think of the left-hand arpeggios as chords (C Major, G Major, etc.).]

5 Reach up to D with your 5th finger (pinky).

5 3 1 4 3 2 1 4 3 1 3 1

All is calm, All is bright, Round yon

10 5 4 3 2 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

vir - gin Moth - er and Child, Ho - ly In - fant so

15 2 3 2 1 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

ten - der and mild, Sleep in heav - en - ly peace.

21 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

Sleep in heav - en - ly peace.

Music Theory: Overview of Dynamics

As we continue, let's look at a few music concepts that come up in some songs and pieces of music.

Dynamics is a term that we use for the loudness and softness of the notes in music. In pieces and songs you will see dynamic indications represented as letters (F, P, MP, or MF, for example). These letters are abbreviations for Italian words.

p stands for the term "piano", which means soft (like a whisper, but not the quietest whisper).

mp stands for the term "mezzo-piano", which means medium soft (like a quiet conversation).

mf stands for the term "mezzo-forte", which means medium loud (like a normal conversation).

f stands for the term "forte", which means loud (like a shout).

Dynamics are a relative concept in music. In other words, you might consider that each piece has a slightly different range from

loud (like a normal conversation).

f stands for the term "forte", which means loud (like a shout).

Dynamics are a relative concept in music. In other words, you might consider that each piece has a slightly different range from soft to loud. Forte ("loud") in the context of a Beethoven piece may be a little different than forte in a Mozart piece. So, let's think of dynamics as a general concept that vary slightly from piece to piece. Part of what makes music so exciting and inspiring is finding the nuance and detail in the poetics of each piece. Exploring dynamics on the piano, along with many other musical concepts will be a big part of this book.

In piano sheet music (sometimes called the "score"), we are given indications on how to make the music gradually louder or softer. In a lighthearted way, you might think of this as the piano version of turning up or turning down the volume on a car stereo, TV, or an audio device. In piano music we use two symbols:

Crescendo means to get gradually louder:



Diminuendo means to get gradually quieter:



The Entertainer

The piece starts with an upbeat.
Count: 1, 2, 3, 4 &
Start on "4 &".

Play one hand at a time for each line.
Pay close attention to the finger numbers and remember to count.

There are several position changes for each hand throughout the piece.

Scott Joplin

Practice the left hand first. It will act like the conductor: keeping a steady, regular beat.

The dots indicate staccato notes: bouncy.

The second finger goes over the thumb in this measure.

Pay attention to any patterns in the melody.

Easy Chords Overview: C Major, F Major & G7



*Click for
video 12*

- Chords are 3 or more notes played at the same time.
- In order to play chords well, keep your fingers curved for the notes that you play and lift your fingers that are not being used for the chord.
- Take a look at video lesson 16 to see and hear how these techniques work.
- For these chords, use the Left Hand (LH).
- We are going to look at 3 chords in this lesson.

The numbers are

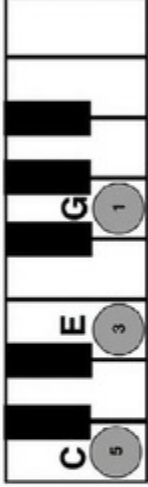

C Major

techniques work.

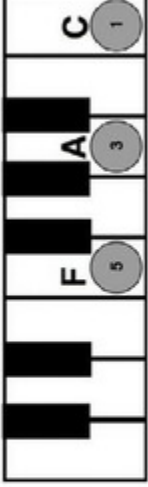

- For these chords, use the Left Hand (LH).
- We are going to look at 3 chords in this lesson.

The numbers are for the fingers.

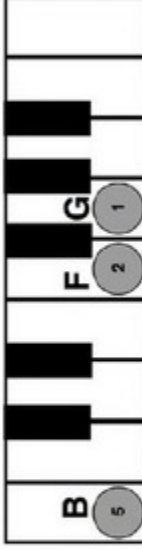

C Major



F Major



G7



26

2 2 3 3 2 1 1 1 1 1 1 1

33

3 3 3 2 3 4 3 2 1 2 3 1

39

1 2 3 3 4 3 4 3 2 1 2 3 2

39

Musical notation for measures 39-46. The piece is in 2/4 time. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand (LH) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 above or below notes.

47

Musical notation for measures 47-54. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand (LH) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 above or below notes.

Go from LH to RH here.

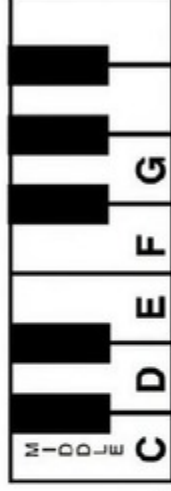
These two double lines (called "the double bar"), indicate the end of a piece of music.

55

Musical notation for measures 55-62. The right hand (RH) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The left hand (LH) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of measure 62.

Songs with Half Notes & Quarter Notes

- Try these songs that use Half Notes (2 beats or counts) and quarter notes (1 beat or count).
- All of the songs on this page are for the Right Hand (RH).
- Try to count aloud (1,2,3,4) for each measure.



Notes:


Finger Numbers: 1 2 3 4 5


Lyrical Melody

Music Theory

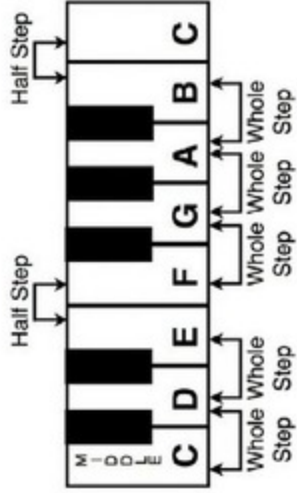
What is a Major Scale?

- All Major Scales follow the same pattern of whole steps and half steps.
- All Major Scales have 8 notes. For example, here are the notes of the C Major Scale: C, D, E, F, G, A, B, C. There are 8 notes (or keys) total.
- The Pattern for all Major Scales, Ascending (going up on the keyboard), is: 2 Whole Steps, 1 Half Step, 3 Whole Steps, then 1 Half Step.
- In the 2 diagrams below, take a look at the pattern of Whole Steps and Half Steps. Try playing the C Major Scale (shown below) and listen to the steps.

Half Step 

Half Step 

Steps and Half Steps. Try playing the C Major Scale (shown below) and listen to the steps.



Whole Step = (W)

Half Step = (H)

C Major Scale with Half Steps and Whole Steps



Hall of the Mountain King



Click for video 18,
which has more information
on playing minor scales.

The right hand starts in the bass clef.

Listen for the repeated
patterns throughout the piece.

Play one octave lower than written in the left hand.

Play one octave higher than written in the right hand.

Play one octave higher than written in the right hand.

8^{va}
f
1 2 3 4 5 3 5 4 2 4 1 2 3 4 5 1 2 5 3 2 1 3 4

Play one octave lower than written in the left hand.

8^{va}
Change to treble clef.
1 2 3 4 5 3 5 4 2 4 1 2 3 4 5 1 2 5 3 2 1 3 4
1 5 1 3 1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1 5 1 1

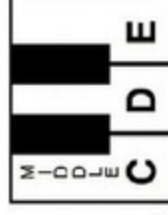
Play one octave lower than written in the left hand.

8^{va}
1 2 3 4 5 3 5 4 2 4 1 2 3 4 5 1 2 5 3 2 1 3 4
1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Play one octave lower than written in the left hand.

Three-Note Songs, Using the Right Hand (“RH”)

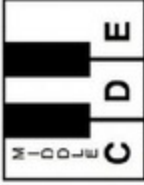
- Try these songs, which use the notes C, D, and E in the right hand (“RH”).
- In your right hand, use your thumb for Middle C, use your pointer for D, and use your middle Finger for E on the piano keyboard.
- Take a look at the keyboard chart and photo below and practice each song five to ten times.
- As an extra bonus, try saying the letter names aloud as you play each song. This will help you associate the note name with the key and finger number.



Notes:



RH



Notes:

Finger Numbers: 1 2 3



Springtime

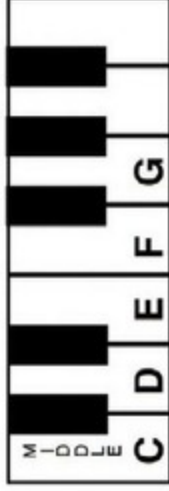
RH: 1 1 1 1 | 2 2 2 2 | 3 3 3 3 | 2 2 1 1 ||
 C C C C | D D D D | E E E E | D D C C ||

Dancing

RH: 1 1 2 2 | 1 1 3 3 | 1 1 2 2 | 1 1 1 1 ||
 C C D D | C C E E | C C D D | C C C C ||

Five-Note Songs with Whole, Half & Quarter Notes

- Try these songs that use Quarter Notes (1 beat), Half Notes (2 beats) and Whole Notes (4 beats).
- All of the songs on this page are for the Right Hand (RH).
- Try to count aloud (1,2,3,4) for each measure.



Notes:

Finger Numbers: 1 2 3 4 5

In the Moonlight


The numbers are for the beats.

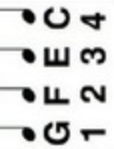


Finger Numbers: 1 2 3 4 5


In the Moonlight

The numbers are for the beats.


4  C | 1 2 3 4 |


4  G F E C | 1 2 3 4 |

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |


 D D C C | 1 2 3 4 |


First Light


4  C | 1 2 3 4 |


4  G E | 1 2 3 4 |


Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |


 G F E D | 1 2 3 4 |

 E | 1 2 3 4 |

 C | 1 2 3 4 |

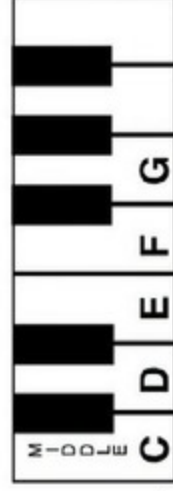
 G E | 1 2 3 4 |

 G F E D | 1 2 3 4 |

 C | 1 2 3 4 |

Jingle Bells & Mary's Lamb, More Right-Hand Songs

- Let's add 2 new notes for the right hand ("RH"): F and G.
- F will be played with the 4th finger (Ring Finger).
- G will be played with the 5th finger (Pinky Finger).
- Let's try this out with excerpts from two classics.



Notes:

Finger Numbers: 1 2 3 4 5

The numbers here are for beats, not fingers. When there is a blank space, don't play for that beat or beats.

New Notes

Notes: **C** | **D** | **E** | **F** | **G** |

Finger Numbers: **1** **2** **3** **4** **5**

The numbers here are for beats, not fingers. When there is a blank space, don't play for that beat or beats. New Notes

Mary's Little Lamb

Beats: 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
E D C D	E E E	D D D	E G G
Mary had a	lit-tle lamb,	lit-tle lamb,	lit-tle lamb.

Jingle Bells

Beats: 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
E E E	E E E	E G C D	E
Jin-gle Bells,	Jin-gle Bells,	Jin-gle all the	way.

Beats: 1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
F F F F	F E E E	E D D E	D G
Oh! What fun it	is to ride in	a one-horse open	sleigh! Hey!

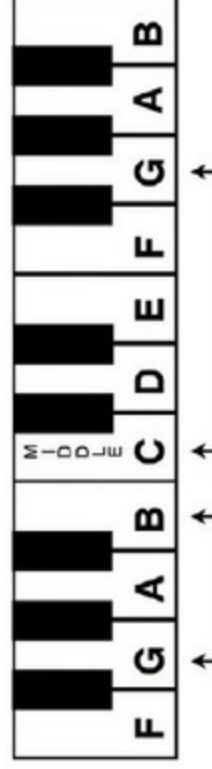
Simple Gifts

For *Simple Gifts*, your right-hand thumb will be on Middle C. Your left-hand thumb should be placed on the B, directly to the left of Middle C. (See chart below.)

To make the music easier to read, the note names are written inside of the notes and the finger numbers are indicated above the notes.

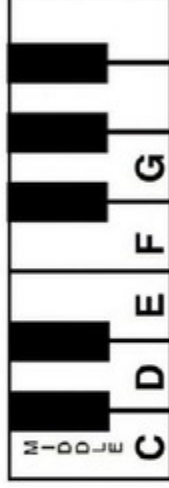


[Click for video 9](#)



Five-Note Songs with Half Notes & Quarter Notes

- Try these songs that use Half Notes (2 beats or counts) and Quarter Notes (1 beat or count).
- All of the songs on this page are for the Right Hand (RH).
- Try to count aloud (1,2,3,4) for each measure.



Notes:

Finger Numbers: 1 2 3 4 5

The numbers are for the beats.

Sunshine

The numbers are for the beats.

Sunshine

4 | G F E C | D D D D | G F E C | D D C C |
4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
Beats: 1 2 3 4

On the Beach

4 | G C | F E D C | D D E |
4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
Beats: 1 2 3 4

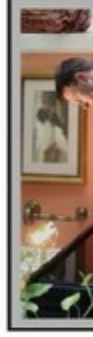
F C | G C | F E D C | D D C |
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

Finding Middle C & Good Posture at the Piano



*Click for
video 1*

- On the piano keyboard, you might notice that there are 2 sets of keys: black and white keys. The black keys are in groups of 2 and 3 keys.
- If you look near the middle of the piano keyboard, you will see a set of 2 black keys. The White key, directly to the left of this set of 2 Black Keys (near the middle of the piano keyboard) is called "Middle C".
- Middle C is an important reference note on the piano. We will be playing it in many of our songs and pieces later in this book.
- For some help in locating Middle C on the piano,
• **See Video Lesson 1.**

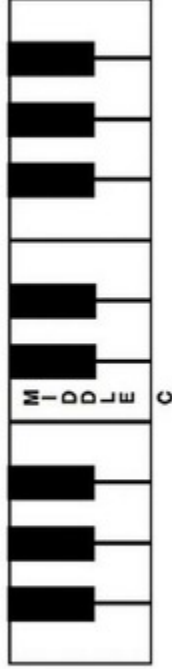


... or contact me at info@pianoteacher.com or call me at 800-828-6842

• See Video Lesson 1.



From the beginning of your piano playing, it is important to practice good posture: keep your back straight and your arms and shoulders relaxed.



Exercises:

- Try Locating Middle C with Finger #1 (Thumb) of your Right Hand (RH)
- Try Locating Middle C with Finger #1 (Thumb) of your Left Hand (LH)

24

Where sel - dom is heard a dis - cour - ag - ing

28

word and the skys are not cloud-y all day.

This Little Light of Mine

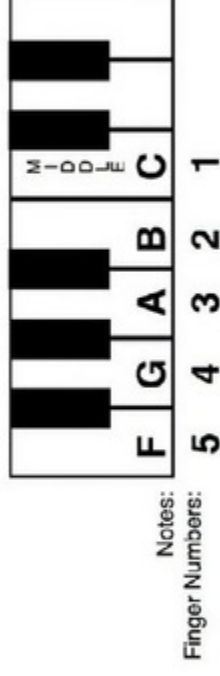
1 2 1 3 4 5 5 5 4 5 4 3

This Little Light of Mine

The musical score is written for voice and piano in 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "This lit-tle light of mine, I'm gon-na let it shine. This lit-tle light of mine, I'm gon-na let it shine. This lit-tle light of mine, I'm gon-na let it shine. Let it shine. Let it shine. Let it shine." Fingerings and breath marks are indicated throughout the score.

Bass Clef Exercises: F, G, A, B, and Middle C

- Let's add the note F, which is on the 4th line of the Bass Clef.
- Remember to find Middle C with the Thumb of your left hand (LH).



Musical score for the first system. The piano accompaniment consists of a treble and bass clef. The vocal line is on a single staff with a treble clef. The word "du" is written below the vocal line. The music includes a triplet of eighth notes in the vocal line, followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Musical score for the second system. The piano accompaniment consists of a treble and bass clef. The vocal line is on a single staff with a treble clef. The words "du fu" are written below the vocal line. The music includes a triplet of eighth notes in the vocal line, followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand.

Musical score for the third system. The piano accompaniment consists of a treble and bass clef. The vocal line is on a single staff with a treble clef. The words "du fu" are written below the vocal line. The music includes a triplet of eighth notes in the vocal line, followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand.

This rhythm is a triplet: three notes per beat.
 For the measure, count "1 &" for the first beat.
 For the second beat, count: "2, 2, 3".

Overview:

The Treble Clef Lines

- Each line of the Treble Clef stands for a specific note and key on the piano.
- The lines have numbers that go from 1 to 5. Line 1 is the lowest line. Line 5 is the top line (or highest line) on the Treble Clef.
- To help you remember the note names of each line, memorize the saying below. In the saying ("Every Good Bird Does Fly"). "Every" stands for "E", "Good" stands for "G", "Bird" stands for "B", "Does" stands for "D", and "Fly" stands for "F".
- The "E" of "Every" stands for the "E" piano key 2 notes above Middle C. See the charts below to better understand these notes.

From bottom to top, this is the pattern for the lines: E, G, B, D, F

Line
Numbers



Fly

5

From bottom to top, this is the pattern for the lines: E, G, B, D, F

Line Numbers

Fly
Does
Bird
Good
Every

5
4
3
2
1

The lines on the Treble Clef (E, G, B, D, F) correspond to these keys on the piano.

C D E F G A B C D E F
y e r y o o d i r d o e s i y

Ode to Joy

E	E	F	G	G	F	E	D	C	C	D	E	E	D	D		
4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
4	G				C				A				G			

E	E	F	G	G	F	E	D	C	C	D	E	D	C	C	
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
G				C				A				G			

Summer Evening

RH: G	E	E	F	G	F	D	E	C	C							
4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
4				C	B	B	A	A	G	B			C	C		
				LH: C												

Home on the Range

For each measure, count: 1, 2, 3.

The image shows a musical score for the song "Home on the Range". It consists of three systems of music. The first system is a guitar part in 3/4 time, with a key signature of one sharp (F#). The melody is written on a single staff with a treble clef. The lyrics are: "Oh, give me a home where the buf - fa - lo". The second system continues the guitar part with the lyrics: "roam and the deer and the an - ti - lope play." The third system shows the vocal part on a single staff with a treble clef, with the lyrics: "and the deer and the an - ti - lope play." The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4, 5).

Musical score for a song, featuring a piano accompaniment and a vocal line. The score is divided into systems with measure numbers 9, 13, 17, and 21. The lyrics are:

room and the deer and the an - ti - lope play.
 Where sel - dom is heard a dis - pour - ag - ing
 word a the skys are not cloud - y all day.
 Home, home on the range, where the
 deer and the an - ti - lope play.

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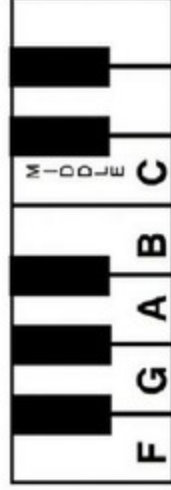
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Five-Note Songs with Half, Whole, & Quarter Notes Whole Notes for the Left Hand

- Try these songs that use Quarter Notes (1 beat), Half Notes (2 beats) and Whole Notes (4 beats or counts).
- All of the songs on this page are for the Left Hand (LH).
- Try to count aloud (1,2,3,4) for each measure.



Notes:

Finger Numbers: 5 4 3 2 1


Evening Snowfall






The numbers are for the beats.



Evening Snowfall

The numbers are for the beats.

4  C | 1 2 3 4 |

4  G  F  A  C  G | 1 2 3 4 | 1 2 3 4 |

Beats: 1 2 3 4


A Shady Tree



4  A | 1 2 3 4 |


4  C  G  F | 1 2 3 4 |

Beats: 1 2 3 4

 C  A  G  F  G | 1 2 3 4 | 1 2 3 4 |

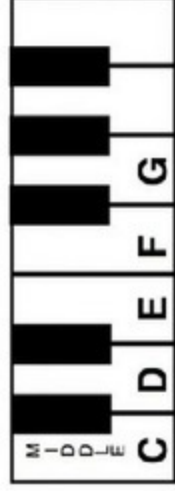
 C | 1 2 3 4 |

 A  F  G | 1 2 3 4 |

 F  G  A  C  F | 1 2 3 4 | 1 2 3 4 |

More Right-Hand, Five-Note Songs: Ode to Joy

- Here are a few more songs that use the five fingers of the right hand.
- Remember to find Middle C with the Thumb of your right hand (RH).
- We will learn a more advanced version of Beethoven's *Ode to Joy*, later in this book.



Notes:

Finger Numbers: 1 2 3 4 5

The numbers here are for beats, not fingers. When there is a blank space, don't play for that beat or beats.

↑ New Notes

Notes: 

Finger Numbers: **1 2 3 4 5**

The numbers here are for beats, not fingers. When there is a blank space, don't play for that beat or beats

New Notes

Starlight

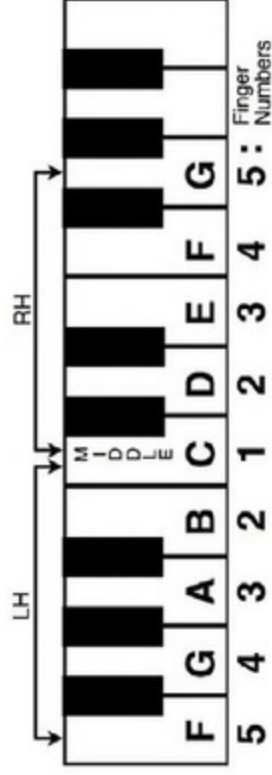
Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4**
F E D C | G G G G | F E D C | G G C C

Ode to Joy

Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4**
E E F G | G F E D | C C D E | E D D

Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4**
E E F G | G F E D | C C D E | D C C

Songs for Both Hands: Love Somebody & Snow



Love Somebody

^{RH:} C E G G | D E F | C E G G | F E D |
^{Beats:} 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |

Love Somebody

RH: C E G G | D E F | C E G G | F E D |
 Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 LH: G | G | A |

RH: C E G G | D E F | E E D D | C C C |
 Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 LH: G | G | G |

Snow

RH: E | E | D D D D | C C C C |
 Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4 |
 LH: A B C B | A B C B | B B B B | A A A A |

More Three-Note Songs Using the Left Hand

Try these songs, which also use the notes A, B, and C in the Left hand ("LH").



Notes:

Finger Numbers: 3 2 1

The numbers here are for fingers, not beats.

Try saying the notes aloud as you play each song.

Moments

LH: 2 3 2 3 | 1 1 1 1 | 2 3 2 3 | 1 1 3 3 ||

Moments

LH: 2 3 2 3 | 1 1 1 1 | 2 3 2 3 | 1 1 3 3
B A B A | C C C C | B A B A | C C A A

Clouds

LH: 1 3 2 1 | 1 3 2 1 | 2 2 3 3 | 1 2 3 3
C A B C | C A B C | B B A A | C B A A

The Storm

LH: 1 3 1 3 | 2 3 2 3 | 1 3 1 3 | 2 2 3 3
C A C A | B A B A | C A C A | B B A A

An Overview of Counting & Measures



*Click for
video 2*

- Music is composed of groups of beats called measures.
- Measures are set off by vertical lines, called bar lines.
- Measures most commonly contain 2, 3, or 4 beats.
- Below, are examples of sets of four measures in 4/4 time.
- In 4/4 time, you will count 4 beats for each measure.
- In other words, you will count: 1234, 1234, 1234.
- Count aloud and clap the beats for the exercises below.

Example 1:

1 2 3 4

1 2 3 4

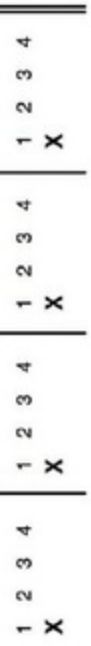
1 2 3 4

1 2 3 4

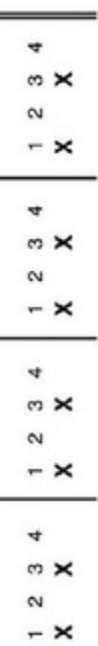
Example 2:

Try Clapping on the X: On the First Beat.

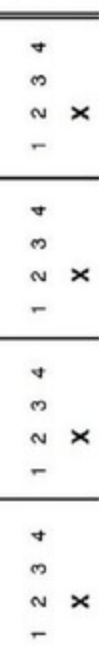
Example 2:
Try Clapping on the X: On the First Beat.



Example 3:
Try Clapping on the X: On the First and Third Beats.

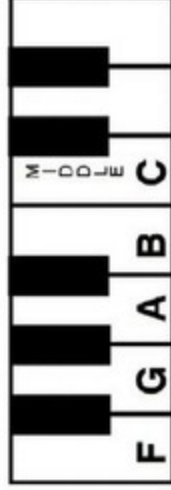


Example 4:
Try Clapping on the X: On the Second Beat.



Five-Note Songs with Half Notes & Quarter Notes

- Try these songs that use Half Notes (2 beats or counts) and quarter notes (1 beat or count).
- All of the songs on this page are for the Left Hand (LH).
- Try to count aloud (1,2,3,4) for each measure.



Notes:

Finger Numbers: 5 4 3 2 1

The numbers are for the beats.

Autumn Afternoon

The numbers are for the beats.

Autumn Afternoon

4 A F C A | G G G G | A F C A | F F F F |
Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

Golden Bells

4 C F | C G | C B A G | A A A |
Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

C A | C G | F G A B | C C C |
1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

An Overview of Time Signatures

- Measures are composed of groups of beats called Time Signatures or Meter (both terms mean the same thing and are interchangeable).
- The most common Time Signatures (or "meters") are groups of 2, 3, or 4 beats per measure: 2/4, 3/4, and 4/4 Time Signatures.
- 2/4 Time Signature groups the notes into measures of 2 beats. Count: "One, Two" for each measure.
- 3/4 Time Signature groups the notes into measures of 3 beats. Count: "One, Two, Three" for each measure.
- 4/4 Time Signature groups the notes into measures of 4 beats. Count: "One, Two, Three, Four" for each measure.
- Below, are examples of sets of four measures in 2/4, 3/4, and 4/4.
- Count aloud and clap on the first beat for the exercises below.

*Click for
video 3*



Example 1: 2/4 Time Signature



*Click for
video 3*

Example 1: 2/4 Time Signature

Try Clapping on the X: On the First Beat.



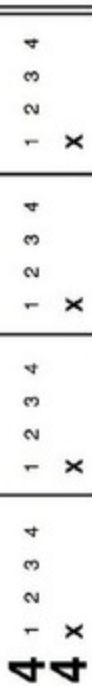
Example 2: 3/4 Time Signature

Try Clapping on the X: On the First Beat.



Example 3: 4/4 Time Signature

Try Clapping on the X: On the First Beat.



Lesson on Brahms' Lullaby

Let's look at this famous lullaby by Johannes Brahms. In exercise one, we are going to focus on the left hand. This left-hand chord style of alternating a bass note with a small chord is a very common technique in piano playing. Some people refer to it as the "um, pa, pa" style, since it simulates the sound of an orchestra or band playing the accompaniment (or background music) for a melody. When playing this "um, pa, pa" style, lean your hand and wrist down slightly and to the left a little bit to emphasize the first note of the measure; in measure one, this would be low note C. Then, slightly lift your hand back to its regular position for the second two beats; for the first measures, this would be the chords with the notes E and G. Follow this same motion for the entire piece. Count 1, 2, 3 for each measure.

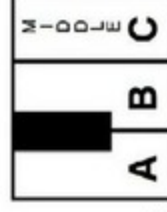
1 ♩ = 72

The image shows two staves of musical notation for the left hand of Brahms' Lullaby. The first staff is in bass clef with a 3/4 time signature. It contains the first measure of the exercise, which consists of a bass note (C) followed by a chord (E-G) in the next two beats. The second staff shows the continuation of the exercise, with the bass note moving to G in the second measure, and then to C in the third measure. The chords (E-G) remain in the same positions. Fingerings are indicated by numbers 1, 2, and 3. A tempo marking of ♩ = 72 is shown above the first staff.

In exercise two, let's look at the beginning melody of the piece. The music is in 3/4 time signature. This means that there will be three beats in a measure and that the

The Bass Clef Exercises: A, B and Middle C

- Let's play these four exercises with notes of the Bass Clef:
- A, B, and C.
- Remember to find Middle C with the Thumb of your left hand (LH).



Notes:

Finger Numbers: **3 2 1**

Try saying the notes aloud as you play each song.

LH



Try saying the notes aloud as you play each song.

Notes: **A B C**
Finger Numbers: **3 2 1**

Exercise 1

The numbers here are for fingers, not beats.

1 2 3 3 2 2 2 1 2 3 3 2 2 3

C B A A B B B C B A A B B A

Exercise 2

2 3 1 3 2 2 3 3 1 3

Exercise 3

3 2 1 2 3 2 1 3 2 1 2 3 3 3

Exercise 4

1 3 1 3 2 2 1 1 3 2 3 1 1 3

Whole Notes, Half Notes & Quarter Notes

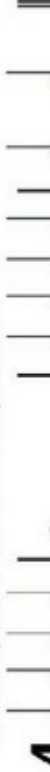
- Let's take a look at some basic rhythms.
- Quarter Notes are notes that get 1 Beat (or Count).
- Half Notes are notes that get 2 Beats (or Counts).
- Whole Notes are notes that get 4 Beats (or Counts).
- In the next 3 examples, try counting on each beat of the 4/4 measures aloud, for example: 1,2,3,4.
- Clap on the quarter, half, and whole notes.



*Click for
video 5*

$$\text{Quarter Note} = 1 \text{ Beat} \quad \text{Half Note} = 2 \text{ Beats} \quad \text{Whole Note} = 4 \text{ Beats}$$

Example 1:
Try Clapping on each "X", while counting the beats.



Example 1:
Try Clapping on each "X", while counting the beats.

4	1	2	3	4	1	2	3	4	1	2	3	4
4	X	X	X	X	X	X	X	X	X	X	X	X

Example 2:
Try Clapping on each "X", while counting the beats.

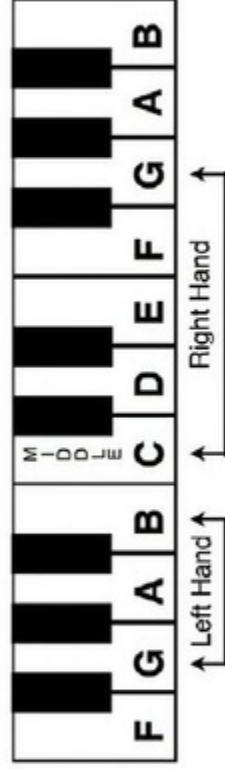
4	1	2	3	4	1	2	3	4	1	2	3	4
4	X	X	X	X	X	X	X	X	X	X	X	X

Example 3:
Try Clapping on each "X", while counting the beats.

4	1	2	3	4	1	2	3	4	1	2	3	4
4	X	X	X	X	X	X	X	X	X	X	X	X

Jingle Bells

Now, let's take a look at *Jingle Bells*.



The letter names are indicated inside the notes for this song.

This is a quarter rest (silence) for one beat.

Dash - ing through the snow one horse o - pen

3 2 1 3 2 1 3 2 1

The letter names are indicated inside the notes for this song.

1 2 1 3 2 1 1

Dash - ing through the sleighs, o're the fields we go, laugh - ing all the way! The bells on bob - tails ring. They're

This is a quarter rest (silence) for one beat.

This is a half rest (silence) for two beats.

This is a whole note; hold for four beats.

Go from LH to RH here.

Go from LH to RH here.

This is a whole note; hold for four beats.

Für Elise



Click for
video 20

Ludwig van Beethoven

Link directly to the left hand.

Link directly to the right hand.

Link directly to the right hand.

Link directly to the left hand.

Link directly to the left hand.

Link directly to the right hand.

Second finger over.

4

4

Link directly to the left hand.

Link directly to the right hand.

Second finger over.

8

Second finger over.

12

Second finger over.

7 E 2

The E has a tie: dotted half note + half note.
Hold the E for five beats total.

sun. Its

The E Major chord has a G# with the third finger.

9 Am 5

C 4

been the ruin of

17
A way, I'm bound a - way,
'cross the wide Mis - sou - ri.

Hineh Ma Toe

This lyrical piece is in a minor key: A Minor. Listen for the difference in sound quality.

5
A way, I'm bound a - way,
'cross the wide Mis - sou - ri.

Kum-Bah-Yah

& New Notes: G & A

- Let's add 2 new notes G and A, which are on the 2nd line and space of the Treble Clef. To play the note A, move your fifth finger one key higher.
- Remember to find Middle C with the Thumb of your right hand (RH).

G is on the 2nd line of the Treble Clef.



A is on the 2nd space of the Treble Clef.



Notes:



G to A, in order to play

A is on the 2nd space of the Treble Clef.

Notes: C D E F G A

Finger Numbers: 1 2 3 4 5

New Notes

Kum-Bah-Yah

Finger Numbers: 1 3 5 5 5 5 5 5 5 5 5 5 5 5

RH

A ↓

Kum-Bah - Yah, My Lord, Kum-Bah-Yah..... Kum-keh - Yah, My Lord.

4 3 2 2 1 3 5 5 5 5 5 5 5

Kum-Bah - Yah..... Kum-Bah - Yah, My Lord, Kum - Bah - Yah.....

5 4 3 1 2 2 1

Oh, Lord..... Kum - Bah - Yah.

Chord Dance: **C Major & G7**

- *Chord Dance* is in 4/4 Time.
- There are 4 beats per measure.
- The song has C Major and G7 chords.

Musical notation for "Chord Dance" in 4/4 time. The melody is written in the treble clef and the bass line in the bass clef. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line consists of quarter notes: C3, G2, F2, E2, D2, C2. Chords are indicated as "C Chord" and "G7 Chord".

C Chord

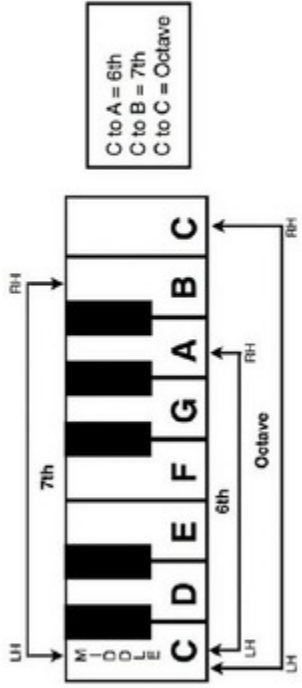
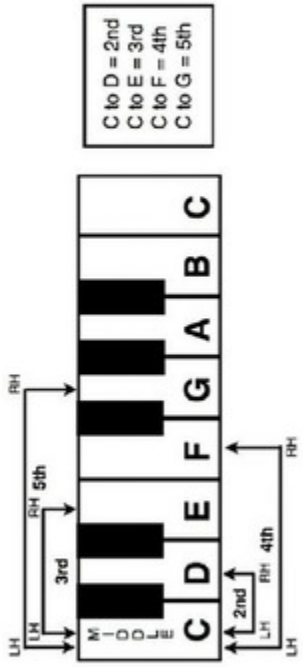
G7 Chord

5

9

13

• Follow these steps in the 2 diagrams below. Use the Left-Hand Index Finger when you see LH and use the Right-Hand Index Finger when you see RH.



In exercise one, we discover that the melody is exchanged between the left and right hands. The melody starts in the left hand and then moves to the right hand. Also, the first note is an upbeat or pickup note. This is a device that helps emphasize part of a musical phrase. The first note (G) leans into the second note (middle C). The G will be on the fourth beat of the measure. So, count: 1, 2, 3, 4. On beat four, play the G. Then go into the next measure, the first full measure, and play middle C on the downbeat (beat one).

$\text{♩} = 120$

mf [The melody starts with a left-hand note and then goes to the right hand.] *mp mf*

Exercise #1

In piano music, phrases (the musical equivalent of sentences in language) are indicated by the use of slurs (or phrase markers). Slurs are curved lines

mf [the melody starts with a ret-ing note and then goes to the right hand.] *mf* *mf*

Exercise #1

In piano music, phrases (the musical equivalent of sentences in language) are indicated by the use of slurs (or phrase markers). Slurs are curved lines that go over or under two or more different notes. When you finish a phrase in music, you should lift your hand or fingers a little bit to separate it from the next phrase. Slurs also indicate to play in a smooth (*legato*) manner on the piano. You can see some slurs in the melody for *Simple Gifts*.

Exercise #2

Exercise #1

Exercise #2

Let's now practice the melody in the left hand, as exercise two. Start this exercise slowly and then gradually build up the speed. Make sure that you pay special attention to the finger numbers; there are a few little shifts.

Turkish Rondo



Click for video 17,
which has more information
on playing scale passages.

Wolfgang Amadeus Mozart

The piece uses small sections ("phrases") of scales.

Practice hands alone for each
line ("system") of music, then
put both hands together.

There is an "Um Pah" style in the left hand.

Practice hands alone for each line ("system") of music, then put both hands together.

There is an "Um Pah" style in the left hand.

10 C 5

F 4

F

you.

to

The curved line is a tie:
Hold the F for 6 beats.

13 C 1

F 3

F 3

py

birth

day

Stretch up one octave: from Middle C to C.
Go from thumb to pinky: Finger 1 to 5.

Your 2nd Finger (pointer)
goes over the thumb here,

Your 2nd Finger (pointer) goes over the thumb here, From F down to E.

The Bb is the black key to the left of C on the piano.

Stretch up to Bb from D. Go from 1st to 4th Finger: Thumb to Ring Finger.

Give an accent on the second beat.

Play these two measures legato (smooth).

The first system of music consists of two staves. The left staff is in bass clef with a *ff* dynamic marking. The right staff is in treble clef with a *mf* dynamic marking. The right-hand part features a sequence of notes with a slur over the first two measures and a *f* dynamic marking. Fingering numbers 1 through 5 are indicated above the notes. The left-hand part has a few notes with an accent (^) and a *ff* dynamic marking.

Play these two measures legato (smooth).

The second system of music is identical to the first system. It consists of two staves: a bass clef left staff with a *ff* dynamic marking and an accent (^) on the second beat, and a treble clef right staff with a *mf* dynamic marking. The right-hand part has a slur over the first two measures, a *f* dynamic marking, and fingering numbers 1 through 5. The left-hand part has a few notes with an accent (^) and a *ff* dynamic marking.

ff

mf

mf

f

mf

f

mf

f

ff

ff

f

mf

f

ff

f

These two measures are one big A Minor scale.

Chord Overview & Exercise

In this lesson, we are going to practice playing some of the chords from the previous two lessons. With each of these exercises, take your time to master the transition from one chord to the next. Building up this kind of left-hand coordination will greatly help you, once we start learning the songs with left-hand chords from the next section of the book. If you have a metronome, you might set it to quarter note equals 60 (in other words sixty beats per minute) for this exercise. As a side note, there are many free metronome apps available online. If you have a smart phone, tablet, computer, or similar electronic device, you might take a moment to find a free metronome app for it online; you can use a metronome to help you learn the pieces later in the book.

When you move from one chord to the next, try to form the new chord with your fingers, before playing the keys. This technique will improve your muscle memory for the chords. Along these lines, try to avoid sliding your fingers along the keyboard to find the notes of the chords. This will not only hamper the development of your muscle memory for playing chords, but it will also make it more likely that you will play a few wrong notes.

chord with your fingers, before playing the keys. This technique will improve your muscle memory for the chords. Along these lines, try to avoid sliding your fingers along the keyboard to find the notes of the chords. This will not only hamper the development of your muscle memory for playing chords, but it will also make it more likely that you will play a few wrong notes.

The image displays four numbered musical staves, each representing a different chord with its corresponding fingerings on a piano keyboard. The staves are numbered 1 through 4 in circles to the left of each staff. Each staff shows a series of notes on a five-line staff, with vertical lines indicating the positions of the fingers (1-5) on the keys. The notes are grouped into chords, and the fingerings are indicated by numbers 1 through 5 below the notes.


- Staff 1:** Shows a chord with notes on the 1st, 2nd, 3rd, and 4th lines. Fingerings are 1, 2, 3, 4.
- Staff 2:** Shows a chord with notes on the 1st, 2nd, 3rd, and 4th lines. Fingerings are 1, 2, 3, 4.
- Staff 3:** Shows a chord with notes on the 1st, 2nd, 3rd, and 4th lines. Fingerings are 1, 2, 3, 4.
- Staff 4:** Shows a chord with notes on the 1st, 2nd, 3rd, and 4th lines. Fingerings are 1, 2, 3, 4.

Treble Clef Notes: Middle C, D & E

- The Treble Clef mainly is used for notes above Middle C.
- About 90% of the time, it is used for the Right Hand.
(There are a few occasions in songs or pieces when it is used for LH.)
- The Treble Clef is made up of Lines and Spaces that correspond to keys on the piano. Each Line or Space is linked to one (and only one) key on the piano.
- We will learn more about the lines and spaces of the Treble Clef in the following lessons.



***Click for
video 6***

 Middle C

This is the TrebleClef Symbol:


Middle C is under the Treble Clef. There is a line through the middle of the note.



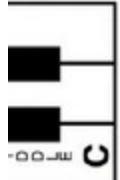
RH

Note:

Finger Number: **1**




 Note: Middle C is a note in the middle of the staff.




 Note: C

Note: **C**
 Finger Number: **1**

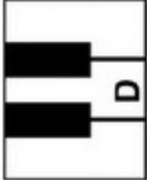
This is the Treble Clef Symbol:



RH



 Note: D




 Note: D


Note: **D**
 Finger Number: **2**

D is under the Treble Clef, as well. It hangs under the lowest line of the Treble Clef.

RH



 Note: E



 Note: E

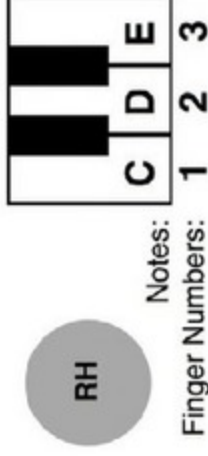
Note: **E**
 Finger Number: **3**

E is on the first line of the Treble Clef.

RH

Treble Clef Exercises: Middle C, D, and E (RH)

- Let's play 4 songs with notes of the Treble Clef: C, D, and E.
- Remember to find Middle C with the Thumb of your right hand.





Notes: **C D E**
 Finger Numbers: **1 2 3**

Exercise 1

Finger Numbers: C
 1 2 3 1

Exercise 2

Finger Numbers:
 1 2 3 2 2 1

Exercise 3

Finger Numbers:
 2 1 3 2 3 1


Exercise 4

Finger Numbers:
 2 1 3 2 2 1

More Treble Clef Exercises: Middle C, D, E, & F (RH)

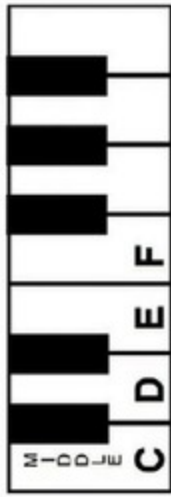
- Let's add the note F, which is on the 1st space of the Treble Clef.
- Remember to find Middle C with the Thumb of your right hand (RH).

F is on the first space of the Treble Clef.



RH

F Notes:



Finger Numbers: 1 2 3 4

New Note

RH

F

Notes: C D E F

Finger Numbers: 1 2 3 4

New Note

Exercise 1

Finger Numbers: 3 2 1 2 4 4 3 3 3 2 1 2 4 4 1 1

F

Exercise 2

Finger Numbers: 3 2 4 3 2 1 2 2

F

Exercise 3

Finger Numbers: 3 2 2 3 1 4 3 2 1 2

Musical notation for the G Major scale. The treble clef staff shows a whole rest. The bass clef staff shows a sequence of notes: G (5), A (4), B (3), C (2), D (1), E (2), F# (3), G (4), A (5). The notes are marked with their respective fingerings.

G Major

Musical notation for the G Major scale with sharps. The treble clef staff shows a whole rest. The bass clef staff shows a sequence of notes: G (5), A (4), B (3), C (2), D (1), E (2), F# (3), G (4), A (5). The notes are marked with their respective fingerings.

The Sharps are added here to help.

D Major

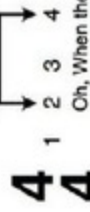
Musical notation for the D Major scale with sharps. The treble clef staff shows a whole rest. The bass clef staff shows a sequence of notes: D (5), E (4), F# (3), G (2), A (1), B (2), C# (3), D (4), E (5). The notes are marked with their respective fingerings.

Upbeats & When the Saints Go Marching In

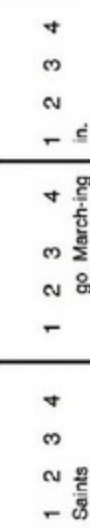
- In music, there are many songs and pieces that use Upbeats.
- An Upbeat (or Upbeats) is a note or group of notes that occur before the first full measure of a song or piece of music.
- Upbeats act as very short introductory phrases that emphasize an important note or word at the beginning of a song. For example, in *When the Saints Go Marching In*, the words "Oh when the" are the upbeat. They lead into and accentuate the word "saints".

How Upbeats work:

These Upbeats Start on Beat 2.



Do you notice how both of these phrases -- "Oh, When the Saints" and "Go Marching In" -- start on the 2nd Beat? These are Upbeat figures.



<p>Upbeats Start on Beat 2.</p>	<p>Do you notice now both of these phrases -- "Oh, When the Saints" and "Go Marching In" -- start on the 2nd Beat? These are Upbeat figures.</p>																										
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When the Saints Go Marching In

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RH: Beats: 1	2 3 4	1 2 3 4	1 2 3 4												
LH: Beats: 1	Oh, When the Saints	go	March-ing in.												
	G B	G B	G B												

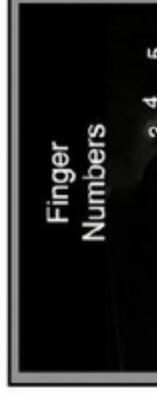
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1	2														
RH: Beats: 1	2 3 4	1 2 3 4	1 2 3 4												
LH: Beats: 1	Oh, When the Saints	go	March -ing in.												
	G B	B	G B A												

Hand Position & Finger Numbers

*Click for
video 1*



- To create a good hand position for piano playing is easy. With both hands, imagine that you are holding an apple (with your palms facing upward and your fingers curved). Then, turn your palms to the floor and keep your fingers curved. **See Video Lesson 1**
- For piano playing, our fingers are given numbers. The numbers are the same for both hands.
- **See Video Lesson 1**





- RH stands for Right Hand.
- LH stands for Left Hand.

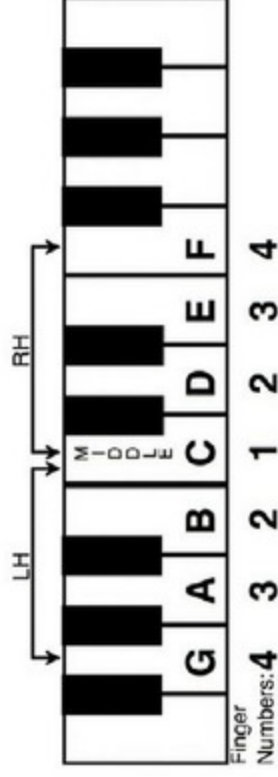
The finger numbers are the same for both hands. For example, the thumb is finger #1 in both the right hand and left hand and the pinky is finger #5 in both hands.

Finger Numbers

- Thumb = Finger #1
- Pointer = Finger #2
- Middle = Finger #3
- Ring = Finger #4
- Pinky = Finger #5

A Song for Both Hands: Twinkle, Twinkle, Little Star

- If you see a blank space, don't play for that beat or beats.
- Remember to place both of your thumbs on Middle C.



- Try to count the beats aloud, while you play.

Twinkle, Twinkle

• Try to count the beats aloud, while you play.

Twinkle, Twinkle

RH: **4** D D | E E D | C C |

Beats: **4** 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

LH: G G | B B | A A G |

RH: D D C C | D D C C |

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

LH: B B A | B B A |

RH: D D | E E D | C C |

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

LH: G G | B B | A A G |

In exercise four, let's practice this melody for the right hand. The first five notes of the melody fit comfortably under the hand; you will play part of an ascending (going up) A Minor scale (the notes A, B, C, D, and E). On the sixth note of the melody, your hand will change positions and your fingers will need to spread out a little bit more. Also notice that the dynamics go from mezzo-forte (medium loud) to forte (loud). Try to play this melody in a smooth, legato manner, as opposed to the staccato (bouncy) style for the right hand in the previous exercise.

The first two measures of exercise five have dissonant ("spicy" or "agitated") chords. We also have accents (>) over the chords. Accents give a sudden jolt of energy to the music. In the left hand, you will play the notes C, Eb, and Gb for the chord. Try playing each measure of this exercise hands alone. Then put both hands together for each measure. Finally, play the whole exercise with both hands.

Give an accent on the second beat.

Musical score for Exercise 5, consisting of two systems. The first system has two staves: the right staff (treble clef) starts with a half note G4 (finger 5) and a quarter note A4 (finger 1) on the second beat, followed by a half note B4 (finger 2) and a quarter note C5 (finger 3) on the third beat; the left staff (bass clef) has a half note G3 (finger 5) and a quarter note A3 (finger 1) on the second beat, followed by a half note B3 (finger 2) and a quarter note C4 (finger 3) on the third beat. The second system has two staves: the right staff has a half note D5 (finger 4) and a quarter note E5 (finger 1) on the second beat, followed by a half note F6 (finger 2) and a quarter note G6 (finger 3) on the third beat; the left staff has a half note D4 (finger 5) and a quarter note E4 (finger 1) on the second beat, followed by a half note F4 (finger 2) and a quarter note G4 (finger 3) on the third beat. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *ff* at the start of the first system, *mf* at the start of the second system, and *f* at the end of the second system. A box above the right staff of the second system contains the instruction: "Play these two measures legato (smooth)."

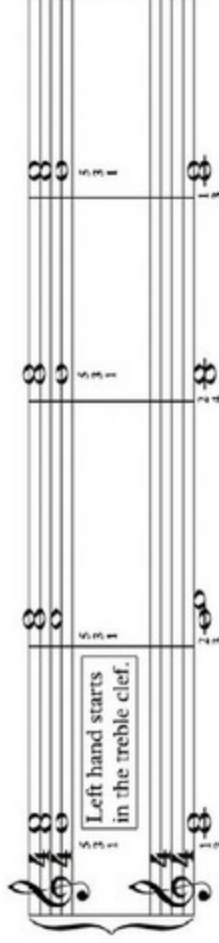
These two measures are one big A Minor scale.

Musical score for Exercise 6, consisting of two systems. The first system has two staves: the right staff (treble clef) has a half note A4 (finger 1) and a quarter note B4 (finger 2) on the second beat, followed by a half note C5 (finger 3) and a quarter note D5 (finger 4) on the third beat; the left staff (bass clef) has a half note A3 (finger 1) and a quarter note B3 (finger 2) on the second beat, followed by a half note C4 (finger 3) and a quarter note D4 (finger 4) on the third beat. The second system has two staves: the right staff has a half note E5 (finger 1) and a quarter note F6 (finger 2) on the second beat, followed by a half note G6 (finger 3) and a quarter note A6 (finger 4) on the third beat; the left staff has a half note E4 (finger 1) and a quarter note F4 (finger 2) on the second beat, followed by a half note G4 (finger 3) and a quarter note A4 (finger 4) on the third beat. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* at the start of the first system, *f* at the start of the second system, and *ff* at the end of the second system. A box above the right staff of the first system contains the instruction: "These two measures are one big A Minor scale."

Exercise six starts with a long, A Minor scale that goes from the left hand up to the right hand. On the sixth note of the scale, the third finger of your left hand will need to go over your thumb. In the second measure, the scale will continue in the right hand. Practice this exercise slowly to build up your coordination.

J.S. Bach *Prelude in C Major* *Overview & Arpeggios*

In this lesson, we are going to prepare for playing the *C Major Prelude* by J.S. Bach. Arpeggios are one of the key concepts at work in this piece. The term “arpeggio” comes from the Italian word “arpa”, which means “harp”. Along these lines, an arpeggio is a chord played one note at a time, instead of a chord where all of the notes are played at once. This style of playing one note at a time mimics the sound of a harp.



The image shows the first eight measures of the C Major Prelude by J.S. Bach. The music is written in 4/4 time and C major. The left hand starts in the treble clef. The notation consists of block chords in both hands, with the notes of each chord written vertically. The first four measures show the left hand playing a series of chords: C major, F major, C major, and F major. The next four measures show the right hand playing a series of chords: C major, F major, C major, and F major. A text box with a pointer indicates that the left hand starts in the treble clef.

Let's start by playing the first eight measures as chords, rather than arpeggios. This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.



The image shows the first eight measures of the C Major Prelude by J.S. Bach, written in the original arpeggiated form. The music is in 4/4 time and C major. The left hand starts in the treble clef. The notation shows the notes of each chord written vertically, with stems indicating the arpeggiated sequence. The first four measures show the left hand playing a series of chords: C major, F major, C major, and F major. The next four measures show the right hand playing a series of chords: C major, F major, C major, and F major.

The musical score consists of three systems, each with a treble and bass clef staff. The first system contains eight measures of arpeggiated chords. The first four measures are marked *mf* and include fingerings: 1-3-5, 1-3-5, 1-3-5, and 1-3-5. The last four measures are marked *mf* and include fingerings: 3-1, 2-1, 1-5, and 1-5. The second system contains four measures of arpeggiated chords with fingerings: 1-3-5, 1-3-5, 1-5, and 1-5. The third system contains four measures of arpeggiated chords with fingerings: 1-3-5, 1-3-5, 1-5, and 1-5. The dynamics *mf* are indicated at the beginning of the first and third systems.

Let's start by playing the first eight measures as chords, rather than arpeggios. This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.

Once you are comfortable with the fingering, try playing the first four measures as arpeggios (one note at a time).

Bass Clef Notes: Middle C, B & A

- The Bass Clef mainly is used for notes below Middle C.
- About 90% of the time, it is used for the Left Hand.
(There are a few occasions in songs and pieces of music when the Bass Clef is used for the Right Hand.)
- The word "Bass" is pronounced like the word "Base" (as in "Baseball").
- The Bass Clef is made up of Lines and Spaces that correspond to keys on the piano. Each Line or Space is linked to one (and only one) key on the piano keyboard.
- We will learn more about the lines and spaces of the Bass Clef in the following lessons.





*Click for
video 7*

Middle C is above the Bass Clef. There is a line through the middle of the note.


Middle C
This is the LH




Middle C


This is the Bass Clef Symbol: 


Middle C is above the Bass Clef. There is a line through the middle of the note.


M
-
O
O
-
F
C

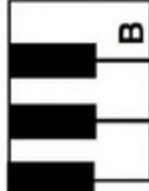
Note: **C**

Finger Number: **1**





B


B is on the Bass Clef. It sits on top of the highest line of the Bass Clef.


B

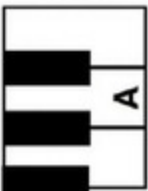
Note: **B**

Finger Number: **2**





A

A is on the fifth line of the Bass Clef.


A

Note: **A**

Finger Number: **3**



Scarborough Fair

- Scarborough Fair is in 3/4 Time. Count: One, Two, Three.
- For the F#, play the black key directly to the right of F on the piano.

♩ = 100

Go to the right hand.

Go to the right hand.

Go to the left hand.

Go to the left hand.

Start with the left hand.

Play the F# here.

6

The musical score is written on a grand staff with a treble clef on the right and a bass clef on the left. The time signature is 3/4. The tempo is marked as ♩ = 100. The score is divided into four measures. The first measure shows a sequence of notes in the bass clef with fingerings 3, 2, 2, 3. The second measure shows notes in the treble clef with fingerings 2, 2, 2. The third measure shows notes in the treble clef with fingerings 1, 2, 2. The fourth measure shows notes in the treble clef with fingerings 3, 2, 4. Dashed arrows indicate transitions between hands and staves. A box labeled 'Play the F# here.' points to a specific note in the second measure. A box labeled '6' is at the bottom left.

Start with the left hand.

Go to the left hand.

Play the F# here.

Go to the right hand.

Go to the left hand.

Go to the left hand.

13

that has bright - ened our path - way a - while.

Aura Lee

1 2 3 4 5 6

the sun - ny days of June.

7 8 9 10 11 12

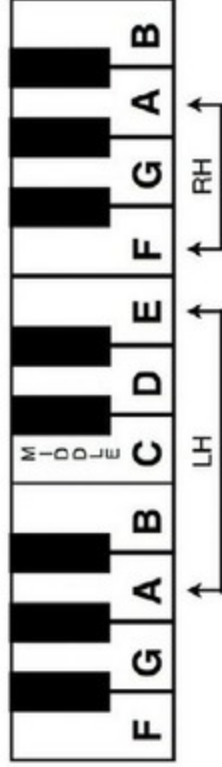
the sun - ny days of June.

13 14 15 16 17 18

the sun - ny days of June.

Danny Boy

This is the main hand position for *Danny Boy*. The left-hand thumb will be on the E above Middle C and the right-hand thumb will be on F.



The letter names are indicated inside the notes for this song.

Oh, Dan - ny boy, the pipes, the pipes are call - ing,

1 2 3 1 2 3 4 5 1 2 3 4 5

The musical score is written in 4/4 time. The first staff is the treble clef and the second is the bass clef. The notes are: Oh (G4), Dan (A4), ny (B4), boy (C5), the (D5), pipes (E5), the (F5), pipes (G5), are (A5), call (B5), ing (C6). The notes are indicated by numbers 1-5 inside the notes.

[MUSIC AND LYRICS FOR "THE SONG"]

Oh, Dan - ny boys, the pipes, the pipes are call - ing,

5 Start the piece by counting "1, 2, 3, 4".
 (On beat two come in on the note B.)
 Go from LH to RH here.

from glen to glen and down the moun - tain side.

Go to RH here.

9 This is a quarter rest (silence) for one beat.
 Go to LH here.

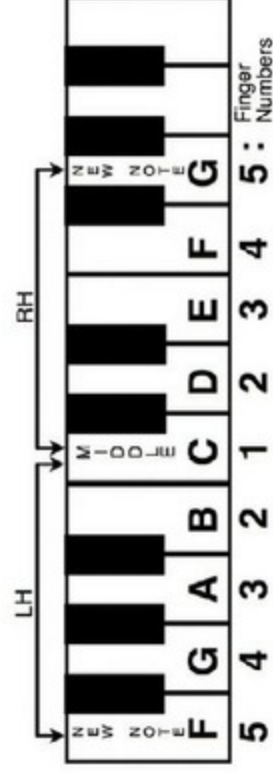
The sum - mer's gone, and all the ros - es fal - ling;

Go to RH here.

13 It's you, it's you must go and I must bide.

A Song for Both Hands: The Ballgame

Let's add one more note for each hand: "F" in the Left Hand and "G" in the right hand. Both of these notes ("F" in LH and "G" in RH) will be played with the fifth finger (Pinky). Remember, the numbers in these songs are for the beats, not for the fingers.



• Both Thumbs (RH and LH) share Middle C for this song.

- Both Thumbs (RH and LH) share Middle C for this song.
- If there is a blank space, don't play for that beat or beats. In music, these silent beats are called "rests".
- We will learn more about rests later in this book.

The Ballgame

3	<small>RH:</small>	F	D	C		C							
4	<small>Beats:</small>	1	2	3	1	2	3	1	2	3			
	<small>LH:</small>	F									A		G

1	<small>RH:</small>	F	D	C		C							
2	<small>Beats:</small>	1	2	3	1	2	3	1	2	3			
	<small>LH:</small>	F									A		C



Canon

We are now going to combine scales and arpeggios for this wonderful piece. Take your time and play hands alone for each measure. Then, play with both hands together for the measure, before going to the next measure.

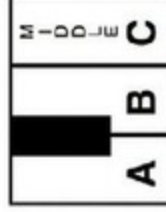
Adagio

Johann Pachelbel

For the first four measures, the right hand is one octave (eight notes) higher than written.

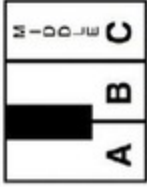
Three-Note Songs, Using the Left Hand (“LH”)

- Try these songs, which use the notes A, B, and Middle C in the left hand.
- In your left hand, use Thumb for Middle C, use Pointer for B, and use Middle Finger for A.
- Take a look at the keyboard chart and photo below and practice each song five to ten times.
- As an extra bonus, try saying the letter names aloud as you play each song. This will help you associate the note name with the key and finger number.



Notes:

LH



Notes:

Finger Numbers: 3 2 1

The numbers here are for fingers, not beats.



In Winter

LH: 1 1 2 3 | 1 1 2 3 | 2 2 3 3 | 2 2 3 3
 C C B A | C C B A | B B A A | B B A A

A Mystery

LH: 3 2 1 2 | 3 2 1 2 | 1 1 3 3 | 1 2 3 3
 A B C B | A B C B | C C A A | C B A A

11

mak - ing spir - its bright. What?

13

fun it is to laugh and sing a

15

For these five notes use the following fingering from the note A down to C (skip the note E): 5, 4, 3, 2, 1.

sleigh - ing song to - night Oh!

15 For these five notes use the following fingering from the note A down to C (skip the note E): 5, 4, 3, 2, 1.

17 You may like to repeat this section (the chorus of the song). Two lines and two dots on a staff indicate repeat.

21 The repeat section starts here.

Remember to count "1, 2, 3, 4" for each measure.

Simple Gifts

Remember to subdivide for the eighth notes.

Practice the left-hand chords alone, until they are comfortable, before playing with both hands.

$\text{♩} = 120$

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The piece is in G major. The treble staff contains a melody of eighth notes with dynamics *mf*, *f*, *mf*, and *mp*. The bass staff contains a bass line with dynamics *mf*, *f*, and *mp*. Fingerings are indicated by numbers 1-5. Chord diagrams are provided for the bass staff. A box with an arrow points to the first measure of the treble staff, and another box points to the first measure of the bass staff.

The note names are listed inside each note.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Section 2:
Famous Songs &
Pieces of Music*

Throughout Section 2, we will go over strategies that will make learning each piece of music easier for you. As we get started with this section, I would like to mention one approach that will greatly aid in your learning these pieces:

Try this: Focus on learning only one or two measures at a time, starting with the right hand, then the left hand, and, finally, when you have mastered playing the music for each hand separately, play both hands together. Then, repeat this process for learning the next measure or two measures of the piece. This approach will greatly speed up your learning. It will also make your playing of the pieces much more secure. Please focus on this approach in your practice sessions, rather than only playing the song or piece from beginning to end

process for learning the next measure or two measures of the piece. This approach will greatly speed up your learning. It will also make your playing of the pieces much more secure. Please focus on this approach in your practice sessions, rather than only playing the song or piece from beginning to end.

Here are some of the concepts and techniques that you will learn, along with the pieces, in this section of the book:

- dynamics
- crescendo and diminuendo markings
- dotted eighth notes
- subdividing
- coordinating both hands
- counting beats
- reading in both clefs
- slurs: phase markers
- left-hand accompaniment styles
- upbeats
- thumb-under technique
- ties

Practice the piece slowly, mastering one system (a line of music) at time, before moving on to the next system. This way, you will learn the music faster, assembling and mastering one section of music, before moving on to the next.

The melody moves between hands here.

Musical score for piano, consisting of two systems. The first system has five measures, and the second system has five measures. The right hand (treble clef) plays a melody, and the left hand (bass clef) plays chords. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Fingering numbers (1-5) are indicated above notes. A dashed arrow in the first measure of the first system points from the right hand to the left hand, indicating a melody transfer. A box highlights the first measure of the first system.

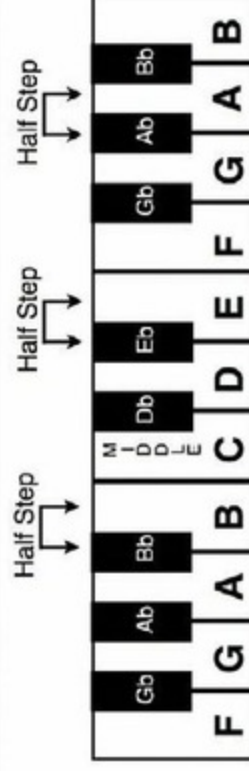
Practice the right-hand chords alone, until they are comfortable, before playing with both hands.

A diagram of a piano keyboard showing chord fingerings. The right hand (RH) is shown with chords: C major (1-2-3), F major (1-2-3), G major (1-2-3), C major (1-2-3), and F major (1-2-3). The left hand (LH) is shown with chords: C major (1-2-3), F major (1-2-3), G major (1-2-3), C major (1-2-3), and F major (1-2-3). An arrow points from the text box above to the right hand.

Music Theory

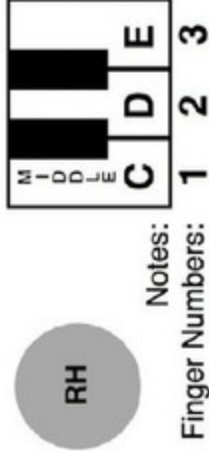
More on Flats and Sharps

- On the piano keyboard, Flat Keys are located directly to the left of their corresponding Natural Key (White Key). For example, G Flat (Gb) is the next black key to the left from G (also called "G Natural"). E Flat (Eb) is the black key directly to the left of E (also called "E Natural").
- This pattern, of going to the next key directly to the left, holds true for all of the flat notes going up and down the piano keyboard.
- Using the chart below, try locating the following flat keys on the piano: Ab, Db, Gb, Eb, Bb. **Remember: This pattern is the same for the entire keyboard.**



Counting along with Three-Note Songs in the Right Hand

- Try counting aloud (1234) for each measure, while playing these songs.
- The songs use the notes C, D, and E in the right hand ("RH"): Fingers 1, 2, and 3 (Thumb, Pointer, and Middle). *Have fun!*



Notes:

Finger Numbers: 1 2 3

*The Numbers in these songs are for the Beats, not the Finger Numbers.

Summer Rock

Finger Numbers. 1 2 3 4 5

*The Numbers in these songs are for the Beats, not the Finger Numbers.

Summer Rock

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
D D C D | D D C D | E E D D | E E D D

A Short Walk

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
C C C C | D D D D | E E D D | C C C C


When's Dessert?

Beats: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
E D C C | D D E E | D D C D | E D C C

More Bass Clef Exercises: G, A, B and Middle C

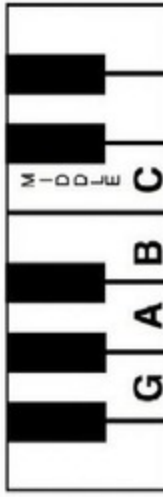
- Let's add the note G, which is on the 4th space of the Bass Clef.
- Remember to find Middle C with the Thumb of your left hand (LH).

G is on the top space of the Bass Clef.



G

Notes:



Finger Numbers: 4 3 2 1

↑ New Note

Notes:
Finger Numbers:

New Note

LH

G

G

G



Section 1:

Introduction

Introduction

&

Basic

Music Concepts



Finger Numbers: $\overbrace{3 \ 2 \ 1}^{1 \ 2 \ 3 \ 4}$

Waltz in A Minor

Beats:
3 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3
4 C A A | C A A | B A A | C A A

Falling Leaves

Beats:
3 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3
4 A B C | A B C | B A B | C B A

A Memory

Beats:
3 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3
4 C B A | C C C | B B B | C B A

Prelude in C Major



Click for
video 15

Adagio Try to bring out the top note of each measure.

mf

J.S. Bach

Left hand starts in the treble clef.

This measure has the same fingering as the previous one. This two-measure pattern occurs for the whole piece.

Left hand starts
in the treble clef.

4 ms measure has
same fingering
as the previous one. This two-measure
pattern occurs for the whole piece.

The first system shows two measures of music. The left hand is written in a treble clef and the right hand in a bass clef. Both hands play a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure has a whole note, and the second measure has a half note. Fingering numbers 1, 3, and 5 are indicated under the notes in both hands.

These two measures are the same as the first two in the piece.
They act as a kind of "little ending", before the music moves
in a different harmonic direction.

These are
high A notes.

The second system shows two measures of music. The left hand is written in a treble clef and the right hand in a bass clef. Both hands play a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure has a whole note, and the second measure has a half note. Fingering numbers 1, 3, and 5 are indicated under the notes in both hands. Arrows point to the high A notes in both hands.

The F# repeats
in this measure.

The F# repeats
in this measure too.

The third system shows two measures of music. The left hand is written in a treble clef and the right hand in a bass clef. Both hands play a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first measure has a whole note, and the second measure has a half note. Fingering numbers 1, 2, and 5 are indicated under the notes in both hands. An accent (>) is placed over the second measure. Arrows point to the F# notes in both hands.

17

Move the RH thumb to G. The position will be G, A, B, C, D (fingers 1, 2, 3, 4, 5).

But come ye back when summer's in the meadow, -

21

The curved line is a tie. It connects the two Cs. Hold the C down for 3 beats.

or when the valley's hushed and white with snow, -

The curved line is a tie. It connects the two Es. Get ready to reach up to E with your pinky.

or when the val - ley's hushed and white with snow-

Get ready to reach up to E with your fifth finger.

The curved line is a tie. It connects the two Es. Hold the E down for 3 beats.

25

Tis I'll be here in sun-shine and in shad-ow.

26

here in sun-shine and in shad-ow.

27

here in sun-shine and in shad-ow.

28

29

Oh, Dan - ny Boy, Oh, Dan - ny Boy, I love you so.

30

Oh, Dan - ny Boy, Oh, Dan - ny Boy, I love you so.

31

Oh, Dan - ny Boy, Oh, Dan - ny Boy, I love you so.

32

Oh, Dan - ny Boy, Oh, Dan - ny Boy, I love you so.

Move RH back to the first position.

For each measure, count: 1, 2, 3, 4.

Studies for the Left Hand: Grieg's Hall of the Mountain King & Pachelbel's Canon

These next two pieces are studies for the left hand. To help you out, the letter names are written inside of the notes.

For Grieg's *Hall of the Mountain King*, start with the fifth finger (pinky) of your left hand on the key of D, which is seven keys below middle C. The notes for hand position one are D, E, F, G and A. In measure six of the piece, you will shift your hand position and play the A with the third finger (middle finger) of your left hand. The notes for hand position two are F, A, middle C and D.

For Pachelbel's *Canon*, there are four easy left-hand positions. Each hand position uses only three fingers: thumb, index, and middle finger. You will start on middle C for hand position one. For hand position two, you will move your thumb to G (the top space of the bass clef). In hand position three, you will move your thumb to E (just two notes above middle C). Place your thumb on B (just below middle C) for hand position number four. For the last note of the

IF YOU'RE A BEGINNER, THERE ARE FOUR VERY IMPORTANT POSITIONS. Each hand position uses only three fingers: thumb, index, and middle finger. You will start on middle C for hand position one. For hand position two, you will move your thumb to G (the top space of the bass clef). In hand position three, you will move your thumb to E (just two notes above middle C). Place your thumb on B (just below middle C) for hand position number four. For the last note of the piece (C), just move your thumb one key higher than B (to middle C).

Grieg: Hall of the Mountain King

Pachelbel: Canon

4 3 1 2 3

f *mp*

du fu

This system consists of two staves: a piano staff on the left and a vocal staff on the right. The piano staff begins with a treble clef and a forte (*f*) dynamic marking. It contains a triplet of eighth notes (F4, G4, A4) and a quarter note (B4). The vocal staff begins with a soprano clef and a mezzo-piano (*mp*) dynamic marking. It contains a dotted quarter note (F4), a quarter note (G4), and a quarter note (A4). The lyrics "du fu" are written below the vocal staff. Fingerings are indicated by numbers 1, 2, and 3 above the notes.

1 2 3

mp *f*

du fu

This system consists of two staves: a piano staff on the left and a vocal staff on the right. The piano staff begins with a treble clef and a forte (*f*) dynamic marking. It contains a quarter note (B4), a quarter note (C5), and a quarter note (D5). The vocal staff begins with a soprano clef and a mezzo-piano (*mp*) dynamic marking. It contains a dotted quarter note (F4), a quarter note (G4), and a quarter note (A4). The lyrics "du fu" are written below the vocal staff. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above the notes.

Musical score for the first system. It consists of a piano staff on the left and a vocal staff on the right. The piano part has a treble clef and a key signature of one sharp (F#). The vocal part has a soprano clef. The lyrics are "du" and "fu". The piano part has a dynamic marking of *mf*. The vocal part has a dynamic marking of *du*. The piano part has a fingering of 5, 1, 2. The vocal part has a fingering of 1, 2.

Musical score for the second system. It consists of a piano staff on the left and a vocal staff on the right. The piano part has a treble clef and a key signature of one sharp (F#). The vocal part has a soprano clef. The lyrics are "du" and "fu". The piano part has a dynamic marking of *f*. The vocal part has a dynamic marking of *mp*. The piano part has a fingering of 5, 1, 2, 3, 4. The vocal part has a fingering of 1, 2, 3.

Musical score for the third system. It consists of a piano staff on the left and a vocal staff on the right. The piano part has a treble clef and a key signature of one sharp (F#). The vocal part has a soprano clef. The lyrics are "du" and "fu". The piano part has a dynamic marking of *mf*. The vocal part has a dynamic marking of *mf*. The piano part has a fingering of 3, 2, 1, 2, 1, 2, 3. The vocal part has a fingering of 5, 1, 1, 3, 5.

New World Symphony Theme

Antonin Dvorák

$\text{♩} = 60$

The comma means lift your hand to separate the notes.

The first system of the musical score consists of two staves, Treble and Bass clef, with a 4/4 time signature. The tempo is marked as quarter note = 60. The music begins with a *mp* (mezzo-piano) dynamic. The right hand plays a melody with a triplet of eighth notes (3, 5, 5) and a quarter note (1). The left hand plays a bass line with a quarter note (1) and a half note (5). The first measure is followed by a comma. The second measure has a *mf* (mezzo-forte) dynamic. The right hand plays a triplet (3, 5, 5) and a quarter note (2). The left hand plays a quarter note (1) and a half note (5). The third measure has a *p* (piano) dynamic. The right hand plays a quarter note (1) and a half note (5). The left hand plays a quarter note (1) and a half note (5).

The second system of the musical score continues from the first. It starts with a *mp* dynamic. The right hand plays a triplet (3, 5, 5) and a quarter note (1). The left hand plays a quarter note (1) and a half note (5). The first measure is followed by a comma. The second measure has a *mf* dynamic. The right hand plays a triplet (3, 2, 1) and a quarter note (1). The left hand plays a quarter note (1) and a half note (5). The third measure has a *p* dynamic. The right hand plays a quarter note (1) and a half note (5). The left hand plays a quarter note (1) and a half note (5).

For the next two lines, move your right-hand thumb up to F (four notes to the right).

The third system of the musical score shows the right-hand thumb moving up to F. The first measure has a *mp* dynamic. The right hand plays a triplet (3, 5, 5) and a quarter note (4). The left hand plays a quarter note (1) and a half note (5). The second measure has a *mf* dynamic. The right hand plays a triplet (3, 4, 2) and a quarter note (3). The left hand plays a quarter note (1) and a half note (5). The third measure has a *p* dynamic. The right hand plays a quarter note (3) and a half note (3). The left hand plays a quarter note (1) and a half note (5).

For the next two lines, move your right-hand thumb up to F (four notes to the right).

8^{va} -----
 [8va means to play one octave (eight notes) higher than written.]

Bring out the melody in the left hand.

House of The Rising Sun

The first RH Position is A, B, C, D, E: 1, 2, 3, 4, 5

These are the chord names.

We are in 3/4 Time.
Count "1, 2, 3" for each measure.

We will use the same fingering for each chord in this song:
5, 3, 1 with the left hand.

This is an upbeat.
Start on beat 3.

This is an upbeat.
Start on beat 3.

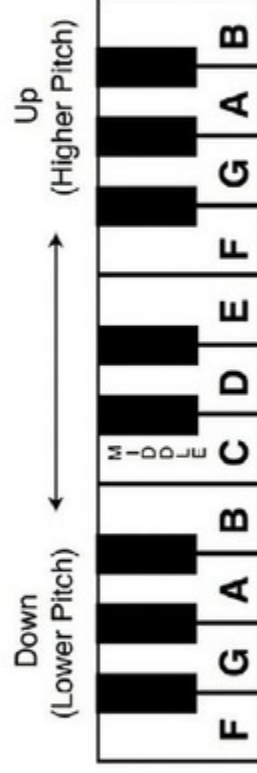
We will use the same fingering
for each chord in this song:
5, 3, 1 with the left hand.

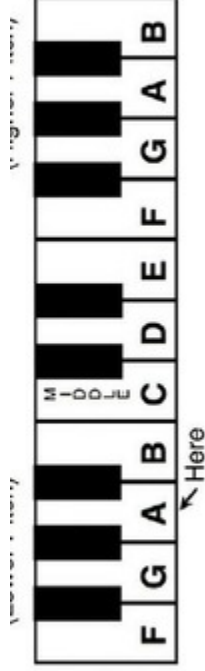
The D Major chord
has an F# with the
third finger.

Jump up an octave with your 5th finger (pinky). The new RH Position is D, E, F, G, A.

Learning the Notes of the Keyboard

- The White Keys on the piano follow an alphabetic pattern that goes from A to G. In other words, this is the pattern: A, B, C, D, E, F, G.
- The pattern starts at the bottom (low bass notes) of the piano keyboard and repeats many times as the notes go upward and get higher in pitch ("sound").
- With your RH ("Right Hand") Index Finger, find the "A" key just 2 keys below Middle C (See the Chart below). Move your Index Finger up (to the right) one key at a time. Try saying the letters as you press down each key.





- It is a good idea to associate each key with some object and imagine the object on top of the key. This will help you remember the name and location of each key.
- For this exercise, let's imagine that the piano keyboard is a table with food on it. The food, on this imagined table, will be placed in a set order going from left to right (See the chart below). Find the key "A" below Middle C and name the foods as you move upward (right). When you get to the second key "A", the pattern will repeat. Repeat this exercise.

White Keys Exercise: A= Apple, B= Bread, C= Cheese,
D= Dessert, E= Eggs, F= Fish, G= Grapes

Exercises:

- Try Locating Middle C with Finger #1 (Thumb) of your Right Hand (RH)
- Try Locating Middle C with Finger #1 (Thumb) of your Left Hand (LH)
- Try Locating D with Finger #2 (Pointer Finger) of your Right Hand (RH)
- Try Locating E with Finger #3 (Middle Finger) of your Right Hand (RH)
- Try Locating G with Finger #5 (Pinky Finger) of your Right Hand (RH)

Section 1: Introduction and Review of Basic Music Concepts

Section 1 of this book serves as a review of basic music and piano concepts or as an introduction to these ideas for readers who are just beginning to play the piano for the first time. The focus of Section 1 is to present some of these beginner-level piano fundamentals, like the finger numbers, names of the notes, the treble and bass clefs, counting and rhythm, and playing with both hands. If you have some experience playing the piano already and can read music, you may want to glance over the lessons in this section as a brief review, before starting on Section 2: Famous Songs & Pieces. If you are new to the piano or are not familiar with these concepts, take your time with the lessons in Section 1; they will provide you with a good foundation for playing the music in Section 2.

Although there are some pieces of music in Section 1, the primary goal for this section is to introduce you to basic music and piano concepts or refresh your memory about them, if you are resuming your piano studies. Interspersed throughout Section 1, there are excerpts of famous pieces for the right hand, left hand, or hands together. There

playing the music in Section 2.

Although there are some pieces of music in Section 1, the primary goal for this section is to introduce you to basic music and piano concepts or refresh your memory about them, if you are resuming your piano studies. Interspersed throughout Section 1, there are excerpts of famous pieces for the right hand, left hand, or hands together. There are also exercises to help you practice rhythm, counting, learning the notes on the keyboard, and playing with both hands at the same time. Some of the pieces included in Section 1 are easier versions of pieces that will also appear in Section 2.

The Video Lessons:



This symbol means that there is a video lesson that corresponds to the material presented on the lesson page. These video lessons cover the concepts presented and also give tips on how to play certain famous pieces from the book.

To access the video lessons, if your device is not connected to the Internet, go to steepchase.com and click on the link at the top of the page for Piano Books. Then, from the Piano Books webpage, click on the image for this book, "The Beginner Piano Book". On the webpage for *The Beginner Piano Book*, you will see a link to Video Lessons. Click that link for the Video Lessons webpage for this book. The video lessons are free and there is no limit on the number of times you may watch them.

Overview:

The Bass Clef Lines

- Each line of the Bass Clef stands for a specific note and key on the piano.
- The lines have numbers that go from 1 to 5. Line 1 is the lowest line. Line 5 is the top line (or highest line) on the Bass Clef.
- To help you remember the note names of each line, memorize the saying below. In the saying ("Good Baked Desserts For All"), "Good" stands for "G", "Baked" stands for "B", "Desserts" stands for "D", "For" stands for "F", and "All" stands for "A".
- The "A" of "All" stands for the "A" piano key 2 notes below Middle C. See the charts below to better understand these notes.

From bottom to top, this is the pattern for the lines: G, B, D, F, A

Line
Numbers

All

5

From bottom to top, this is the pattern for the lines: G, B, D, F, A

Line Numbers

5
4
3
2
1

Good Baked Desserts For All

The lines on the Bass Clef (G, B, D, F, A) correspond to these keys on the piano.

MIDDLE C

F G A B C D E F G A B C

Good Baked Desserts

We have four new chords for *Happy Birthday*:

G in First Inversion:
the note B is in the bass.
Use fingers 5, 3, 1.

A musical staff in bass clef with a 3/4 time signature. It shows a G chord in first inversion with the notes B, D, and G. The B is on the second line, D on the second space, and G on the first space. The notes are beamed together.

F in First Inversion:
the note A is in the bass.
Use fingers 5, 3, 1.

F in Second Inversion:
the note C is in the bass.
Use fingers 5, 2, 1

A musical staff in bass clef with a 3/4 time signature. It shows an F chord in second inversion with the notes C, F, and A. The C is on the first space, F on the second space, and A on the second line. The notes are beamed together.

Bb Major
Use fingers 5, 3, 1

Happy Birthday

These letters are
the chord names.

A musical staff in treble clef with a 3/4 time signature. The melody for "Happy Birthday" is written. Above the staff, the chord names and fingerings are indicated: C (1), F (5), G (2), and C (1). The notes are: C4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

The note names are
inside the notes.

These letters are the chord names.

The note names are inside the notes.

The first system of musical notation for 'Happy Birthday' is shown in 3/4 time. The treble clef contains the melody, and the bass clef contains the accompaniment. The lyrics are: Hap - - - py - - - birth - - - day. Chord names are written above the staff: C (above 'Hap'), C (above 'py'), G (above 'birth'), and C (above 'day'). Fingerings are indicated by numbers 1, 2, 3, and 4. A box on the left explains that the letters above the staff are chord names. A box on the right explains that the note names inside the notes are the note names.

The curved line is a tie: Hold the E for 6 beats.

The second system of musical notation continues the piece. The lyrics are: to - - - you. - - - Chord names are C (above 'to') and C (above 'you'). A curved line (tie) is placed over the note 'E' in the melody, which is held for 6 beats. Fingerings are indicated by numbers 1, 2, 3, and 4.

The third system of musical notation concludes the piece. The lyrics are: Hap - - - py - - - birth - - - day. Chord names are C (above 'Hap'), G (above 'py'), G (above 'birth'), and C (above 'day'). Fingerings are indicated by numbers 1, 2, 3, and 4.

Ode to Joy, Chord Version



*Click for
video 13*

- This version of *Ode to Joy* uses the C Major and G7 Chords.
- Remember to count the beats as you play.
- The piece is in 4/4 Time: 4 Beats per measure.

Ode to Joy

RH

3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 5 2 2 2

Ode to Joy

Musical notation for measures 1-4. The right hand (RH) is in treble clef and the left hand (LH) is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-5. Measure 1: RH (3, 3, 4, 5), LH (5, 4, 3, 2). Measure 2: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 3: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 4: RH (3, 2, 2), LH (5, 4, 3, 2).

Musical notation for measures 5-8. Measure 5: RH (3, 3, 4, 5), LH (5, 4, 3, 2). Measure 6: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 7: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 8: RH (2, 1, 1), LH (5, 4, 3, 2).

Musical notation for measures 9-12. Measure 9: RH (2, 2, 3, 1), LH (5, 4, 3, 2). Measure 10: RH (2, 4, 3, 1), LH (5, 4, 3, 2). Measure 11: RH (2, 4, 3, 2), LH (5, 4, 3, 2). Measure 12: RH (1, 2, 5), LH (5, 4, 3, 2).

Musical notation for measures 13-16. Measure 13: RH (3, 3, 4, 5), LH (5, 4, 3, 2). Measure 14: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 15: RH (1, 1, 2, 3), LH (5, 4, 3, 2). Measure 16: RH (2, 1, 1), LH (5, 4, 3, 2).

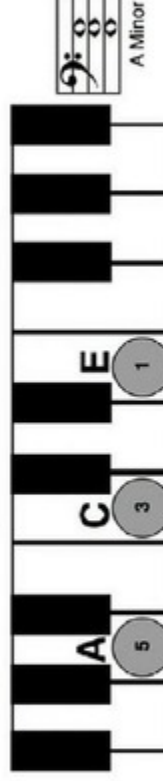
More Easy Chords

A Minor, D Minor & G

- Let's look at 3 more chords for the Left Hand: A Minor, D Minor, & G Major.
- Make sure to keep your fingers curved and lift the fingers that do not play.
- Listen to the difference in sound between the major and minor chords.

The numbers are for the fingers.

A Minor



for the fingers.

A MINOR

A diagram of a piano keyboard showing the A minor chord. The notes A, C, and E are marked with circles containing the finger numbers 5, 3, and 1 respectively. To the right is a staff notation for the A minor chord in bass clef, showing the notes A, C, and E.

D Minor

A diagram of a piano keyboard showing the D minor chord. The notes D, F, and A are marked with circles containing the finger numbers 5, 3, and 1 respectively. To the right is a staff notation for the D minor chord in bass clef, showing the notes D, F, and A.

G Major

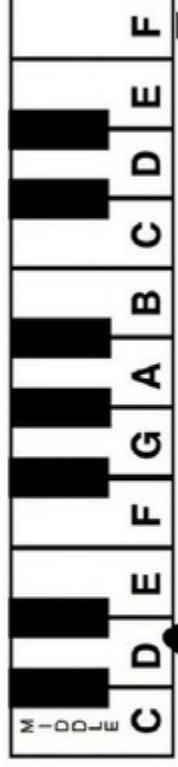
A diagram of a piano keyboard showing the G major chord. The notes G, B, and D are marked with circles containing the finger numbers 5, 3, and 1 respectively. To the right is a staff notation for the G major chord in bass clef, showing the notes G, B, and D.

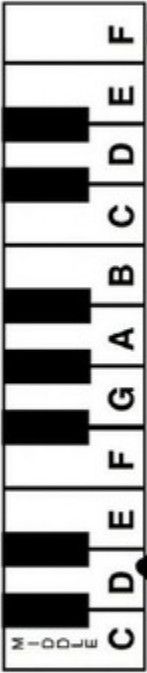
Overview: The Grand Staff

- The Grand Staff is formed by combining the Treble and Bass Clefs.
- All of the rules that we have learned so far about both clefs are still true for the Grand Staff. Using the Grand Staff makes it easier to read music written for both hands.
- Study the chart below to understand how the Staff works.

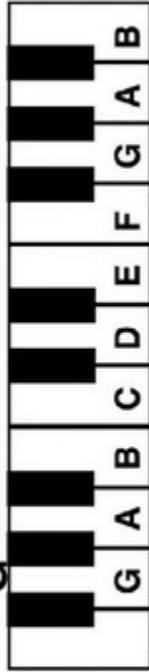


*Click for
video 8*





Two musical staves are shown. The top staff is a treble clef with a treble clef symbol. The bottom staff is a bass clef with a bass clef symbol. A large brace is positioned between the two staves. The notes for the scale are written as follows:
Treble clef: E (first space), F (first line), G (second space), A (second line), B (third space), C (third line), D (fourth space), E (fourth line).
Bass clef: G (second space), A (second line), B (first space), C (first line), D (first space), E (first line), F (first space), G (first line).



Naming the Notes on the Grand Staff

For this lesson, let's try naming the notes on the grand staff below. Remember to use your note-name sayings from earlier in the book. You may also refer back to the grand staff on the previous page. Try naming the notes for one measure, then go back and repeat naming the notes for that measure three times. Once you feel confident about the note names, go on to the next measure. After you have finished naming the notes on the entire page, go back to the beginning of the lesson and slowly play each note on the piano. You might also say the note aloud as you play it. This will begin to reinforce your understanding of the notes on the page and the keys on the piano keyboard.

The image shows a grand staff consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a single melodic line that alternates between the two staves. The notes are as follows:

- Measure 1: Treble clef (G4), Bass clef (F3), Treble clef (A4), Bass clef (E3), Treble clef (B4), Bass clef (D3), Treble clef (C5), Bass clef (C3).
- Measure 2: Treble clef (D5), Bass clef (B2), Treble clef (E5), Bass clef (A2), Treble clef (F5), Bass clef (F2), Treble clef (D6), Bass clef (D2).
- Measure 3: Treble clef (E6), Bass clef (C2), Treble clef (G6), Bass clef (G1), Treble clef (A6), Bass clef (A1), Treble clef (B6), Bass clef (B1).
- Measure 4: Treble clef (B6), Bass clef (B1), Treble clef (C7), Bass clef (C1), Treble clef (D7), Bass clef (D1), Treble clef (E7), Bass clef (E1).

The notes are written as quarter notes with stems pointing up for notes on the treble clef staff and stems pointing down for notes on the bass clef staff. The grand staff is enclosed in a brace on the left side.

The image displays five systems of musical notation, each consisting of a grand staff with a brace on the left side. The notation is as follows:

- System 1:** Treble clef on the top staff, bass clef on the bottom staff. The top staff contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff contains a whole rest.
- System 2:** Treble clef on the top staff, bass clef on the bottom staff. The top staff contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The bottom staff contains a whole rest.
- System 3:** Treble clef on the top staff, bass clef on the bottom staff. The top staff contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bottom staff contains a whole rest.
- System 4:** Treble clef on the top staff, bass clef on the bottom staff. The top staff contains a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The bottom staff contains a whole rest.
- System 5:** Treble clef on the top staff, bass clef on the bottom staff. The top staff contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The bottom staff contains a whole rest.

Lesson on New World Symphony Theme & How to Play Dotted Rhythms

In Dvorak's *Theme from the New World Symphony*, we have a few new musical concepts. The first one is syncopation. Syncopation is when notes occur on weaker beats or between beats. The strongest beat in every measure is beat one, which is called the "downbeat" of the measure. In 4/4 time, beat three is the second strongest beat.

When notes occur between beats, we have to use a technique called subdividing to count the rhythm. We talked about subdividing for our lesson on *Simple Gifts*, as well. Subdividing means that we are going to cut the beats into smaller sections. The simplest of these subdivisions is to cut each beat in half. In music, we use the word "and" and the symbol "&" for the halfway point between each beat. For example, if we have a measure of 4/4 time, where we want to subdivide each beat in half we would count: "1 & 2 & 3 & 4 &". Try counting it aloud. The eighth notes (notes with a flag or beam), count as half of a beat. In other words, two eighth notes equal one quarter note. Just to refresh your memory, this is what an eighth note looks like:



In exercise one, we have two rhythms for the melody of the piece. Try counting these out loud, while playing the rhythms on middle C.

one quarter note. Just to refresh your memory, this is what an eighth note looks like:



In exercise one, we have two rhythms for the melody of the piece. Try counting these out loud, while playing the rhythms on middle C.

Beats: 1 2 & 3 4 1 2 & 3 4 1 2 & 3 4 & 1 2 3 4 1 2 3 4

Now, in exercise two, let's play the melody in the right hand.

Each chord or note (in LH) will occur on a beat. For each measure, count: 1, 2, 3, 4.

Now, let's put both hands together for exercise four. Listen to how the right hand is syncopated against the left hand. Remember to subdivide while you are counting.

Michael, Row the Boat Ashore

- *Michael, Row the Boat Ashore* is in 4/4 Time. Remember to count "One, Two, Three, Four" for each measure.
- Both right-hand and left-hand thumbs share Middle C.
- This song also goes back and forth between the hands. Take a glance at the music and look for patterns of hand switching before you start playing the music.
- Lastly, we have left out the letter names from inside the notes for this song. Refer back to the Grand Staff, if you have questions.

The image shows the musical notation for the song "Michael, Row the Boat Ashore" in 4/4 time. It consists of two staves: a right-hand (RH) staff in treble clef and a left-hand (LH) staff in bass clef. The music is written in a simple, rhythmic style with quarter notes and rests. Fingerings are indicated by numbers 1-3. The RH part starts with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures. The LH part starts with a whole note in the first measure, followed by quarter notes in the second, third, and fourth measures. The two parts are played alternately in a call-and-response pattern.

RH

LH

RH
LH

4 2 2 2

2 3 2 2 3 2 3 2

2

5

2 2 3 4 3 2 3 4

2 2 2 2 2 2 2 2

1

9

4 2 2 2 2 2 2 2

4 3 2 2 3 2 3 4

2

11

2 2 2 3 4 3 2 4

2 2 2 2 2 2 2 2

Music Theory:

What are Sharps & Flats?



*Click for
video 11*

- On the piano, there are two types of keys: Black Keys and White Keys.
- The White Keys stand for natural notes, for example, C, D, E, F, G, A and B.
- The Black Keys (also called "accidentals") stand for Sharp or Flat Notes.
- Sharp Notes use this symbol: #
- Flat Notes use this symbol: ♭
- Here are some examples of Sharp Notes: F#, G#, A#, C#, D#
- Here are some examples of Flat Notes: Gb, Ab, Bb, Db, Eb

- On the piano keyboard, Sharp Keys are located directly to the right of their corresponding Natural Key (White Key). For example, F Sharp (F#) is the next key to the right from F (also called "F Natural"). C Sharp (C#) is the black key directly to the right of C (also called "C

⑧

3 2 1 3 2 4 3 2 1 2 3 4 5 1 3 2
1 5 4 3 1 2 3 4

Lift your right hand.

Lift your right hand.

4 3 2 2 2 3 4 2
3 1 2 3 1 3
5 1 2 3
1 5 4 3 5 4 3 2 1
3 3 4 5 3 4
1 5 1 5
1 5 1 5
4 3 2 2 2 3 4 2
3 1 2 3 1 3
5 1 2 3
1 5 1 5
1 5 1 5

right hand.

Go from the right hand to the left hand.

The left hand is in the treble clef.

mp

mp

Second finger over

The left hand is in the bass clef.

Detailed description: The image shows a piano score with two systems. The first system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The right hand (RH) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated by numbers 1-5. A bracket labeled 'right hand.' spans the RH staff. The second system also has two staves. The RH staff now has a treble clef and plays: G4, A4, B4, C5, B4, A4, G4. The LH staff has a bass clef and plays: G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated. Annotations include 'Go from the right hand to the left hand.' with an arrow pointing to the start of the second system. 'The left hand is in the treble clef' points to the RH staff in the second system. 'mp' (mezzo-piano) is written below the first two staves. 'Second finger over' points to the second measure of the LH staff in the second system. 'The left hand is in the bass clef' points to the LH staff in the second system.

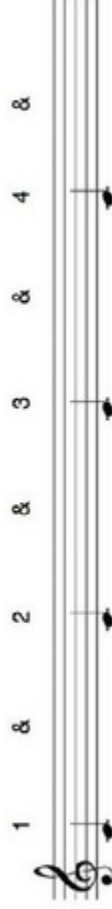
Simple Gifts: Overview & Lesson

Let's look again at *Simple Gifts*. This is the wonderful Americana theme that inspired Aaron Copland in his famous piece, *Appalachian Spring*. The theme has a dancelike character, which is energized by the use of eighth notes in the melody. Eighth notes are equal to half of a quarter note and are counted as half of a beat.



They look like this:

In a measure of 4/4 time, eight eighth notes would be counted like this: 1 &, 2 &, 3 &, 4 &. The "&" stands for the word "and". The "&" or "and" is the halfway point of a beat. See the example below:



The image shows a musical staff with a treble clef. Below the staff, the numbers 1, 2, 3, and 4 are written, each followed by an ampersand (&). Above the staff, there are eight eighth notes, each positioned between a number and an ampersand. The notes are on the first line of the staff, with the first note on the first space (F4) and the others on the second space (G4).

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A single musical staff in treble clef showing four quarter notes. Below the staff, the counts "1 & 2 & 3 & 4 &" are written, with each count aligned under its corresponding note.

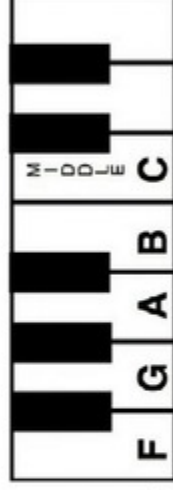
Musicians often refer to the halfway point of a beat as the "and". For example, a musician might say, "play it on the *and* of *two*". This would mean: play it at the halfway point of beats two and three.

When you divide a beat into sections, it is called "subdividing". Let's practice counting and playing groups of eighth notes and quarter notes. Remember to subdivide the eighth notes: for example, 1 &, 2 &, 3 &, 4 &.

Four musical staves in treble clef, each with a different rhythmic pattern of eighth and quarter notes. Below each staff is a corresponding count. The counts are: 1 & 2 & 3 & 4 &, 1 2 3 4 1 2 3 4 1 & 2 & 3 & 4 &, 1 2 3 & 4 1 2 3 4 1 2 3 & 4 1 2 3 4, and 1 & 2 & 3 4 1 2 3 4 1 & 2 & 3 4 1 2 3 4.

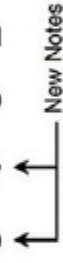
Five-Note Songs for the Left Hand (LH)

- Let's add 2 new notes for the left hand ("LH"): F and G.
- F will be played with the 5th finger (Pinky Finger).
- G will be played with the 4th finger (Ring Finger).



Notes:

Finger Numbers: 5 4 3 2 1



Notes: **F | G | A | B | C** |

Finger Numbers: **5 4 3 2 1**



- These 2 songs are in 3/4 time (or "time signature").
- Remember to count "One, Two, Three" for each measure.
- The numbers here are for the beats, not the fingers.

Sunny Day

Beats:
3 1 2 3 | 1 2 3 | 1 2 3 |
4 C A F | C A F | G G C | C A F

Waves

Beats:
3 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3 |
4 F G A | F A C | F G A | C A F

In May

- Slurs (or Phrase Markers) are curved lines that go over or under two or more different notes in piano music.
- They indicate two things: to play a passage or phrase with a smooth sound ("legato", which means smooth or connected notes played) and slurs (or phrase markers) also indicate where a musical phrase (the musical equivalent to a sentence) starts and ends.
- For *In May*, both the right-hand and left-hand thumbs will share Middle C. Before playing the piece, take a glance at the page and make a note of the places where the melody goes from the right hand to the left hand. Try to anticipate these shifts while you play the piece.

A Slur (or Phrase Marker)
looks like this: →





A Slur (or Phrase Marker)
looks like this: →



Musical notation for measures 1-6. The right hand (RH) has a slur over measures 1-6. The left hand (LH) has a slur over measures 1-6. Fingerings are indicated by numbers 1-5.

Musical notation for measures 7-12. The right hand (RH) has a slur over measures 7-12. The left hand (LH) has a slur over measures 7-12. Fingerings are indicated by numbers 1-5.

Musical notation for measures 13-18. The right hand (RH) has a slur over measures 13-18. The left hand (LH) has a slur over measures 13-18. Fingerings are indicated by numbers 1-5.

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- 2: An Overview of Counting & Measures
- 3: An Overview of Time Signatures
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- 5: Whole Notes, Half Notes & Quarter Notes
- 6: The Treble Clef
- 7: The Bass Clef
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- 9: How to Play *Simple Gifts*

- 7: The Bass Clef
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- 19: How to Play Pachelbel's *Canon*
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Overview: The Treble Clef Spaces

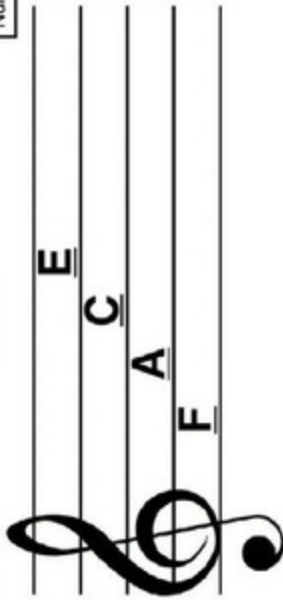
- Each space of the Treble Clef stands for a specific note and key on the piano keyboard.
- The spaces have numbers that go from 1 to 4. Space 1 is the lowest space. Space 4 is the top space (or highest space) on the Treble Clef.
- To help you learn the note names of each space, remember that the spaces of the Treble Clef form the word "Face" spelled upside down (from bottom space to top.)
- The "F" of "Face" stands for the "F" piano key 4 notes above Middle C.
- See the charts below to better understand the other notes.
- Video Lesson 6 goes over this material in addition detail.

From bottom to top, this is the pattern for the Spaces: F, A, C, E

Space

• Video Lesson 6 goes over this material in addition detail.

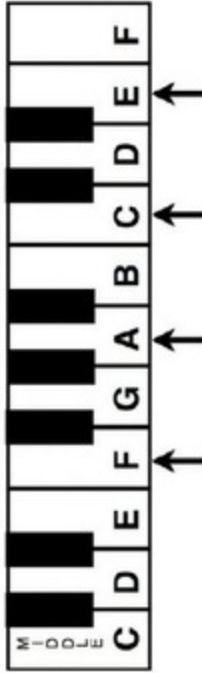
From bottom to top, this is the pattern for the Spaces: F, A, C, E



A musical staff with a treble clef. The notes F, A, C, and E are placed in the spaces between the lines, from bottom to top. The notes are underlined. To the right of the staff, the numbers 1, 2, 3, and 4 are placed in circles, corresponding to the spaces.

Space Numbers

The spaces on the Treble Clef (F, A, C, E) correspond to these keys on the piano.



A diagram of a piano keyboard showing the keys C, D, E, F, G, A, B, C, D, E, F. The keys are labeled with their respective letters. Arrows point to the spaces between the keys F, A, C, and E, indicating that these spaces correspond to the notes F, A, C, and E on the treble clef.

Five-Finger Scales (Both Hands) C, G, and D Major

- In these 3 exercises, we will be playing the first 5 notes of the C, D, and G Major Scales in Both Hands. Remember to keep your fingers curved as you play.
- In our next piece, we will look at *The New World Symphony Theme*. This beautiful melody uses elements of the major scale. **Enjoy!**

C Major

The image shows the first five notes of the C Major scale in 4/4 time, written in both treble and bass clefs. The notes are C, D, E, F, and G. The treble clef staff has a treble clef and a 4/4 time signature. The bass clef staff has a bass clef and a 4/4 time signature. The notes are: C (middle C), D, E, F, G. The treble clef staff has a 1 below the C, 2 below the D, 3 below the E, 4 below the F, and 5 below the G. The bass clef staff has a 1 below the C, 2 below the D, 3 below the E, 4 below the F, and 5 below the G. The notes are connected by a slur.

Musical notation for a scale in G Major, showing the first five notes in both treble and bass clefs with fingerings 1-2-3-4-5 and 5-4-3-2-1.

G Major

Musical notation for a scale in G Major, showing the last five notes in both treble and bass clefs with fingerings 1-2-3-4-5 and 5-4-3-2-1.

The Sharps are added here to help.

D Major

Musical notation for a scale in D Major, showing the first five notes in both treble and bass clefs with fingerings 1-2-3-4-5 and 5-4-3-2-1.

Jazz Dance

- Jazz Dance is in 4/4 Time (4 Beats per Measure).
- The melody has quarter notes and half notes.
- The chords are in the left hand.
- The melody is in the right hand.
- Play the chords on the first beat of each measure.

The musical notation is presented on two staves. The top staff is the right hand (RH) in treble clef, and the bottom staff is the left hand (LH) in bass clef. The time signature is 4/4. The right hand part consists of a melody of quarter and half notes. The left hand part consists of chords on the first beat of each measure, indicated by 'R' above the notes. Fingerings are indicated by numbers 1, 2, 3, and 4.

RH (Right Hand) notation: Treble clef, 4/4 time. Melody: Quarter notes (3, 3, 2, 1), Quarter notes (2, 2, 2), Quarter notes (3, 3, 2, 1), Half note (2).
LH (Left Hand) notation: Bass clef, 4/4 time. Chords on the first beat of each measure: Chord 1 (notes 3, 3), Chord 2 (notes 2, 2), Chord 3 (notes 3, 3), Chord 4 (notes 2, 2).

Musical score for guitar, showing right hand (RH) and left hand (LH) parts. The score is divided into four systems, each corresponding to a different chord: A Minor, G Major, A Minor, and D Minor.

System 1: A Minor
 RH: Treble clef, 4/4 time signature. Notes: 3 3 2 1 2 2 2 2 3 3 2 1 2 2. Fingering: 3 3 2 1 2 2 2 2 3 3 2 1 2 2.
 LH: Bass clef. Notes: 3 3 4 2 3 3 5 4 5 4 3 2 3 5. Fingering: 3 3 4 2 3 3 5 4 5 4 3 2 3 5.

System 2: G Major
 RH: Treble clef. Notes: 2 2 3 1 2 5 2 1 2 4 3 2 1 5. Fingering: 2 2 3 1 2 5 2 1 2 4 3 2 1 5.
 LH: Bass clef. Notes: 2 2 3 1 2 5 2 1 2 4 3 2 1 5. Fingering: 2 2 3 1 2 5 2 1 2 4 3 2 1 5.

System 3: A Minor
 RH: Treble clef. Notes: 3 3 2 1 2 2 2 2 3 3 2 1 2 2. Fingering: 3 3 2 1 2 2 2 2 3 3 2 1 2 2.
 LH: Bass clef. Notes: 3 3 4 2 3 3 5 4 5 4 3 2 3 5. Fingering: 3 3 4 2 3 3 5 4 5 4 3 2 3 5.

System 4: D Minor
 RH: Treble clef. Notes: 3 3 2 1 2 2 2 2 3 3 2 1 2 2. Fingering: 3 3 2 1 2 2 2 2 3 3 2 1 2 2.
 LH: Bass clef. Notes: 3 3 4 2 3 3 5 4 5 4 3 2 3 5. Fingering: 3 3 4 2 3 3 5 4 5 4 3 2 3 5.

Overview: The Bass Clef Spaces

- Each space of the Bass Clef stands for a specific note and key on the piano.
- The spaces have numbers that go from 1 to 4. Space 1 is the lowest space. Space 4 is the top space (or highest space) on the Bass Clef.
- To help you learn the note names of each space, remember that the spaces of the Bass Clef form the phrase "All cows eat grass".
- The word "All" stands for the key and note "A"; the word "Cows" stands for "C"; the word "Eat" stands for "E"; the word "Grass" stands for "G".
- See the charts below to better understand the other notes.

Space

stands for "G".

- See the charts below to better understand the other notes.

Space Numbers
4
3
2
1

The spaces on the Bass Clef (A, C, E, G) correspond to these keys on the piano.

F G A B C D E F G A B C

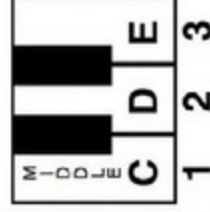
i o w s

r a s s

M I D D L E

More Three-Note Songs, Using the Right Hand

Try these songs, which also use the notes C, D, and E in the right hand ("RH").



Notes:

Finger Numbers: **1 2 3**

Try saying the notes aloud as you play each song.

The double lines (called the "Double Bar") indicate the end of a song or piece.

Jazz Dance

The double lines (called the "Double Bar") indicate the end of a song or piece.

Jazz Dance

RH: 2 2 1 1 | 2 2 3 3 | 2 2 1 2 | 2 2 1 2 |
 D D C C | D D E E | D D C D | D D C D ||

Blue Sky

RH: 3 2 3 1 | 2 2 2 2 | 3 2 3 1 | 2 2 1 1 |
 E D E C | D D D D | E D E C | D D C C ||

Sunny Afternoon

RH: 1 1 3 3 | 2 2 3 3 | 1 1 3 3 | 2 2 1 1 |
 C C E E | D D E E | C C E E | D D C C ||

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- 66. *Ode to Joy (Chord Version)*
- 67. *Jazz Dance*

60. *Scarborough Fair*
61. Overview of Chords
65. *Red River Valley & Aura Lee*
66. *Ode to Joy* (Chord Version)
67. *Jazz Dance*
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88. Music Theory: What is a Scale?
90. Major Scales: C, G & D
93. Dvorák's *New World Symphony Theme & Dotted Rhythms*
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98. Grieg's *Hall of the Mountain King*
102. Pachelbel's *Canon*
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Lesson & Overview on Grieg's Hall of the Mountain King

Hall of the Mountain King is a fun and energetic piece to play.

In exercise one, we are going to practice the Alberti bass figures for the left hand. Please notice that the position changes in the fourth measure. There is a new symbol in this piece: **8vb**. This symbol and the bracket that follows it indicates that we should play one octave (eight notes) lower than what is written. There is a corresponding symbol: **8va**. When you see this symbol, play an octave (eight notes) higher than written.

8vb

Play one octave lower than written in the left hand.

We will now move to the right hand, for exercise two. Please note that the piece starts in the bass clef for the right hand and gradually rises up into the treble clef for the left hand. For the first two and a half measures, we will stay in a position around the notes A, B, C, D, and E. Halfway through measure three, we will change to a new position. This right hand pattern will repeat throughout the piece.

Play one octave lower than written in the left hand.

We will now move to the right hand, for exercise two. Please note that the piece starts in the bass clef for the right hand and gradually rises up into the treble clef for the left hand. For the first two and a half measures, we will stay in a position around the notes A, B, C, D, and E. Halfway through measure three, we will change to a new position. This right hand pattern will repeat throughout the piece.

The musical score for exercise two consists of two systems. The first system shows the right hand in a bass clef and the left hand in a bass clef. The right hand part is divided into two sections: 'Position 1' (measures 1-2) and 'Position 2' (measures 3-4). A box points to the sharp sign in measure 3, stating 'This means play a sharp key.' The left hand part is marked 'mf' and has a dashed line below it with the instruction 'Play one octave lower than written in the left hand.' The second system shows the right hand in a treble clef and the left hand in a bass clef. The right hand part is again divided into 'Position 1' and 'Position 2'. The left hand part continues with the same instruction. Fingerings are indicated by numbers 1-5 below the notes.

For exercise three, let's put both hands together.

The first system of music consists of two staves. The left staff (treble clef) contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The right staff (treble clef) contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Fingerings are indicated by numbers 1, 2, 3, and 5.

This is the B below middle C.

The second system of music consists of two staves. The left staff (treble clef) contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The right staff (treble clef) contains a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Fingerings are indicated by numbers 1, 2, 3, and 5.

The F# repeats

This is the A

This is the A

The F# repeats in this measure.

This is the A below middle C.

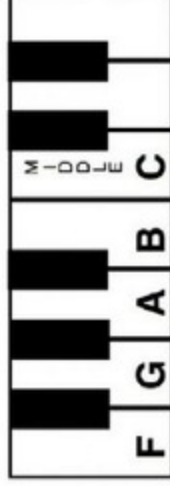
This is the A below middle C.

The left hand will go into the bass clef in this measure.

Slow down a little bit in the last two measures. This will indicate that the piece is ending.

More Five-Note Songs for the Left Hand (LH)

- Here are a few more songs that use the five fingers of the left hand.
- Remember to find Middle C with the Thumb of your left hand (LH).



Notes:

Finger Numbers: 5 4 3 2 1

These 2 songs are in 4/4 time. Remember to count four beats for each measure. The numbers here are for beats, not fingers.

These 2 songs are in 4/4 time. Remember to count four beats for each measure. The numbers here are for beats, not fingers.

Mountain View

Beats:
4 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
4 F G A G | C C G G | F G A G | C B C C

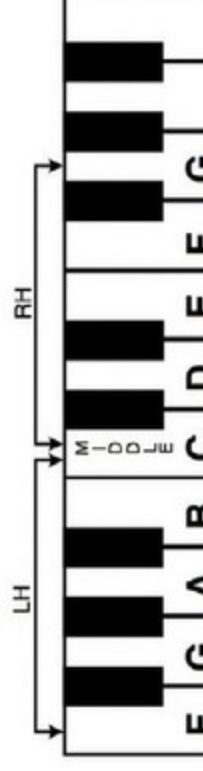
Weekend Day Trip

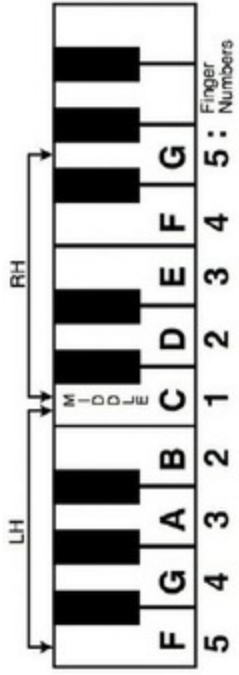
Beats:
4 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
4 C G F G | C G F G | A A C C | G G G G

 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4
 C G F G | C G F G | A A C C | G F F F

Song for Both Hands: Fanfare

- In these next songs, we will be playing notes with the Right Hand and Left Hand at the same time.
- When one letter is on top of another letter, play both at the same time. *Have Fun!*





Fanfare

RH: **G G G G | E E E E | F F F F | E E E E**
 Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4**

LH: **C C C C | C C C C | C C C C | C C C C**

RH: **G G G G | E E E E | F F F F | C**
 Beats: **1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4**

LH: **C C C C | C C C C | C C C C | G**

Section 2
Famous Songs &
Pieces of Music





Move your third finger over.

Change to the bass clef.

The image shows a musical score for piano, consisting of three systems of music. Each system is written for both the right and left hands. The first system is in treble clef and begins with a forte (*mf*) dynamic. The second system is in bass clef and begins with a mezzo-forte (*mp*) dynamic. The third system is in bass clef and begins with a forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings (1-5). Two text boxes provide instructions: "Move your third finger over." and "Change to the bass clef." The first system has a treble clef on the right hand and a bass clef on the left hand. The second and third systems have a bass clef on both hands. The dynamics are *mf*, *mp*, and *mf* respectively.

mf

[Lift your right hand and move to the next position.]

f

[The right hand is one octave (eight notes) higher than written.]

8^{va}

Bass Clef Exercise: F, G, A, B, and Middle C

- Let's add the note F, which is on the 4th line of the Bass Clef.
- Remember to find Middle C with the Thumb of your left hand (LH).

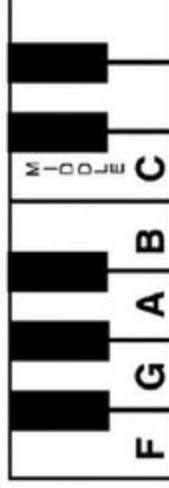
F is on the 4th line of the Bass Clef.



F

Notes:

Finger Numbers: 5 4 3 2 1



Finger Numbers: 5 4 3 2 1

Notes:
Finger Numbers: 5 4 3 2 1 2 3 4

New Note

LH