



THE PIANO SONGS
For The Beginners

**How To Play Piano Music By Yourself
By Bach, Mozart, Beethoven And
The Great Composers**

La donna è mobile

$\text{♩} = 60$

Giuseppe Verdi

The musical score is presented in two systems. The first system contains the first four measures of the piece. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The tempo is marked as quarter note = 60. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *f*. The second system contains the next four measures. The piano accompaniment continues with a dynamic marking of *mf*. The vocal line has a dynamic marking of *mp*. The score includes various musical notations such as slurs, ties, and fingerings.

First system of a musical score. The left hand (bass clef) plays a triplet of eighth notes (3, 2, 2) followed by a quarter note (1). The right hand (treble clef) plays a quarter note (1) followed by a triplet of eighth notes (2, 2, 3). Dynamics include *mf* and *mp*.

Second system of a musical score. The left hand (bass clef) plays a triplet of eighth notes (3, 4, 4) followed by a quarter note (3). The right hand (treble clef) plays a quarter note (1) followed by a triplet of eighth notes (2, 2, 3). Dynamics include *f* and *mp*.

Third system of a musical score. The left hand (bass clef) plays a triplet of eighth notes (2, 3, 3) followed by a quarter note (2). The right hand (treble clef) plays a quarter note (2) followed by a triplet of eighth notes (1, 3, 3). Dynamics include *f* and *mp*.

This musical score consists of three systems, each with a piano (piano) part on the left and a violin part on the right. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The first system shows a piano melody with a forte (*f*) dynamic and a violin accompaniment with a mezzo-forte (*mf*) dynamic. The second system features a piano melody with a forte (*f*) dynamic and a violin accompaniment with a mezzo-forte (*mf*) dynamic. The third system shows a piano melody with a forte (*f*) dynamic and a violin accompaniment with a mezzo-forte (*mf*) dynamic. Fingering numbers (1-5) are indicated for various notes in both parts. The piano part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system. The violin part includes a triplet of eighth notes in the first system and a triplet of eighth notes in the second system.


The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system features a melody in the treble clef and accompaniment in the bass clef, with dynamics *f* and *mf*. The second system continues the piece with more complex fingering and dynamics including *f*, *mf*, and *f*. The third system concludes with a final melodic phrase in the treble clef and accompaniment in the bass clef, marked with *f* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

More Treble Clef Exercises:

Middle C, D, E & F (RH)

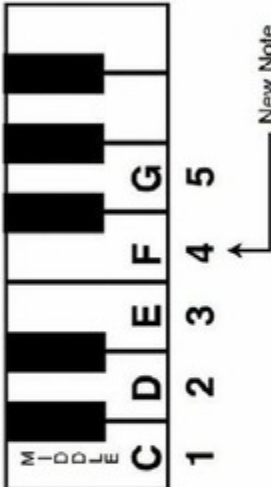
- Let's add the note F, which is on the 1st space of the Treble Clef.
- Remember to find Middle C with the Thumb of your right hand (RH).

F is on the first space of the Treble Clef.



RH

F Notes:



Finger Numbers: 1 2 3 4 5

New Note

RH

Notes: C D E F G

Finger Numbers: 1 2 3 4 5

F

New Note

Exercise 1

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

F

Exercise 2

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

F

Exercise 3

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

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

f

Detailed description: This system shows a piano piece with a treble and bass clef. The right hand has a melodic line with a slur over the first four measures and a fermata over the last two. The left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1-4. A dynamic marking of *f* (forte) is present.

Subdivide here.
Count: 1 & 2 & 3 & 4 &

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

mf *f*

Detailed description: This system continues the piece. It features a dynamic shift from *mf* (mezzo-forte) to *f* (forte). The right hand has a complex melodic line with many slurs and fingerings. The left hand continues with a steady accompaniment. The system concludes with a double bar line and a repeat sign.

System 1: Treble and bass staves. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 1, 2, 3, 4, 5, 3, 1, 4, 5, 1, 5. A slur covers the first five notes of the treble staff.

Subdivide here too.
Count: 1 & 2 & 3 & 4 &

System 2: Treble and bass staves. Treble clef, bass clef. Dynamics: *mf*. Fingerings: 1, 2, 3, 4, 2, 1, 1, 2, 2, 3, 1, 2. A slur covers the first five notes of the treble staff.

The right hand goes into the bass clef here.

System 3: Treble and bass staves. Treble clef, bass clef. Dynamics: *mf*, *f*. Fingerings: 3, 5, 3, 2, 3, 1, 2, 3, 3, 1, 5, 1, 2, 3, 2, 5. A slur covers the first five notes of the treble staff. The right hand moves to the bass clef in the second measure.

Sonatina in C: Third Movement



[Check out Video Lesson 20.
Click Here!](#)

♩ = 100

Count 1, 2, 3 for each eighth note.

Musical score for piano, measures 9-17. The score is written in treble and bass clefs. It features various dynamics including *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5. Slurs and ties are used to connect notes across measures. Measure numbers 9, 13, and 17 are clearly marked at the beginning of their respective systems.

This musical score is written for piano and voice. It consists of three systems of music. The piano part is written in treble and bass clefs, and the voice part is written in a single staff with a soprano clef. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte), as well as fingerings and slurs. The first system shows a piano introduction with a *mf* dynamic. The second system features a vocal entry with a *mp* dynamic. The third system continues the piano accompaniment with a *f* dynamic. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

Musical score for piano, measures 1-4. The score is written for the right and left hands on a grand staff. Measure 1 features a right-hand melody starting on G4 (finger 1) and a left-hand accompaniment on E3 (finger 5). Measure 2 continues the right-hand melody on A4 (finger 2) and the left-hand accompaniment on E3 (finger 5). Measure 3 shows the right-hand melody on B4 (finger 3) and the left-hand accompaniment on E3 (finger 5). Measure 4 concludes with the right-hand melody on C5 (finger 4) and the left-hand accompaniment on E3 (finger 5). The dynamic marking *mp* (mezzo-piano) is present in measures 2 and 3. A slur is placed over the right-hand notes in measures 1-4. Fingerings are indicated by numbers 1-5 below the notes.

Joy to the World Overview & Lesson

With *Joy to the World*, we are going to learn a new and very useful piano concept: moving the right-hand thumb under and third finger over. This technique will allow us to smoothly connect different finger positions on the piano. In this progression of exercises, we will practice the technique, which is used in *Joy to the World* and many other pieces.



Check out Video Lesson 11. Click Here!

Use these notes for the first hand position in the right hand.

5 4 3 2 1

In exercise one, let's practice the first right-hand position: F, G, A, B, C.

Use these notes for the second hand position in the right hand.

5 4 3 2 1

In exercise two, let's practice the second right-hand position: C, D, E, F, G.

Use these notes for the first hand position in the right hand.

5 4 3 2 1

Third finger goes over the thumb for the second, right-hand position.

Use these notes for the first hand position in the right hand.

A single treble clef staff with five notes: G4 (finger 4), A4 (finger 3), B4 (finger 2), C5 (finger 1), and D5 (finger 1). A bracket above the notes from G4 to C5 is labeled "Third finger goes over the to thumb for the second, right-hand position."

Now, let's go back to position one and shift it into position two by moving the third finger over the thumb (from F to E) in measure 4. You may start to hear a little bit of the tune. This is the "finger-over" technique. We will use it many times in the upcoming pieces.

Joy to the world the Lord is born.
In exercise four, let's now add the melody with the correct rhythm.

A treble clef staff with lyrics and fingerings. The notes are G4 (4), A4 (3), B4 (2), C5 (1), and D5 (1). A bracket above the notes from G4 to C5 is labeled "Third finger goes over the to thumb for the second, right-hand position."

A bass clef staff with chords for the left hand. The notes are G3 (1), F3 (2), and E3 (3). A bracket above the notes from G3 to E3 is labeled "Third finger over to second hand position."

For exercise five, let's practice the chords for the left hand.

Use first hand position.

A grand staff with two systems. The first system shows a treble clef staff with notes G4 (4), A4 (3), B4 (2), C5 (1), and D5 (1), and a bass clef staff with chords G3 (1), F3 (2), E3 (3). The second system shows the same treble clef staff with notes G4 (4), A4 (3), B4 (2), C5 (1), and D5 (1), and a bass clef staff with chords G3 (1), F3 (2), E3 (3). A bracket above the notes from G4 to C5 in the first system is labeled "Third finger over to second hand position."

Now, for exercise six, let's put both hands together.

Air

This lyrical piece by Purcell is marked quarter note equals eighty-four. This means that the tempo ("speed") of the piece is at eighty-four beats per minute. If you don't have a metronome, you can find many free or very inexpensive digital metronomes and metronome apps online.

There are four systems ("lines") in this piece. In your practicing, it might be best if you play the first measure of a system (right hand, left hand, then both hands). Once you have the first measure down, follow the same process with the second, third, and fourth measures in the system. Once you have mastered each individual measure, play two-measure groups. For example, play measures one and two. Then, play measures three and four. Then play all four measures.

$\text{♩} = 84$

Henry Purcell

The image shows a musical score for the piece 'Air' by Henry Purcell. It consists of two systems of music, each with a treble and bass clef. The first system has a tempo marking of quarter note = 84. The second system has a dynamic marking of *mp*. The score includes various musical notations such as notes, rests, and slurs, along with fingering numbers (1-5) placed above or below the notes to indicate fingerings. The piece is in a 3/4 time signature.

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

mf *mp*

Make the left-hand part a little quieter than the right-hand part.

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

mp *p*

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

mf *mp*

Musical score for piano, measures 1-11. The score is written in treble and bass clefs. It features a complex melodic line with many slurs and fingerings. Measure 1 starts with a treble clef and a bass clef. Measure 7 has a treble clef and a bass clef. Measure 9 has a treble clef and a bass clef. Measure 11 has a treble clef and a bass clef. The score includes various musical notations such as slurs, ties, and fingerings.

Fourth finger over

f *mf* *mp*

mf *mp*

This system 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* and contains a triplet of eighth notes (F4, G4, A4) marked with a '3'. This is followed by a half note G4 (finger 1), a quarter note F4 (finger 2), and a quarter note E4 (finger 3). The bass staff starts with a dynamic marking of *mf* and contains a half note G3 (finger 4), a quarter note F3 (finger 3), and a quarter note E3 (finger 2). A box labeled 'Fourth finger over' points to the G4 note in the treble staff. The system concludes with a dynamic marking of *mp* and a fermata over the final notes.

Fourth finger over

mp *mf* *mp*

mp *mf* *mp*

This system 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 *mp* and contains a triplet of eighth notes (F4, G4, A4) marked with a '3'. This is followed by a half note G4 (finger 4), a quarter note F4 (finger 2), and a quarter note E4 (finger 3). The bass staff starts with a dynamic marking of *mf* and contains a half note G3 (finger 4), a quarter note F3 (finger 3), and a quarter note E3 (finger 2). A box labeled 'Fourth finger over' points to the G4 note in the treble staff. The system concludes with a dynamic marking of *mp* and a fermata over the final notes.

Musical score for piano, consisting of two systems of staves. The first system contains four staves of music. The first two staves are in the right hand, and the last two are in the left hand. Dynamics include *mf*, *mp*, *mf*, and *mp*. Fingerings are indicated by numbers 1-5. A box labeled "Fourth finger over" points to a specific passage in the second staff of the first system. The second system contains two staves. The first staff is in the right hand and the second is in the left hand. Dynamics include *f* and *mf*. Fingerings are indicated by numbers 1-5. A box labeled "Second finger over" points to a specific passage in the first staff of the second system.

Play hands alone for the whole piece first, then, one system at a time, add both hands.

New World Symphony Theme

Antonin Dvorák

The comma means lift your hand to separate the notes.

♩ = 60

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

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.

Easy Left-Hand Chords: C Major, F Major & G7

- 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 8 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.



*Check out Video Lesson 8.
Click Here!*



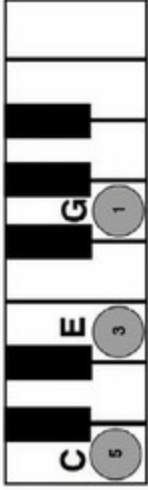
C Major

The numbers are
for the fingers.



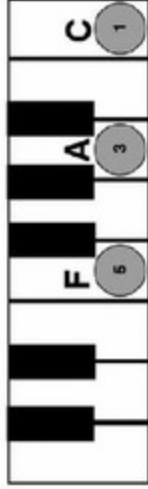
The numbers are for the fingers.

C Major



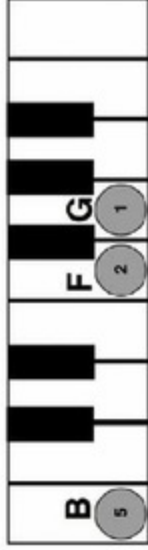
C Major

F Major



F Major

G7



G7

Eine kleine Nachtmusik

To help us play this wonderful piece by Mozart, we are going to focus on subdividing (counting the halfway points between each beat). Since the piece is in 4/4 time, we count, "1 & 2 & 3 & 4 &," for each measure. Practice one measure at a time: right hand, left hand, then both hands. Gradually put two measures together; then, put four measures together and continue in this manner.

Wolfgang Amadeus Mozart

Allegro

Throughout the piece, drop your right-hand wrist for the first note of each two-note slur.

mf
 1 2 3 1 2 3 1 4 2 3 4 1 2 1 2 1
 1 2 3 1 3 1 3 1
mp
 5

Bring out the contrasting sounds between legato (smooth) notes and staccato (detached) notes.

mf
 1 2 3 1 2 3 4 1 2 3 4
 1 2 3 1 5 2
mp
 1 5 2

Drop the right-hand wrist

An Overview of Counting and Measures



[Check out Video Lesson 2,
Click Here!](#)

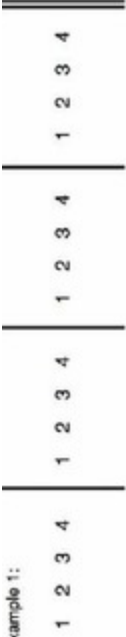
- Music is composed of groups of beats called measures.
- Measures are set off by vertical lines, called bar lines.
- Measures most commonly contain 2, 3, or 4 beats.
- Below, are examples of sets of four measures in 4/4 time.
- In 4/4 time, you will count 4 beats for each measure.
- In other words,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

Example 1:

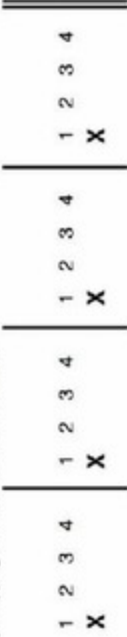


Example 2:

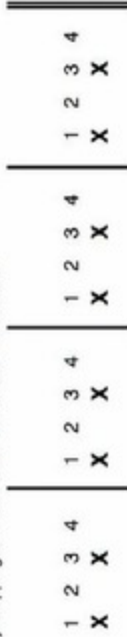
Example 1:



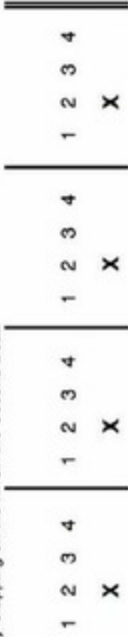
Example 2:
Try Clapping on the X: On the First Beat.



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



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



45 *mf* *f* *mf* *f*

49 *mp* *f*

53 *mf* *mp* *f*

57 *Second finger over*

The musical score consists of two systems of two staves each. The first system (measures 45-48) features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf* and *f*. The second system (measures 49-52) continues the melodic and harmonic development, with a *mp* marking in the bass staff. The third system (measures 53-56) shows a more complex texture with multiple voices in both staves, including a *f* dynamic. The final measure (57) includes a specific fingering instruction: 'Second finger over'.

Left-Hand Chord Studies

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 pieces 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

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.

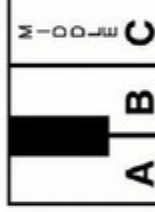
The image displays four numbered musical staves, each representing a different chord. Each staff begins with a circled number (1, 2, 3, or 4) and a treble clef. The notes are represented by dots on the staff lines, with small numbers (1-5) indicating the finger used to play each note. The chords are as follows:

- Staff 1:** Shows a C major chord with notes C4, E4, and G4. Fingering: 1 (C), 2 (E), 3 (G).
- Staff 2:** Shows an F major chord with notes F4, A4, and C5. Fingering: 1 (F), 2 (A), 3 (C).
- Staff 3:** Shows a G major chord with notes G4, B4, and D5. Fingering: 1 (G), 2 (B), 3 (D).
- Staff 4:** Shows a D major chord with notes D4, F#4, and A4. Fingering: 1 (D), 2 (F#), 3 (A).

Three-Note Exercises: Studies for the Left Hand (“LH”)

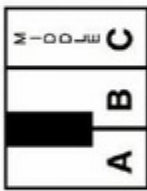
- Try these exercises, which use the notes A, B, and Middle C in the left hand (“LH”).
- In your left hand, use Thumb for Middle C, use Pointer for B, and use Middle Finger for A.
- Take a look at the keyboard chart and photo below and practice each one 5-10 times.
- As an extra bonus, try saying the letter names aloud as you play each exercise. This will help you associate the note name with the key and finger number.

Have Fun!



Notes:





LH

Notes:

Finger Numbers: 3 2 1

The numbers here are for fingers, not beats.

Exercise #1

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


Exercise #2

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

Lesson on Dvorák's New World Symphony Theme & Dotted Rhythms

In Dvorák's *Theme from the New World Symphony*, we have a few interesting 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 1, which is called the "downbeat" of the measure. In 4/4 time, beat 3 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: 

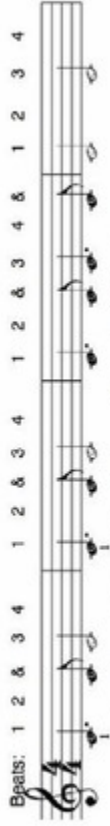
In exercise one, we have two rhythms for the melody of the piece.
Try counting these out loud, while playing the rhythms on middle C.

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

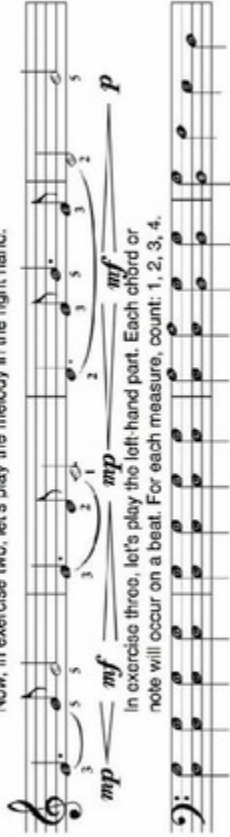
Just to refresh your memory, this is what an eighth note looks like: ♪

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.

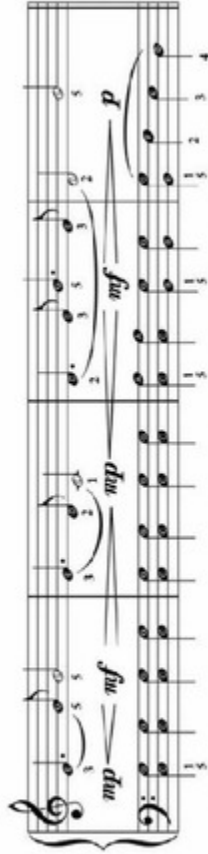
Beats: 1 2 & 3 4 1 2 & 3 4 1 2 & 3 4 & 1 2 3 4



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



In exercise three, let's play the left-hand part. Each chord or note 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.

5th Symphony Theme

$\text{♩} = 100$

Ludwig van Beethoven

1 3 1 3

f

Hold for two measures.

1 3

4 3 1 3

7 3 1 3

The arrow indicates to go from right to left hand with the melody.

Musical notation for measures 1-6. The bass clef staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a half note D5. A slur covers the final two notes. The treble clef staff is empty.

The arrow indicates to go from right to left hand with the melody.

Musical notation for measures 7-10. Measure 7: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 8: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 9: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 10: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. A *mf* dynamic marking is present in measure 7.

Musical notation for measures 11-14. Measure 11: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 12: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 13: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 14: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5.

Musical notation for measures 15-18. Measure 15: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 16: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 17: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. Measure 18: Treble clef has a quarter note G4 (finger 1), eighth notes A4 (finger 2) and B4 (finger 3), quarter rest, eighth notes C5 (finger 1) and D5 (finger 2), quarter rest. Bass clef has a whole note chord G4-B4-D5. A *f* dynamic marking is present in measure 15.

More Easy Left-Hand Chords A Minor, D Minor & G Major

- 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.



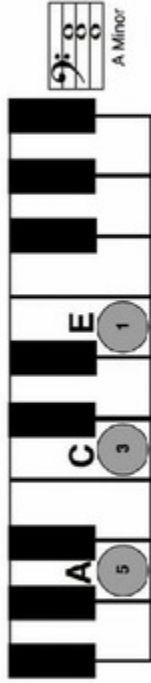
*Check out Video Lesson 8.
Click Here!*

The numbers are
for the fingers.

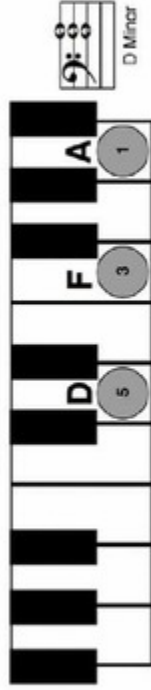


finger numbers are for the fingers.

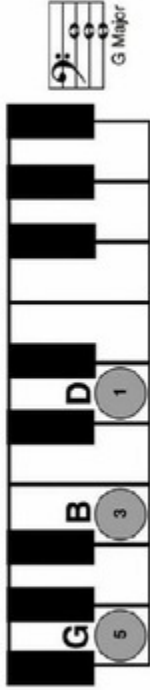
A Minor



D Minor



G Major



The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins with a *mf* dynamic and features a complex right-hand melody with triplets and a left-hand accompaniment. The second system includes *mf* and *f* dynamics, with a prominent melodic line in the right hand and a more active left hand. The third system concludes with a *f* dynamic and features a descending melodic line in the right hand and a steady left-hand accompaniment. Fingerings are indicated by numbers 1-5, and accents are placed over various notes throughout the piece.

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, which is about thirty-one pages, 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 Pieces by Great Composers. 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 refresh your memory about basic music concepts or introduce you to them, if you are new to the piano. 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

for this section is to refresh your memory about basic music concepts or introduce you to them, if you are new to the piano. 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, click on the video lesson image (shown above) on selected pages of the book. This will connect you to the video.

For older devices, without WiFi, go to steeplechasemusic.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, "Beginner Classical Piano Music". On the webpage for *Beginner Classical Piano Music*, 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.

(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 | 1 5 4 3 1 2 3 4

Lift your right hand.

Lift your right hand.

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

The image shows a musical score for piano, consisting of three systems of staves. Each system has a grand staff with a treble clef on the left and a bass clef on the right. The music is written in a single melodic line that alternates between the two hands. Fingerings are indicated by numbers 1-5. Dynamics include *mp* (mezzo-piano) and *f* (forte). Annotations in boxes with arrows point to specific parts of the score:

- System 1:**
 - Annotation: "Lift your right hand." points to the first measure of the right-hand staff.
- System 2:**
 - Annotation: "Go from the right hand to the left hand." points to the first measure of the left-hand staff.
 - Annotation: "The left hand is in the treble clef" points to the first measure of the left-hand staff.
 - Annotation: "Second finger over" points to the second measure of the left-hand staff.
- System 3:**
 - Annotation: "The left hand is in the bass clef" points to the first measure of the right-hand staff.

William Tell Overture *(Theme from the Lone Ranger)*

f $\text{♩} = 120$ **Introduction**

Gioachino Rossini

For these two measures, count: 1 & 2 & a.

For this measure, in the

For this measure, in the

For this measure, in the left hand, count: 1 & 2 & a.

For this measure, in the left hand, count: 1 & 2 & a.

Hold this G major chord for three measures.
Count: 1 & 2 &, 1 & 2 &, 1 & 2 &.

For this measure, count: 1 & 2 & a.

Simple Gifts

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

Remember to subdivide for the eighth notes.

$\text{♩} = 120$

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

mf *f* *mf* *f* *mp* *mp mf*

1 3 5 1 3 5 1 3 5 1 3 5 1 3 5

The note names are listed inside each note.

0 1 1 2 3 1 3 4 5 5 4 3 2 1 2 2 3 3 2 1 1 1

Intermezzo from Cavalleria Rusticana

In the first eight measures of this beautifully lyrical piece, you may be a little bit flexible about the rhythm. You may “stretch” the time to follow the flow of the melody in this eight-measure introduction. In music, we use the term “rubato” (which means “stolen” in Italian) to indicate a free, rhythmic feel. It’s as if we “steal” a little time. Try it out and have fun!

$\text{♩} = 72$

Pietro Mascagni

5

Musical score for piano, measures 1-13. The score is written in treble and bass clefs. It features dynamic markings such as *mp*, *mf*, *f*, and *mp*. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. Fingering numbers (1-5) are indicated below the notes. Measure numbers 1, 5, 9, and 13 are marked at the beginning of their respective systems.

First system of a musical score. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) has a melodic line with notes G4, A4, B4, C5, and D5, with a slur over the last three notes. The left hand (bass clef) has a bass line with notes G2, A2, B2, C3, and D3, with a slur over the last three notes. The dynamic marking *mf* is placed above the right hand. The system concludes with a first ending bracket over the final two notes of the right hand, marked with a '1'.


Second system of the musical score. The right hand (treble clef) has a melodic line with notes G4, A4, B4, C5, and D5, with a slur over the last three notes. The left hand (bass clef) has a bass line with notes G2, A2, B2, C3, and D3, with a slur over the last three notes. The dynamic marking *f* is placed above the right hand. The system concludes with a first ending bracket over the final two notes of the right hand, marked with a '1'.

Third system of the musical score. The right hand (treble clef) has a melodic line with notes G4, A4, B4, C5, and D5, with a slur over the last three notes. The left hand (bass clef) has a bass line with notes G2, A2, B2, C3, and D3, with a slur over the last three notes. The dynamic marking *mf* is placed above the right hand. The system concludes with a first ending bracket over the final two notes of the right hand, marked with a '1'.

Musical score system 1, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand contains a bass line with slurs and fingerings (5, 4, 3, 2, 1). Dynamics include *mf*, *f*, and *mp*. A fermata is present over the final note of the right hand.

Musical score system 2, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand contains a bass line with slurs and fingerings (5, 4, 3, 2, 1). Dynamics include *mf* and *f*. A fermata is present over the final note of the right hand.

Musical score system 3, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand contains a bass line with slurs and fingerings (5, 4, 3, 2, 1). Dynamics include *mf* and *mp*. A fermata is present over the final note of the right hand.



Section 2
Famous Pieces by
Great Composers



38

mf
CRASC.
8va
Play left hand one octave higher.

41

mf
CRASC.
8va

44

mf
CRASC.
8va

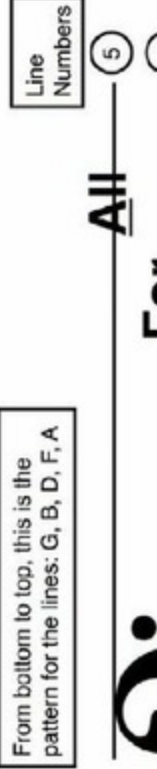
Bass Clef Lines: Overview

- 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 two notes below Middle C. See the charts below to better understand these notes.



[Check out Video Lesson 7.](#)
[Click Here!](#)

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



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

Line Numbers

All
For
Desserts
Baked
Good

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

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

o o e s s e r t s
 o d a k e d
 i

M I D D L E C

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

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

mf

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

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

Lift your right hand and move to the next position.

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

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

8^{va}

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

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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 two measures of music on a grand staff. The first measure contains a whole note G4, a half note A4, a quarter note B4, a quarter note C5, a half note D5, and a whole note E5. The second measure contains a whole note F5, a half note G5, a quarter note A5, a quarter note B5, a half note C6, and a whole note D6. The notes are written on a grand staff with a treble clef on the left and a bass clef on the right.

The image displays five systems of musical notation, each consisting of two staves. The first system features a single bass clef staff with a whole rest. The second system uses a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; the upper staff contains a melodic line of eighth notes, while the lower staff has a whole rest. The third system is a grand staff where both the treble and bass staves contain a melodic line of eighth notes. The fourth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; both staves contain a melodic line of eighth notes. The fifth system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff; the upper staff contains a melodic line of eighth notes, and the lower staff has a whole rest.

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 4 measures in 2/4, 3/4, and 4/4.
- Count aloud and clap on the first beat for the exercises below.



***Check out Video Lesson 3.
Click Here!***

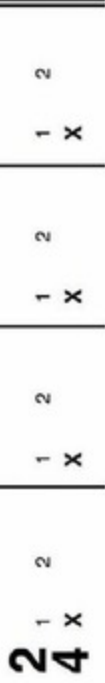
Example 1: 2/4 Time Signature
Try Clapping on the X: On the First Beat.



Check out Video Lesson 3.
[Click Here!](#)



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.

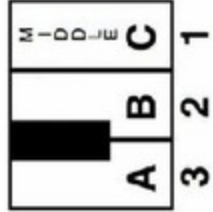


Example 3: 4/4 Time Signature
Try Clapping on the X: On the First Beat.



Bass Clef Exercises: A, B & Middle C

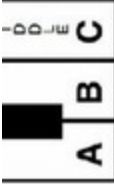
- Let's play 4 exercises with notes of the Bass Clef: A, B, and C.
- Remember to find Middle C with the Thumb of your left hand (LH).



Notes:
Finger Numbers: 3 2 1

Try saying the notes aloud as you play each exercise.

LH



Try saying the notes aloud as you play each exercise.

Notes:

Finger Numbers: 3 2 1

Exercise 1

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

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

The numbers here are for fingers, not beats.

Exercise 2

2 3 1 3 2 2 3 3 1 3

Exercise 3

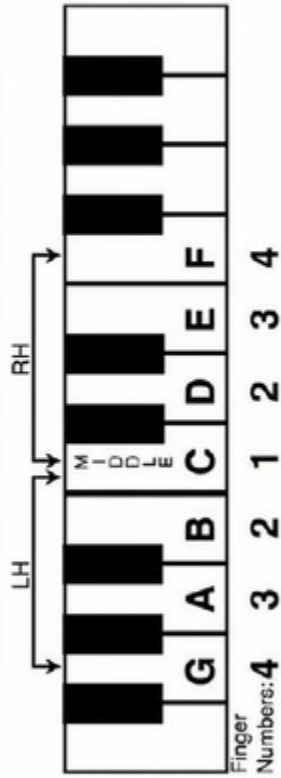
3 2 1 2 3 2 1 3 2 1 2 3 3 3

Exercise 4

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

Mozart's *Twinkle, Twinkle, Little Star* with Both Hands: *G, A, B, C, D, E & F*

- 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, Little Star

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

Twinkle, Twinkle, Little Star

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

RH: **D D | E E D | C C**
 Beats: **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**

LH: **B B A**

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

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

We will learn a more advanced version of Mozart's *Twinkle, Twinkle, Little Star*, a bit later in this book.

Three-Note Exercises: Using the Right Hand (“RH”)

- Try these exercises, which use the notes C, D, and E in the right hand (“RH”).
- In your right hand, use Thumb for Middle C, use Pointer for D, and use Middle Finger for E.
- Take a look at the keyboard chart and photo below and practice each one 5-10 times.
- As an extra bonus, try saying the letter names aloud as you play each exercise.

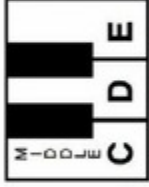
This will help you associate the note name with the key and finger number.



Notes:



RH



C, D, and E in the Right Hand

Notes:

Finger Numbers: 1 2 3

Exercise #1

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 ||

Exercise #2

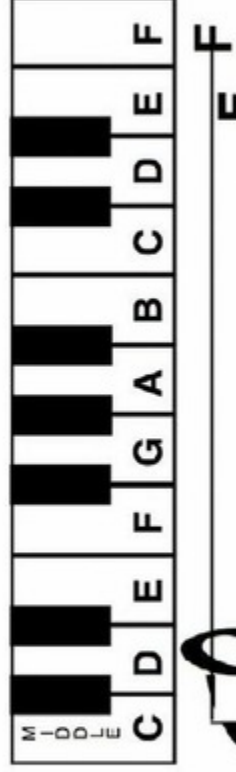
RH: 1 1 2 2 | 1 1 3 3 | 1 1 2 2 | 1 1 1 1 |
C C D D | C C E E | C C D D | C C C C ||

The Grand Staff: Overview

- 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.



*Check out Video Lesson 9.
Click Here!*





Musical notation for a scale exercise. It features a treble clef on the left and a bass clef on the right, connected by a large brace. The treble clef staff contains the notes E, F, G, A, B, C, D, E, F. The bass clef staff contains the notes G, A, B, C, D, E, F, G, A, B. The notes are written as quarter notes on a five-line staff.



Music Theory: An Overview of Intervals

- In music, the distance between any 2 notes is called an "interval".
- Intervals can be played at the same time, for example, if you press down two piano keys or they can be played one after the other, for example, if you play the note "C" and then the note "D".
- On the piano, the easiest way to understand intervals is to look at the keyboard. Play Middle C with your Left-Hand Index Finger, then play D with your Right-Hand Index finger. This interval is called a 2nd.
- Next, play Middle C with your Left-Hand Index Finger, then play E with your Right-Hand Index finger. This interval is called a 3rd.
- 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.

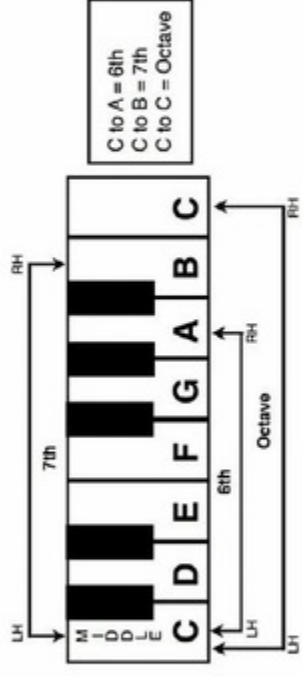
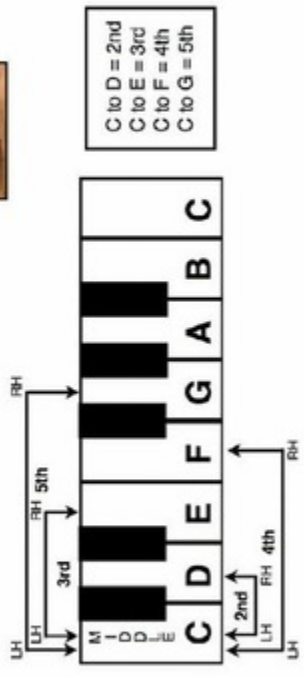


*Check out Video Lesson 4.
Click Here!*





Check out Video Lesson 4.
[Click Here!](#)



First system of a musical score. It features a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) has a melodic line with notes G4, A4, B4, C5, and D5. The left hand (bass clef) has a bass line with notes G3, F3, E3, D3, and C3. Dynamics include *mp* (mezzo-piano) and *fu* (fortissimo). Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Second system of the musical score. It continues the grand staff notation. The right hand has notes D5, C5, B4, A4, G4. The left hand has notes B2, A2, G2, F2, E2. Dynamics include *mp* and *fu*. Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

Third system of the musical score. It continues the grand staff notation. The right hand has notes E4, D4, C4, B3, A3. The left hand has notes D2, C2, B1, A1, G1. Dynamics include *mp* and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. A slur covers the first two measures.

The image shows three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first system begins with a *mp* (mezzo-piano) dynamic marking. The second system features a *mf* (mezzo-forte) dynamic marking. The third system concludes with a *mp* dynamic marking. The notation includes various note values, rests, and slurs. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece ends with a fermata over the final notes.

19

ff

23

26

mf

The hands will "leap frog" over one another here.

26 *mf* The hands will "leap frog" over one another here.

Change to treble clef. Change to bass clef.

30 *mf* The hands will again "leap frog" over one another here.

Change to treble clef. Change to bass clef.

34 *f*

A Lesson on Mozart's Twinkle, Twinkle, Little Star:

Did you know that Mozart made twelve variations on the famous melody to *Twinkle, Twinkle, Little Star*? In this lesson, we are going to look at the left-hand chords for the piece and also practice playing right-hand staccato notes.

The names of the notes are indicated inside each note. The note names will be included for the pieces at the beginning of this part of the book. However, little by little, we are going to take the note names away. So, start to memorize the notes on the staff. Remember to use the sayings for the treble and bass clefs. You might also refer back to the treble and bass clef lessons from Section 1 of the book. For learning chords, name the notes from bottom to top.

1

1 3 5

1 3 5

1 3 5

1 3 5

1

Let's lock first at the left-hand chords, in exercise one. We have three chords for the left hand: C major, F major, and G major. The C major chord uses the notes C, E, and G (from bottom note to top). This F major chord uses the notes C, F, and A (from bottom to top). The G major chord we are using for the piece has the notes D, G, and B from bottom to top.

2

Next, in exercise two, let's practice the first part of the right-hand melody. There will be a little stretch between your right-hand thumb, when you go from C to G. Also, please note that there are staccato symbols (the dots below the notes) for the melody. These staccato symbols indicate that the notes should be played in a bouncy, disconnected manner. Have fun playing the pieces and try to make a lively sound for the melody.

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

These next two pieces are studies for the left hand.

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 piece (C), just move your thumb one key higher than B (to middle C).

Remember, you can download the free, MP3 audio files for all of the pieces in this book from the [Steeplechase Music website](#). This way, you can hear how each piece sounds.

Grieg: Hall of the Mountain King

the piece (C), just move your thumb one key higher than B (to middle C).

Remember, you can download the free, MP3 audio files for all of the pieces in this book from the Steeplechase Music website. This way, you can hear how each piece sounds.

Grieg: *Hall of the Mountain King*

Hand Position One

Hand Position Two

The image shows two staves of music for the piece 'Hall of the Mountain King' by Grieg. The first staff is labeled 'Hand Position One' and contains a sequence of notes with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 3, 5, 3. The second staff is labeled 'Hand Position Two' and contains a sequence of notes with fingerings 5, 4, 3, 2, 1, 3, 2, 1, 3, 4, 2, 3, 5, 3.

Pachelbel: *Canon*

Hand Position One

Hand Position Two

Hand Position Three

Hand Position Four

Move thumb to G.

Move thumb to R.

Move thumb to C.

The image shows four staves of music for the piece 'Canon' by Pachelbel. The first staff is labeled 'Hand Position One' and contains a sequence of notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The second staff is labeled 'Hand Position Two' and contains a sequence of notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The third staff is labeled 'Hand Position Three' and contains a sequence of notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. The fourth staff is labeled 'Hand Position Four' and contains a sequence of notes with fingerings 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1. There are three boxes with arrows indicating thumb movements: 'Move thumb to G.' between the first and second staves, 'Move thumb to R.' between the second and third staves, and 'Move thumb to C.' between the third and fourth staves.

Joy to the World

George Frideric Handel

Use first hand position.

Third finger over to second hand position.

Go back to the first hand position.

Third finger over.

Go back to the first hand position.

Go to second hand position.

5

9

Third finger over.

Go back to the first hand position.

Go to second hand position.

9

13

Go to first hand position.

Go to second hand position.

17

Third finger over.

The image displays three systems of musical notation, each consisting of a treble and bass clef staff. The systems are numbered 4, 8, and 12 at the beginning of their respective staves.

- System 4:** Shows a sequence of notes in both hands. Annotations include:
 - 'Link directly to the left hand.' with an arrow pointing from the right hand's first measure to the left hand's first measure.
 - 'Link directly to the right hand.' with an arrow pointing from the left hand's first measure to the right hand's first measure.
 - 'Second finger over.' with an arrow pointing to the second finger of the right hand in the second measure.
- System 8:** Shows a similar sequence of notes. Annotations include:
 - 'Link directly to the right hand.' with an arrow pointing from the left hand's first measure to the right hand's first measure.
 - 'Second finger over.' with an arrow pointing to the second finger of the right hand in the second measure.
- System 12:** Shows a similar sequence of notes. Annotations include:
 - 'Link directly to the right hand.' with an arrow pointing from the left hand's first measure to the right hand's first measure.
 - 'Second finger over.' with an arrow pointing to the second finger of the right hand in the second measure.

Orfeo ed Euridice

Christoph Willibald Gluck

$\text{♩} = 80$

5

8 A 4 1 2 1 4 2 1 3 . . . 4 2 1 5 4 2 1 5 4 3 2 1

13

Musical notation for measures 13 and 14. Measure 13 features a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, with a slur over the last three notes and a fingering of 2, 3, 2, 1, 1. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. Measure 14 continues the treble line with notes D5, C5, B4, A4, G4, with a slur over the last three notes and a fingering of 2, 1, 2, 3, 2. The bass clef accompaniment continues with the same eighth-note pattern.

15

Musical notation for measures 15 and 16. Measure 15 features a treble clef with a melodic line starting on G4, moving up to A4, B4, and C5, with a slur over the last three notes and a fingering of 3, 1, 4, 2. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. Measure 16 continues the treble line with notes D5, C5, B4, A4, G4, with a slur over the last three notes and a fingering of 4, 2, 3, 1. The bass clef accompaniment continues with the same eighth-note pattern.

17

Musical notation for measure 17. The treble clef features a melodic line starting on G4, moving up to A4, B4, and C5, with a slur over the last three notes and a fingering of 1, 5, 4, 3, 2, 1, 2, 1, 2, 3, 4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.



Purcell Minuet: Overview & Lesson

A minuet is a stately dance form in 3/4 time. When you play a minuet, take a moderate tempo: not too fast and not too slow. In exercise one, let's practice the first four measures of Purcell's minuet in the right hand.



Musical notation for the first four measures of Purcell's Minuet in the right hand. The notation is in treble clef, 3/4 time, and marked *mf*. The first measure contains a triplet of eighth notes (G4, A4, B4) with fingerings 3, 2, 3. The second measure contains a quarter note (C5) with fingering 4, followed by a quarter rest. The third measure contains a quarter note (B4) with fingering 4, followed by a quarter rest. The fourth measure contains a quarter note (A4) with fingering 4, followed by a quarter rest. A slur covers the final two notes of the piece: a quarter note (G4) with fingering 3, and a quarter note (F#4) with fingering 3.

Now, in exercise two, let's practice the first four measures of the left hand.



Musical notation for the first four measures of Purcell's Minuet in the left hand. The notation is in bass clef. The first measure contains a triplet of eighth notes (F3, G3, A3) with fingerings 1, 2, 3. The second measure contains a quarter note (B2) with fingering 3, followed by a quarter rest. The third measure contains a quarter note (A2) with fingering 3, followed by a quarter rest. The fourth measure contains a quarter note (G2) with fingering 3, followed by a quarter rest. A slur covers the final two notes of the piece: a quarter note (F2) with fingering 3, and a quarter note (E2) with fingering 3.

For exercise three, let's put both hands together. Practice this slowly, at first. It is all right if you would like to practice and each measure by repeating the measure several times.



Musical notation for the first four measures of Purcell's Minuet with both hands together. The notation is in bass clef. The first measure contains a triplet of eighth notes (F3, G3, A3) with fingerings 3, 2, 3. The second measure contains a quarter note (B2) with fingering 4, followed by a quarter rest. The third measure contains a quarter note (A2) with fingering 4, followed by a quarter rest. The fourth measure contains a quarter note (G2) with fingering 4, followed by a quarter rest. A slur covers the final two notes of the piece: a quarter note (F2) with fingering 3, and a quarter note (E2) with fingering 3.



For exercise three, let's put both hands together. Practice this slowly, at first. It is all right if you would like to practice and each measure by repeating the measure several times.



In exercise four, let's work on the right-hand part for the second system of music. You might notice that there are some similar patterns between exercises one and four.



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





Check out Video Lesson 14.
Click Here!

Adagio

Johann Pachelbel

Canon

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

p *p*

8^{va}

Go from the left hand to the right hand.

(8)

The left hand starts in the treble clef.

8

mp

mp

Get ready for the treble clef in the left hand.

Beethoven's Ode to Joy: Overview on Dynamics

As our first piece, let's look at this easy, piano version of the famous theme from Beethoven's ninth symphony. The piece starts on the next page. Before we begin, let's look at a few music concepts that will help you play the piece.

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).

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 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 varies 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



Santa Lucia

The first system of the musical score for 'Santa Lucia' consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a *mf* dynamic marking and contains a melodic line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The bass staff begins with a *mf* dynamic marking and contains a bass line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The system concludes with a *f* dynamic marking and a fermata over the final notes. Fingerings are indicated by numbers 1-5 above or below notes.

The second system of the musical score continues the piece. The treble staff starts with a *mf* dynamic marking and features a melodic line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The bass staff starts with a *mf* dynamic marking and features a bass line with a triplet of eighth notes (marked '3'), followed by a quarter note, and then another triplet of eighth notes. The system concludes with a *f* dynamic marking and a fermata over the final notes. Fingerings are indicated by numbers 1-5 above or below notes.

Musical score system 1, featuring two staves. The left staff contains a melodic line with dynamics *mf*, *f*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *mf*, *f*, *mp*, and *f*.

Musical score system 2, featuring two staves. The left staff contains a melodic line with dynamics *f*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *f*, *mf*, and *f*.

Musical score system 3, featuring two staves. The left staff contains a melodic line with dynamics *f*, *mf*, *f*, *mf*, *mp*, *mf*, and *f*. The right staff contains a chordal accompaniment with dynamics *f*, *mf*, *f*, *mp*, *mf*, and *f*.

***Tchaikovsky's Swan Lake Theme & Rossini's
William Tell Overture Theme for the Right Hand***

Let's take a look at the theme from Tchaikovsky's *Swan Lake*. This melody will be in the right hand. There will be two hand positions for the piece. The first hand position will cover the notes A, B, C, D, and E. For this position, place your thumb on the note A, which is six keys above middle C. The second position will cover the notes F, G, A, B, and C. For the second position, place your thumb on the note F, which is four keys above middle C.

For Rossini's *William Tell Overture*, which you might recognize as the theme from the *Lone Ranger*, the right hand will be on these notes G, B, C, D, and E. Place your thumb on the note G, five keys above middle C. There will be one key (the note A) between your thumb and index finger. We will present more advanced versions of each of these pieces later in the book.

The small numbers above the notes indicate the finger numbers. The brackets indicate the hand positions. The numbers below are for the

index finger. We will present more advanced versions of each of these pieces later in the book.

The small numbers above the notes indicate the finger numbers. The brackets indicate the hand positions. The numbers below are for the beats. The letters for each note are indicated inside each note head. As you are playing, try to memorize the notes on the staff and make a connection with the piano keys.

Hand Position One *Swan Lake* The dotted half note is equal to 3 beats.

Hand Position Two

William Tell Overture

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.



[Check out Video Lesson 13.](#)
[Click Here!](#)

Left hand starts in the treble clef.

Let's start by playing the first eight measures as chords, rather than arpeggios. Once you are comfortable with the fingering, try playing the first four measures as arpeggios (one note at a time). This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.

Let's start by playing the first eight measures as chords, rather than arpeggios. Once you are comfortable with the fingering, try playing the first four measures as arpeggios (one note at a time). This method of reducing the arpeggios to block chords can be done for the entire piece and will make it easier to learn.

entire piece. Listen to the interplay between the right and left hand part.
 One of the great things about playing the piano is that we can have fun
 exploring the interaction between the musical figures played in each
 hand. It's a little like being our own mini orchestra.

Andante *mp* *mf* *mp*

Johann Strauss 1

mf *mp*

mf *mp*

The third finger goes over here.

The thumb goes under on the A.

This system contains two staves of music. The right staff (treble clef) has a melodic line with fingerings 4, 3, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left staff (bass clef) has a bass line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Dynamics include *f* and *mf*. A box with an arrow points to the third finger in the right hand, and another box with an arrow points to the thumb in the left hand.

This is a reminder to play Bb.

The left hand goes down to a low E. Use fingers five and one.

This system contains two staves of music. The right staff (treble clef) has a melodic line with fingerings 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left staff (bass clef) has a bass line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Dynamics include *f* and *mf*. A box with an arrow points to the first finger in the right hand, and another box with an arrow points to the fifth finger in the left hand.

This system contains two staves of music. The right staff (treble clef) has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left staff (bass clef) has a bass line with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. Dynamics include *f* and *mf*.

The image shows a musical score for piano, consisting of three systems of staves. Each system has a grand staff (treble and bass clefs) and a separate staff for the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The right hand starts with a melody marked *mf*. The left hand has a bass line. A dynamic marking *f* appears in the second measure of the right hand. A circled annotation above the right hand notes: "The melody goes below middle C in this measure." This refers to a measure where the melody descends below the middle C line.

System 2: The right hand continues with a melody marked *mf*. The left hand has a bass line. A circled annotation above the right hand notes: "The melody goes below middle C in this measure." This refers to another measure where the melody descends below the middle C line.

System 3: The right hand continues with a melody marked *f*. The left hand has a bass line. A circled annotation above the right hand notes: "The melody goes below middle C in this measure." This refers to a measure where the melody descends below the middle C line.

7

18 *mp* *mf*

Bring out the melody in the right hand.

21 *mp* *mf* *p* *mf* *mp*

Bring out the melody in the left hand.

24 *mf* *mp* *mf*

Sonatina in C: First Movement



Check out Video Lesson 18.
Click Here!

Muzio Clementi

$\text{♩} = 120$

mf

f

mp

Bring out the staccato notes.

mf

f

mp

Drop, then lift your wrist.

Drop, then lift your wrist.

Musical score for piano, consisting of two systems of staves. The first system includes measures 9-12, and the second system includes measures 13-16. The score features various dynamics such as *f*, *mf*, *mp*, and *p*. Technical annotations include:

- Measure 9: "Drop, then lift your wrist." (above the staff)
- Measure 10: "Drop, then lift your wrist." (above the staff)
- Measure 11: "Drop, then lift your wrist." (above the staff)
- Measure 12: "Drop, then lift your wrist." (above the staff)
- Measure 13: "Drop, then lift your wrist." (above the staff)
- Measure 14: "Drop, then lift your wrist." (above the staff)
- Measure 15: "Drop, then lift your wrist." (above the staff)
- Measure 16: "Drop, then lift your wrist." (above the staff)

Fingerings are indicated by numbers 1-5 above or below notes. A repeat symbol is used in measure 14, with a note: "This is a repeat symbol. Go back to measure one."

Hallelujah

George Frideric Handel

$\text{♩} = 100$

George Frideric Handel

$\text{♩} = 100$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

The image displays a musical score for piano, organized into four systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various note values, rests, and fingerings. The first system shows a sequence of notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The second system continues with similar patterns, including a large slur over the right-hand staff. The third system features a prominent slur over the right-hand staff, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The fourth system concludes with a final sequence of notes and fingerings, including a large slur over the right-hand staff. The overall structure is a continuous melodic and harmonic progression across the four systems.

Exercise #3

For exercise three, let's put both hands together. Remember to practice slowly and count the beats aloud or in your mind. Try to make the left hand a little bouncy and the right hand a little bit smooth.

The musical score for Exercise #3 consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The piece is in 3/4 time. The right hand part begins with a *mf* dynamic and features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a quarter note (C5) in the second measure and a quarter note (B4) in the third measure. The left hand part begins with a *mf* dynamic and features a quarter note (G3) in the first measure, a quarter note (F3) in the second measure, and a quarter note (E3) in the third measure. The score includes various dynamic markings: *f* in the first measure of the right hand, *mf* in the second measure of the right hand, *f* in the first measure of the left hand, *mp* in the second measure of the left hand, and *f* in the third measure of the left hand. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group notes in the right hand and across the first two measures of the left hand.

Exercise #4

Exercise four will use a similar wrist technique as exercise two. At the beginning of the slur, drop your right wrist down a little bit. Then, lift the wrist back to the position parallel to the right hand on the second note of the slur (or phrase). There are four slurs in the first two measures: E and C, C and G, G and E, and F and D.

The musical staff for Exercise #4 shows a sequence of notes: E4, C4, C4, G4, G4, E4, F4, D4. The notes are grouped into four slurs: the first slur covers E4 and C4, the second covers C4 and G4, the third covers G4 and E4, and the fourth covers F4 and D4. Fingerings are indicated by numbers 1-5 above the notes.

Exercise four will use a similar wrist technique as exercise two. At the beginning of the slur, drop your right wrist down a little bit. Then, lift the wrist back to the position parallel to the right hand on the second note of the slur (or phrase). There are four slurs in the first two measures: E and C, C and G, G and E, and F and D.

Exercise #5

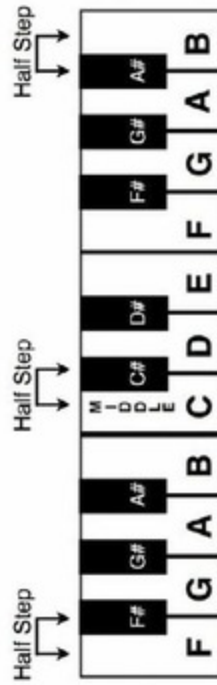
In exercise five, let's put both hands together. Focus mainly on the right-hand part. The last note of the piece is a low C (two octaves below middle C). You should play it with the fifth finger of your left hand.

Music Theory: What are Sharps & Flats?

- 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 Natural").
- This pattern, of going to the next key directly to the right, holds true for all of the sharp notes going up and down the piano keyboard.
- Using the chart below, try locating the following sharp keys on the piano: C#,

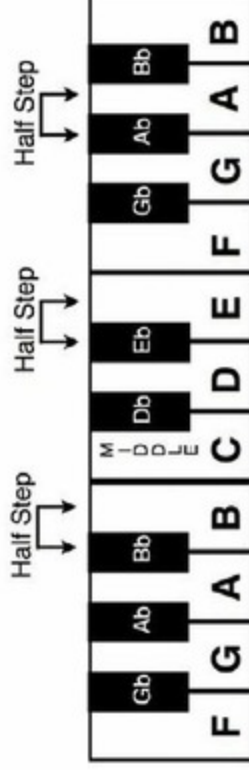
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- This pattern, of going to the next key directly to the right, holds true for all of the sharp notes going up and down the piano keyboard.
- Using the chart below, try locating the following sharp keys on the piano: C#, F#, D#, A#, G#.



- The distance from a White Key to a Black Key, for example, F to F#, C to C#, or A# to B, is called a **Half Step** or **Minor Second**. **Remember this.** It is a bit of important information we will be referring to many times in the next book.

Music Theory: More on Sharps and Flats

- 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.**



Scarborough Fair

- Scarborough Fair is in 3/4 time. Count: "One, Two, Three" for each measure.
- Place your left-hand thumb on middle C and your right-hand thumb on the D, which is located next to middle C on the right-hand side.
- For the F#, play the black key directly to the right of F on the piano.

$\text{♩} = 100$

Go to the right hand.

Go to the left hand.

Start with the left hand.

Play the F# here.

The dotted half-note is equal to three beats.

6

Start with the left hand.

Go to the left hand.

Play the F# here.

The dotted half-note is equal to three beats.

Go to the right hand.

Go to the left hand.

Hungarian Dance

In studying this famous piece by Franz Liszt, first learn the left-hand part for the first page. The regularity of the rhythm will help you keep an even beat. For the first two systems in the right hand, you will have a repeated rhythmic figure. Try counting, "1, 2, 3, 4, &," for each of these first seven measures. When you first start working on the scale figures on page two, play one hand at a time. Have fun!

Franz Liszt

Allegro

mf

mp

Bass Clef Spaces: Overview

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



***Check out Video Lesson 7.
Click Here!***

**Space
Numbers**

Check out Video Lesson 7.
Click Here!

Space
Numbers

Grass 4
Eat 3
COWS 2
All 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 a t r a s s
M I D D L E C



Section 1:

***Section 1:
Introduction &
Review of Basic
Music Concepts***

Treble Clef Lines: Overview

- 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.



***Check out Video Lesson 6.
Click Here!***

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

**Line
Numbers**



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

Line Numbers

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
v e r y o o d e s l y

Minuet in G



Check out Video Lesson 15.
Click Here!

Andante

mp

mf

J.S. Bach

Thumb Under

1 3 3

Thumb Under

mp

This system shows a musical score with a treble and bass clef. The treble clef part has a sequence of notes with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 2, 3, 1, 2, 3, 2. The bass clef part has notes with fingerings 4, 5, 1, 3, 5, 1, 2, 3. A box labeled 'Thumb Under' is placed over the treble clef notes. The dynamic marking *mp* is present.

mp

mf

This system continues the musical score. The treble clef part has notes with fingerings 5, 1, 2, 3, 4, 5, 1, 1, 3, 1, 2, 3, 4, 5, 1, 1. The bass clef part has notes with fingerings 2, 4, 2, 4, 1. The dynamic marking *mp* is in the treble and *mf* is in the bass. A fermata is placed over the treble clef notes.

2

Second Finger Over

mp

This system continues the musical score. The treble clef part has notes with fingerings 3, 4, 3, 2, 1, 3, 4, 3, 2, 1, 2, 3, 1, 2, 1. The bass clef part has notes with fingerings 3, 5, 4, 3, 1, 5. A box labeled 'Second Finger Over' is placed over the treble clef notes. The dynamic marking *mp* is present.

The image shows a musical score for piano, consisting of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate staff above it. The first system starts with a *mf* dynamic. The second system includes a technical instruction box: "Drop the right-hand wrist for the first note of each two-note group in this bar." The third system includes dynamics *mp*, *mf*, and *f*. Fingerings are indicated by numbers 1-5. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Ode to Joy (Theme from the 9th Symphony)

Make the right-hand melody a little louder than the left-hand chords for the piece.

Ludwig van Beethoven

The first system of the musical score consists of two staves. The right-hand staff (treble clef) contains a melody of five eighth notes: G4, A4, B4, C5, and B4. The left-hand staff (bass clef) contains a chord progression: G2-B2-D3, A2-C3-E3, and B2-D3-F3. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include *mf* and *f*. A box containing the instruction 'Make the right-hand melody a little louder than the left-hand chords for the piece.' is positioned above the first two measures.

The numbers below the notes are for the finger numbers.

The second system of the musical score consists of two staves. The right-hand staff (treble clef) contains a melody of five eighth notes: A4, B4, C5, B4, and A4. The left-hand staff (bass clef) contains a chord progression: A2-C3-E3, B2-D3-F3, and G2-B2-D3. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include *mf* and *f*.

The melody goes from the D (in the right hand) to the G (in the left hand). Follow the dashed arrow.

Make this section a little quieter. It starts mezzo-piano ("medium soft").

First system of a piano score. The right hand (RH) plays a melodic line with dynamics *f*, *mp*, *mf*, *mf*, and *f*. The left hand (LH) plays a supporting line with dynamics *mf*, *mf*, *mf*, *mf*, and *f*. Fingerings are indicated with numbers 1-5.

Second system of the piano score. The RH continues with dynamics *f*, *f*, and *mf*. The LH continues with dynamics *f*, *f*, and *mf*. Fingerings are indicated with numbers 1-5.

Second finger over

Third system of the piano score. The RH continues with dynamics *f*, *mp*, *mf*, and *mp*. The LH continues with dynamics *f*, *mf*, and *mp*. Fingerings are indicated with numbers 1-5. A box labeled "Second finger over" has an arrow pointing to the second measure of the RH in this system.

The Wild Horseman



Check out Video Lesson 16.
Click Here!

$\text{♩} = 100$

Remember the accents.

mf

Robert Schumann

Musical score for piano and voice, measures 10-22. The score is written in a system of five staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal line consists of a series of notes, some with lyrics. The score is divided into measures 10, 14, 18, and 22. The piano part has a consistent accompaniment pattern throughout the measures.

Lesson & Overview on Grieg's Hall of the Mountain King

Hall of the Mountain King is a fun and energetic piece to play. If you are not familiar with the music, please download and listen to the MP3 audio file from the SteeplechaseMusic website.

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.

The image shows a musical staff in bass clef with a 4/4 time signature. The notes are: G2 (marked 5), F2 (marked 1), E2 (marked 1), D2 (marked 1), C2 (marked 1), B1 (marked 1), A1 (marked 1), G1 (marked 1). A bracket groups the last four notes (D2, C2, B1, A1) with the symbol '8vb' below it. A dashed line extends from the end of the staff to the right.

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 right 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 right 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.

Position 1

Position 2

The right hand starts in the bass clef.

(♯) This symbol means that the sharp is carried over to the note.

Position 1

Position 2

Play one octave lower than written in the left hand.

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

Paganini Caprice Lesson & Overview



[Check out Video Lesson 12.
Click Here!](#)

In exercise one, let's practice moving from one chord to the next in the left hand. Start to move to the next chord on beat three of each measure. While your hand is in the air, form the shape of the chord in your hand. This way, you won't have to "scramble" to find the notes of the chord.

For exercise two, let's practice the melody. It starts with the thumb on A and then, in the third measure, goes to a position with the thumb on E.

Let's put both hands together, for exercise three.

Thumb on A

Thumb on E

Thumb on A

Let's put both hands together, for exercise three.

Thumb on A

In exercise four, we have some sequences to practice. Sequences are musical patterns that repeat on different sets of notes. There are six sequences in this exercise. Can you hear them?
 (*hint: Each one contains six notes.)

Thumb on A

Thumb on C

Thumb on B

17

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

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

20

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

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

23

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

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

1 2 3 4 2

23

26

29

Treble Clef Spaces: Overview

- Each space of the Treble 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 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.



*Check out Video Lesson 6.
Click Here!*

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



Check out Video Lesson 6.
[Click Here!](#)

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

Space Numbers

F A C E

④
③
②
①

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

M-O-O-J
C D E F G A B C D E F

Turkish Rondo

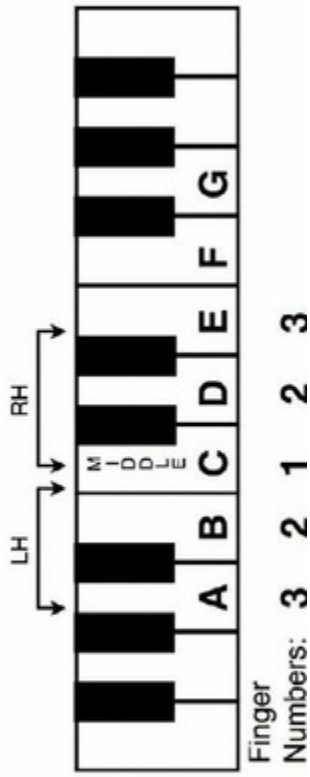
♩ = 100

Wolfgang Amadeus Mozart

The musical score is written for piano in 2/4 time. It features a right-hand melody and a left-hand accompaniment. The first system includes a tempo marking of quarter note = 100. The right hand starts with a triplet of eighth notes (G4, A4, B4) followed by a slur over a quarter note (C5) and another triplet of eighth notes (B4, A4, G4). The left hand has a simple accompaniment of quarter notes (C4, F4, C4, F4). The second system continues the melody with a slur over a quarter note (C5) and a triplet of eighth notes (B4, A4, G4). The left hand has a more complex accompaniment with eighth notes and quarter notes. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a final chord in the right hand.

Putting Both Hands Together Using the Keyboard Notes: A, B, C, D & E

- Here are 2 pieces for both hands. They use the notes A, B, C, D, and E.
- The numbers listed are for the beats, not the finger numbers.
- If there is a blank space, don't play for that beat or beats.
- Both Thumbs will share Middle C.





Finger

Numbers: 3 2 1 2 3

Both Thumbs (RH and LH) share Middle C.

Beethoven 5th Symphony Theme

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

We will learn a more advanced version of Beethoven's 5th Symphony Theme, later in this book.

Study for Both Hands

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

Lesson on Brahms' Hungarian Dance, Alberti Bass & Ties

Brahms' *Hungarian Dance* features a very important left-hand accompaniment figure, which is called "Alberti Bass". As a common, left-hand technique in piano music, Alberti Bass provides harmonic and rhythmic energy and movement for a piece. The way it works is that instead of playing all the notes of a chord at the same time in the left hand, you will play the notes of the chord one at a time, in an alternating pattern.

If you look at exercise one, the first two measures contain an A minor chord (the notes A, C & E). Instead of playing all three notes at the same time, we are going to play one note at a time going from fifth finger (pinky) to first finger (thumb) to third finger (middle) and finally back to first finger (thumb). This will make a propulsive, rocking sound for the left hand. In measure three, as the chord changes, the Alberti Bass gives a little extra harmonic excitement to the music.

Let's give exercise one a try.

In exercise two, we are going to look at another important music concept: ties. Ties are curved lines that connect two of the same notes so that their duration is combined. In other



In exercise two, we are going to look at another important music concept: ties. Ties are curved lines that connect two of the same notes so that their duration is combined. In other words, if you tie a whole note D (four beats) to a half note D (two beats), you would hold down the key for D for six beats (four beats plus two beats). It would look like this:



Ties are curved lines that connect two of the same notes (like two Es or two Ds). The notes that are tied must be next to each other. Ties can connect two notes in the same measure or they can connect two notes from different measures. They always, only connect the **same** notes (like two Gs). You will **never** see a tie connecting two different notes (like a tie from a C to a G). The curved lines of ties can go over or under those two notes; whether the tie (the curved line) is above or below the notes really depends on the page layout for the music, nothing more. In other words, it does not mean anything different if the tie is above or below the notes.



In the exercise above, let's practice playing some tied notes on E.

Prelude in C Major



Check out Video Lesson 13.
Click Here!

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

mf

J.S. Bach

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.

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.

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 F# repeats in this measure.

The F# repeats in this measure too.

The musical score consists of three systems of two staves each. The first system shows a two-measure pattern with fingerings 3, 1, 2, 1 in the first measure and 1, 3, 5, 1 in the second. The second system repeats the first two measures with annotations pointing to specific notes and fingerings. The third system continues the piece with similar annotations. Fingerings are indicated by numbers 1-5 above or below notes. A sharp sign (#) is placed above the F note in the second measure of the third system. A greater-than sign (>) is placed above the F# note in the first measure of the third system.

Surprise Symphony Theme

Joseph Haydn

♩ = 100

The musical score is presented in two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The piece is in 4/4 time with a tempo of 100 beats per minute. The piano part (top staff) begins with a *mp* dynamic and features a melodic line with fingerings 1, 1, 3, 3, 5, 5, 3, 3, 4, 4, 2, 2, 2. The bass part (bottom staff) starts with a *mf* dynamic and provides harmonic support with fingerings 5, 3, 3, 3, 1, 1, 1, 3, 1, 3, 3, 2. The second system continues the piano part with a *mp* dynamic and includes a trill on the fourth measure, with fingerings 1, 3, 3, 5, 5, 1, 5, 1, 5, 1, 3, 3. The bass part continues with a *mf* dynamic and includes a trill on the fourth measure, with fingerings 5, 3, 3, 3, 1, 1, 1, 3, 1, 3, 3, 2. A box in the second system notes: "The F# carries over." with an arrow pointing to the sharp sign on the bass staff. A final instruction at the end of the score reads: "Bring out the left hand here." with a bracket under the final two measures of the bass staff.

mp *mf* *mp*
 The *F#* carries over.
 Bring out the left hand here.

mp *mf* *mp*

mf *f*
 Move your thumb one octave up to the right (to C).
 Move your 5th finger up to C.
 Move your 5th finger one key up to the right (to D)

The first system of the musical score consists of two staves. The left staff is a grand staff with a treble clef on the upper line and a bass clef on the lower line. The right staff is a single treble clef. The piano accompaniment in the left staff features a sequence of notes: a triplet of eighth notes (F#, G, A) on the first line, followed by a quarter note (B) on the second line, and a quarter note (C) on the second space. The vocal line in the right staff begins with a quarter note (B) on the second line, followed by a quarter note (C) on the second space, and then a quarter note (D) on the third line. Fingerings are indicated by numbers 1, 2, 3, and 5.

This is the B
below middle C.

The second system of the musical score continues from the first. The piano accompaniment in the left staff has a quarter note (B) on the second line, followed by a quarter note (C) on the second space, and then a quarter note (D) on the third line. The vocal line in the right staff has a quarter note (E) on the third space, followed by a quarter note (F) on the fourth line, and then a quarter note (G) on the fourth space. 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.

Musical score for guitar, measures 57-65. The score is written in standard notation with a treble clef and a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 57 includes a 'Change position.' instruction. Measure 61 also includes a 'Change position.' instruction. The score is divided into four systems, each containing two staves (treble and bass clef). Measure numbers 57, 61, and 65 are indicated at the beginning of their respective systems. The notation includes various fingerings (1-5) and articulation marks such as accents and slurs.

We are going to exclude all of the notes of the melody, except for "D". As you take a look at the rhythm for the melody of Greensleeves, you will notice that it is in 3/4 time (that is, three quarter notes or their equivalent in each measure) and composed of half notes, quarter notes, eighth notes, and dotted-quarter notes. The dotted quarter notes are equal to one and a half beats. You should count them like this: 1&2. Take a moment to find the note "D" with your right hand thumb and try the exercise. Remember to count the beats and subdivisions (the sections marked between each beat).



Now, in exercise three, let's try playing the right-hand melody of the opening. Please use (and even memorize) the fingering that is listed. As a general guideline, it's best to always strive to use the same fingering once you learn a piece of music. This way, your mind will not have to constantly be figuring out which fingers to place on the keys.

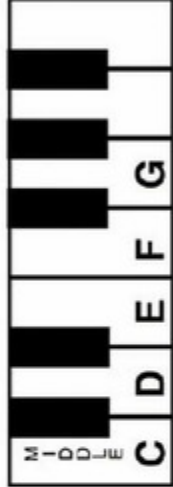


In exercise four, let's take a look at another section of the melody in the right hand. You might notice that the index finger will move over the thumb in measure two. As well, notice the dynamics: forte down to mezzopiano. This means that it will go from loud (relative to the overall sound of the piece) down to fairly soft. When you are playing the piece, starting on the next page, try to make the right hand a little bit louder than the left. This will balance the sound of the piece and bring out the melody.



Five-Note Pieces as Studies for the Right Hand (RH)

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



Notes:

Finger Numbers: 1 2 3 4 5



Exercise #1

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

finger numbers. 1 2 3 4 5
 ↑ ↑ ↑ ↑ ↑
 New Notes

Exercise #1

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

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

We will learn a more advanced version of Beethoven's *Ode to Joy*, later in this book.

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

Musical notation for the first system, showing a single staff with a treble clef and a 4/4 time signature. It contains four measures of chords with fingerings 1, 3, 5 and 1, 2, 5.

Play right hand alone, then left hand alone for each four-measure group. Then, put both hands together.

Musical notation for the second system, showing a grand staff with treble and bass clefs. The right hand has a treble clef and the left hand has a bass clef. It contains four measures of chords with fingerings 1, 3, 5 and 1, 2, 5. Dynamics include *f* and *mf*.

Musical notation for the third system, showing a grand staff with treble and bass clefs. The right hand has a treble clef and the left hand has a bass clef. It contains four measures of chords with fingerings 1, 3, 5 and 1, 2, 5. Dynamics include *f* and *mf*.

Getting Started

The inspiration for this book came from helping people who have dreamt of playing these famous pieces of classical music, but who haven't known where to begin. Over the last few decades of playing and teaching the piano, I have picked up a few helpful pointers that I would like to share with you at the beginning of the book:

1. One of the most important aspects for learning an instrument is cultivating a positive attitude. If you approach learning the piano with a happy, fun-loving spirit your mind and body will be much more receptive to learning new ideas. Having a can-do, positive outlook will not only make the process of learning more fun, but it has been proven to speed up the process of improving. So, you should always approach your piano playing as an exciting and rewarding activity of your day.
2. Another important aspect of playing the piano is forming good practice habits. Learning the piano is a fun and creative endeavor if you develop

Having a can-do, positive outlook will not only make the process of learning more fun, but it has been proven to speed up the process of improving. So, you should always approach your piano playing as an exciting and rewarding activity of your day.

2. Another important aspect of playing the piano is forming good practice habits. Learning the piano is a fun and creative endeavor; if you develop good practice habits you will make rapid progress with your playing. This will require a little bit of focus and a proactive attitude on your part. However, it will make a big difference for you.

Ideally, you should strive to practice around five to seven times per week (once per day) for about 20 to 40 minutes. If you have more time, that's great. However, it's best to spend your time practicing well (in an organized manner), rather than just spending a lot of time practicing. Along these lines, one of the most important facets of learning to play the piano is having some continuity in your practice routine. So, even on days that you are extremely busy, try to take 10-15 minutes to work on your piano playing. As best as you can, try to avoid missing more than three days of practicing in a row.




3. Have patience and a longterm perspective: You are embarking on a grand and lifelong adventure in music. Through this journey, you will discover new perspectives on sound, communication, friendship, success, coordination, self confidence, concentration, memory, and determination. For the most part, this learning will be a step-by-step process, where your ability and understanding of music will move ahead at a gradual pace. At other times, your progress may suddenly leap ahead to another level in a flash of inspiration.

Basic Rhythms: 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.



Check out Video Lesson 5.
Click Here!

 = 1 Beat  = 2 Beats  = 4 Beats

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

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

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

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

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

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

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

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

Musical score system 1, measures 1-4. The piece begins with a piano introduction marked *mp*. The right hand features a melodic line with slurs and a final flourish marked *f*. The left hand provides a rhythmic accompaniment with fingerings 1-2-3-4 and 5-4-3-2-1. A dynamic change to *mp* occurs at the end of the system.

Suddenly
loud

Musical score system 2, measures 5-8. The piece continues with a melodic line in the right hand and accompaniment in the left hand. Dynamics include *mp*, *f*, and *mp*. Fingerings are clearly indicated throughout.

Musical score system 3, measures 9-12. The piece concludes with a melodic line in the right hand and accompaniment in the left hand. Dynamics include *mp* and *f*. The system ends with a final flourish in the right hand.

Caprice Number 24

Niccolò Paganini

The image displays two systems of musical notation for the piece "Caprice Number 24" by Niccolò Paganini. Each system consists of a pair of staves: a standard musical staff with a treble clef and a guitar-specific staff with a bass clef. The first system is marked with a box labeled "Thumb on A" above the treble staff. The second system is marked with a box labeled "Thumb on E" above the treble staff. The notation includes various musical symbols such as notes, rests, and fingerings (1, 2, 3, 4, 5) on the guitar staff. The piece is in 4/4 time and features a key signature of one sharp (F#).

The image displays three systems of piano sheet music for the right hand, each consisting of a single staff. The music is written in a treble clef with a key signature of one sharp (F#). The notes are: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), and A5 (quarter). The systems illustrate different thumb positions and fingerings for these notes:

- System 1:** Shows the thumb on A (A4) and the index finger on B4. The middle finger is on C5, ring finger on D5, and little finger on E5. The thumb then moves to E5. A bracket groups the notes from B4 to E5.
- System 2:** Shows the thumb on A (A4) and the index finger on B4. The middle finger is on C5, ring finger on D5, and little finger on E5. The thumb then moves to E5. A bracket groups the notes from B4 to E5.
- System 3:** Shows the thumb on A (A4) and the index finger on B4. The middle finger is on C5, ring finger on D5, and little finger on E5. The thumb then moves to E5. A bracket groups the notes from B4 to E5.

Each system includes a box labeled "Thumb on A" pointing to the first note and another box labeled "Thumb on E" pointing to the fifth note. Fingerings are indicated by numbers 1-5 below the notes.

17

mf *mp* *mf*

20

Second finger over

mp *f*

Thumb under.

Bring out this descending bassline: G, A, G, F, E.
This will create a beautiful and dramatic effect!

23

mf *f*

Practice the piece slowly, mastering one system (a line of music) at a 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.

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

chords alone, until they are comfortable, before playing with both hands.

The first system of music consists of two staves. The left staff (bass clef) has a treble clef-like key signature and contains a sequence of chords: C major (5 3 1), F major (5 3 1), G major (5 3 1), and D major (5 3 1). The right staff (treble clef) contains a sequence of chords: C major (5 3 1), F major (5 3 1), G major (5 3 1), and D major (5 3 1). Dynamics include *mf*, *f*, *mf*, and *mp mf*. Fingerings are indicated by numbers 1-5.

Pay attention to the finger numbers in the left hand.

The second system of music consists of two staves. The left staff (bass clef) has a treble clef-like key signature and contains a sequence of chords: C major (5 3 1), F major (5 3 1), G major (5 3 1), and D major (5 3 1). The right staff (treble clef) contains a sequence of chords: C major (5 3 1), F major (5 3 1), G major (5 3 1), and D major (5 3 1). Dynamics include *mf*, *f*, *mf*, and *f*. Fingerings are indicated by numbers 1-5.

Minuet in G Minor

For this piece by Bach, practice one hand at a time in groups of four measures. Take one system (line) of music at a time. Then, play with both hands in four-measure groups. Remember to count to three for each measure.

Andante

J.S. Bach

These three measures are sequences: the same pattern played on different notes.

1 2 3 4

These three measures are sequences:
the same pattern played on different notes.

Musical notation for the first system, measures 1-3. The treble clef contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a sequence of eighth notes: E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5. The dynamic marking *mf* is present. A box highlights the first three measures.

Musical notation for the second system, measures 4-6. The treble clef contains a sequence of eighth notes: A4, B4, C5, D5, C5, B4, A4. The bass clef contains a sequence of eighth notes: F2, E2, D2, C2, B1, A1. Fingerings are indicated by numbers 1-5. The dynamic marking *mf* is present. A box highlights the first two measures.

These two measures are sequences.

Musical notation for the third system, measures 7-8. The treble clef contains a sequence of eighth notes: B4, C5, D5, E5, D5, C5, B4. The bass clef contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1. Fingerings are indicated by numbers 1-5. The dynamic marking *f* is present. A box highlights the first two measures.

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.

mp *p* Alternate hands.
Left hand in the treble clef

mp Second finger over.

Hark the Herald Angels Sing

Andante

Felix Mendelssohn

The musical score is written for piano and consists of two systems. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Andante'. The key signature has one sharp (F#). The first system includes dynamics of *mf* and *f*. The second system continues the piece with similar notation, including dynamics of *mf* and *f*. The score includes various musical notations such as slurs, accents, and fingerings.

The image displays a musical score for piano, organized into four systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The music is written in a key signature of one sharp (F#) and a common time signature (C). The dynamic markings are *mf* (mezzo-forte) and *f* (forte). The first system begins with *mf* in both hands, followed by a *f* dynamic in the right hand. The second system features *f* in the right hand and *mf* in the left hand. The third system starts with *f* in the right hand and *mf* in the left hand. The fourth system begins with *f* in the right hand and *mf* in the left hand. Fingering numbers (1-5) are indicated throughout the score, and slurs are used to group notes across measures.

Give an accent on the second beat.

The first system of music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. The bass staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. A box containing the instruction "Give an accent on the second beat." is positioned above the first two measures. The right-hand part of the system is a separate staff with a treble clef, starting with a mezzo-forte (*mf*) dynamic and containing a sequence of notes with a slur over the first two measures and a forte (*f*) dynamic. A box containing the instruction "Play these two measures legato (smooth)." is positioned above this staff. The system concludes with a final forte (*f*) dynamic.

Play these two measures legato (smooth).

The second system of music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. The bass staff begins with a forte (*ff*) dynamic and contains a sequence of notes with an accent (^) on the second beat. A box containing the instruction "Play these two measures legato (smooth)." is positioned above the first two measures. The right-hand part of the system is a separate staff with a treble clef, starting with a mezzo-forte (*mf*) dynamic and containing a sequence of notes with a slur over the first two measures and a forte (*f*) dynamic. A box containing the instruction "Play these two measures legato (smooth)." is positioned above this staff. The system concludes with a final forte (*f*) dynamic.

The first system of music consists of two staves. The left staff is in bass clef and contains a piano introduction with a forte (*ff*) dynamic. The right staff is in treble clef and contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. Fingerings 1, 2, and 3 are indicated for the first three notes of the melodic line.

The second system of music consists of two staves. The left staff is in treble clef and contains a piano introduction with a forte (*ff*) dynamic. The right staff is in bass clef and contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. Fingerings 1, 2, and 3 are indicated for the first three notes of the melodic line.

The third system of music consists of two staves. The left staff is in treble clef and contains a piano introduction with a forte (*ff*) dynamic. The right staff is in bass clef and contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. Fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1 are indicated for the first nine notes of the melodic line.

These two measures are one big A Minor scale.

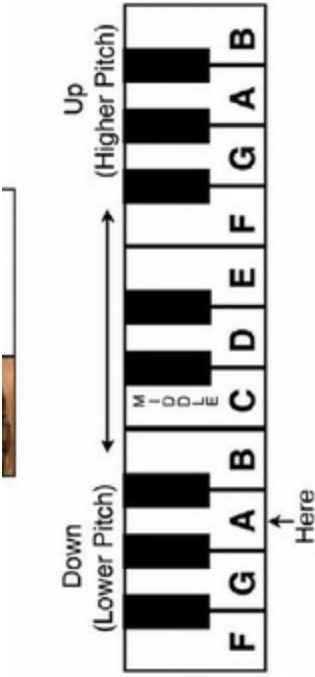
Getting Started: An Overview of the Notes on the Keyboard

- 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.
- This 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.



*Check out
Video Lesson 1.
Click Here!*





• 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)

Whatever your goals in music may be, it's best to cultivate an attitude that music is a lifelong journey and process of creating and developing. As an artist, you should continue to explore and develop your musical voice. Life will take you along different paths and these will be reflected in your music making. Enjoy this adventure, especially if you are just beginning. You are like some explorer stepping onto the deck of your ship heading out from your land's port to find yet-unexplored, new places. Enjoy the journey!

4. Lastly, a lot of beginning musicians overlook the importance of practicing with a metronome. A metronome is a mechanical or electronic device that keeps a steady beat. You can change the speed of the beats, which in music is called the "tempo", on all metronomes to allow for slower or faster pulses of rhythm.

As soon as possible, you should incorporate a metronome into your practicing for these piano pieces. This will help build and solidify your internal rhythm.

You can find a number of free or inexpensive metronome apps online. These will work on your computer, tablet, and smartphone. There are also a wide assortment of digital metronomes that you can purchase. Many of these can be found online or at your local music store for around ten dollars.

internal rhythm.

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Damon Ferrante



GOOD NEWS: BONUS LESSONS!

There are free bonus lessons included with this edition of the book! Click here to access them.

Have fun!

Musical score for piano, consisting of five measures. The first measure is marked *f* and the fifth *mf*. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

- Measure 1: Treble clef has a dotted quarter note on G4 with a finger number 4 above it. Bass clef has a dotted quarter note on G2 with a finger number 1 below it, and a dotted quarter note on B1 with a finger number 3 below it.
- Measure 2: Treble clef has a dotted quarter note on A4 with a finger number 3 above it. Bass clef has a dotted quarter note on A2 with a finger number 1 below it, and a dotted quarter note on C3 with a finger number 2 below it.
- Measure 3: Treble clef has a dotted quarter note on B4 with a finger number 3 above it. Bass clef has a dotted quarter note on B2 with a finger number 1 below it, and a dotted quarter note on D3 with a finger number 2 below it.
- Measure 4: Treble clef has a dotted quarter note on C5 with a finger number 2 above it. Bass clef has a dotted quarter note on C3 with a finger number 1 below it, and a dotted quarter note on E3 with a finger number 3 below it.
- Measure 5: Treble clef has a dotted quarter note on D5 with a finger number 1 above it. Bass clef has a dotted quarter note on D3 with a finger number 1 below it, and a dotted quarter note on G3 with a finger number 5 below it.

Listen for any patterns in the melody or chords that repeat other sections. Make a mental note of these repetitions. This will make it easier to play the entire piece. Try using this kind of technique for the other pieces in this book. Have fun!

Musical score for piano, consisting of five measures. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

- Measure 1: Treble clef has a dotted quarter note on G4 with a finger number 4 above it. Bass clef has a dotted quarter note on G2 with a finger number 1 below it, and a dotted quarter note on B1 with a finger number 3 below it.
- Measure 2: Treble clef has a dotted quarter note on A4 with a finger number 3 above it. Bass clef has a dotted quarter note on A2 with a finger number 1 below it, and a dotted quarter note on C3 with a finger number 2 below it.
- Measure 3: Treble clef has a dotted quarter note on B4 with a finger number 3 above it. Bass clef has a dotted quarter note on B2 with a finger number 1 below it, and a dotted quarter note on D3 with a finger number 2 below it.
- Measure 4: Treble clef has a dotted quarter note on C5 with a finger number 2 above it. Bass clef has a dotted quarter note on C3 with a finger number 1 below it, and a dotted quarter note on E3 with a finger number 3 below it.
- Measure 5: Treble clef has a dotted quarter note on D5 with a finger number 1 above it. Bass clef has a dotted quarter note on D3 with a finger number 1 below it, and a dotted quarter note on G3 with a finger number 5 below it.

mf *mf* *f* *mf* *mf*

f *mf* *mf* *mf* *mf*

Remember to make the right-hand melody a little louder than the left hand chords. This will help to emphasize the melody.

Sonatina in C: Second Movement



Check out Video Lesson 19.
Click Here!

$\text{♩} = 60$

For the triplets, remember to count "1 2 3, 2 2 3, 3 2 3" for each measure.

mf

Bring out the melody in the right hand.

Drop your wrist at the beginning of each triplet.

See the video lesson for the trill style.

Drop your wrist at the beginning of each triplet.

Go from the left hand to the right hand here.

Swan Lake Theme



You can download and listen to a free MP3 recording of all the pieces in the book.
[Click here!](#)

Andante

Pyotr Ilyich
Tchaikovsky

For each measure, count: 1 & 2 & 3 & 4 &. This is the rhythm of the left hand for the entire piece.

mp

mf

This type of left-hand pattern is used throughout the piece.

You will use fingers five and one for most of the piece in the left hand. If there are no finger numbers marked for the left hand, you should use finger numbers five and one (pinky and thumb).

The musical score is written for piano in 4/4 time. The first system consists of two staves. The left hand (bass clef) plays a steady eighth-note pattern: 5 1 5 1 5 1 5 1. The right hand (treble clef) plays a melody starting on G4, moving up stepwise to D5. Fingerings are indicated: 5, 1, 2, 3, 4 for the first five notes of the right hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

The second system continues the piece. The left hand pattern remains 5 1 5 1 5 1 5 1. The right hand melody continues with notes G4, A4, B4, C5, D5, E5, F5, G5. Fingerings are indicated: 5, 3, 5, 3, 1, 3, 1, 3. Dynamics include *f* (forte) and *mf*. A slur covers the first four notes of the right hand in this system.

(you should use finger numbers five and one (pinkie and thumb).)

The melody goes from the right hand to the left hand and back in this measure.

The melody goes from the right hand to the left hand and back in this measure.

The thumb goes under on the A.

This is a reminder to play Bb.

This musical score consists of three systems, each with two staves (treble and bass clef) and a grand staff bracket. The first system includes fingerings 3, 5, 2, 4, 2, 4, 1, 3, 4, 3, 1, 2, and dynamic markings *mf*, *f*, *mf*, and *f*. The second system includes fingerings 4, 3, 2, 2, 1, 3, 2, 1, 4, 5, 4, 2, 2, 1, 4, and dynamic markings *f*, *mf*, *mf*, and *mp*. The third system includes fingerings 1, 2, 1, 1, 4, 1, 2, 3, 2, 2, 5, 2, and dynamic markings *mf*, *f*, and *mf*. The notation features various note values, slurs, and accents.

Second finger over

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.

Play these two measures legato (smooth).

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 the first exercise. The first staff (treble clef) has a dynamic of *ff* and a fingering of 1, 2, 3, 4, 5. The second staff (bass clef) has a dynamic of *ff* and a fingering of 5, 4, 3, 2, 1. A box above the first two measures of the treble staff contains the instruction: "Play these two measures legato (smooth)." The piece concludes with a dynamic of *f*.

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.

These two measures are one big A Minor scale.

Musical score for the second exercise. The first staff (treble clef) has a dynamic of *f* and a fingering of 1, 2, 3, 4. The second staff (bass clef) has a dynamic of *mf* and a fingering of 5, 4, 3, 2, 1. A box above the first two measures of the treble staff contains the instruction: "These two measures are one big A Minor scale." The piece concludes with a dynamic of *ff*.

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 the 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

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 quarter note will get the beat. Also, the first measure is an upbeat. An upbeat is a note or set of notes that push

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 quarter note will get the beat. Also, the first measure is an upbeat. An upbeat is a note or set of notes that push into the downbeat (the first beat of the next measure). You might think of the phrase "the end", where the word "the" is accented to emphasize the word "end". Try saying it emphasizing the word "the". The end. A similar effect takes place for the two E notes that begin the melody. They are slightly accented to "push" into the G, which is the third note of the melody. Count: 1, 2, 3. On the count of three, play the upbeat E. This upbeat figure occurs several times in the lullaby. Once you start practicing the piece, listen for when it happens. We will hear and see upbeat figures in many of the pieces later in this book.

For exercise three, let's put both hands together. Try this slowly and then gradually build up the speed to a moderate tempo. Remember to count to three (1, 2, 3) for each measure. Also, remember the upbeat figure at the beginning.

Remember, you can download
and listen to a free MP3 audio
file recording of all
the pieces in the book.



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MP3 audio file!

Lullaby

♩ = 72

For each measure count 1, 2, 3.

Johannes Brahms

Musical score for Johannes Brahms' Lullaby. The score is in 3/4 time and consists of two systems. The first system has four measures, and the second system has four measures. The right hand plays a melody with slurs and accents, while the left hand provides a simple accompaniment. Dynamics include *mp*, *mf*, and *mp*. Fingerings are indicated by numbers 1-5. The piece ends with a fermata over the final note.

3 3 3 3 3 3 3 3

First system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

Second system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

Third system of musical notation. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The right hand (treble clef) plays a melodic line with notes and rests, including slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *mf*. The lyrics "du" and "fu" are written below the notes.

Bourrée

Andante *mf* J.S. Bach

The right hand goes into the bass clef.

The right hand goes into the bass clef.

Hand position #1: E, G#, A, B, C with fingers 1-5.

Musical notation for the right hand, measures 1-4. The notes are E4 (finger 1), G#4 (finger 3), A4 (finger 2), B4 (finger 3), and C5 (finger 3). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

In exercise one on this page, let's play the right-hand melody for the beginning of the piece. Do you see the ties between the first two notes of measures one, two, and three? That means you will hold those sets of half and quarter notes for three beats each.

Musical notation for the left hand, measures 1-4. The notes are E3 (finger 1), G#3 (finger 3), A3 (finger 1), B3 (finger 2), and C4 (finger 1). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 below the notes.

Now, in exercise two, let's put both hands together: the melody in the right hand and the Alberti bass in the left hand. Try playing right hand, then left hand, then both hands for each measure. Then, once you are comfortable, put all four measures together.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

Musical notation for the right hand, measures 5-8. The notes are F#4 (finger 1), A4 (finger 3), B4 (finger 2), C5 (finger 3), and D5 (finger 3). Dynamics are *mf*, *f*, *mp*, and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

Now, in exercise two, let's put both hands together: the melody in the right hand and the Alberti bass in the left hand. Try playing right hand, then left hand, then both hands for each measure. Then, once you are comfortable, put all four measures together.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

In exercise three, we are going to practice a finger pattern that repeats (going down) on different notes. The commas indicate that you should separate each four-note phrase.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

Now, let's put both hands together, in exercise four. As we did before, let's practice right hand, then left hand, then both hands for each measure. After you have the music in your fingers, play all four measures with both hands. As with all of these exercises, start slowly and then gradually build up the speed ("tempo") of the music.

Thumb on F for this phrase

Thumb on D

Thumb on C

The first system of musical notation consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The left staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. The right staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. A slur connects the two staves, and a '1' is written below the first measure of the right staff.

The second system of musical notation consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The left staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. The right staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. A slur connects the two staves. Callouts 'Thumb on B' and 'Thumb on A' are present, pointing to specific notes in the right staff.

The third system of musical notation consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The left staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. The right staff contains a whole note chord with fingerings 1, 2, 3, 4, 5. A slur connects the two staves. Callouts 'Thumb on F', 'Thumb on E', and 'Thumb on E' are present, pointing to specific notes in the right staff.

20

p *mf*

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

Bring out the left-hand melody.

24

mf *f*

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

28

mf

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

Overview on Sixteenth Notes

A sixteenth note is one fourth of a quarter note. In other words, you need four sixteenth notes to equal one quarter note. Sixteenth notes have two beams (or flags); this distinguishes them from other notes, like eighth notes, which have one beam (or flag).

In the following exercises, we are going to practice the most common combinations for sixteenth notes. For these exercises, we are only playing the notes on middle C.

In the first exercise, let's play and count four quarter notes and then play and count groups of four sixteenth notes. When we count groups of four sixteenth notes, we say, "1 e & a". The first number of each group indicates the beat. For example the "2" in "2 e & a" indicates the second beat of the measure. The "3" in "3 e & a" indicates the third beat of the measure.



The first exercise is written on a single staff in 4/4 time. The first measure consists of four quarter notes on middle C, with the counts "1", "2", "3", and "4" written below each note. The second measure consists of four groups of four sixteenth notes on middle C, with the counts "1 e & a", "2 e & a", "3 e & a", and "4 e & a" written below each group.

In the second exercise, let's play and count four quarter notes and then play and count groups of four eighth notes and sixteenth notes.



The second exercise is written on a single staff in 4/4 time. The first measure consists of four quarter notes on middle C. The second measure consists of four groups of four eighth notes on middle C. The third measure consists of four groups of four sixteenth notes on middle C.

In the second exercise, let's play and count four quarter notes and then play and count groups of four eighth notes and sixteenth notes.

In the third exercise, let's play and count four quarter notes and then play and count another combination of groups of four eighth notes and sixteenth notes.

In the fourth exercise, let's play and count four quarter notes and then play and count groups of four dotted-eighth notes and sixteenth notes.

In the fifth exercise, let's practice sixteenth-note triplets.

Musical score for piano, page 67. The score consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system shows a single bass clef staff with a dotted quarter note and an eighth note. The second system has two staves: the right hand has a sequence of notes with fingerings 1-2-3-4-5, and the left hand has a sequence of notes with fingerings 1-2-3-4-5. The third system has two staves: the right hand has a sequence of notes with fingerings 1-2-3-4-5, and the left hand has a sequence of notes with fingerings 1-2-3-4-5. The fourth system has two staves: the right hand has a sequence of notes with fingerings 1-2-3-4-5, and the left hand has a sequence of notes with fingerings 1-2-3-4-5.

Treble Clef Notes: Middle C, D & E



*Check out Video Lesson 6.
Click Here!*

- 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 the Left Hand.)
- 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.



This is the
Treble Clef
Symbol:

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



Note:

Finger Number: 1



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



Middle C



This is the Treble Clef Symbol.




M
I
D
D
L
E

C

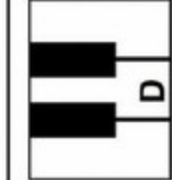
RH

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

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



D




D

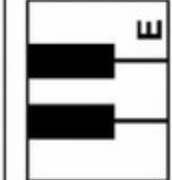
RH

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

E is on the first line of the Treble Clef.



E



E

RH

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

Remember that the comma symbol (,) means to lift your hand.

Hand position #3: A, B, C, D, E with fingers 1-5 one octave higher than hand position #2.

Lift your right hand after each four-note phrase and shift your right hand down one key to the left.

21 *mf* *mp* *mf* *mp* *mf*

25 *f* *mp* *mf* *mp* *mf*

29 *f* *mf* *f* *mp*

Third finger over
Fourth finger over
Third finger over

32

Musical score for piano, measures 32-45. The score is written for two staves (treble and bass clef) and includes dynamic markings and fingering.

Measures 32-36: Treble clef starts with *f*, then *mf*, *f*, *mf*, and *mp*. Bass clef has chords and single notes. Measure 36 has a *mf* dynamic.

Measures 37-40: Treble clef starts with *p*, then *mf*, *f*, and *mf*. Bass clef has chords and single notes. Measure 40 has a *mf* dynamic.

Measures 41-45: Treble clef starts with *f*, then *mf*, *f*, and *mf*. Bass clef has chords and single notes. Measure 45 has a *mf* dynamic.

113	Mascagni's <i>Intermezzo</i> from <i>Cavalleria Rusticana</i>
115	Beethoven's <i>Für Elise</i>
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Important!

To access the video lessons, click on the video lesson image (shown above) on selected pages of the book. This will connect you to the video.

For older devices, without WiFi, go to steplechasemusic.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, "Beginner Classical Piano Music". On the webpage for Beginner Classical Piano Music, 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.

Throughout Section 2, we will go over strategies that will make learning each piece 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 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

• **CHAPTER 11: ADVANCED PIANO TECHNIQUES**

- dotted eighth notes
- subdividing
- coordinating both hands
- counting beats
- reading in both clefs
- slurs: phrase markers
- left-hand accompaniment styles
- upbeats
- thumb-under technique
- Alberti Bass
- ties
- reading chords
- sequences
- arpeggios
- changing positions on the keyboard
- sixteenth notes
- playing scales

Remember, you can download and listen to a recording of all the pieces in the book by going to steplechasemusic.com and downloading the free MP3 audio file from the book's webpage.



Click for the MP3 audio files!

The image displays three systems of piano sheet music, each consisting of a treble and bass staff. The first system features a treble staff with a melodic line and a bass staff with accompaniment. Dynamics include *mf* and *f*. The second system continues the piece, with a *mf* dynamic and a boxed instruction: "Bring out the melody in the left hand." The third system concludes the excerpt with a *f* dynamic. Fingerings are indicated by numbers 1-5 above or below notes. A large slur spans across the first two systems, and another slur is present in the second system.

Bring out the melody in the left hand.

The first system of the musical score consists of two staves. The right hand (treble clef) plays a sequence of chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). The left hand (bass clef) plays a melodic line with the following notes and fingerings: C4 (5), D4 (1), E4 (2), F4 (3), G4 (1), A4 (2), B4 (3), C5 (5). The system concludes with a fermata over the final C5 note.

The second system of the musical score consists of two staves. The right hand (treble clef) plays a sequence of chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). The left hand (bass clef) plays a melodic line with the following notes and fingerings: C4 (1), D4 (2), E4 (3), F4 (4), G4 (5), A4 (1), B4 (2), C5 (3), D5 (4), E5 (5), F5 (1), G5 (2), A5 (3), B5 (4), C6 (5). The system concludes with a fermata over the final C6 note.

Drop your wrists on the first note of each two-note phrase.

The third system of the musical score consists of two staves. The right hand (treble clef) plays a sequence of chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), F major (F-A-C), C major (C-E-G), and F major (F-A-C). The left hand (bass clef) plays a melodic line with the following notes and fingerings: C4 (1), D4 (3), E4 (1), F4 (3), G4 (1), A4 (3), B4 (1), C5 (3), D5 (1), E5 (3), F5 (1), G5 (3), A5 (1), B5 (3), C6 (1). The system concludes with a fermata over the final C6 note.

Hall of the Mountain King

Edward Grieg

The right hand starts in the bass clef.

Listen for the repeated patterns throughout the piece.

The first system of the musical score consists of two staves. The upper staff is in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a dynamic marking of *mf*. The lower staff is also in a bass clef and contains a bass line. Fingerings are indicated by numbers 1-5. A dashed line below the lower staff indicates an octave shift: "Play one octave lower than written in the left hand."

Play one octave higher than written in the right hand.

The second system of the musical score consists of two staves. The upper staff is in a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with a dynamic marking of *f*. The lower staff is also in a bass clef and contains a bass line. Fingerings are indicated by numbers 1-5. A dashed line below the lower staff indicates an octave shift: "Play one octave higher than written in the right hand."

Simple Gifts: Overview & Lesson

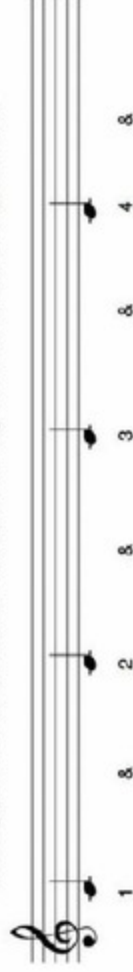
Simple Gifts is a wonderful Americana theme that inspired Aaron Copland in his famous piece, *Appalachian Spring*. The theme has a dance-like character, which is energized by the use of eighth notes in the melody. Eighth notes are equal to half of a quarter note and are counted as half of a beat.

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:

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 between beats two and three. Try to find it in the example below.



21 **Main Theme**

25 **Change position.**

29 **Change position.**

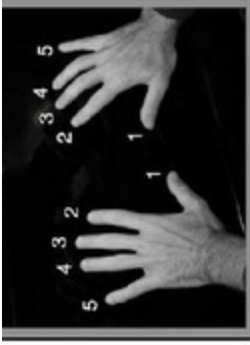
33

Musical score for guitar, measures 33-41. The score is written for a single guitar on a grand staff (treble and bass clefs). It consists of four systems of two staves each. Measure numbers 33, 37, and 41 are indicated at the beginning of the first, third, and fourth systems respectively. The notation includes various chords, arpeggios, and melodic lines. There are three boxes labeled "Change position." located at the end of the first system (measure 36), the end of the third system (measure 40), and the end of the fourth system (measure 41). The music is in a key with one flat (F major or D minor) and a 4/4 time signature.

An Overview of Hand Position & Finger Numbers

- 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**





*Check out Video Lesson 1.
Click Here!*



- 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

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- 83 Tchaikovsky's *Dance of the Miriltions from The Nutcracker*
- 84 Offenbach's *Tales of Hoffmann*
- 86 Mozart's *Eine kleine Nachtmusik*
- 88 Liszt's *Hungarian Dance*
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- 91 Mendelssohn's *Hark the Herald Angels Sing*
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- 93 Strauss's *The Blue Danube Waltz*
- 95 Beethoven's *Third Piano Concerto Theme*
- 96 J.S. Bach's *Minuet in G Major*
- 98 Handel's *Hallelujah*
- 99 Mozart's *Turkish Rondo*
- 101 Lesson on Sixteenth Notes
- 102 Bizet's *The Toreador Song*
- 104 Verdi's *La donna è mobile*
- 106 Beethoven's *Fifth Symphony Theme*
- 109 Chopin's *Prelude*
- 110 Schumann's *The Wild Horseman*
- 111 Gluck's *Orfeo ed Euridice*

Third Piano Concerto Theme

This dramatic concerto theme from Beethoven starts out loud and gets louder. Have fun bringing out the energy of the opening theme, which is doubled in octaves in both hands. Then, in measures three and four, decrease the dynamics and bring out the character of the staccato notes and the accents.

In systems two, three, and four, you might notice small numbers above the treble clef. These are measure numbers. In measures five through eight, learn right-hand and left-hand parts separately, first. Then, once you are comfortable with the music, play both hands together for these measures. In measures nine through fourteen, you might notice a descending scale pattern in the three phrases for the right hand. For the last three measures of the piece, practice each hand separately, before putting them both together.

♩ = 120

Ludwig van Beethoven

Second finger
over en GR.

Tales of Hoffmann

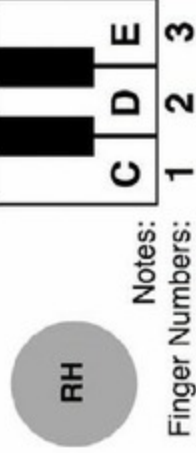
This famous piece by Offenbach is in 6/8 time. Each eighth note counts as a beat. You may count 1, 2, 3, 4, 5, 6 for each measure. Please note that the left-hand part often outlines a chord in an "um-pah-pah" style or arpeggiates it.

The image displays the first system of a musical score for 'Tales of Hoffmann' by Jacques Offenbach. The score is written for piano and is in 6/8 time. The tempo is marked 'Andante' and the dynamics are 'mf'. The score is divided into two parts: the main piano part and a section labeled 'um-pah-pah'. The piano part consists of two staves (treble and bass clef) with a grand staff brace. The 'um-pah-pah' part is written on a single treble clef staff. Fingerings are indicated by numbers 1-5 above notes. The 'um-pah-pah' section features a rhythmic pattern of eighth notes with a dotted quarter note, creating a chordal outline. The piano part features a melodic line with eighth notes and a bass line with chords and arpeggios. The score is labeled 'Jacques Offenbach' at the top right.

Musical score for piano, consisting of three systems of music. The first system includes a vocal line with the lyrics "um pah pah" and piano accompaniment. The second system continues the piano accompaniment with technical annotations: "arpeggiated chords" and "Lift your hand here." The third system concludes the piece with a dynamic marking of *mf* and a final *f* dynamic. Fingerings are indicated by numbers 1-5 above or below notes.

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

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



Exercise 1

Finger Numbers: 1 2 3

Exercise 1

C 1
D 2
E 3
C 1

Finger Numbers:

Exercise 2

C 1
D 2
E 3
C 1

Finger Numbers:

Exercise 3

C 1
D 2
E 3
C 1

Finger Numbers:

Exercise 4

C 3
D 2
E 1
C 1

Finger Numbers:

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 pieces when it 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.
- We will learn more about the lines and spaces of the Bass Clef in the following lessons.



Middle C



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

This is the Bass Clef Symbol: 

Note:

Finger Number: **1**



Middle C

This is the
Bass Clef
Symbol: 



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



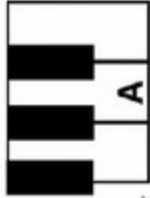
B is on the Bass Clef. It sits
on top of the highest line of
the Bass Clef.



Note: **B**
Finger Number: **2**



A is on the fifth line of the
Bass Clef.



Note: **A**
Finger Number: **3**



Haydn's Surprise Symphony: Overview



In exercise one, let's practice the opening measures of Haydn's *Surprise Symphony* theme.

Starting on middle C, this first part fits comfortably under the right hand with one finger per key.

Check out Video Lesson 10.
Click Here!

mp ————— *mf* ————— *mp*

Exercise two features the left hand. In measure 3, you have two versions of a G major chord. Practice finding these chords and moving from one chord to the next.

mp ————— *mf* ————— *mp*

Now, in exercise three, let's put exercises one and two together. Take your time and practice each measure slowly. Then, gradually speed up to a moderate tempo.

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

Now, in exercise three, let's put exercises one and two together. Take your time and practice each measure slowly. Then, gradually speed up to a moderate tempo.

Exercise four is for the left hand. In measure three, you will shift your hand position by moving your thumb up to middle C. In measure three, there is also a sharp note. To play this F#, move your fourth finger (ring finger) up to the black key directly to the right of F. This F# will carry over to the F (the next note in the measure) and make it an F#.

Move your thumb up to middle C.

The F# is carried over.

Exercise five is for the right hand and starts with the thumb one octave (eight notes) above middle C. In measure three, you will move your 5th finger up to the C that is two octaves above middle C.

Move your thumb one octave up to the right (to C).

Move your 5th finger (pinky) up 3 white keys to the right (to C).

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The piano part begins with a treble clef and a key signature of one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The piano part features a triplet of eighth notes (G4, A4, B4) marked with a '3' above them, followed by a quarter note (C5) marked with a '1'. This is followed by a slur over two eighth notes (D5, E5) marked with a '2', and another triplet of eighth notes (F5, G5, A5) marked with a '3'. The vocal line has a dotted quarter note (G4) marked with a '3', followed by a quarter note (A4) marked with a '1', a quarter note (B4) marked with a '2', and a quarter note (C5) marked with a '4'. The piano part then has a whole note chord (G4, A4, B4) marked with a '3', followed by a whole note chord (C5, D5, E5) marked with a '5'. The vocal line has a dotted quarter note (G4) marked with a '3', followed by a quarter note (A4) marked with a '1', a quarter note (B4) marked with a '2', and a quarter note (C5) marked with a '4'. The piano part has a whole note chord (G4, A4, B4) marked with a '3', followed by a whole note chord (C5, D5, E5) marked with a '5'. The system concludes with a double bar line and repeat dots.

The second system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The piano part begins with a treble clef and a key signature of one sharp (F#). The vocal line starts with a treble clef and a key signature of one sharp. The piano part features a triplet of eighth notes (G4, A4, B4) marked with a '3', followed by a quarter note (C5) marked with a '1'. This is followed by a slur over two eighth notes (D5, E5) marked with a '2', and another triplet of eighth notes (F5, G5, A5) marked with a '3'. The vocal line has a dotted quarter note (G4) marked with a '3', followed by a quarter note (A4) marked with a '1', a quarter note (B4) marked with a '2', and a quarter note (C5) marked with a '4'. The piano part then has a whole note chord (G4, A4, B4) marked with a '3', followed by a whole note chord (C5, D5, E5) marked with a '5'. The vocal line has a dotted quarter note (G4) marked with a '3', followed by a quarter note (A4) marked with a '1', a quarter note (B4) marked with a '2', and a quarter note (C5) marked with a '4'. The piano part has a whole note chord (G4, A4, B4) marked with a '3', followed by a whole note chord (C5, D5, E5) marked with a '5'. The system concludes with a double bar line and repeat dots.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The lower staff is in bass clef and contains a sequence of notes: a dotted quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The dynamic marking *mp* is placed above the first measure of the upper staff, and the dynamic marking *f* is placed above the final measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The lower staff is in bass clef and contains a sequence of notes: a dotted quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. A slur is placed over the first five notes of the upper staff. Fingering numbers are placed below the notes: 3 for G4, 2 for A4, 1 for B4, 3 for C5, and 1 for D5. The lower staff has a fingering number 1 below the first note G3.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The lower staff is in bass clef and contains a sequence of notes: a dotted quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. A slur is placed over the first five notes of the upper staff. Fingering numbers are placed below the notes: 3 for G4, 2 for A4, 1 for B4, 3 for C5, and 1 for D5. The lower staff has a fingering number 1 below the first note G3.

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. 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).

Exercise #1

$\text{♩} = 120$

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

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

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 piece's melody.

Exercise #2

The image shows two staves of musical notation for Exercise #2. The first staff is in bass clef and contains a sequence of notes with slurs and dynamic markings: *mf*, *f*, *mf*, *f*, *mf*, and *mp mf*. The second staff is also in bass clef and contains a sequence of notes with slurs and dynamic markings: *mf*, *f*, *mf*, *f*, and *f*. Fingerings are indicated by numbers 1-5 below the notes.

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.

Prelude

Frédéric Chopin

$\text{♩} = 60$

Place your thumb over the notes A and B.

f *mf* *mp* *f* *mp* *p* *f* *mf* *mp*

Musical score for piano, consisting of four systems of staves. The score includes dynamic markings such as *mp*, *mf*, *f*, *p*, and *f*. A text box in the second system reads "Place your thumb over the notes A and B." The music features various articulations and fingerings.