PIANO MADE EASY
FOR BEGINNERS

Edmond E. Jaboro

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DEDICATION

This book is dedicated to God the Father,God the Son and God the Holy Spirit.

I also dedicate this book to my lovely mother, Mrs Victoria Jaboro.

ACKNOWLEDGEMENT

I am indeed grateful to God for the inspiration to write this book and for the courage to dare into this field of music.Thank you Lord,I couldn't have done it without you!

I thank my parents;Mr and Mrs Joseph Alexander Jaboro and all the staff and students of Tenderland Group of Schools.I thank all my brothers and sisters and every member of my family the - Jaboros' and the Umukoros'- home and abroad.I also appreciate the efforts of all my pastors and friends at The Redeemed Christian Church of God ,Dayspring parish and friends all over the world.I am grateful also to everyone, for your love and care and understanding.

I say to all my friends and to all who love me - I thank you.

I love you all.

Edmond Emoakpose Jaboro

PREFACE

Over a couple of years there has been a tremendous increase in the number of churches in our country and worldwide too .Consequently,there is also a desperate need for gospel music instrumentalists that will accompany songs in churches and Christian gatherings.

Undoubtedly,the keyboard – believe it or not - is the heart and soul of gospel and church music.Imagine a church service without the keyboard!In some places, there are abundant drummers and guitarists,but if there is no keyboardist it would be obvious.Conversely,a keyboardist can perform the functions of the drummer and guitarist comfortably if the keyboard has the built-in functions.The dearth of keyboardists and the basic knowledge of music in churches and society created the urge to produce a book such as this.

Sufficient practical information about music and how to play the piano is not readily available in our bookshops today.*Piano made easy* is a self-help book out to change the face of music and piano learning.It contains easy-to-comprehend information on how to play the piano easily and accurately for beginners.Never think that you can not play like that 'professional' you admire.With the information now at your disposal and rugged determination and enthusiasm,you can play even better than those you think are 'too good' – I said so. This book is designed to demystify the mystery behind piano learning and playing.You too can play the piano.

Piano made Easy is *the* recommended *ideal* book for beginners at the piano and for every good student of music.

INTRODUCTION

This book covers the history of the piano in a simple and comprehensive manner that gives the reader an insight of how this wonderful instrument evolved.The layout of the keyboard and how to understand the intricacies and relationships between notes by way of fingering,semitones and tones are adequately treated.Chords and chord progression are also treated in great detail with revelations one can only obtain from very few sources.Innovative topics such as chord connection and secondary minors and their application are also explained in this book.Sharps and flats are treated sufficiently well in this book as well as scales and it's diverse kinds.The highpoint of this book – the key finder – is a unique piano layout that aids the identification of keys,notes and chords on the keyboard.Some terminologies and exercises on the piano are also included and explained with great ease.

All the information in this world about how to play the piano without fervent practice amounts to nothing but mere theoretical knowledge and is not sufficient enough to make one a 'master'.The major requirements for learning the piano is ; accurate information,keen interest,fervent practice,rugged determination and an undying love for music and its elements.

Please bear with any shortcoming you may find in this book.Any corrections,suggestions and comments will be gladly welcomed.We learn every day in the field of music, for no one is perfect. I promise the next edition of this book will be more detailed and yet comprehensive.The follow-up to this book *Advanced Piano Made Easy* will be out soon and it will explain the fundamentals of advanced keyboard playing in an explicit manner that will be appreciated by all and sundry.

Aquire more skills and learn how to play the piano better.

Chapter One
PIANO HISTORY

Keyboard instruments have been in existence since the middle ages.Though,much sufficient,accurate information on the specific dates of the invention of keyboard instruments is unavailable.We will ,however, briefly highlight the chronological order of their evolution.The first musical instrument a little related to the piano is recorded in the Holy Bible : *'And his brother's name was Jubal,he was the father of all such as handle the harp and organ'(Gen 4:21. KJV)*. Hence,we can call Jubal the *Father of musical instruments*.The Bible also records the use of some keyboard instruments in worship and praise unto God repeatedly in the Book of Psalms.

The oldest keyboard instrument, the *organ*, has been around for many centuries and it most probably popularized the use of keys to produce music.This,definitely, led over the years, to the invention of several types of keyboard instruments.However,the organ is almost completely unrelated to the piano,because it is a wind keyboard.

The *clavichord*, the first keyboard instrument that used strings,evolved around the late middle ages.The clavichord had an action comparable to that of the piano,but it produces a tone much softer and too quiet to play in a concert.It was also much simpler and smaller than the harpsichord,its next relative.Therefore,it was common to find it in many homes including that of several Baroque composers such as Handel,Debussy and Bach.Whereas the modern grand piano contains up to three strings per key,the clavichord had one string per key.The small tangent though allowed for gradual dynamic changes(crescendos and diminuendos),but the small number of strings made the clavichord a very quiet instrument.The clavichord,of all early stringed keyboards,was the most similar to the piano.

The *harpsichord*,the next keyboard instrument chronologically,was likely invented in the fifteenth century in Italy.The harpsichord is an instrument much unlike the clavichord because it uses a bird quill or a piece of hard leather(plectrum)to pluck its strings instead of a tangent.Just like the clavichord,the harpsichord is a very quiet instrument and is not useful in large rooms or concerts.It also does not produce sustained notes as the tones dies off soon after the keys are pressed.After the Baroque period,its use waned,because piano music had become popular.However,the revival of harpsichord music in the twentieth century ensured that the harpsichord remained till today.

The *virginal* or *spinet* was the next type of keyboard instrument to evolve and it was popular in the 15th ,16th and 17th centuries.It is actually a small harpsichord comprising one or two sets of keys,each with a range of four octaves.The virginals were usually very decorative and was often used as a decorative piece of furniture.

By the turn of the eighteenth century,composers and musicians were unsatisfied and were looking for a new kind of musical keyboard instrument.They desired an instrument as powerful and as expressive as the violin, one with a dynamic range that could change the dynamics subtly yet smoothly and still play very soft or very loud. Their wish however,did come true, but not until 1720.

The piano, first known as *pianoforte* was invented by *Bartolomeo Cristofori*,curator of musical instruments in the court of Prince Ferdinand de Medici of Florence around 1720.He called it a "*gravicembalo col piano e forte*" –a keyboard instrument that can be played soft and loud.It was later referred to as the "*pianoforte*" and eventually to just "*piano*".

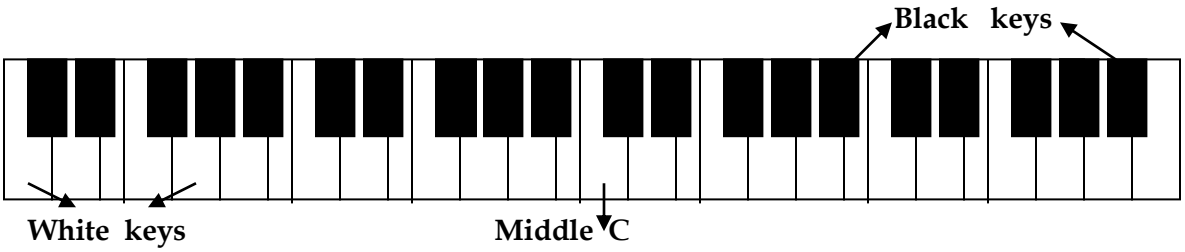
The piano met all the aspirations of composers.Europe was in the Rococo period (transitional period between the Baroque and Classical periods) when the piano came into limelight.The piano became very popular both as a household and concert instrument in the Classical and Romantic periods.

The *upright piano* was created by Johann Schmidt of Salzburg,Austria in 1780 and was later improved upon with strings that ran diagonally by Thomas Loud of London,England in 1802.The first piano player was invented by John McTammany Jr. of Cambridge,Massachussets in 1876 and received the patent in 1881.John,the player piano pioneer,also patented several devices that were instrumental to the development of automatic piano construction.Edward H. Leveaux of England received a patent for the automatic piano player in 1879.And William Fleming received a patent for a piano player using electricity on March 28,1889.Since then,electronic keyboards have shared the place of the mechanically produced sounds of the piano although, the sounds have remained relatively the same if not better.

Summarily.the invention of the piano ,though such a seemingly trivial advent, eventually became a turning point in history.The piano changed the face of music the world over and certainly almost condemned some musical instruments, before it, into oblivion and extinction.For more than three centuries,few great composers,if any,did not write for the piano,and many of them have made outstanding careers as piano virtuosos and composers.Even today,the piano is found in the home of many composers and musicians and it has solely influenced nearly all forms of music.The piano,itself,has made a greater legacy on music than any other instrument.Despite it's youth,it still has a long way to go before its impact diminishes by the slightest means.The piano is truly a wonderful instrument!

Chapter Two
THE PIANO

The piano is a unique musical instrument .What makes the piano a truly wonderful instrument is its resonance and its dynamic range.It combines the different functions of many instruments all into one .The piano is a peculiar musical instrument that produces a very pleasant sound .It is a very versatile instrument .It can be used to play melodies and harmonies .One can play a melody and back it up by playing its accompaniment at the same time.The piano can also be played on its own or with other musical instruments i.e. within a band or an orchestra. The piano consists of sequentially arranged black and white keys that produce sound when pressed.All keyboard instruments that have sets of such keys are classified under the group - keyboard. Some examples of keyboard instruments are the harpischord,clavichord,virginal,organ,piano and electronic keyboards.



(FIGURE 1: Piano illustration.)

The keyboard can be referred to as an orchestra on its own because it can produce bass ,tenor,alto and soprano sounds.The keyboard though has undergone many phases of development.There are several types of keyboard dimensions developed by different manufacturers.Every year,manufacturers produce new designs of keyboards that are more sophisticated than previous ones.Some of these manufacturers include; Yamaha,Korg,Roland,Casio,Kawai,Sharp-vision,Cerox, etc.

<u>Types of piano</u>

1 ***The grand piano***
This is usually a large size piano that can have up to 12 octaves (many black and white keys).It is not an electronic instrument ,but it produces a very pleasant sound that can be manipulated by the use of its foot pedals.It is an advanced piano that is heavy and has horizontally arranged strings and small hammers that are struck when the keys are pressed.It is commonly used in concerts.
2 ***The upright piano***
This instrument is quite similar to the grand piano but is different in its structure in that the strings and other parts are vertically arranged.It also has foot pedals .It also can not be carried about easily.It produces a sound that does not last too long and a tone that is mechanically produced.It is commonly used for classroom teaching .
3 ***The electronic piano (present-day keyboard)***
This type of piano have to be placed on a table ,flat surface or a stand before they can be properly played.It has under gone many stages of improvement and also has built-in functions that have various tones of many other instruments programmed into it. It is

portable and require electricity(adapters) or battery power for operation.It does not have hammers ,strings or air pipes rather it has intricate electrical circuits and chips that serve several purposes.Many keyboards also have speakers,volume and tempo regulators,demo,recording and storage facilities,sythesizers etc.

Grand piano **Harpischord** **Virginal** **Electric keyboard**

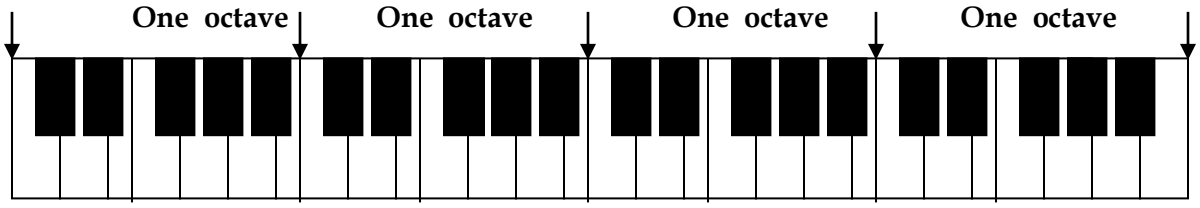
(FIGURE 2: Types of piano)

***Buying a keyboard**

Before buying a keyboard you shouid have a good knowledge of how it works and some important factors that influence getting the best.In order to get your money's worth, you should ensure you purchase only a keyboard with the reputation of high quality .However buying a good keyboard is a worthwhile investment and can bring untold satisfaction to one's musical career.

The keys

When buying a keyboard, one should consider the number and size of the keys of a keyboard.Mini-keys are usually made for children or people with small fingers and do not allow a normal player to comfortably set fingers on the keyboard.There are twelve basic keys in a keyboard .These twelve keys consist of seven white keys and five black keys.An *octave* is made up of these twelve keys.Every keyboard is arranged into a sequence of octaves.



(FIGURE 3: Octaves in a piano)

How it sounds

Ensure the keyboard is connected to power supply for you to hear the sound .The lower notes should sound resonant and deep ,while the higher notes should sound very clear and high pitched but not harsh.The keyboard with the clearest and deepest bass and finest treble tone is likely the most preferable.You can also study the manual to understand some of its functions like voice,style,song,programming,demo etc.A piano should also have an even tone throughout without any abrupt change in volume or tone from one note to the next.The volumes and notes should rise in a steady pattern.

Size

The size of a keyboard and the number of octaves it has should be considered .Large keyboards are usually preferred because they have various built-in functions that enables them produce superb tones and sounds of high quality.

Weight

Heavy pianos are commonly preferred because they probably last longer than light weight ones and stay in tune better.

They also have more octaves.Some heavy pianos also contain sophisticated devices that make them heavy and produce high quality sound.

Pedals

Many electronic keyboards come with pedals that can be plugged into them.All grand and upright pianos have at least two pedals while some have an extra middle pedal.Always ensure that the pedals are in excellent condition and work smoothly and noiselessly.

**Note that :*

For grand and upright piano ,ensure that they come with a piano stool.Buy only the actual piano that you have seen,played and tested.

Maintenance of the piano

1. Never place heavy items on the piano.

2. Never place liquid substances near the piano.

3. Always keep the piano in a place with a constant temperature (conventionally 21-38 0c) with about 40% humidity.

4. Always keep the piano covered when it is not being played in order to prevent dust from causing any damage to the internal electronic parts.

5. If there is any sort of problem with the piano try to get it fixed immediately and never try to manage or fix any damage by yourself for this can lead to further damage of the piano.

6. Regular tuning of the grand and upright piano is required at least twice every year .Regular tuning gives the piano the correct pitch and help the strings to last longer and make the piano sound better.

7. Avoid placing the piano near heating outlets,air-conditioning,radiators or very dusty or moist environment.Also avoid direct sunlight from reaching the piano.

8. Always consult a repair expert if there is any problem at all with your keyboard.

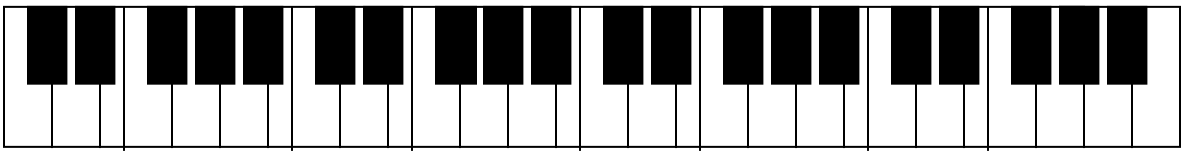
Chapter Three
BEGINNING TO PLAY

Your sitting position is very important because it affects how well you will play.The position of your arms and hands is also important.You should always sit upright with your back straight when playing ,leaning forward slightly with your shoulders relaxed.The upper arms should be vertical while the forearms and hands should be in a straight horizontal position with the fingertips resting on the keys.Whenever you sit at the piano,always as much as possible ,be relaxed and comfortable.

The keyboard
Basically,the keyboard is the surface of a piano that comprises the white and black keys.Today, the term keyboard and piano are used interchangeably.The white keys are arranged serially and run right across the keyboard without stopping ,while the black keys are in alternating groups of two and three keys.When you observe the keyboard closely, you will notice there is always a distinct group of two black keys and three black keys in every octave from left to right.This arrangement of keys makes it easy to identify various notes when playing.

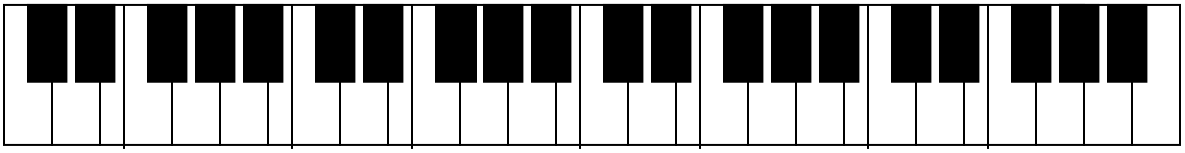
Arrangement of keys on the keyboard
Every note played on the white keys are named after the first seven letters of the alphabet.ABCDEFG.After the letter G, the notes begin again with a higher A i.e.ABCDEFGABCDEFGABCDEFGABCDEFGABCDEFGABC.The seven notes have the same name *concurrently* because they sound much the same.The only difference is that the pitch becomes higher as you move from left to right.The white key to the left of every group of two black keys is called key C.Now locate and play C towards your far left then locate and play C onwards till you get to the C on your right.You will notice the first note begins with C and the last is also C.Also the notes may sound similar but higher or lower in pitch as you ascend or descend respectively.
Once you master key C and can locate it with ease ,you will find it easy to locate all other keys because they run in alphabetical order from left to right.D is the white key to the right of every C.E is right to every D.F is right to every E.G is right to every F.A is right to every G.B is right to every A.
Now locate and play each note i.e.C,D,E,F,G,A,B.

*** *Note that :***
C is always to the left of every group of two black keys.
D is always to the left of middle of every group of two black keys.
E is always to the right of every group of two black keys.
F is always to the left of every group of three black keys.
G is always in between every group of three black keys, with A to the right of every G.
A and B are always to the right of every group of three black keys.



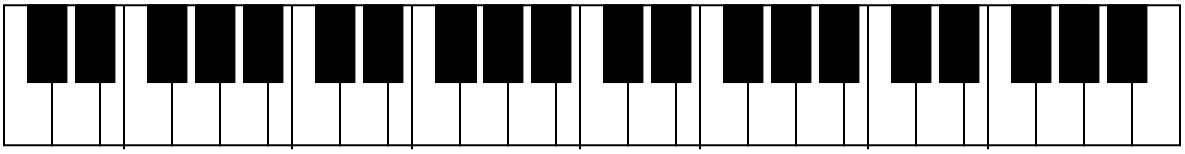
C D E F G A B C C D E F G A B C

C# D# F# G# A# C#



D E F G A B C D E

D*b* E*b* G*b* A*b* B*b* D*b*



C D E F G A B C D E

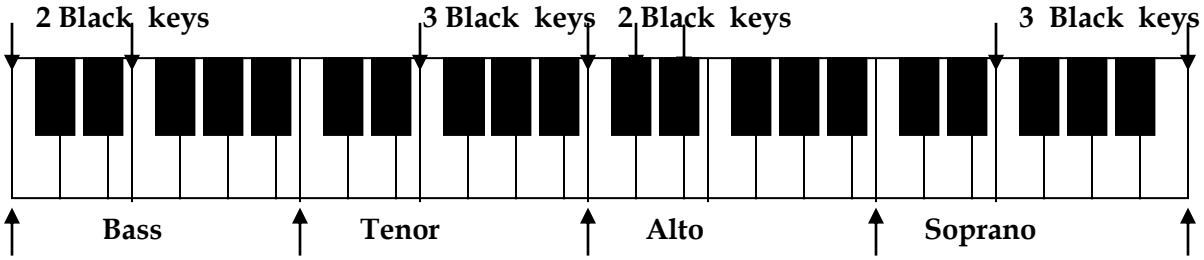
(FIGURE 4: Arrangement of keys on the piano)

HOW TO PLAY CORRECTLY

Fingering

For the sake of illustration and easy piano playing the thumb and fingers are affixed with numbers.

5 4 3 2 1 **1 2 3 4 5**
Left hand **Right hand**



(FIGURE 5: **Illustrative keyboard** ***)***

Exercises

On both hands, the thumb is always the first finger.The other fingers are serially numbered as shown above.Master this system of fingering so that you will know,at will ,which finger to use for pressing each note.Note that fingering for piano is quite different from that for other musical instruments.

(FIGURE 6: Fingering)

CARE OF THE HANDS

1. Always sit at your piano in a relaxed manner that does not put pressure on your arms.Rest your right hand thumb and fingers lightly on the keys.

2. Make sure your hands are dry and clean before playing.It is not advisable to use wet or cold or dirty hands while playing the piano.

3. Always keep your finger nails short, properly filed, like every good keyboardist would, to avoid hitting the wrong notes.

4. Exercise your fingers gently before you play to make them flexible and agile.

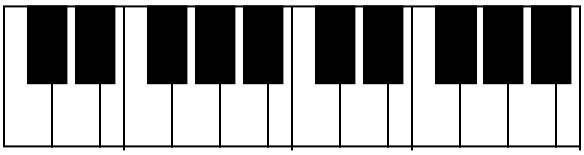
5. Never punch or hit the keys on the keyboard too hard with your fingers.

Chapter Four
FINGERING

Placing the fingers on the keyboard
The middle C is the C note closest to the middle of any keyboard.The middle C divides the keyboard into two.The left hand plays the notes to the left of the middle C while the right hand plays the notes to the right of the middle C.When playing at anytime,the fingers should be slightly curved like the shape of a *crouching toad*.The fingertips should touch the keys lightly and not punch them.Try as much as possible to move the fingers of both hands quickly in a wavelike manner .Even when there is no piano around,always practice fingering by hitting the fingers on a flat surface as stated above.Practice with your left hand then with your right hand and finally with both hands.Flexibility and fervent practice is the key to excellent fingering.

LEFT HAND
You have to command your fingers to obey you .Concentration is the key here.Be calm and rest your right hand on your knee while you prepare your left hand to do your bidding.Please observe the diagrams carefully before you attempt to practice what is illustrated below.

Now place your smallest left finger (finger 5)on C and press , place the next finger(4) on D and press,place the next finger (3) on E and press ,place the next finger (2) on F and press , place the left thumb (1) on G and press,then to continue ,place the middle finger (3)on A and press,place the next finger(2) on B and press, then finally place the thumb(1) on C and press as shown below;
(from left to right>)
C D E F G A B C′
5 4 3 2 1 3 2 1



C D E F G A B C **Notes**
5 4 3 2 1 3 2 1 **Fingers**
do re mi fa so la ti do **Solfas**

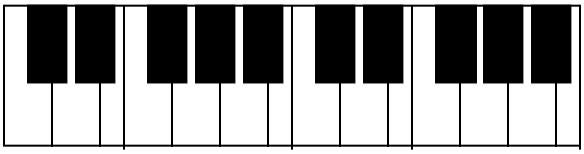
(FIGURE 7: Piano-left hand)

When you press each note separately you will notice that the note C(5) will sound as 'doh',note D(4) will sound as 're' ,note E(3) will sound as 'mi' ,note F(2) will sound as 'fah' ,note G(1) will sound as 'soh' ,note A will sound as 'la' ,note B will sound as 'ti' and note C will sound as a higher 'doh'.When the note ends at G (left thumb)you will continue by using the left middle finger (3)to press A (la),then use the next finger (2) to press B (ti)and finally use the thumb(1) to press C (high doh).Having done this, you have *run* the scale of C upwards i.e. from a lower doh to a higher doh.

Now to run the scale of C downwards i.e. from a higher doh to a lower doh ,you will experience a slight change in the fingering pattern.
(from right to left<)
C D E F G A B C′
5 4 3 5 4 3 2 1
Begin by pressing note C(thumb 1) -as shown above -which will sound as 'high doh' ,then use the next finger (2)to press note B which will sound as 'ti',use the next finger (3)to press note A which will sound as 'la',use the next finger (4) to press note G which will sound as 'soh',use the next finger (5)to press note F which will sound as 'fa',use the next finger (3) to press note E which will sound as 'mi',use the next finger (4) to press note D which will sound as 're'and finally use the smallest finger (5)to press note C which sounds as 'doh'.
Thus,you have run a complete scale of key C.Other keys also have their scales which will be treated subsequently.

RIGHT HAND
You have to command your fingers to obey you .Concentration is the key here.Be calm and rest your left hand on your knee while you prepare your right hand to do your bidding.Please observe the diagrams carefully before you attempt to practice what is illustrated.

Now place your right thumb (finger 1)on C and press , place the next finger(2) on D and press,place the next finger (3) on E and press ,place the next finger (4) on F and press , place the left small finger (5) on G and press,to continue ,place the middle finger (3)on A and press,place the next finger(4) on B and press, then finally place the smallest finger (1) on C and press as shown below;
(from left to right>)
C D E F G A B C′
1 2 3 4 5 3 4 5



C D E F G A B C **Notes**
1 2 3 4 5 3 4 5 **Fingers**
do re mi fa so la ti do **Solfas**

(FIGURE 8: Piano-right hand)

When you press each note separately you will notice that the note C(1) will sound as 'doh',note D(2) will sound as 're' ,note E(3) will sound as 'mi' ,note F(4) will sound as 'fah' ,note G(5) will sound as 'soh' ,note A will sound as 'la' ,note B will sound as 'ti' and note C will sound as a higher 'doh'.When the note ends at G (left thumb)you will continue by using the left middle finger (3)to press A (la),then use the next finger (4) to press B (ti)and finally use the smallest finger (5) to press C (high doh).Having done this, you have *run* the scale of C upwards i.e. from a lower doh to a higher doh.

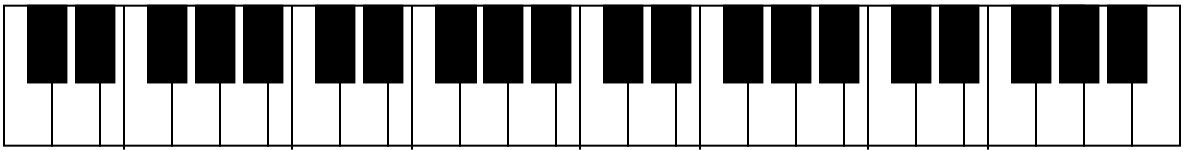
Now to run the scale of C downwards i.e. from a higher doh to a lower doh ,you will experience a slight change in the fingering pattern.
(from right to left<)
C D E F G A B C'
1 2 3 1 2 3 4 5
Begin by pressing note C the smallest finger (5) -as shown above -which will sound as 'high doh' ,then use the next finger (4)to press note B which will sound as 'ti',use the next finger (3)to press note A which will sound as 'la',use the next finger (2) to press note G which will sound as 'soh',use the next finger (1)to press note F which will sound as 'fa',use the middle finger (3) to press note E which will sound as 'mi',use the next finger (2) to press note D which will sound as 're'and finally use the thumb (1)to press note C which sounds as 'doh'.

Thus,you have run a complete scale of key C.Other keys also have their scales which will be treated subsequently.

When the notes C,D,E,F,G,A,B,C on key C are pressed they produce the sounds ; doh,re,mi,fah,soh,la,ti,doh.These notes are called ***solfa notations.***

BOTH HANDS
Practice playing the notes C,D,E,F,G,A,B,C i.e. you run the scale upwards and then downwards by strictly using the fingering pattern as shown above.Attempt this using your left hand first .When you have mastered this manovoure perfectly, you can go ahead and attempt the same manovoure using your right hand.Try both hands separately first,when this has been adequately mastered, you can then play with both hands by pressing the notes at the same time.Play slowly first ,if you make any mistake during the practice,stop and start all over again until you become perfect.Never be ashamed or afraid to try again, this is the hallmark of a potential professional.

CDEFG ABC : CDE FGABC [*MC] CDEFG ABC : CDE FGABC
>5 4 3 2 1 3 2 1 : 5 4 3 5 4 3 2 1 < [*MC] > 1 2 3 4 5 3 4 5 : 1 2 3 1 2 3 4 5 <
***[MC] means middle C**

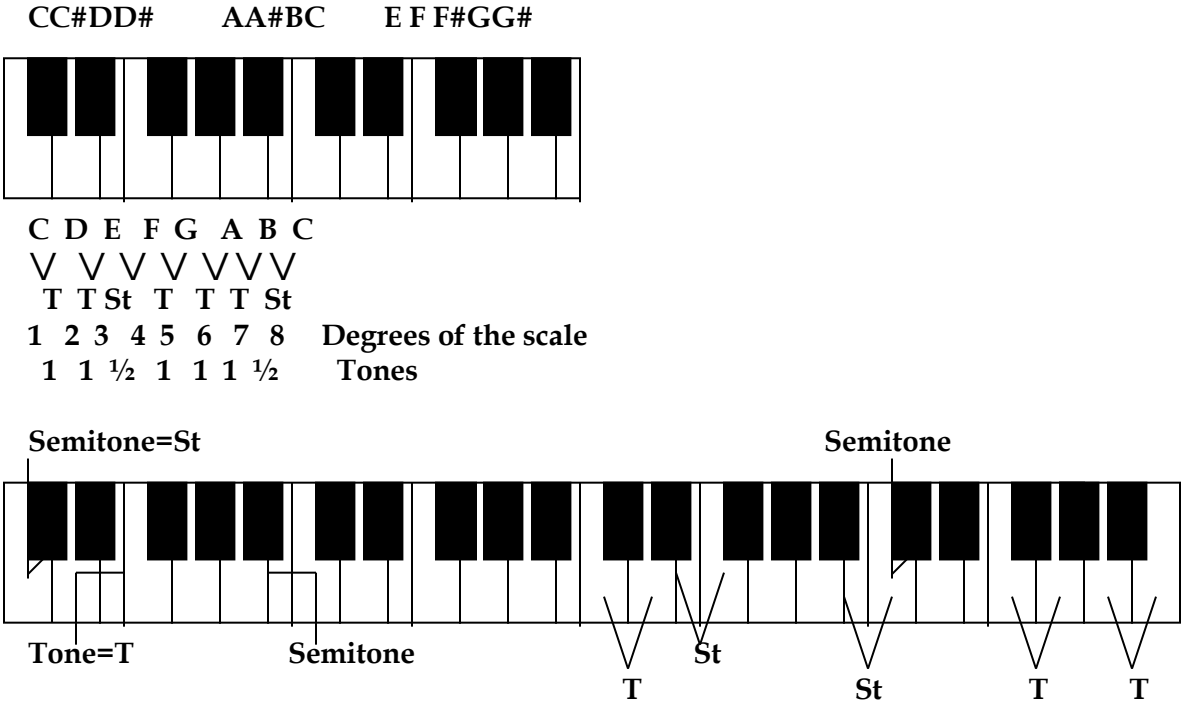


C D E F G A B C Notes C D E F G A B C
5 4 3 2 1 3 2 1 Fingers 1 2 3 4 5 3 4 5
do re mi fa so la ti do Solfas do re mi fa so la ti do
Left hand Right hand

(FIGURE 9: Piano-both hands)

Chapter Five
SEMITONES AND TONES

Semitones
A semitone is the shortest distance between two keys.It can be the shortest distance between a white key and another white key or the shortest distance between a white key and a black key or vice versa.
For instance,from the white key C to the next black key to it is key C# , is a semitone.From C# to D is a semitone,from the white key D to the nearest black key (D#)is also a semitone,from the black key (D#)to the nearest white key(E) is a semitone and so on and so forth.But note that although there are no black keys from white key E to white key F and from white key B to C they are still semitones - the shortest distance between two keys.
Tones
A tone is made up of two semitones.It usually has one key in between two keys.Therefore, we can say two semitones make one tone i.e. ***semitone*** **+** ***semitone*** **=** ***tone.*** **For instance, from key C to C# is a semitone and from key C# to D is another semitone ,this distance from key C to key D is a tone.From key D to E is a tone ,from key F to G is also a tone and so on and so forth.**



(FIGURE 10:Tones and semitones)

Exercise
1. Observe the keys on the keyboard carefully and attempt to identify the tones and semitones between all the keys.
2. Play a complete ***chromatic scale*** **i.e. start from doh and play all semitones and tones (white keys and black keys) to the next high doh' of C Major.**
3. Don't just hear the sounds you produce rather, listen and pay close attention to the sounds that are produced.

Chapter Six
CHORDS

Chords are essential in music and they form a major part of some forms of music.They can be used to accompany the melody of a song and at the same time they can be used to create harmony to a piece of music.Chords are used in different ways according to the mood of the music.In the illustrations above, we played single notes separately ,but now we will play two or more notes at the same time.When several notes are played together they lose their individual separate sounds and then tend to produce a whole new sound.Therefore, a *chord* is a combination of two or more notes being played together at the same time.

Chord Formation

Triads

A triad is a simple chord made up of only three notes.The three notes that make up the triad are ;the 'ROOT 'which is the first note ,the 'THIRD' which is the second note and the 'FIFTH'which is the last note of the triad.The three notes that make up a triad is exemplified below;

1 Play the notes as shown then,.

C	D	E	F	G
doh	re	mi	fa	soh
1st	2nd	3rd	4th	5th

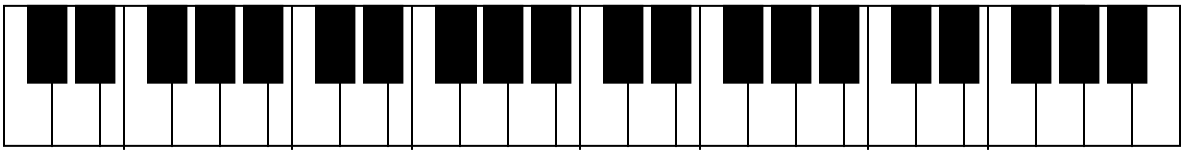
2 Then leave out the second and the fourth notes.The notes you have left is a TRIAD.You will have something like this;

C	E	G
doh	mi	soh
1st	2nd	3rd

3 Once you have mastered the three notes properly,press the keys at the same time to give you a full chord .Use your first ,third and fifth fingers. We will use C Major as usual.

C MAJOR CHORD(CHORD I -CEG)

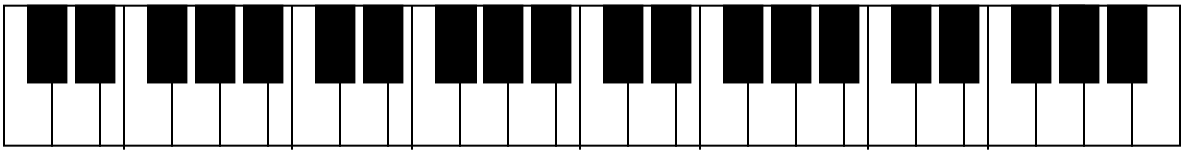
Left Hand **Right Hand**



C	D	E	F	G	A	B		C	D	E	F	G	A	B	Notes
5		3		1				1		3		5			Fingers
do		mi		so				do		mi		so			Solfas

F MAJOR CHORD(CHORD IV -FAC)

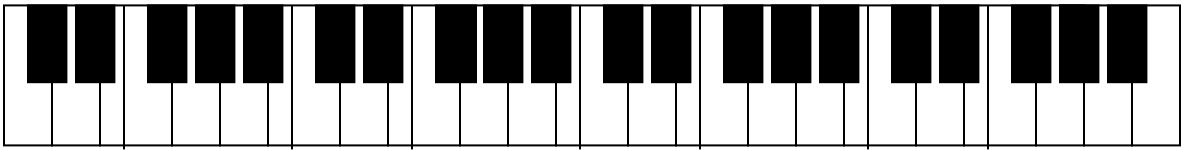
Left Hand **Right Hand**



F	**G**	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**	**D**	**E**	**F**	**Notes**
5		**3**		**1**			**1**		**3**		**5**				**Fingers**
fa		**la**		**do**			**fa**		**la**		**do**				**Solfas**

G MAJOR CHORD(CHORD V -GBD)

Left Hand **Right Hand**



G	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**G**	**A**	**B**	**C**	**D**	**E**	**F**	**G** **Notes**
5		**3**		**1**				**1**		**3**		**5**			**Fingers**
do		**ti**		**re**				**do**		**ti**		**re**			**Solfas**

(FIGURE 11: Triads)

There are four kinds of triads :
1. The Major triad which is made up of the 1st ,3rd and 5th notes(C-E-G).
2. The Minor triad which is made up of the 1st ,a flattened 3rd and 5th notes.(C-Eb-G).
3. The Augmented triad which is made up of the 1st ,3rd and a sharpened 5th .(C-E-G#).
4. The Diminished triad which is made up of the 1st ,a flattened 3rd and a flattened 5th (C-Eb-Gb).

Triads in Major keys
I(Major),II (Minor),III (Minor),IV(Major),V (Major),VI(Minor),VII(Diminished).

Triads in Minor keys
I(Minor),II(Diminished),III(Augmented),IV(Minor),V(Major),VI(Major),VII(Diminished).

Solfa notation
A *scale* can be defined as a series of musical notes moving upwards or downwards with fixed intervals between each note.It is the ascending and / or descending of keys by semitones and tones in an alphabetical order beginning from a particular note through its octave.Every note in a scale has its own characteristic name in musical terms.This is known as the solfa notation. But note that the actual notes of these solfa notations may change and vary from one key to another i.e. the 'doh' for key C (which is C) will not necessarily be the 'doh' for key F (which is F).This applies to all other keys and their respective solfa notations.For example;

Key C has the following solfa notations;

Notes	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**
Solfas	**doh**	**re**	**mi**	**fa**	**soh**	**la**	**ti**	**doh**

Key F has the following solfa notations ;

Notes	**F**	**G**	**A**	**A#**	**C**	**D**	**E**	**F**
Solfas	**doh**	**re**	**mi**	**fa**	**soh**	**la**	**ti**	**doh**

The examples above clearly shows that different keys have different solfa notations. Every key has its own musical name as shown below ;

Solfa notation		**Musical name**	
doh	**can be referred to as the**	**tonic or root -**	**the first note of a triad**
re	**can be referred to as the**	**supertonic -**	**the second note of a triad**
mi	**can be referred to as the**	**mediant -**	**the third note of a triad**
fa	**can be referred to as the**	**sub dominant -**	**the fourth note of a triad**
soh	**can be referred to as the**	**dominant -**	**the fifth note of a triad**
la	**can be referred to as the**	**submediant -**	**the sixth note of a triad**
ti	**can be referred to as the**	**leading tonic -**	**the seventh note of a triad**
doh	**can be referred to as the**	**octave tonic -**	**the eight note of a triad**

CHORDS

Formular for the formation of Major and Minor Chords in all keys

There are three major chords and four minor chords in every key formation .The major chords are called primary chords while the minor chords are called secondary chords.

<u>Primary chords</u>

1. CHORD I :This chord is built on the first note of a scale.It is the usually referred to as the ROOT chord or the TONIC chord.

2. CHORD IV : This chord is built on the fourth note of a scale.It is usually referred to as the SUB-DOMINANT chord .

3. CHORD V :This chord is built on the fifth note of a scale.It is usually referred to as the DOMINANT chord.

The primary chords I ,IV and V therefore can be found in every key you choose to play on whether it is key C ,D, E,F,G,A or B.All keys have their own primary chords and must be appropriated as is necessary.

<u>Secondary chords</u>

1. CHORD II : This chord is built on the second note of a scale .It is usually referred to as the SUPER-TONIC chord .

2. CHORD III : This chord is built on the third note of a scale.It is usually referred to as the MEDIANT chord .

3. CHORD VI : This chord is built on the sixth note of a scale .It is usually referred to as the SUB- MEDIANT chord.

4. CHORD VII : This chord is built on the seventh note of a scale.It is usually referred to as the LEADING chord.

The secondary chords II,III,VI and VII therefore can be found in every key you choose to play on whether it is key C,D,E,F,G,A or B. All keys have their own secondary chords and must be appropriated as is necessary.

With the instructions provided above on scales,triads and formation of major chords, you can now form chords for every key.This is simply done by identifying the key*,the individual notes,and their solfa notations.Promptly apply the formula.

CHORD I comprises of the 1st , 3rd and 5th notes i.e. doh,mi and soh.
CHORD II comprises of the 2nd ,4th and 6th notes i.e. re,fa and la.
CHORD III comprises of the 3rd ,5th and 7th notes i.e. mi,soh and ti.
CHORD IV comprises of the 4th ,6th and 1st notes i.e. fa,la and doh.
CHORD V comprises of the 5th ,7th and 2nd notes i.e. soh,ti and re.
CHORD VI comprises of the 6th ,1st and 3rd notes i.e. la,doh and mi.
CHORD VII comprises of the 7th ,2nd and 4th notes i.e. ti,re and fa.

***Some musicians refer to the chords by their solfa names such as doh chord (I),re chord (II), mi chord (III), fa chord (IV), soh chord (V), la chord (VI) and ti chord (VII).**

Note that all the chords stated above can be inverted or have their notes rearranged.Chord inversion will be treated in detail under the topic 'chord inversion' so read on , attentively.

Exercises

Chords of Major Keys

Use the formula provided to locate the chords of other keys such as listed below.

1 Chords of C.D.E.F.G.A and B Major

Chords of Minor Keys

2 Chords of C,D,E,F,G,A and B Minor

Chapter Seven
CHORD PROGRESSION

Chord progression is simply the systematic movement from one chord to another chord in a piece of music.It is basically the harmonic movement from one chord to another.For instance, from the TONIC chord to the SUBDOMINANT, then to the DOMINANT chord and finally back to the TONIC chord i.e. CHORDS I to IV to V to finally to I. Chord progression creates a pleasant sound when it is played.It is the fundamental melody / harmony of any form of music.Any piece of music you hear is actually a series of chords that progress in a musical sequence.When playing the chords,ensure that you do not press any other key apart from the one shown otherwise you would produce a wrong tone.

4 I IV V I
4 / / / / / / / / / / / / / / / /

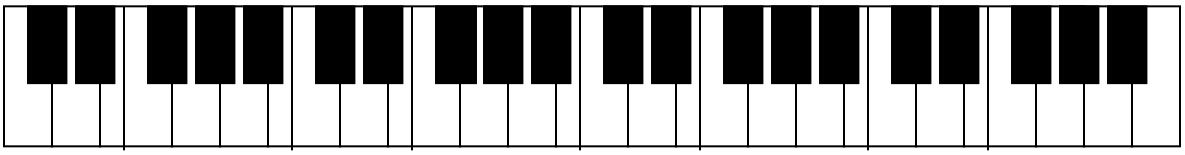
Attempt to play each chord shown above for 4 beats before progressing to another chord.The 4 4 written by the left hand side of the chord progression above indicates the *Time Signature*.The lower figure indicates the *value* of the beat, while the upper figure indicates the *number* of beats in each bar. Begin with your left hand, then proceed to use your right hand.When you are sure you have mastered both hands separately, go on to use both hands simultaneously.Practice this exercise diligently until you can move your fingers very smoothly from one key to another and from one chord to another with great ease.

CHORD INVERSION
Chord inversion simply means the rearrangement of the notes of a chord.It involves playing a chord in a manner that is different from the already known pattern.When a chord is played in the already known pattern this means playing a chord in the Root Position. In this case, the chord with the root note(1st note) has the lowest note and other notes have higher notes at higher pitch levels.However, it is also possible to play a chord (root chord or otherwise) with the 3rd or 5th note as the lowest note.In this case ,the notes may be rearranged to produce the desirable tones.Any other pattern of arrangement in the sequence of notes is known as *chord inversion.*

Inversion of several chords
We will use CHORD I of C Major to illustrate chord inversion.
The Root note is C ,while E and G are the other notes.If C-E-G i.e. doh-mi-soh is the Root position then there are two other ways of playing the same CHORD I .
The Root note can be in the last position (E-G-C) or in the middle position (G-C-E).
C D E F G A B C′
d r m f s l t d′

C MAJOR CHORD

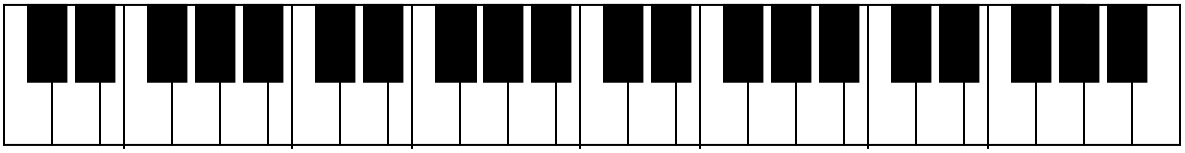
Root position **1st inversion** **2nd inversion**



C	**E**	**G**		**E**	**G**	**C**		**G**	**C**	**E**
do	**mi**	**so**		**mi**	**so**	**do**		**so**	**do**	**mi**

F MAJOR CHORD

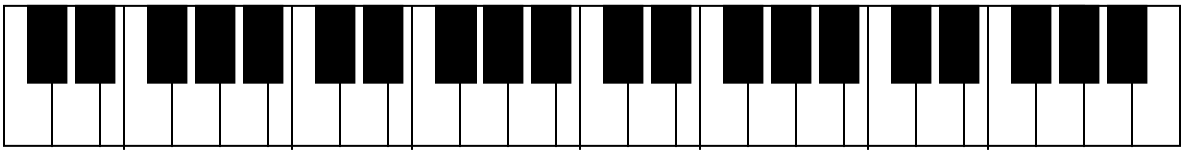
Root position **1st inversion** **2nd inversion**



F	**A**	**C**		**A**	**C**	**F**		**C**	**F**	**A**
fa	**la**	**do**		**la**	**do**	**fa**		**do**	**fa**	**la**

G MAJOR CHORD

Root position **1st inversion** **2nd inversion**



G	**B**	**D**		**B**	**D**	**G**		**D**	**G**	**B**
so	**ti**	**re**		**ti**	**re**	**so**		**re**	**so**	**ti**

(FIGURE 12: Chord inversions)

Chord Position I	*Root Position*	*1st Inversion*	*2nd Inversion*
1 C Major chord	**C E G**	**E G C**	**G C E**
2 F Major Chord	**F A C**	**A C F**	**C F A**
3 G Major Chord	**G B D**	**B D G**	**D G B**

Solfa	*Root*	*1st Inversion*	*2nd Inversion*
d	**d m s**	**m s d**	**s d m**
r	**r f l**	**f l r**	**l r f**
m	**m s t**	**s t m**	**t m s**
f	**d f l**	**f l d**	**l f d**
s	**r s t**	**s t r**	**t r s**
l	**l d m**	**d m l**	**m l d**
t	**t r f**	**r f t**	**f t r**

Now try these exercises

d	**m s d**	**s d m**	
f	**f l d**	**l d f**	
s	**s t r**	**s t r**	
m	**s t m**	**s t m**	
l	**l d m**	**l d m**	
r	**l r f**	**l r f**	
s	**s t r**	**s t r**	
d	**m s d**	**s d m**	
m - l	**mst - ldm**	**stm - dml**	**tms - mld**
r – s	**rfl - rst**	**flr - str**	**lrf - trs**
l – t	**ldm - trf**	**dml - rft**	**mld - ftr**

It is important to remember that this system of inversion can be applied to all other chords such as chords I ,II ,III ,IV ,V ,VI and VII

CHORD CONNECTION
Chord connection simply means the factors that come into play when one moves from one chord to another.It exemplifies the relationship between chords.In virtually all chords, there is always a linking note or a note that is very close to the chord you are playing on .This underscores the importance of chord inversion.The ability to understand this and 'invert' chords is essential if one is to play the piano smoothly and with dexterity.First, we must identify the notes that several chords have in common.
For the sake of simplicity and continuity we will use C Major.

CHORD I has the notes doh, mi ,soh ,while
CHORD III has the notes mi ,soh,ti and
CHORD V has the notes soh, ti ,re.

This shows that soh is common to the three chords above.Place your fingers on CHORD I.Therefore to move easily from CHORD I to III,move your fingers slowly and accurately and locate notes mi and ti in the Root position or in the inverted form as will be most convenient for you..This also goes for movement from CHORD III to V .

Some other chords that exhibit chord connection are;
CHORDS I ,IV and VI have *doh* in common.
CHORDS II,V and VII have *re* in common.
CHORDS III,VI and I have *mi* in common.
CHORDS IV,VII and II have *fa* in common.
CHORDS V,I and III have *soh* in common.
CHORDS VI,II and IV have *la* in common.
CHORDS VII,IIIand V have *ti* common.

Now that you have the chord connection formula at your fingertips, identify the chords above and start practicing them religiously.

With all the illustrations above, I guess you can now appreciate the fact that all chords are linked in one way or the other.

ACCOMPANIMENT EXERCISES

These exercises will involve the use of chords and chord progression to back up songs i.e. accompany some common songs.You will create your own chord progression and practice using timed beats.You can also use a *metronome* – a timing device found in some keyboards - to time your beats.Once you have mastered chord progression and connection you should have no problem accompanying any song.The 3 T's you must master are Tone,Time and Technique.Tone refers to the quality of tones,notes and sound you can produce.Time refers to when and how accurately the notes are played.Technique refers to the skill with which the tone and time are applied.

Timing

This is very important because you ought to have a pre-set timing in your mind for you to know which chord comes next and which note should be played.You must not rush the timing during chord progression so that the song and harmony can flow smoothly.To enable you do this, simply tap your foot according to the beat of the song or the number of beats provided for that song.This also helps you to determine how fast or slow a song will be played.
2,3,4,5.6,etc. means you tap your foot according to the numbers(beats) before pressing a chord then tap your foot again before pressing the next chord and so on.

Example : (2) I - IV - V - I
Tap your foot twice, press chord I then twice again, press IV and tap your foot twice again before pressing V and finally I.Now, do the same for the following using different time signatures such as 2,3,4,6,8….

1 I- IV– I – V - I
2 I -V - IV- I –V -I
3 I -III -IV–IV-V-I
4 I -II – V –IV –V –III- VI-II-V-I
5 I- VII-VI–V – IV –V-VI- II- IV -I
6 I – V-I-IV – V-II –IV-VI-III-VI-II-V-I
7 I-I - IV-IV – V-V - I
8 I-I – V-V- IV-IV – V-V - I

Chapter eight
SHARP AND FLAT KEYS

We have mentioned in previous chapters that a standard keyboard is composed of white keys and black keys.Although, the standard solfa notation of C Major does not essentially include the black keys,the black keys are very important .The black keys are in sets of twos and threes and they play a vital role in some forms of music and in composition.However,We can say that the black keys are just as important as the white keys for they are used in flattening and sharpening various notes.The sharp keys are designated with the symbol (#),while the flat keys have the symbol (*b*)

We will use C Major as usual.The two sets of black keys (to the left) are C# and D# respectively,while the three sets of black keys (to the right) are F# , G# and A# .
C# is between C and D ,D# is between D and E,while F# is between F and G,G# is between G and A ,and A# is between A and B.But at the same time, C# is also D*b* ,D# is also E*b*, F# is also G*b* ,G# is also A*b* and A# is also B*b.*
This is so because, when you move forward from C to C# ,(which is, one semitone) you have sharpened that note because you have raised the pitch of that note by one semitone.But, when you move backwards from C# to C ,(which is also one semitone),you have lowered the pitch of that note by one semitone.Two semitones make one tone.Hence ,C# is also D*b*.This rule also applies to all other notes, because they too can also be sharpened or flattened.Remember that a half-step is one semitone, while a whole step is a tone.

Enharmonic equivalents
An enharmonic equivalent is a note that has more than one name but has the same sound.In this case, a single note may have more than one name.For instance ,the next black key directly right in front of of C Major is C# .Conversely ,the same black key is the one to left of D ,hence C# is also called D*b*. Therefore ,C# and D*b* are enharmonically equivalent to each other.

Double sharp (x)
This raises a note by two semitones.Thus, this indicates that the double sharp sign sharpens a note two times.

Double flat (bb)
This flattens a note by two semitones.Thus,this indicates that the double flat flattens a note two times.

Natural sign (b/)
This restores a note that has been sharpened or flattened back to its original note.

A simple illustration of enharmonic equivalents is shown below ,study it carefully and you will observe that all the twelve keys except one within the octave may be given three different names i.e. enharmonic equivalents.

(FIGURE 13: Enharmonic equivalents)

C#	**D#**	**F#**	**G#**	**A# (*Enharmonic equivalents)***
D*b*	**F*b***	**G*b***	**G#**	**B*b***
Bx	**F*bb***	**Ex**	**A*b***	**C*bb***

C	**D**	**E**	**F**	**G**	**A**	**B (Notes)**
B#	**Cx**	**Dx**	**E#**	**Fx**	**Gx**	**Ax**
D*bb*	**E*bb***	**F*b***	**G*bb***	**A*bb***	**B*bb***	**C*b***

We can deduce from the diagram that ;
C Sharp is the same as D*b* (C#)
C Double sharp(Cx) is the same as D
C Flat(C*b*) is the same note as B
C Double flat(C*bb*) is the same as B*b*/A#.

DOMINANT SEVENTH CHORDS

This chord is referred to as 'seventh' simply because when played in the root position, a flattened seventh note is added and there are seven keys that are consecutively in between the 1st ,3rd ,5th and the 7th notes (three apart ,two apart, and two apart respectively).A seventh chord is made up of four notes only.This chord produces a dominant 'blues' tone which can be applied in some musical compositions.Any triad can be turned into a seventh simply by adding another interval notes above the fifth of the triad.

We have stated before now that there are three primary chords ;the Tonic chord (I),Subdominant chord(IV) and the Dominant chord (V).Seventh chords are usually formed by adding a 'lowered' or 'flattened' seventh note to any of these chords.Therefore ,a Dominant seventh chord is made up of four notes viz; the Root note,the 3rd note,the 5th note and the lowered or flattened 7th note in the scale of that key e.g.the Root position of C Major .To identify a seventh chord, the figure 7 is usually added to a dominant chord to make it a Dominant seventh chord for example C7,D7,E7,F7,G7,A7,B7 and so on.

To play the seventh for other keys such as C,D,E,F,G,A,B,etc.,simply press the primary chords ,then identify the lowered or flattened 7th note ,add it to the primary chord and play on.The unmistakable tone the seventh produces tells you it is a seventh chord.The seventh chord can also be applied to minor keys by simply addig a flattened seventh note to the primary chord of a minor key. But, this can only be done through intensive study of the keyboard.However ,it will be treated under the topic 'Minor keys'.

As usual,we will use C Major to illustrate the seventh chord

Root position			**C Major seventh (C7)**			
C	**E**	**G**	**C**	**E**	**G**	**Bb**
1st	**3rd**	**5th**	**1st**	**3rd**	**5th**	**b7th**

Inversion of Dominant Seventh Chords

Because Dominant seventh chords are made up of four notes,there are three different inversion positions /patterns that can be gotten .Below are examples of some Dominant seventh chords and their inversions.

Root position

C	**E**	**G**	**B*b***
1st	**3rd**	**5th**	***b*7th**

First Inversion

E	**G**	**B*b***	**C**
3rd	**5th**	***b*7th**	**1st**

Second Inversion

G	**B*b***	**C**	**E**
5th	***b*7th**	**1st**	**3rd**

Third Inversion

B*b*	**C**	**E**	**G**
***b*7th**	**1st**	**3rd**	**5th**

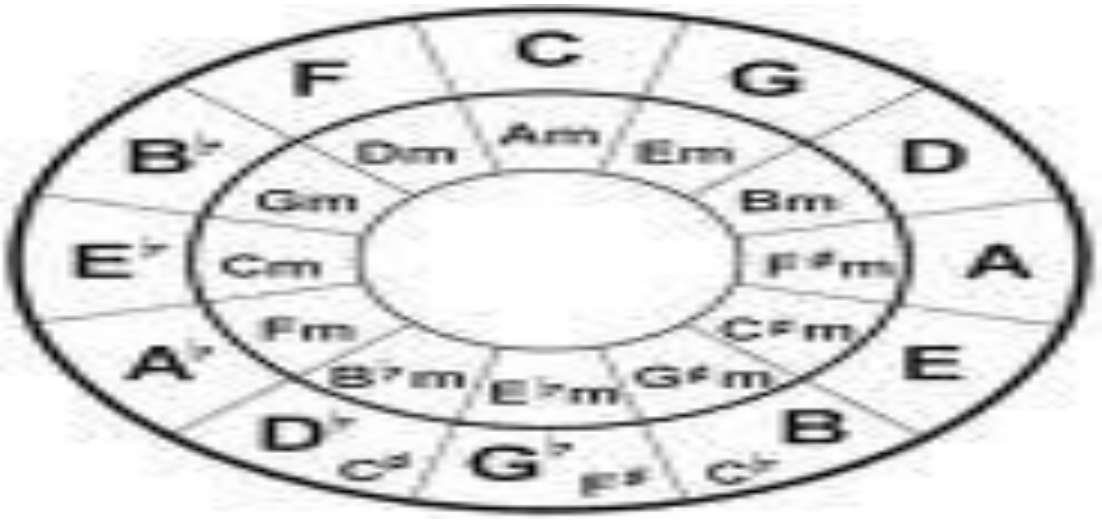
Chapter nine
MORE ABOUT SCALES

A scale can be defined as the orderly arrangement of keys that produce a desired tone from one note to another within the octave of a given key.Simply put, it is the gradual or stepwise ascending or descending of keys in an alphabetical order within an octave i.e.from one 'doh' to another 'doh'.Piano scales are the building blocks ,so to speak, on which piano chords are formed.A chromatic scale comprises all the notes that make up an octave.A *Diatonic scale* is composed of a series of five whole steps and two half-steps.
There are two types of Diatonic scales;
1 The Major scale such as C Major ,C# Major,D Major,D# Major,E Major etc.
2 The Minor scale such as C Minor,C# Minor,D Minor,D# Minor,E Minor etc.

A Diatonic scale has several notes between it e.g, C to D has C# between it and so on and is played thus; C-D-E-F-G-A-B-C.
A chromatic scale does not have any note in between it for it consists of all the notes in one octave.e.g,C-C#-D-D#-E-F-F#-G-G#-A-A#-B-C.

As a matter of fact,every major scale is related to a minor scale .They share the same key signature.Thus,C Major is related to A Minor and D# Major is related to C Minor.These relationships will be explained subsequently.Note that,apart from major and minor scales ,there are other scales such as the Dorian,Phrygian,Lydian etc.

MAJOR SCALES
Keys using Sharps
To determine the keys that use sharps in an orderly manner ,we begin with Key C Major because it has no sharp (accidental) in it .The next scale that has one sharp is a perfect fifth above C.That scale is G Major .The next key that has two sharps is a perfect fifth above G.That scale is D Major .The next scale that has three sharps is a perfect fifth above D.That scale is A Major .This is followed by E Major which has four sharps and B Major which has five sharps.Therefore,major scales that use sharps operate in a system called the *Cycle of Fifths* .



(FIGURE 14: Cycle of fifths)

Keys	**No- of Sharps (#)**	**Keys**
C Major	**-**	**-**
G Major	**1**	**F#**
D Major	**2**	**F#C#**
A Major	**3**	**F#C#G#**
E Major	**4**	**F#C#G#D#**
B Major	**5**	**F#C#G#D#A#**

An acronymn for the *Cycle of Fifths* would be : GDAEB = 12345#

Keys using Flats

To determine the keys that use flats and the manner with which they operate, we will begin with C Major for the sake of simplicity and continuity.Remember also that C Major has no flat (accidental) .The next scale that has one flat is found to be a perfect fourth above C Major.That scale is F Major .The next scale which is a perfect fourth above F is B flat (not B natural),because the fourth note or fah is always a flattened note.B flat has two flats .The next scale with three flats is E flat .This is followed by A flat with four flats and then by D flat which has five flats .Therefore,major scales that use flats operate in a system called the *Cycle of Fourths*.

(FIGURE 15: Cycle of fourths)

Keys	**No- of Flats (*b*)**	**Keys**
C Major	**-**	**-**
F Major	**1**	**B*b***
B Major	**2**	**B*b* E*b***
E Major	**3**	**B*b* E*b* A*b***
A Major	**4**	**B*b* E*b* A*b* D*b***
D Major	**5**	**B*b* E*b* A*b* D*b* G*b***

An acronymn for the *Cycle of Fourths* would be : FBEAD = 12345*b*

MODAL SCALES

Apart from major and minor scales,there are five other "Greek modal scales".*Modes* are a displaced scale played from root to root of a chord.This means that if you take the scale tone 7th chords of say, G Major and play the G Major scale with each scale tone chord beginning with the root note of each scale tone chord you will be playing the various modes of the scale of G Major.The modes which exist in the various keys are shown below;

Chord	**Scale**	**Displacement**	**Mode**
I C Major 7th	**C Major**	**1-1 or C-C**	**Iodian**
II D Minor 7th	**C Major**	**2-2 or D-D**	**Dorian**
III E Minor 7th	**C Major**	**3-3 or E-E**	**Phrygian**
IV F Major 7th	**C Major**	**4-4 or F-F**	**Lydian**
V G Dominant 7th	**C Major**	**5-5 or G-G**	**Mixolydian**
VI A Minor 7th	**C Major**	**6-6 or A-A**	**Aeolian**
VII B Half Diminished 7th	**C Major**	**7-7 or B-B**	**Locrian**

With the information provided above ,we can construct the various modes in the scale of C Major .It is also necessary to translate into all twelve major scales and the scale tone chords which go with these scales .Learning these modes with the major scales and Arpeggios are very important to improving your playing skills.

The Greek Modal Scales

The modal scales will be illustrated in the key of C Major for easy identification.

1 Dorian scale	**C**	**D**	**E*b***	**F**	**G**	**A**	**B*b***	**C**
2 Phrygian scale	**C**	**D*b***	**E*b***	**F**	**G**	**A*b***	**B*b***	**C**
3 Lydian scale	**C**	**D**	**E**	**G*b***	**G**	**A**	**B**	**C**
4 Mixolydian scale	**C**	**D**	**E**	**F**	**G**	**A**	**B*b***	**C**
5 Aeolian scale	**C**	**D**	**E*b***	**F**	**G**	**A*b***	**B*b***	**C**

Other Scales

1 Pentatonic scale	**C**	**D**	**E**	**G**	**A**	**C**	
2 Whole–tone scale	**C**	**D**	**E**	**F#**	**G#**	**A#**	**C**

Artificial Scales

Any number of new artificial scales may be constructed by changing any of the eight steps in the scale.It is possible therefore ,to create between hundred and two hundred such artificial scales.The use of such modern scales in place of the major and minor scales provides an unending and unique source of inspiration to the modern –day composer,arranger and musician.All you need do is to construct your own scale by changing any of the eight steps in any scale ,then translate any given melody or song into your own scale.

1 Scale of C Major	**C**	**D**	**E**	**F**	**G**	**A**	**B**	**C**
2 My own scale	**C**	**C#**	**D#**	**F**	**G**	**A**	**B**	**C**

This means that whenever I want to play D (re) and E (mi) on My own scale, I must only use C# (as my re) and D# (as my mi) respectively.This rule goes for all other artificial major and minor scales. So what are you waiting for ?Go ahead and construct your own scale.

Some Artificial Scales

1 Artificial scales	**C**	**Db**	**E**	**F#**	**G**	**Ab**	**B**	**C**
2 Artificial scales	**C**	**D#**	**E**	**F#**	**G#**	**A**	**B**	**C**
3 Artificial scales	**C**	**Db**	**Eb**	**F#**	**G**	**A**	**Bb**	**C**

4 Your own scale……

INTERVALS

An *interval* is the distance between two notes.It is formed once there is a semitone or tone between two notes.The lower note is usually regarded to as the Tonic.There are several types of intervals.

***Perfect Interval* – This is an interval that occurs only from the tonic to another note that is consistent in the major or minor scale.For instance ,a perfect fourth from C Major is with C as the tonic F (i.e.C-F),while a perfect fifth is G(i.e.C-G).**

***Major and Minor Intervals* -The interval from C –E is a major third while from C-E flat is a minor third.Thus,a minor interval is always one semitone smaller than a major interval.C-D is a major second,C-D flat is a minor second, C-F is a major fourth, C-F flat is a minor fourth,C-G is a major fifth, C-G flat is a minor fifth and so on.**

***Sixth and Seventh Intervals* – A major sixth interval is the sixth note from the tonic in a major scale,e.g. C-A.The minor sixth would be a semitone smaller that is C-A flat.A major sevemth is the seventh note from the tonic in a major scale e.g. C-B.The**
Minor seventh would be a semitone smaller that is C-B flat.

***Diminished Interval* – A diminished interval is one that is smaller than a major or perfect interval by one half step or a semitone.A diminished fourth in C Major would be a semitone below F i.e. C-F flat.**

***Augmented Interval* – This interval is greater than a major or perfect interval by one semitone,e.g.C-F is a perfect fourth.Therefore,C-F# Sharp is an augmented fourth.An augmented fifth means you must raise G one half step or semitone(i.e. C-G#).An augmented second would be C-D#.**

***Consonant and Dissonant Intervals* – Consonant intervals are more pleasing to hearing than dissonant intervals and they include all perfect intervals,major and minor sixths and third intervals.Dissonant intervals are not so pleasing to the ear and they include all seconds,sevenths,augmented and diminished intervals.**

***Harmonic and Melodic Intervals* – A harmonic interval is one wherein both notes are sounded together(solid), while in melodic intervals the notes are sounded one after the other(broken).**

Note that intervals can also be inverted just like other chords inversions we have treated.

Scales and Intervals

Practice the interval passages-one step,two step,three step intervals etc. as shown below, they are very useful in basic playing and in improvisation.

Interval	d	r	m	f	s	l	t	d′
1st interval	d-r	r-m	m-f	f-s	s-l	l-t	t-d	d-r
2nd interval	d-m	r-f	m-s	f-l	s-t	l-d	t-r	d-m
3rd interval	d-f	r-s	m-l	f-t	s-d	l-r	t-m	d-f
4th interval	d-s	r-l	m-t	f-d	s-r	l-m	t-f	d-s
5th interval	d-l	r-t	m-d	f-r	s-m	l-f	t-s	d-l
6th interval	d-t	r-d	m-r	f-m	s-f	l-s	t-l	d-t
7th interval	d-d′	r-r′	m-m′	f-f′	s-s′	l-l′	t-t′	d-d′

CADENCES

A ***cadence*** **is a resting point which usually comes at the end of a phrase or when a song is coming to an end.It usually comprises two or more chords and it separates ideas in music just the way commas and full-stops do in grammar.There are four types of cadences;**

1. ***The Perfect (authentic or full close)*****cadence is formed with the chords of the dominant and tonic (i.e.V-I)respectively.This cadence is used as a full stop or ending ,because when used in the V-I progression it makes that musical phrase sound complete.**

2. ***The Imperfect (semi-authentic or half close)*****cadence is formed with the tonic chord first followed by the dominant(I-V).It can be formed with any chord that comes before V such as ;II-V,III-V,IV-V,orVI-V.It used as a comma because it lends an unfinished feeling to music.**

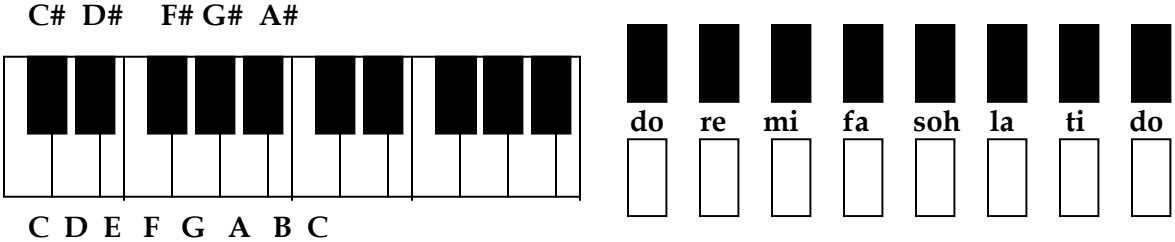
3. ***The Interrupted (surprise or false close)*****cadence is formed by chords V-VI.It is often used as an exclamation mark because it gives a feeling of surprise and usually ends suddenly in music.**

4. ***The Plagal (amen)*****cadence is formed by the chords IV-I and is usually used a semi-colon because it is used to explain a musical phrase be tter.**

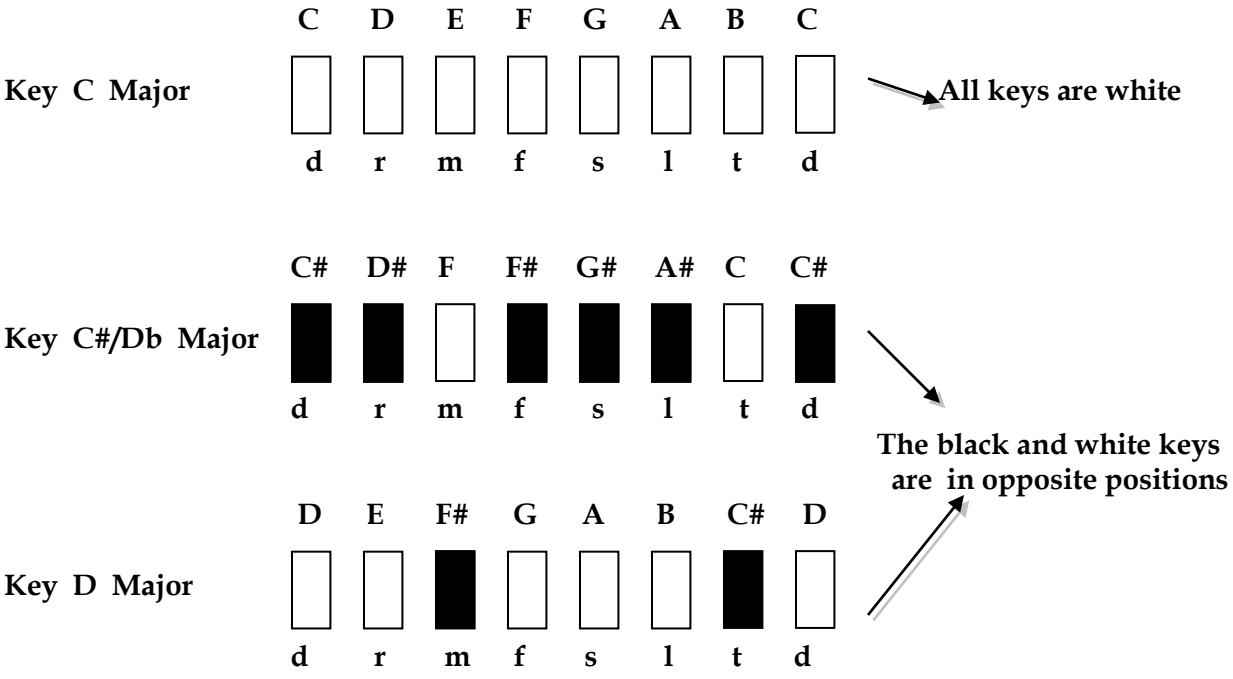
Chapter Ten
THE KEY FINDER

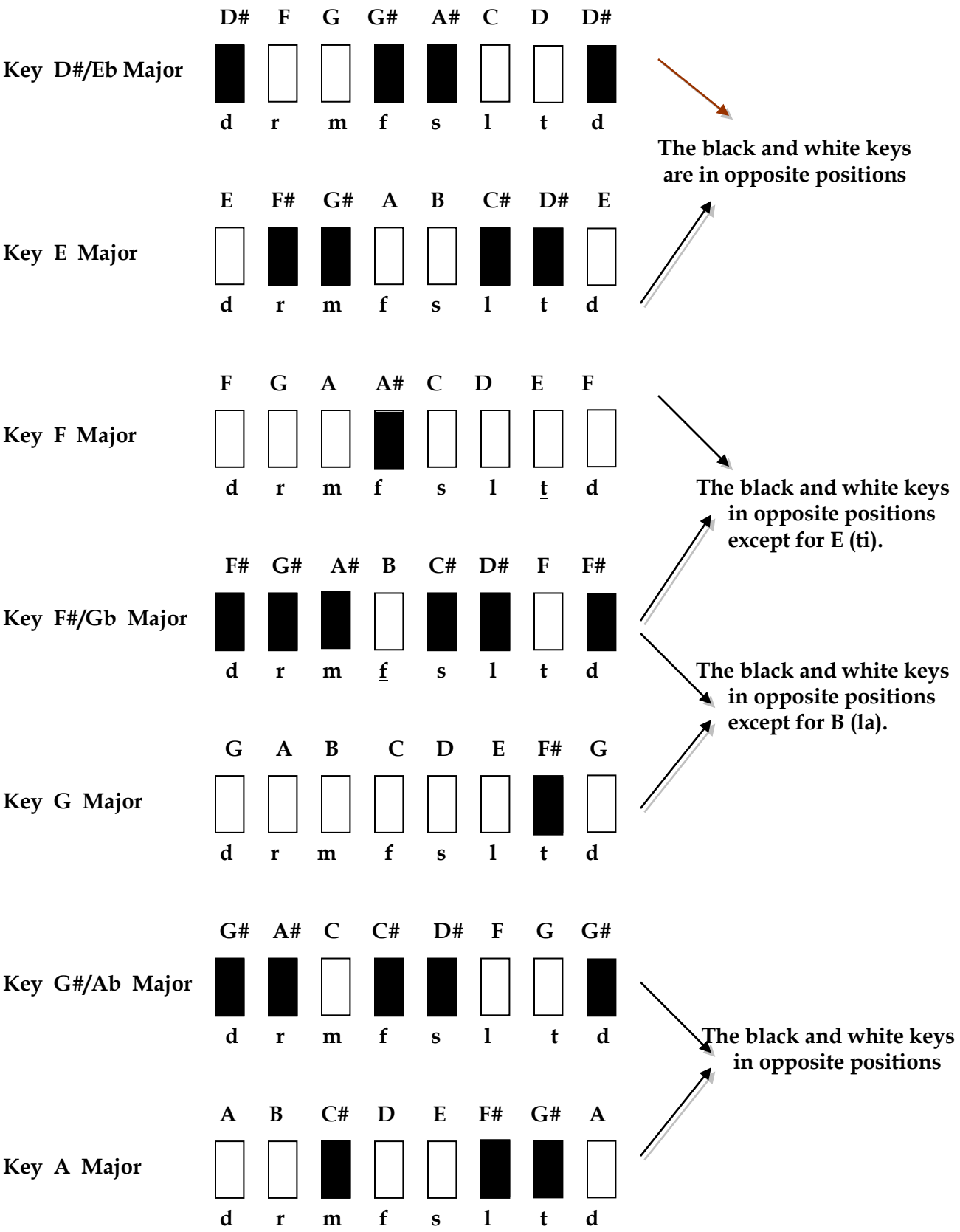
This is a system I developed to enable you locate any key you choose to play on the piano.It also helps you find the scales, the chords and the notes you require for each or any key.Many a pianist find it difficult to play on all keys ,not because they lack the basic skill ,but because they cannot locate the key and the scale they want to play on,so they simply take the easy way out by hitting the transpose button (if it is an electronic keyboard).The key finder is designed to help you locate all keys ,notes and chords and enable you play easily on all keys .The scales and notes will also be provided for both major and minor scales.All you have to do now is to observe closely the keys ,the positions and juxtapositions of the black and white keys,similarities,differences,the intricate relationships and changes in the tones and pitch of every key.

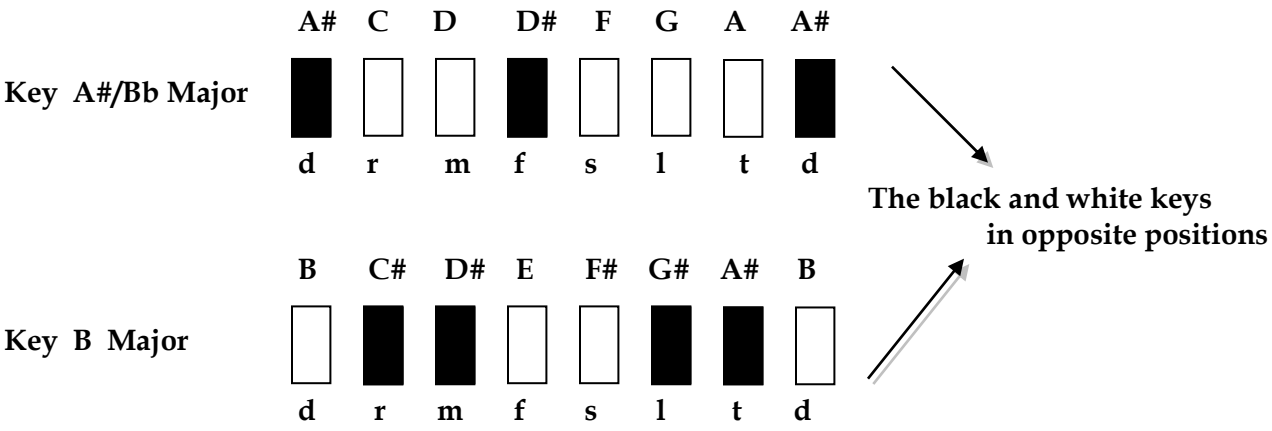
THE KEY FINDER



Major Keys of the key finder

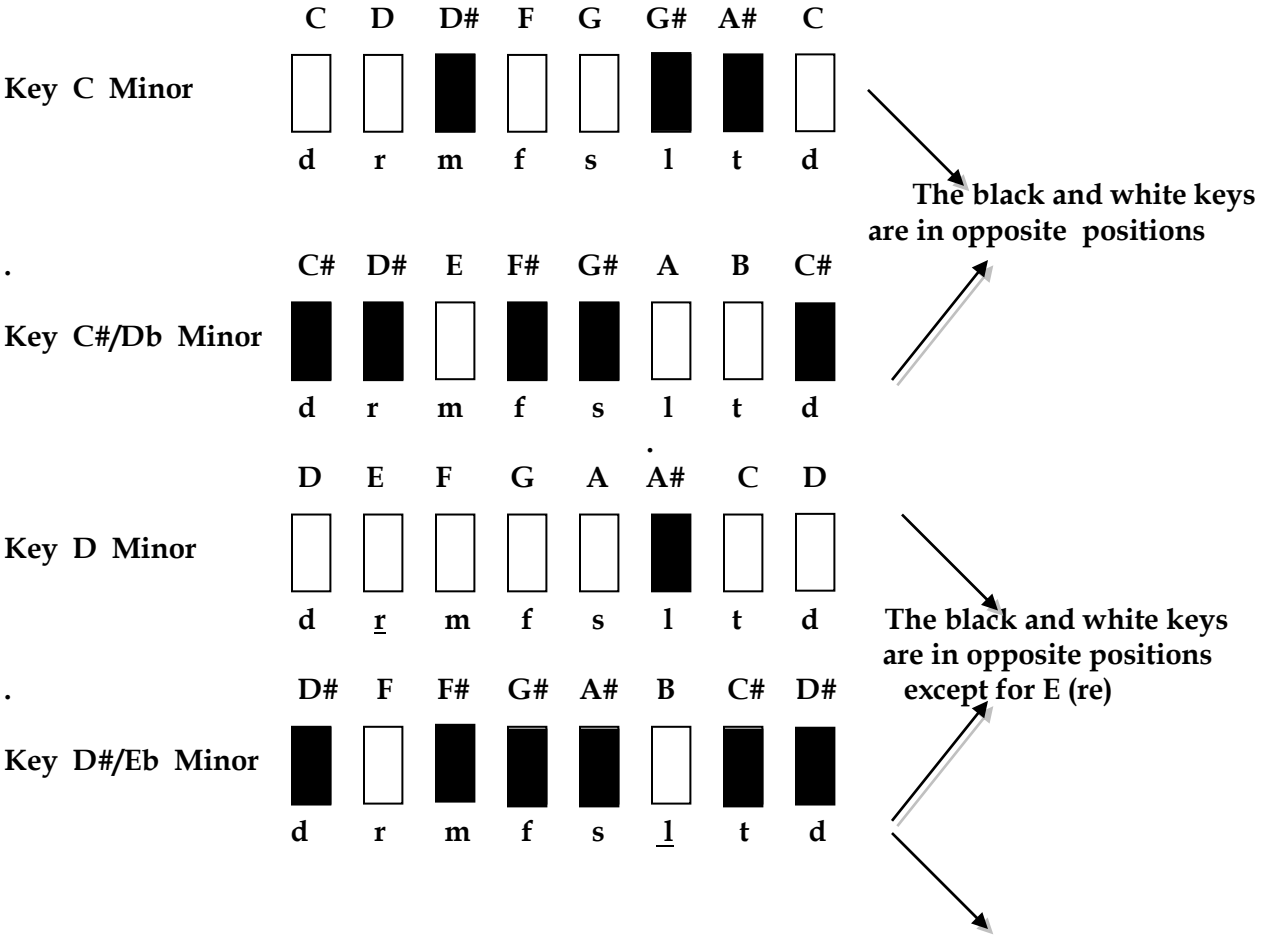



Key D#/Eb Major
D# F G G# A# C D D#
d r m f s l t d
The black and white keys are in opposite positions
Key E Major
E F# G# A B C# D# E
d r m f s l t d
Key F Major
F G A A# C D E F
d r m f s l t d
The black and white keys in opposite positions except for E (ti).
Key F#/Gb Major
F# G# A# B C# D# F F#
d r m f s l t d
The black and white keys in opposite positions except for B (la).
Key G Major
G A B C D E F# G
d r m f s l t d
Key G#/Ab Major
G# A# C C# D# F G G#
d r m f s l t d
The black and white keys in opposite positions
Key A Major
A B C# D E F# G# A
d r m f s l t d

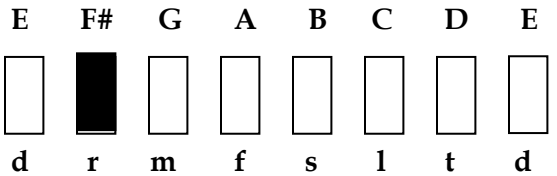


(FIGURE 16: Major keys of the key finder)

Minor Keys of the key finder(Harmonic Minor)

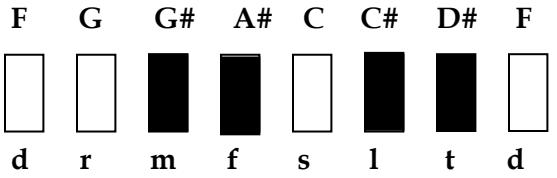


Key E Minor



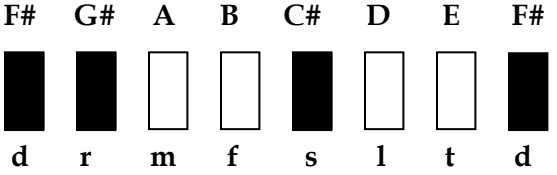
The black and white keys positions are in opposite except for B (la)

Key F Minor

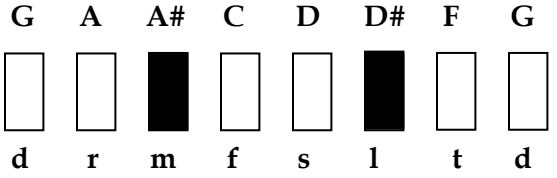


The black and white keys are in opposite positions

Key F#/Gb Minor

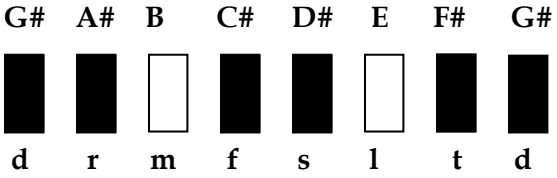


Key G Minor

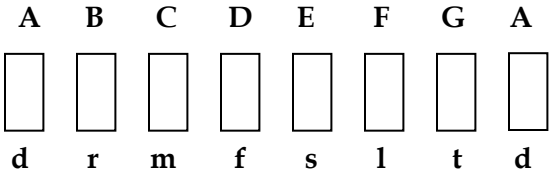


The black and white keys are in opposite positions

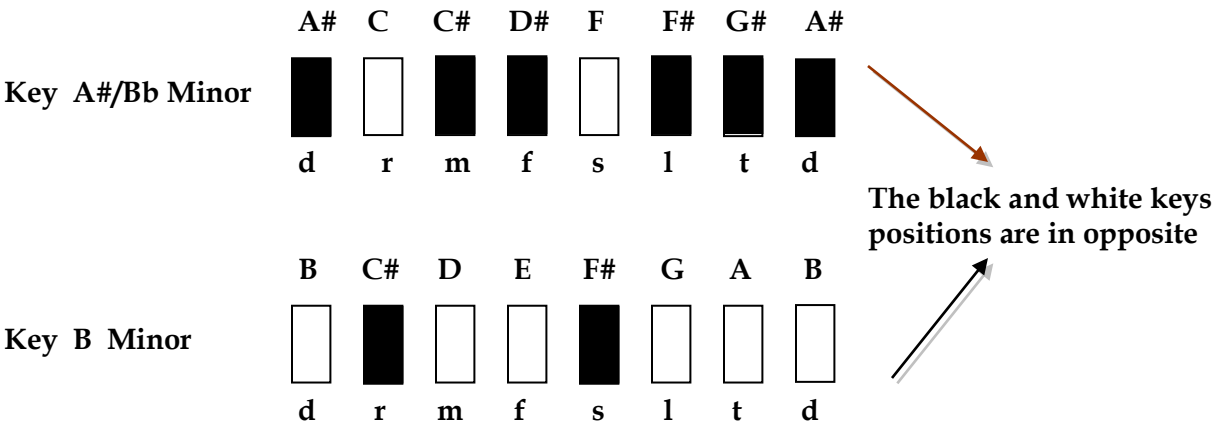
Key G#/Ab Minor



Key A Minor



All keys are white



(FIGURE 17: Minor keys of the keyfinder)

The key Finder also helps you understand the dynamics of the relationship between the major and the minor keys.Study it carefully.By now I guess you can understand why it is also a note finder because it shows you the solfa notation of every key.It is also a scale finder because it provides the major and minor scales of all keys.Finally ,it is also a chord finder for it helps you locate any chord you want based on your knowledge of chords and chord formulations.Note that the rules that govern the position of chords also apply to all major and minor keys.So go ahead and practice all the keys.

Major Chords

For :

d-m-s there are 3 keys between d and m and 2 keys between m and s
r-f-l there are 2 keys between r and f and 3 keys between f and l
m-s-t there are 2 keys between m and s and 3 keys between s and t
f-l-d there are 3 keys between f and l and 2 keys between l and d
s-t-r there are 3 keys between s and t and 2 keys between t and r
l-d-m there are 2 keys between l and d and 3 keys between d and m
t-r-f there are 2 keys between t and r and 2 keys between r and f

By studying the various chords you will understand the differences in the spacing of keys and the tones they produce.Also note that all the chords above can and may be inverted.

**Minor Chords*

d-m-s there are 2 keys between d and m and 3 keys between m and s
r-f-l there are 2 keys between r and f and 2 keys between f and l
m- s-t there are 3 keys between m and s and 2 keys between s and t
f-l-d there are 2 keys between f and l and 3 keys between l and d
s-t-r there are 2 keys between s and t and 3 keys between t and r
l-d-m there are 3 keys between l and d and 2 keys between d and m
t-r-f there are 3 keys between t and r and 2 keys between r and f

The chords shown above may also be inverted .Note that inversion will alter the spacing /number of keys between each note.

Melodic Minor

We have treated harmonic minor as shown above.The difference between harmonic and melodic minor is simple.*Harmonic minor scales* have semitones between the second and third,fifth and sixth and the seventh and eighth degrees.*Melodic minor scales* have semitones between the second and third and the seventh and eighth degrees.

Harmonic minor scale

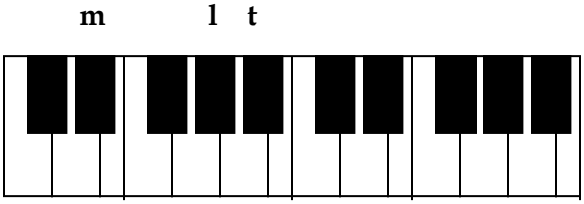
```
          m       l    t
d  r  ^  f  s  ^    ^  d
```

Melodic minor scale

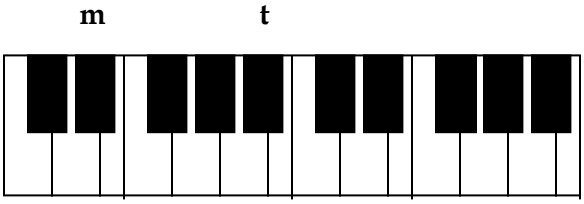
```
          m          t
d  r  ^  f  s  l  ^  d
```

The Relationship Between Major and Minor Keys

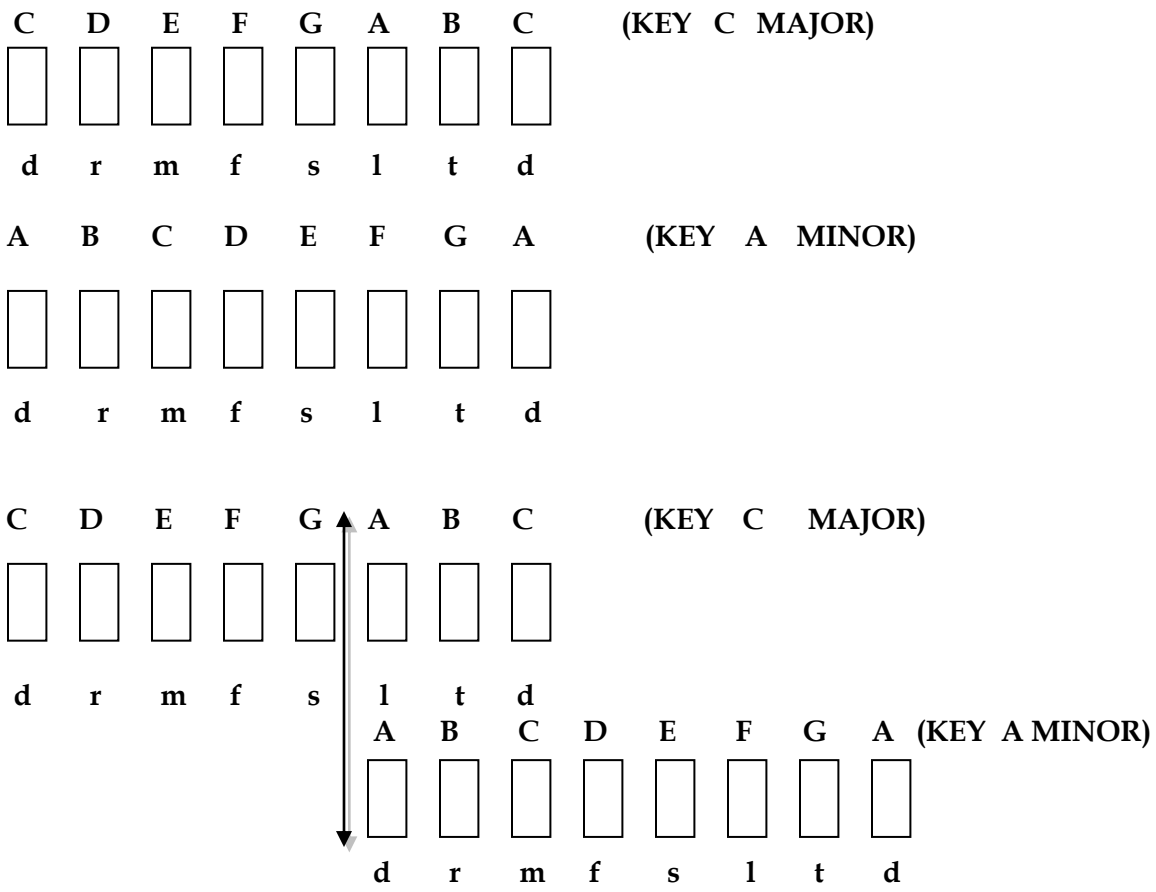
Every major scale is related to a minor scale.They tend to share the same key signature.Invariably, C Major is directly related to A Minor or one can say is the same as A Minor.The differences though, lie in the arrangement and sequence of the keys .By using the key finder,let us compare and contrast C Major and A minor.



d r f s (Harmonic minor)
C D E F G A B C (C MAJOR)



d r f s l (Melodic minor)
C D E F G A B C (C MAJOR)



(FIGURE 18: Major and minor keys)

Yes, they are all white keys ,but observe closely……..The difference between the two keys lie in the positions of the keys and their solfa notations.The *doh* for C Major is C,the *la* is A and so on.But,for A Minor the *doh* is A,the *ti* is G (not B),the *la* is F (not A) and so on.Thjs means that *doh* in key A Minor begins at *la* in key C Major._

d r m f s l t d

Key C Major C D E F G A B C

d r m f s l t d

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

I guess by now you can see that both keys are similar ,yet different in solfa notation and obviously in the pitch.Now use the example given above to spot the differences and similarities between key D# Major and key C Minor by using the key finder.When you have done that successfully ,attempt the same with the major and minor keys provided in the table below.

The Relative Minors of all Major Keys

Major Keys	Accidentals*	Relative Minor	Accidentals*
C	-	A	-
C#(Db)	2	A#	2
D	2	B	2
D#(Eb)	4	C	3
E	4	C#(Db)	3
F	1	D	1
F#(Gb)	2	D#(Eb)	2
G	1	E	1
G#(Ab)	*3*	F	4
A	*3*	F#(Gb)	3
A#(Bb)	5	G	2
B	5	G#(Ab)	2

This invariably implies that all minor keys begin the 'doh' note from the 'la' note of all major keys.

When playing some songs it is possible to also introduce the minor key of that same key during/ or towards the end of the song.For instance ,a song played in C Major can accommodate C Minor intermittently during or towards the end of the song.

OTHER CHORDS

There are several other chords apart from major and minor chords.These chords will not be illustrated in great detail because of space constraints.The chords will be written in key C Major(CHORD I),but note that all the chords can be transposed and written in all other keys and their respective major and minor chords.The following are established chords in C Major.

Varied Chords

CHORD I	Designation	Name
Cmajor	CEG	Major
Csus4	CFG	Sus.4
Cdim	CD#F#	Diminished
Caug(+)	CEG#	Augmented
C7	CEGA#	Dominant seventh
Cm7	CD#GA#	Minor seventh
Cm	CD#G	Minor
C M 7	CEGB	Major seventh
CmM 7	CD#GB	Minor Major seventh
C7 sus4	CFGA#	Sus. seventh
Cm 6	CD#GA	Minor sixth
C7 b5	CEF#A#	Dominant fifth
Cm7 b5	CD#F#A#	Dominant minor fifth
C (9)	CDEG	Ninth

There are several other chords which are too numerous to be listed here.They are for advanced piano playing.Nevertheless,you too can also create your own chords.Music is all about expression,so express yourself.

CHORD I ***For Major and Minor keys***

Notes	**Major keys**	**Minor keys**
C	**CEG**	**CD#G**
C#	**C#FG#**	**C#EG#**
D	**DF#A**	**DFA**
D#(Eb)	**D#GA#**	**D#F#A#**
E	**EG#B**	**EGB**
F	**FAC**	**FG#C**
F#	**F#A#C#**	**F#AC#**
G	**GBD**	**GA#D**
G#(Ab)	**G#CD#**	**G#BD#**
A	**AC#E**	**ACE**
A#(Bb)	**A#DF**	**A#C#F**
B	**BD#F#**	**BDF#**

The CHORD I has been provided in sharps as shown above.Now use the key Finder to identify the CHORDS I ,II ,III ,IV ,V ,VI ,VII for all the keys and write them in flats.You can also apply the Varied Chords to these CHORDS I .II .III .IV .V .VI .VII and for all other keys that you have been given.

Now that you have identified and mastered all other chords,I wish to introduce to you my special chord.The use of this chord is strictjy suggestive!You too can discover your own chord pattern.I will briefly illustrate it in C Major and C Minor and allow you transpose it to all other keys.Play it just the same way you play the triads and chords illustrated above.

Notes (CM10)	**C Major tenth (CM10)**	**C Minor tenth (Cm10)**
doh	**GCDEG**	**CD#FGA#**
re	**DFGAC**	**DFGAC**
mi	**EGABD**	**EGABD**
fa	**CFGAC**	**FG#A#CD#**
soh	**DGABD**	**GA#CDF**
la	**EGABC**	**G#BC#D#F#**
ti	**BDEFA**	**A#C#D#FG#**

Chapter Eleven
SOME TERMINOLOGIES

Some elements of music

***Pitch* - refers to how low or high the intensity of a musical sound is.**
***Accent* - refers to the emphasis that is given to a musical sound**
***Duration* - refers to the amount of time a musical sound lasts**
***Timbre* - refers to the quality or richness or character of a musical sound**
***Rhythm* - refers to the pace of music in a regular structure which could be fast or slow**
***Intensity* - refers to the degree of loudness or softness a musical sound is.**
***Tempo* - refers to the speed or timing in which a song is played**
***Metre* - refers to the measurement of beats and the order of their recurring accents in music**
***Tonal relationship* - refers to the order of sounds into keys and scales(tones and semitones).**
***Melody* - refers to a succession of single notes or tones that are played or arranged to produce a desired effect.It is the part of music that consists of individual instrumental composition.**
***Harmony* - refers to the combination of two or more notes or sounds that are played at the same time and arranged to produce a desired effect.**
***Dynamics* - refers to the totality of the elements of music that are involved with the expression of musical sounds.**
***Syncopation* - is the replacement of a strong beat by a weak beat.It involves tieing a weak beat to a strong beat and making the weak beat more pronounced.Syncopation is commonly applied in jazz music.**

Modulation
***Modulation* can be referred to as a harmonic progression from one key to another key .This means a smooth,organised movement from a key to another key which may be higher or lower.There are several main guidelines that must be adhered to in order to make the movement possible.Any change in key that is not constructive,progressive and smooth will cause the melody/song to go ' off key' and that could be referred to as 'noise'.Before modulation is done,one ought to have a 'premonition' of what the next key will sound like and how the rhythm will 'fit' in.Note that ,modulation can be done from one key to a higher key or to a lower key.**

For instance ,when playing a song on C Major (d:m:s,d:m:s,f:l:d,s:t:r),and you choose to modulate to a higher key, simply play the same notes which you played on C Major on C#Major like this;

/ / -indicates the notes to press before modulating.They are usually the higher notes.

C Major / / C# Major

Treble – d:m:s d:m:s f:l:d s:t:r / /d:m:s d:m:s f:l:d s:t:r
(Right CEG CEG FAC GBD / /C#FG# C#FG# F#AC# G#CD#
Hand-RHS)

Bass – d d f s / f′ s′ / d d f′ s′
(Left C C F G / F# G#/ C# C# F# G#
Hand-LHS)

The part with the // symbol indicates that the Bass (left finger) will raise the note before the Treble (right finger) begins to play the notes on the 'new' higher key-forward movement.However,the symbol can be skipped and the treble fingers can go directly to the next key .This can be done the same way for the next (lower) key i.e.B Major,which is a backward movement.

<u>Types of Modulation</u>
1 ***One-step Modulation*** **– This type of modulation changes from one key to the next key above it or below it(one semitone) e.g.from C to C#.The note fa is usually used to introduce the higher notes.**
keys C Major / / C# Major

notes dms dms / / dms dms fld str
(RHS) CEG CEG / / C#FG# C#FG# F#AC# G#CD#

notes d d / f′ / d′ d′ f′ s′
(LHS) C C / F# / C# C# F# G#

Remember you can skip the // method and modulate directly.You can also use the same method to modulate from C# to D,D to D#,D# to E,E to F,F to F# and so on.

2 ***Two-step Modulation*** **- This type of modulation changes from one key to two successive keys above it or below it (a whole tone)e.g. from C Major to D Major.In this case,the note fa for the 1st and 2nd higher keys is used to introduce the higher notes.**

keys C Major / / D Major

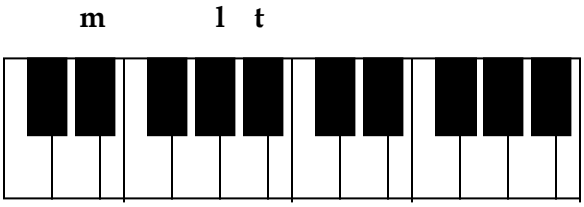
notes dms dms……/ / dms…….. dms……..
(RHS) CEG CEG / / DF#A DF#A

notes d d / f′ s′ / d′ d′ f′ s′
(LHS) C C / F# G / D D G ′ A

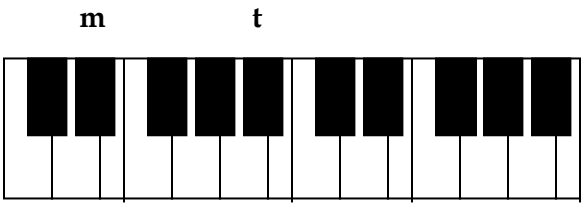
The illustration above shows how to move from C Major to D Major.You can also apply the same method to modulate from D to E,E to F#,F# to G#,G# to A# and so on.

3 ***Three-step Modulation*** **- invariably implies the progression from one key to three successive keys above it or below it.You can also practise four,five,six and seven step modulation on your own by adhering to the instructions provided above.**

Melodic Minor
We have treated harmonic minor as shown above.The difference between harmonic and melodic minor is simple.*Harmonic minor scales* have semitones between the second and third,fifth and sixth and the seventh and eighth degrees.*Melodic minor scales* have semitones between the second and third and the seventh and eighth degrees.



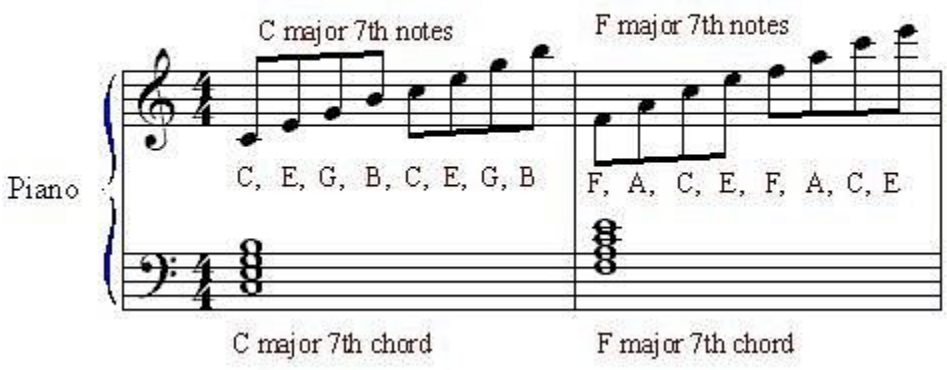
(Harmonic minor)
(C MAJOR)



(Melodic minor)
(C MAJOR)

Arpeggios

Arpeggios **are the notes of a chord that are played individually and not together.They are chords but the notes are not played together.This simply means that the notes are played by moving in alternate steps i.e. the chord is "broken "as though you were playing a major or minor scale.But the difference is that when playing arpeggios,you play the notes of the chord(s). When practicing arpeggios,always "run up and down the scale"i.e. play the notes in ascending and descending order.You can also practice chord**
inversion for arpeggios.



Playing arpeggios solidifies your knowledge of the notes used to create a chord and it increases your finger independence and dexterity.For instance, on C Major seventh it would be like this;

doh	**mi**	**soh**	**ti**	**:**	**ti**	**soh**	**mi**	**doh**
C	**E**	**G**	**B**	**:**	**B**	**G**	**E**	**C**

12 Bar Blues Piano Chord Progression

This is also referred to as the "blues piano".Blues piano is based on the I-IV-V chord progression.But, in this case a flattened 7th note is added which makes the 1st ,3rd and 5th to become dominant 7th chords.This lowered tone is called a "blues" note.On C Major,the notes would become ;

I	**C**	**E**	**G**	**Bb**	**(C7)**
IV	**F**	**A**	**C**	**Eb**	**(F7)**
V	**G**	**B**	**D**	**F**	**(G7)**

~one bar or measure means four foot-taps/beats.i.e.1st bar or measure =1,2,3,4 foot taps,2nd bar or measure = 1,2,3,4 and so on.

Playing the blues piano :

C7 (play the C7 chord for 4 bars or measures, four times = 16 beats)
F7 (play the F7 chord for 2 bars or measures,twice = 8 beats)
C7 (play the C7 chord for 2 bars or measures,twice = 8 beats)
G7 (play the G7 chord for 1 bar or measure = 4 beats)
F7 (play the F7 chord for 1 bar measure = 4 beats)
C7 (play the C7 chord for 2 bars or measure =8 beats)

Programming

Programming is an electronic method of composition i.e. arranging notes,beats and rhythm to produce desirable music.Some electronic keyboards do have the facility for programming.Such keyboards have drives for slotting in catridges,floppy discs(diskettes) and/or compact discs(CDs).These are storage devices used by the hard disks in these keyboards for recording songs played on the keyboard.The steps to programming will not be discussed here because different keyboards have different methods and steps of programming.It is common to come across terms such as;tempo,beat,rehearse,song,demo,voice,quantize etc.,when you want to program on the keyboard.These days, the desktop computer is commonly used by keyboardists in programming and arrangement of songs in small music bands and in large digital studios.

Song Scoring

To score a song simply means to observe and to listen to a song carefully so as to understand the melody and harmony/chord progression of the song.Some of the things you take note of when scoring a song include ;the voice pattern:is it a solo song or a group song?How is the song accompanied?Are there any vocal back-ups and how do they sing?What key is the song in?Is it only made up of bass or tenor or alto or soprano or a mixture of any of them?Are there any modulations?What is the beat and tempo of the song?Is it completely an instrumental song?How are the instruments played and how do they complement one another?Can I sing or accompany the song?……..

Playing by the Ear

This means you listen to a song carefully and master the notes without the use of a music sheet or chart.Hence, you do not necessarily play the song by using written solfa notations.This is commonly practiced by Africans.This system of playing probably led to *improvisation* in music.When playing by the ear you do not practice sight reading i.e. you play the song based on your knowledge of the song.

Basic buttons on the keyboard

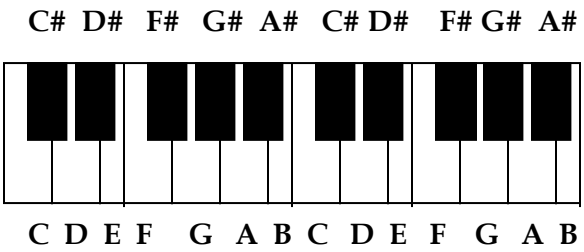
The basic buttons on the keyboard that will be relevant for your use are;*Music database button* - which provides a great list of songs already programmed in the keyboard which you can select to listen or to play along with.*Song button* – which you can use to select any song you wish to use for listening or for accompaniment e.g. reggae,rhumba,pope.t.c.*Tempo button* – which determines the tempo/speed (fastness or slowness) of any song you choose to play on the keyboard.*Style button* – which you can use to select any virtual instrument programmed on the keyboard e.g. piano,strings,brass,guitar,percussion e.t.c.*Record button* – which you can use to record any song you play on the keyboard (you can also include drum beat,styles,tempo e.t.c while doing this).

One button which will be indispensable when playing(if you have not mastered playing in all the keys as described in Chapter Ten) is the *Transpose button* – which you may use to play any song in any key without physically changing/moving your hands from a specific octave (e.g. key C).

Naturally,when singing people tend to change from one key to the other.For instance,Jane starts singing in key C and you are accompanying her on the piano.Suddenly, you realize there is a change in her voice-maybe her pitch or tone or…. ,but something changed while she was singing in the key of C.You also noticed the disharmony between her voice and the piano.

You will have to find the new key she is singing in.To do this,just press the keys next to (above or below) key C and listen hard to find which key sounds exactly like the new key Jane is singing in.For instance,if the new key is G# and you were playing on key C,press the tranpose button the number 0 appears(some) keyboards will display C.You can actually increase or decrease the value/numbers to the appropiate key you want.

To get to G# ,decrease the transpose value to -4 or increase the transpose value to 8.Then continue playing as Jane sings along in key G#.To transpose from C to F decrease the transpose value to -7 or increase the transpose value to 5.



-12	-11	-10	-9	-8	-7	-6	-5	-4	-3	-2	-1	0	1	2	3	4	5	6	7	8	9	10	11	12
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C

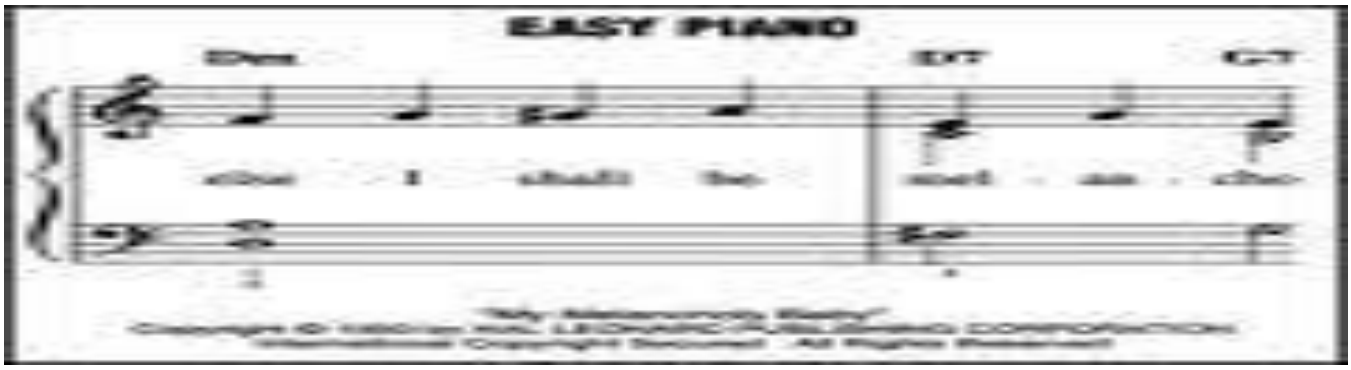
(FIGURE 18b: Transpose Values)

Playing Songs

When you have mastered the art of transposing and playing in all keys you can develop your piano skills by accompanying people while they sing or you play in a church or musical gathering or better still join a music band and sharpen your skills while you play with other band members and other instruments and instrumentalists.Another innovative way is to play a song(s) along with a DVD or audio CD(karaoke).You can mimic playing songs exactly as you hear them.An Mp3 could also come in handy here.Alternatively, you can play along with songs from a live radio station especially when songs are played back-to-back.

Chapter Twelve
MUSICAL NOTATIONS

Sight Reading
This is a method of playing songs by 'reading' the notes of a song that has been written down.It is commonly used in choral pieces,orchestra,operas and very large music bands.In sight reading,you play music strictly by the notes that have been written down.Over the years,different civilizations have come up with different ways of writing music.But today,there is a standard method that is universally accepted.It makes use of staves,five leger lines,four spaces.time signature ,the staff,key signature and the notes.



(FIGURE 19: Sight reading)

Staff notation
A staff consists of five parallel horizontal lines in which musical notes are written.Short additional lines may be added if the highest pitch or lowest pitch is exceeded.
Staff notation is a method of writing the notes of a musical composition on horizontal lines and spaces known as the staff.
The first seven letters of the alphabets ABCDEFG are used to represent the lines and spaces of the staff.The musical notes are written on the lines or spaces,this way the position of any musical note in the staff displays the pitch i.e. how low or high the note is.The type of note used shows the duration or the time value of the note to be played.The lowest pitch usually begin at the bottom of the staff right through to the top of the staff which has the highest pitch.

If the notes/movement are orderly arranged in a step wise manner,this is known as *conjunct movement*.But if the notes/movement are not arranged in a sequential manner then we say it exhibits a *disjunct movement*.

(FIGURE 20: Staff)

Clef signatures

These are the symbols written in the staff to indicate the type of staff a musical composition is written in.It determines the pitch of the notes via the lines and spaces.Three major types Of clef signatures exist viz; Treble,Bass and the C clef-which consists of the alto and tenor clefs.

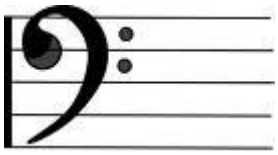
The Treble clef

The lines of the treble clef usually begins with letter E and it is also called the G clef because it curves around the second line of the stave and fixes at G.
The lines of the treble clef are EGBDF (Every Good Boy Deserves Fanta)
The spaces of the treble clef are FACE(Face)

(FIGURE 21: Treble staff)

The Bass clef

The lines of the bass clef usually begins with letter G and it is also called the F clef because the clef curls around the fourth line of the staff and fixes at F.
The lines of the bass clef are GBDFA (Good Boys Deserve Fanta Always)
The spaces of the bass clef are ACEG (All Cows Eat Grass)



(FIGURE 22: Bass staff)

The Great staff

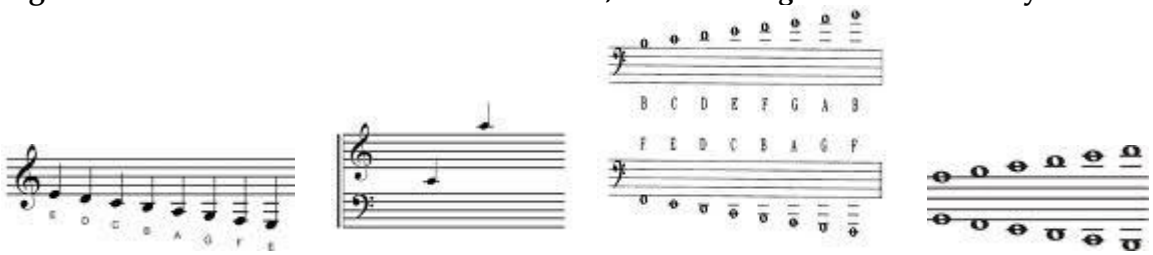
The Great staff consists of eleven lines and ten spaces.This staff is a combination of the bass and the treble staves which are joined by the use of a brace and a double bar line with the middle C in the center.This method makes it possible to play several musical pieces on the piano.Usually,the left hand plays tenor and bass parts(the bass stave)

while the right hand plays the treble and alto parts(the treble stave).The Great staff separates musical ideas and makes it easy to sight read a musical piece in the treble and bass staves.

(FIGURE 23: The great staff)

Leger lines

Leger lines are the short horizontal lines that are drawn below or above the notes which indicate if the notes become too low or too high in pitch.The spaces found between leger lines are known as leger spaces.They also make use of letters of the alphabet ABCDEFG.When the lower or higher notes exceed four lines above the staff,the *octave sign 8va….* is usually used.



(FIGURE 24: Leger lines)

Musical notes

These are the symbols that are used to represent musical sounds.These musical notes differ in shape and this determines the duration or length of the note.The note with the shortest duration is the Hemi-demi-semi quaver,while the note with the longest duration is the *Breve*.There are eight types of musical notes.

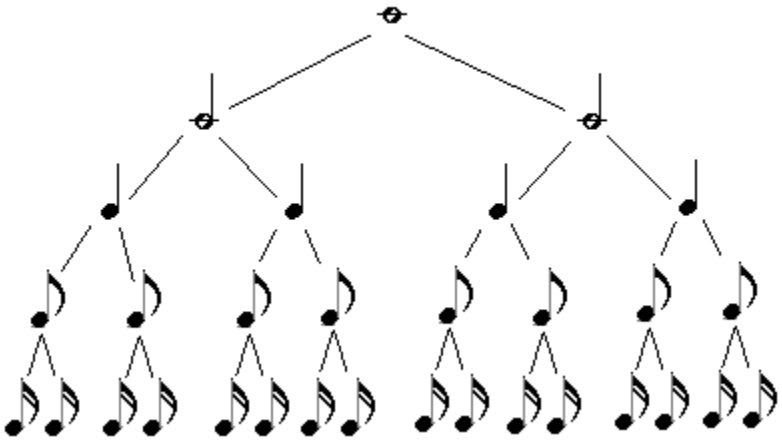
English name	American name	Notes	Value in common time
Breve	Double note	II ○ II	
		○	6 Beats
			5 Beats

Semibreve	**Whole note**		**4 Beats**
			**3 Beats**
Minim	**Half note**		**2 Beats**
Crotchet	**Quarter note**		**1 Beat**
			**1 ½ Beat**
Quaver	**Eight note**		**½ Beat**
Semi-quaver	**Sixteenth note**		**¼ Beat**
Demi-semi-quaver	**Thirty second note**		**1/8 Beat**
Hemi-demi-emi-quaver	**Sixty fourth note**		**1/16 Beat**

(FIGURE 25: Musical notes)

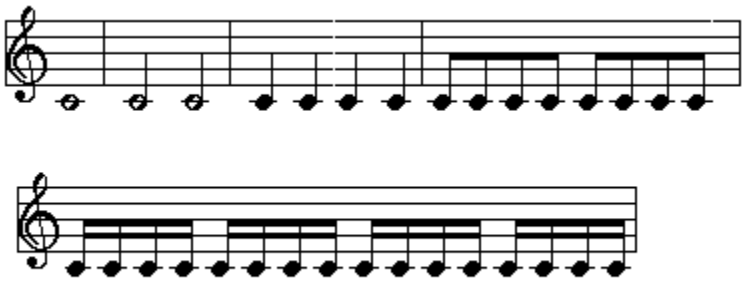
A breve is the same as 2 semi breves
A semibreve is the same as 2 minims
A minim is the same as 2 crotchets
A crotchet is the same as 2 quavers
A quaver is the same as 2 semi quavers
A semi quaver is the same as 2 demi-semi quavers
Therefore a semibreve is the same as 2 minims or 4 crotchets or 8 quavers or 16 semi quavers or 32 demi-semi quavers

Note Relationships:



The same notes, placed along a staff might look like this:

The Notes Placed on a Staff:

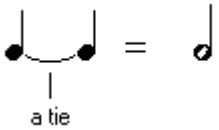


Dotted notes

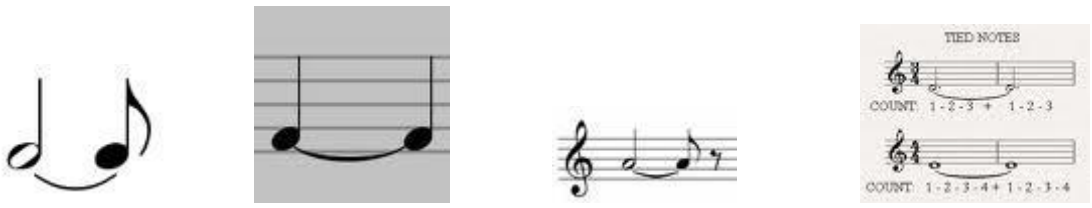
When a dot is placed after a note,this increases the length of the note by half of its original value or duration.

Tied or Bound notes

A *tie* is a little curve usually placed above or beneath two notes(usually without hooks) that share the same letter names or staff.Notes that have hooks/tails such as quavers,semi quavers,demi-semi quavers etc. may be joined together at their hooks by a *bind*.

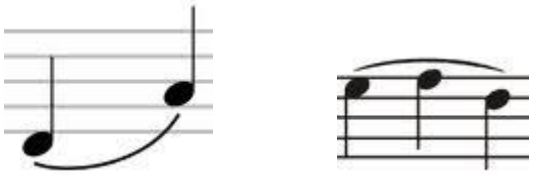


This joining of notes lengthen the duration of the musical notes.However,this depends on the musical expressions,the time sgnature and the distribution of the syllable of the words used in a song.



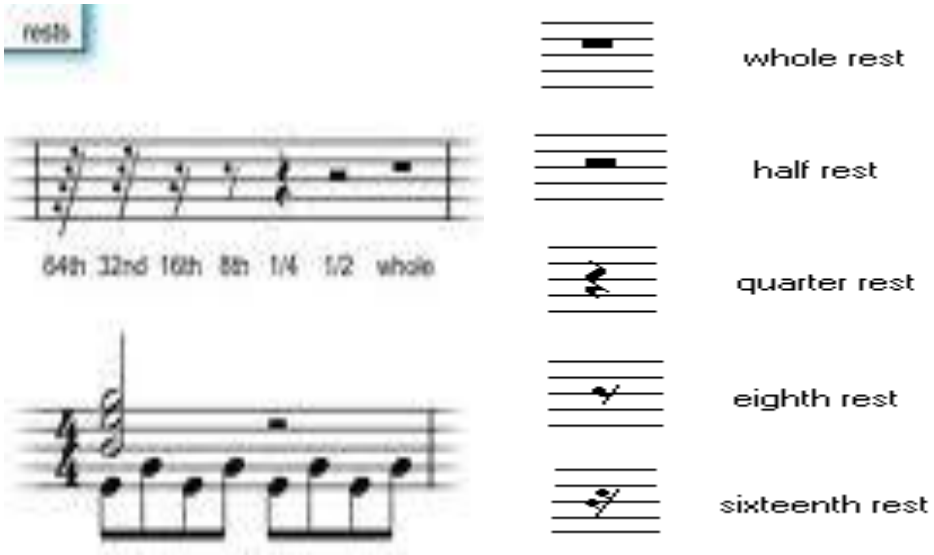
(FIGURE 26: Tied notes)

A *Slur* is a curved line placed over two or more notes that are of different pitches.When a slur is written it indicates that the notes joined together are to be played smoothly or sang with one syllable of the word.



A *Phrase mark* usually separates a musical composition into musical phrases.It is a curved line drawn over a group of notes which can be played smoothly.

A *Pause* indicates that a note can be held for as long as possible



(FIGURE 27: Slur,phrase mark and pause)

An *Accent* is the emphasis given to certain notes.
An *Irregular accent* is a type of accent which is written over notes by use signs such as >or^ to indicate which note is to be accented.They are not frequently used in music.
An *Irregular accent* is a type of accent which is commonly used in music.
A *Weak accent* is one which is not accented.
A *Medium accent* is one which is moderately accented(with the symbol -).
A *Strong accent* is one which is heavily accented(with the symbol >).

***Rhythm* is the movement of sound in a musical composition accentuated by heavy and lights beats continually at regular intervals.Rhythm determines whether a musical piece is fast or slow.**

(FIGURE 28: Accents and rhythm)

A *Bar/measure* is a musical space that exists between two bar lines.
A *Bar line* is a vertical line which is commonly used in music to separate notes into equal numbers of beats in a bar.
A *Beat* can also be referred to as a regular pulse used in music.
***Time* refers to the seperation of beats into bars in a musical composition.The major beats are ;**
1. Duple time which contains two beats in a bar.It indicates that there are 2 beats or two groups of beats in a bar.
2. Triple time which contains three beats in a bar.It indicates that there are 3 beats or three groups of beats in a bar.
3. Quadruple time which contains four beats in a bar.It indicates that there are 4 beats or four groups of beats in a bar.

***Time signature* comprises two numbers ,one atop the other which indicates the number of beats in each bar and their value. It is usually placed after the clef at the beginning of a staff.**

***The upper figure* indicates the number of beats in a bar.**
***The lower figure* indicates the value or the type of beat in a bar.**
The major time signature are ;
1 *Simple time* : consists of single notes which are easily divided into little beats of twos ,such as minim,crotchet,or quaver which are simple parts of a semibreve.An ordinary note counts for one beat which is divisible by 2.The upper figures usually are 2,3and 4.
2 *Compound time* : consists of dotted notes which can be sud-divided into little beats of threes.A dotted note counts for one beat which is divisible by 3.The upper figures usually are 6,9, and 12.

Simple and compound time have common lower figures of 2,4,8and 16.Thus,there are several types of beats ;
Simple duple time,Simple triple time,Simple quadruple time,
Compound duple time,Compound triple time,Compound quadruple time.

Simple time signatures in general use

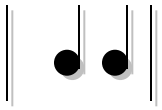
Duple(2 beats)	Triple(3 beats)	Quadruple(4 beats)
2 2 2	3 3 3	4 4 4
2 4 8	2 4 8	2 4 8

Compound time signatures in general use

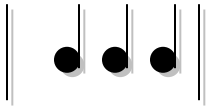
Duple(2 beats)	Triple(3 beats)	Quadruple(4 beats)
6 6 6	9 9 9	12 12 12
4 8 16	4 8 16	4 8 16

The top figure indicates the *number of beats* in each bar

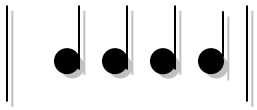
2 =



3 =

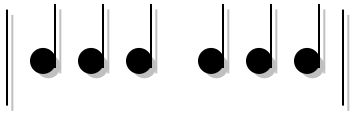


4 =



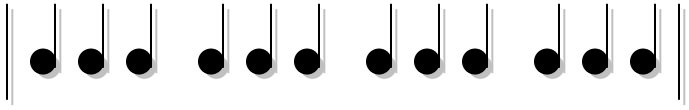
or

6 =



9 =

12 =



The bottom figure indicates the ***kind of beat*** **in each bar**

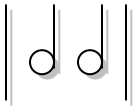
2 =  **minim beat**

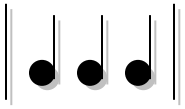
4 =  **crotchet beat**

8 =  **quaver beat**

16 =  **semiquaver beat**

For example;

2/2 means two minim beats i.e. 

3/4 means three crotchet beats i.e. 

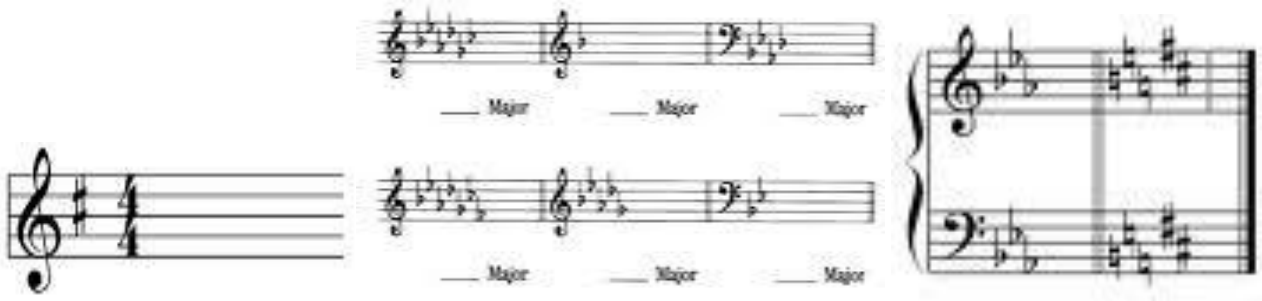
6/8 means six quaver beats i.e. 

(FIGURE 29a : Time signatures)

Common Time **: usually is indicated by the letter C or 4/4**

Key signature **: consists of a group of sharps or flats that are used to indicate which key a musical piece is to be played in.It is usually placed after the clef at the beginning of a staff.**
By observing the key signature,you can tell which key a song is in and which note you ought to play on your left hand(bass) and on the right hand(treble).This can be done by referring to the cycle of fourths and fifths in chapter 9.The leger lines can accommodate high and low notes on at least three octaves.

The chart below shows the position of the notes for C Major.You can see it does not have any sharp or flat .Keys that have sharps or flats have their key signature written as appropriate.

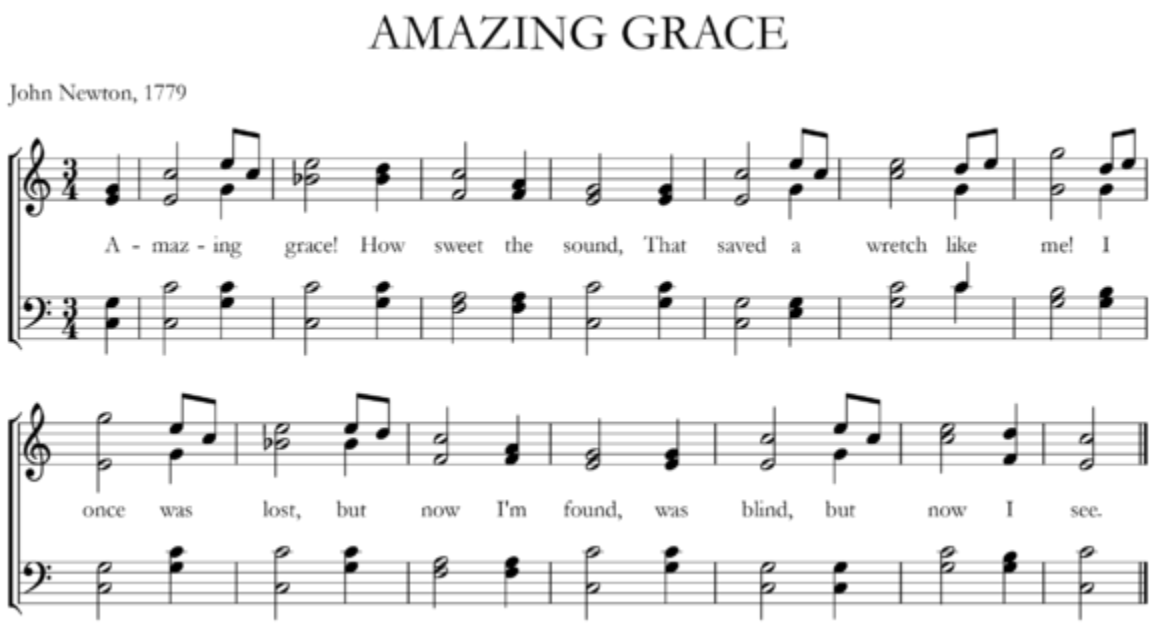


(FIGURE 29b: Key signature-)
doh re mi fa soh la ti doh′ re′ mi′ fa′ soh′ la′ ti′ doh′.

Now that you know the position for every key,you can play the notes of any song by following the instruction on your music chart.The timing is also important as you must use the time signature provided on the music sheet to play the song.Use the instruction given under the topic 'timing'.Note that the staves and what you play on the treble (right hand)may be different from that of the bass (left hand)and basically so when playing by sight reading the notes on the music sheet.

C D E F G A B C D E F G A B C C# D# E F# G# A# B C# D# E F# G# A#
(FIGURE 29c: Key signature-)

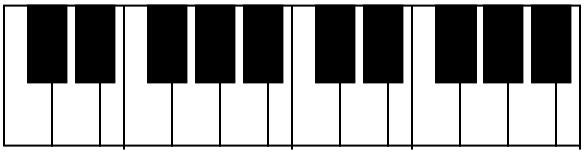
The diagram above shows the position of sharps and where they can come in when playing a song.By checking the key signature and comparing the number of sharps or flats as shown in the cycle of fourths and/or fifths,you can tell which key a musical composition requires.



(FIGURE 30: Example of sight reading music sheet)

Chapter Thirteen
SECONDARY MINORS,SOME PIANISTS AND EXERCISES

Secondary Minors
These are minor notes within an octave.We are not referring to the Primary minor notes ;re,mi,la and ti which we discussed earlier,but the notes in between them.Secondary minor notes may seem insignificant,but they are important because when applied they tend to make music more pleasant and harmonious.They also play a vital role in modulation.
de moh fe se toh



C D E F G A B C

(CMajor)

(FIGURE 31: Secondary minors)

C Major

Secondary Minors ***de moh fe se toh***

Primary Minors re mi la ti

Major notes doh fa soh

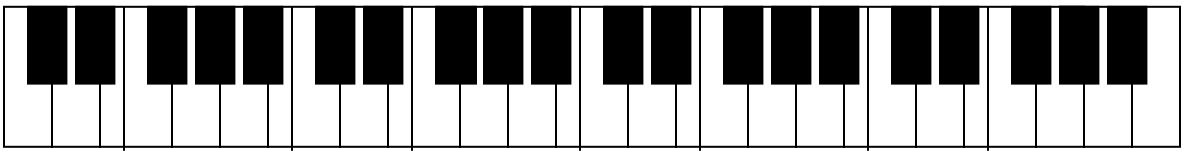
Hence we have ;
1 ***Major notes*** **doh(C) , fa(F) and soh (G).**
2 ***Primary minor notes*** **re(D) , mi(E) , la(A) and ti(B).**
3 ***Secondary minor notes*** **de(C#/D*b*), moh(D#/E*b*), fe(F#/G*b*), se(G#/A*b*) and toh(A#/B*b*).**

Use of Secondary minors **:**
They may be used during progression between any two major notes or primary mlnor notes and vice-versa.Sometimes,they are played between a major note and a primary minor note.They give a 'lift' to notes and are appropriate for 'blending' major and minor notes and are commonly used for pseudo-modulation and in latin (jazz) and blues music.Attempt the following ;

1. **doh – so – fa – mi – re – de – fa – so – doh.**
2. **doh – moh – so – fa – so - doh.**
3. **doh – re – mi – fa – fe – so – doh**
4. **doh – fa – so – se – la – fa – so – doh.**
5. **doh'- toh – fa – so - doh.**
6. **doh – fe - soh**

The secondary minors come in handy when playing Augmented and Diminished chords (i.e. from d-m-s to d-m-se and from d-m-s to d-moh-fe respectively.They are also applied to fifth and seventh chords.Practice intensively and extensively the use of secondary minors and you will discover many ways how to play skillfully.Remember the 3T's :Tone,Time and Technique.

de moh fe se toh **Secondary minors**



C D E F G A B C
re mi la ti **Minor notes(Primary minors)**

do fa soh **Major notes**

(Cmajor)

(FIG 32: Diagram of piano layout showing secondary minors,minor and major notes)

Application of some secondary minors

The notes given below are in C Major.These notes are used intermittently to beautify music whilst playing.Attempt to play the following by playing the various notes with your left and right hand where it is shown.e.g.when you press *doh* with your left hand,(run through the scale up or down then press) *mi* simultaneously with your right hand,when you press *re* with your left hand also press *fe* with your right and so on. Apply this when you play certain songs and you will discover the beauty I am talklng about.

Cycle of Three's and Seven's

Left Hand	**doh**	**re**	**mi**	**fa**	**so**	**la**	**ti**	**doh**	
Right Hand	**mi**	**fe**	**se**	**la**	**ti**	**de**	**mo**	**mi**	***(E Major)***

Cycles of Five's

Left Hand	**doh**	**re**	**mi**	***fa***	**so**	**la**	***ti***	**doh**	
Right Hand	**fe**	**se**	**toh**	**ti**	**de**	**mo**	**fa**	**fe**	***(F#Major)***

Forms of Music

There are several forms of music and they are derived from their beats and type of composition.Some examples include ;classical,jazz,reggae,hip-hop,pop,disco,high-life,afrobeat,eurobeat,gospel,rock,ragtime,blues,flamenco,xmas,local,contemporary,country,etc.

Some internationally acclaimed pianists*

The classification will be done in only four categories because some pianists also play different forms of music.

1 Classical ; Handel ,Beethoven,Vivaldi ,Sebastian Bach,Vladmir Horowitz,Emmanuel Ax,Victor Borge,Chopin,Liszt,Debussy,Ravel,Vladmir Ashkenazy,Haydn,Mozart etc.

2 Jazz ; Duke Ellington,Bob James,Dave Grusin,Count Basie,Chick Corea,Frank Mantooth,Yanni,etc.

3 Gospel ;Tom Brooks,Roger Williams,George Duke, etc

4 Contemporary (pop,hip hop,reggae,afro beat,country,etc.):David Lanz,George Winston,Phil Coulter,Cage,Ligeti,Fela kuti,etc

Some Nigerian pianists*

The classification will be done in general terms because many pianists play different forms of music in Nigeria.

Classical,jazz,gospel,highlife and contemporary pianists include ;Samuel Akpabot,Akin Euba,Joshua Uzoigwe,Dayo Dedeke,William Echezona,Olaolu Omideyi ,etc.

** The list is endless.*

Fingering Exercises

Use different time signatures 2,3,4,5,6,7,8…..to do this practice.

1 d: d:d: r: m: f:, f:f: m: r: d:, d:d:r:m:m:r:d:,2x,d:t:l:t:r:d:

2 d:r:m:f:, f:m:r:d:, d:t:l:s:, s:l:t:d:,d:t:d:s:.d:d: m:d: s:s:s:,r:r: f:r: s:s:s:

3 s:s:s: m:d:..l:s:, s:s:s: m:d:…f:r:.d:d: m:d:f:f:f:,d:d: m:d: s:s:s:
f:s:s:f:m:…s:r:, s:s:s: f:m: r:d:.d:d: m:d: f:f:f:,r:r:l: s:s:s:

4 d:d:d: r:m:d: r:d:l:s:, s:s:s: f:m: r:d:.d:d:d: d: l:l: f:f:f: f: s:s:

5 d:d: r:m:m:d:, d:r:d:l:, d:r:r:r:d: m:r:d:d:d: s:,d:d: f:f: r: f:f:,s:s: m: s:s:,d:d: s: d:d:.

6 d:d:d:d:, s:s:s:s:, f:f:f:f:.d:d: d:d: s:s:f:…,d:d:d: s: l:l:l: f:f:f: r:s:s:s:.2x ,s:l: f:f:f: r:s:s:s:.

7 d:r:m:f:, d:r:m:s:, d:r:m:f:, d:r:m:s:.d:r: d:r:,r:m: r:m:,m:f: m:f:.d:r:m:f:s:.

8 d:r:m:f:, f:m:r:d:, d:r:m:s:, s:m:r:d:,d':t:s:r:.s:m: s:m:,d:r: s:l:,s:f: m:t:.

9 m:m:m:r:d:t:l:, d:r:d:t:d:,d:t:l:s:.s:f: s:f:,d:s: r:m:,l:t: r:d:.

10 m:r:d: l:l:l: d:, m:r:d: t:t:t: m:r:d:.r:f: r:f:,f:r: f:r:,d:s: d:s:.

11 s: f: s: – m: m:, s: f: s: – r : r:.

12 l: s: l: , s: l: – f: f: , l: s: l: , s: l: – m: m:.

Other Exercises

Chord progression	**Notes/Chords**
d - f – s – f – d	**d:m:s ,f:l:d ,s:t:r ,f:l:d ,d:m;s**
d – f – d – s – d	**d:m:s ,f:l:d ,d:m;s ,s:t:r ,d:m;s (or m:d:s ,d:l:f ,m:d:s ,r:t:s ,m:d:s)**
d – f – s – d	**d:m:s ,f:l:d ,s:t:r ,d:m:s**
d – s – f – s - d	**m:d:s , r:t:s , d:l:f , r:t:s , m:d:s (or s:d:m ,s:t:r ,f:l:d ,s:t:r ,s:d:m)**
d – s – d – f	**d:m:d:s ,t:r:t:s ,d:m:d:s ,l:d:l:f**
d – f - d – s	**d:m:d:s ,l:d:l:f ,d:m:d:s ,t:r:t:s**
d – l – d – t	**s:d:s:d , toh :l , s:d:s:d , toh :t ,**
d – l – d – t	**m:d:s , toh : l , m:d:s , toh : l**
d – f – d – s	**d:s:d (toh),f:d:f ,d:s:d ,s:r:s**
d – f – d – s	**d:s:d ,f:l:d , d:s:d ,s:t:r**
d – f - s – d	**d:s:d ,f:d:f , s:r:s , d:s:d**
d – f – s – d	**d:s:d ,f:l:d , s:t:r, d:s:d**
d – f – d – s	**d:m:s ,f:l:d , d:m:s ,s:r:s**
d – f – s – d	**d:m:s ,f:l:d , s:t:r ,d:m:s**
d – f – s – d	**s:s:d:m-d:s ,f:f:l:d-l:f ,s:s:t:r:-t:s ,s:s:d:m:-d:s**
d – s – f – d	**s:s:d:m-d:s , s:s:t:r:-t:s ,f:f:l:d-l:f , s:s:d:m-d:s**
d – f –s - d	**s:d:m , (toh), f:l:d ,s:t:r ,f:l:d**
d – f – s – f - d	**m:m:m:,d:m:l:s ,r:r:r:,d:t:d;l:s**
d – s – f – s	**m:s:d ,s:t:r , f:l:d ,s:t:r**
d – s –f –s	**d:d:d: s: l:l:-s:l ,f:f:f: r: s:s:-l:s**
d – s –f –s	**d:d:d:d:-m:d:s, t:t:t:t:-r:t:s, l:l:l:l:-d:l:f, t:t:t:t:-r:t:s, d:d:d:d:-m:d:s:**
d – f – d –s	**s:t:d:4x s:t:f , s:t:d:4x s:t:s ,**
d – f – d –s	**d: - d:d:,-d: s:l – f(d:t:d) , d: - d:d:,-d: s:l – s(m:f:s:f:m:r:d)**
d – f – d –s	**d: s:d:s – f , d: s:d:s – s**
d – f – d –s	**d: s:d:s – l , d: s:d:s – t**
d – f – d – s	**m:s:d ,f:l:d ,m:s:d ,s:t:r**
d – f – d – s	**m:s:d ,f:d:f , m:s:d ,s:r:s**

d = may also indicate that you play the chords d-m-s, f = f-l-d, s = s-t-r, r= r-f-l ,e.t.c. and their respective inversions.

Playing Chords

***Chord I(dms),II(rfl),III(mst),IV(dfl),V(rst),VI(ldm),VII(trf).**
Also attempt using different time signatures 2,3,4,5,6,7,8……during this practice.

I I I I - IV IV - V V - I .
I I - IV -V - I.
I I - V - IV - V - I.
I I - V - I I - IV - I.
I I - V - IV - I I - V - IV - I
I- IV -VI
I I - IV IV -V V - I
I I I -IV IV IV - V V V - I
I I I I - IV IV IV IV - V V V V -I
I I I I - IV IV - V V - I
I -IV - I - V - I
I I - IV - I - I - V - I
I I - IV IV - I I - V V - I
I -V - I - IV - I
I I - V V - I - IV IV - I
I I I - V V V - I I I - IV IV IV - I
I I -V V - IV IV -I
I I -V V - IV IV - V V - I
I I I I - IV IV IV IV - V V V V – I I I I
I I I I - V V - IV IV - I
I - IV - V - III -VI - II - V - I
I - VI -V - IV - V - I
I -VII -VI -V -IV -III -II - I
I -VII -VI -V -IV -V -I
I -III -IV -V -I
I - -II -V -IV -V -I
I - V - IV -V - III -VI -II -V -I
I -VII -III -IV -V -III -VI -II -V - I
I -IV -VI -II -V -III -VI -II -V -I
I -II - III -IV -V -VI -VII - I

Practice these chords as much as possible and you will soon find out how easy it is to accompany songs.You can also attempt as many chord patterns as you can create.

How to Play Songs

To make it easy for you to play songs,I will gracefully refer you to my book "Hymns Of Praise" – which contains over three hundred praise and worship songs with solfa notations *.It has time signatures,beats and solfa notations for every song.I advice you to get a copy of the book and practice diligently with it and sooner than later you will discover you can play any song.However,I will include some practice songs here for you to understand what I am saying……..

1 Oh ,lord my God , how excellent is your name.
RHS d : f , f : m , m : r : r : r : d : r ; m
LHS d f , m , s , d

In all the earth , how excellent is your name.
RHS m : f , f : m , m : r : r : r : , d : t : d.
LHS f , d , s , d

2 I have decided to follow Jesus,
RHS m : m : f : s: s, s : l : s : m : d
LHS d , m , f , s

I have decided to follow Jesus,
RHS d : d : d : d :d , d : r : d : l : s
LHS f , s

I have decided to follow Jesus,
RHS d : d : m : s : s , s : l : s :m :r :d
LHS d , m , f , s

no turning back, no turning back.
RHS s : l : s : m , d : r : r : d.
LHS f , s , d

3 Send down your power , we pray thee o Lord
RHS s : s : s : l : s , m : s : f : m : r
LHS d , m , f , s

send down your Holy Ghost , we say amen.
RHS s : s : s : l : s , f : f : r :d.
LHS d , m , f , d

4 All the nationwide , praise the Lord
RHS s : s : l : s : m , f : f :f
LHS d d , f

let us praise Jehovah ,praise the Lord.
RHS l : l : s : m : f : r, d : d : d.
LHS s , d

RHS: Right Hand Side
LHS: Left Hand Side

This book has empowered you with all the knowledge you need to become a talented and successful pianist.There are many schools,churches,bands and individuals who would be glad to let you use their equipment for learning to play the piano. Almost every normal human being is born with the mental intelligence and physical body parts necessary to play the piano.You may learn to play the piano without paying too much for piano lessons.You can learn to play the piano just as you have developed other abilities.Playing the piano is simply an acquired skill,just like writing,drawing,eating or driving a car.Anyone can learn and become good at the piano,so don't say you are too old or too young to learn.The earlier you begin,the easier and the better. You must commit yourself and make out time for *regular* practice.

Remember, music is all about hardwork,discovery and expression.So work hard,discover new skills and express yourself.You like what you are good at.So go ahead,practice,and become excellent at the piano.Once you have diligently studied and practiced all the exercises in this book and *Hymns of praise, and you are able to play songs with great ease ,then let me be the first to congratulate you – you are now a pianist! Congratulations !!!**

*** *Hymns of Praise* is a praise and worship song-book,also written by the author.The book contains solfa notations for all the songs in it.Therefore,I recommend *Piano made Easy* and *Hymns of Praise* to all lovers of good music.**

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Teach Yourself Piano **by Dupe Oladunni.Published by Holyland Music Ventures, Nigeria.**

Graded Music For Junior Secondary Schools Book One **by Jessie C. Obicheta.Published by Jenison Publishing Co.Onitsha,Nigeria.**

Hymns of Praise **by Edmond Emoakpose Jaboro.Published by Dayspring Books c/o Emcorp Nigeria.Lagos,Nigeria.**

About the Author

The author,Edmond E. Jaboro has a great desire to help people of all ages all over the world who have the will to learn how to play the piano and develop their musical skills.He is a devout christian and a prolific smooth jazz artiste.He lives in Lagos.Piano made easy is his first book.

About the Book

This book is designed to help people of all ages who have a great,genuine desire to learn how to play the piano and develop their musical skills without the hassles and troubles that come with getting to learn a musical instrument.This book uses unconventional yet pragmatic methods to explain and demonstrate the rudiments of piano playing.Now you can sit in the comfort of your home and at your own convenience,teach yourself how to play the piano.With topics and charts you can only obtain from very few sources,this book reveals to you the do's and don'ts of piano and a simple and unique way to learn the piano quickly and correctly.*Piano Made Easy* is a self–help book that is recommended to music schools,teachers,students and to all who have a genuine determination to play the piano.